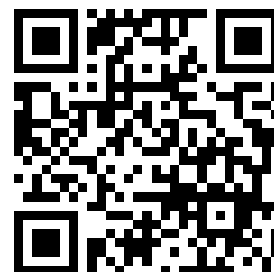

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BRUSH AND PENCIL

*AN ILLUSTRATED MAGAZINE OF THE
ARTS OF TO-DAY*

EDITED BY
FREDERICK W. MORTON

VOLUME XIX
JANUARY TO JUNE 1907

CHICAGO AND NEW YORK
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1907

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ILLUSTRATED ART NEWS SECTION

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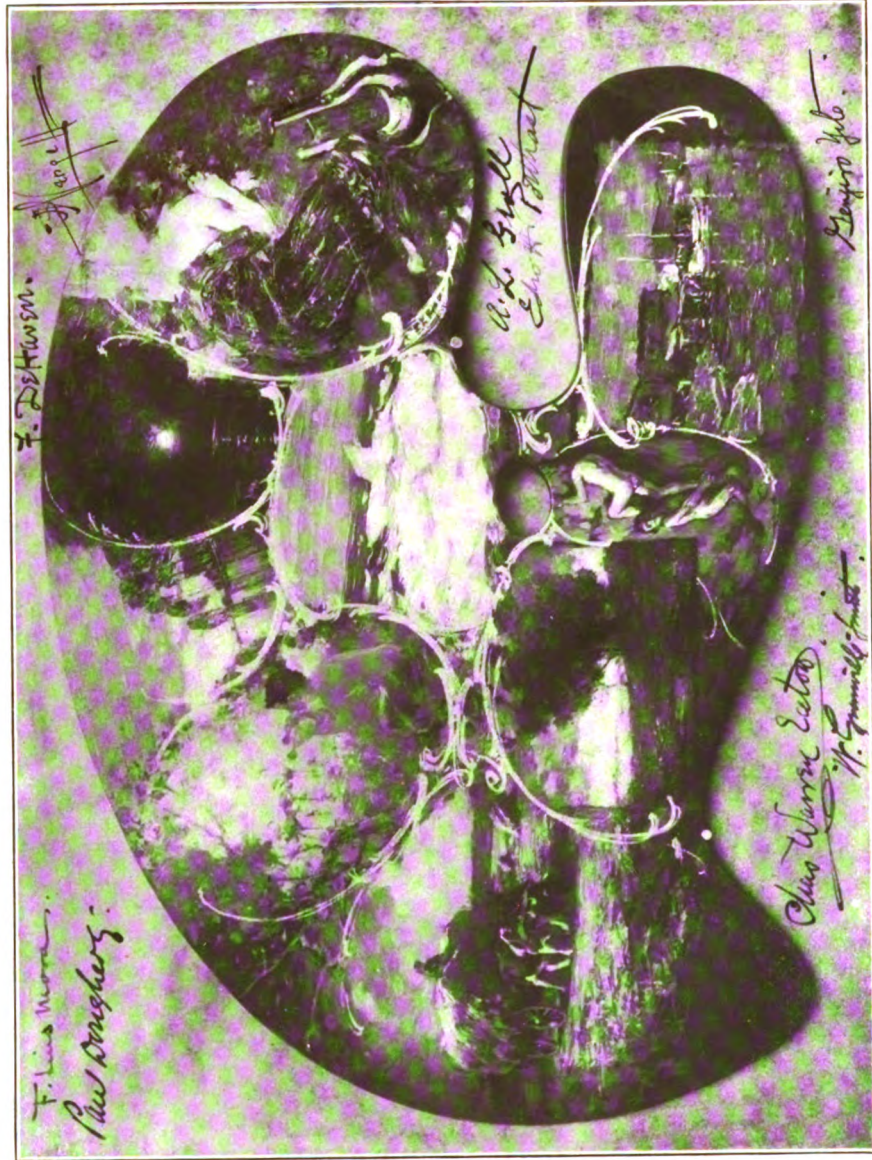


THE SOARING LARK
By Charles Robinson

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THE SALMAGUNDI PALETTE

By F. Luis Mora, Paul Dougherty, Frank De Haven, A. L. Groll, E. H. Potthast, Charles Warren Eaton, W. Granville Smith, Geniro Yeto and A. B. Wenzell

BRUSH AND PENCIL

VOL. XIX

JANUARY, 1907

No. 1

CURRENT PENNSYLVANIA ACADEMY EXHIBITION.

The Pennsylvania Academy of the Fine Arts inaugurated with a private view its one hundred and second exhibition of paintings and



UNDER THE WINTER SUN
By H. R. Poore

sculpture. It has been the policy of the management for many years to set up a high standard as an ideal and to spare no pains to achieve it. The result is that these exhibitions at Philadelphia have come to be regarded as the most important annual showings of what our painters and sculptors are doing.

The present one at least holds its own in quality with its predecessors, while its general effect is superior to anything seen of late years in these galleries. One explanation of this is that a wise discretion has been exercised as to the number of pictures admitted. Nothing is more detrimental to the effect of individual canvases or of the *tout ensemble* or more fatiguing and distressing to the visitor, than a superabundance of

exhibits with its consequent crowding of works. In somewhat limiting the number the management has consulted the interest both of artists and of the public. But credit for the excellence of effect is due also to the gentlemen composing the Hanging Committee, Messrs. E. W. Red-



COFFEE HOUSE
By Alson Skinner Clark

field, Joseph De Camp and Sergeant Kendall, who have performed their most difficult and usually thankless task with exceptional success.

In the first place they have contrived to sustain one's interest throughout, in small, as well as large galleries. For in an exhibition which makes the attempt to be representative of contemporary work, it is inevitable that there will be a tailing off somewhere in the standard. But in this one the tail has been so far tucked out of view that there is not a wall, even in the outlying rooms, which does not contain at least a few canvases that will attract and repay study.

In the long gallery the eye, instead of being drawn on indefinitely, is halted at a variety of points by massed effects—a picture, prominent by reason of its size or character, forming the nucleus of a group that both takes from it and gives to it reinforcement. No doubt this is a rec-

ognized principle of hanging, but in the present instance it has been applied with quite unusual tact. Another principle far from customary, and, if I mistake not, originated by the Pennsylvania Academy consists in specializing in certain galleries. Thus in the present exhibition there



COWS: AFTERNOON
By Mary Smyth Perkins

are at least two rooms in which one can rest from the embarrassment of variety, and enjoy the varied manifestations of a single impression.

One of these is devoted exclusively to the showing of nineteen examples by Gari Melchers, while the other groups together a number of painters who, notwithstanding their differences of motive and method, are united in their habit of studying and representing nature in a high key of light. Prominent among them is Childe Hassam, a follower, though not an imitator, of the French impressionist, Monet. From the latter almost all modern landscape painters, and not a few figure-painters, have learned much, especially in analyzing more closely the actual effect of light, not only upon the parts of the subject exposed to the light, but in those more or less removed from it—the parts in shadow.

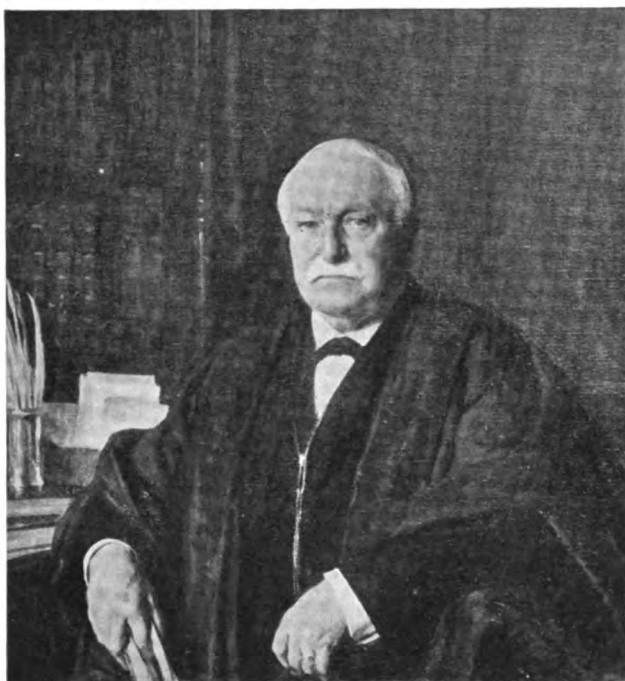


PORTRAIT OF MRS. JOHN F. LEWIS
By Cecilia Beaux



PORTRAIT
By Adelaide Cole Chase

He has taught us to see that shadows are but the result of the removal of a certain quantity of light and to note the actual hue of what is left. But Hassam also adopted Monet's method of laying on the paint, in separate dabs of color, which the eye, at a proper distance, unites into a oneness of effect. It is a method, inevitably crude, until its secret has been mastered. This, for some time past, Hassam has accomplished, and

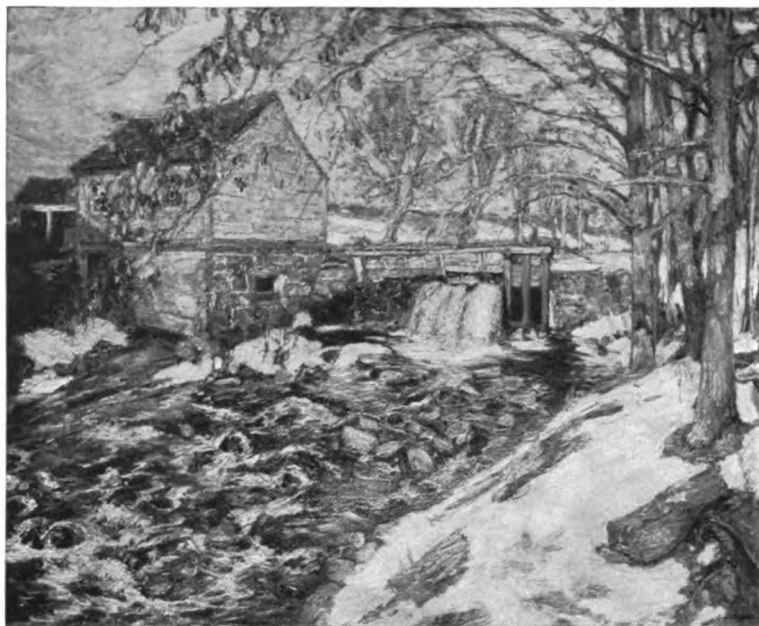


DR. HORACE HOWARD FURNESS
By Joseph De Camp

his pictures have a delicate resonance of color, and vibrancy of atmosphere, most true to nature, and at the same time artistically beautiful.

Alongside of his examples, hang others, to mention only two names, by W. L. Metcalf and the late John H. Twachtman, which represent in their quite individual way a search for corresponding qualities by a different method of painting. But most opposed to Hassam's technique is the robust and vigorous style of E. W. Redfield, and yet his two examples are cousins-germane to the other pictures in the gallery. And I have no doubt, that pictures by many other men could be removed from their placés elsewhere and brought into this companionship without a jar. For an approximation to the height of nature's light, much closer than the Barbison man ever attained, is the prevalent motive in modern landscape-painting.

When we pass from the impressions of atmosphere, sometimes delicate and silky, sometimes crisp and sharp, which distinguish all the pic-



FLUME IN SNOW
By Edward F. Rook

tures in this room and enter the Melchers Gallery, the contrast is marked. To him, and yet he lives in Holland, the land of aerial effects, the atmosphere presents no charm; he is enamoured of the reality of form; its qualities of bulk, firmness, and texture, and his figures placed in a clear pale light, show with sharp distinction in an environment, like that of a Leyden jar, from which all air has been sucked. In studying his pictures we have to dispense with the desire of this particular manifestation of realism, and enjoy the realism, obtained, as in old Flemish painting, by exceeding skill of craftsmanship. Everything there, the figure and its accessories, is represented with a frankness and thoroughness, that yield a suggestion, not only of mere form, but of its significance. And, over and above all, there is an informing seriousness which makes one feel that these works are not only vital to-day, but will enjoy a permanent distinction.

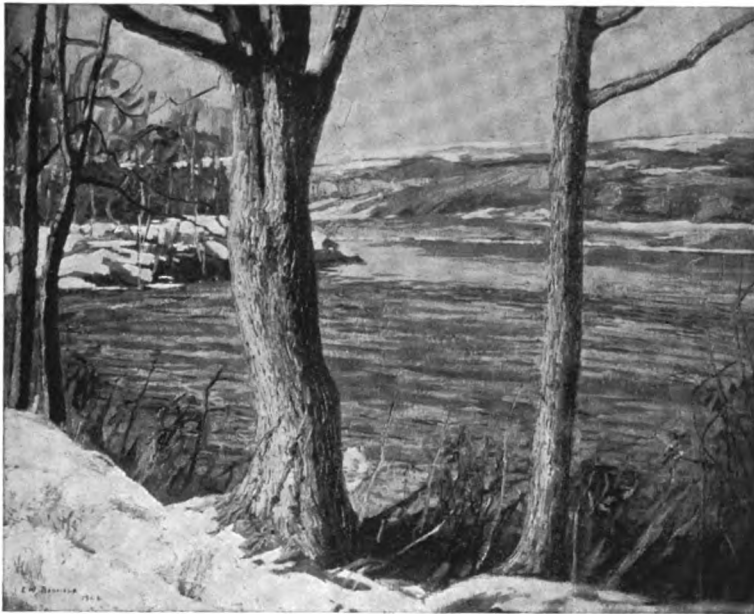
The great note of the exhibition sounds quietly but with convincing force in Whistler's "Count Robert"; an extra-tall, narrow panel, with a figure of a man of perhaps thirty-five years, in evening clothes, a gray fur overcoat suspended from his left wrist, his right hand, encased in a gray glove, holding a cane, with a turn of the wrist that suggests the training of a master of posture and a coquetry all but feminine. The tall spare figure, with rather sloping shoulders and flat chest, has the right leg advanced, as if he had just stepped into view from the shadow of the background—the latter, mark you, a concave space filled with

shadow, from the mysteriousness of which the man is only in part detached. The face, the gloved hand, and a light on the fur-coat form the spots of light, drawing the eye up and down through the superb ease and dignity of the figure. It is a canvas that proclaims the master in one of his most majestic moods.

CHARLES H. CAFFIN.

Putting aside the impressionist, landscapes and marines, and the Redfield and Schofield groups, the collection of outdoor work this year is interesting rather than important. True, there are lovely things in this line hanging—the two night scenes, full of subtle value and poetic thought, by Edouard Steichen; the unique composition of the “Sand Piles,” in which we recognize the researches in curious dramatic lighting pursued by Horatio Walker; and the simplicity of Florence Este’s decoration, “Autumn,” which presents a firmness of design, a serenity of thought and a stately execution which combine to make her canvas one of which it would be impossible to weary.

Alexander Harrison’s “Coucher de Soleil” is an interesting expression of the setting sun, given with something of his old-time love for the values and atmosphere of the sea. His other paintings, two small Venetian scenes and a harbor view, are sufficiently pleasing, but present little of distinction. Birge Harrison shows two landscapes, “The Sentinel” and “Moonlight on the Marshes.” Emil Carlsen’s “Quiet Sea” is given intimately and with a tepid handling that almost suggests the use of



THE OLD ELM
By Edward W. Redfield

water color, though his suggestion of great space above the waters will be found noteworthy.

Elliott Daingerfield comes before the public this year as a landscapist, his "Drama of the Mountain Top" and his "Sunset" having the same mediaevalism of thought and pictorial effectiveness that mark



PORTRAIT GROUP
By Charles Hopkinson

his scriptural compositions. His "Forest of Latmos" is a welcome revival of the old mystical style of landscape painting. The "Landscape," by Jonas Lie, a moonlight study, has an admirable transparency in its blue depths.

Among the outdoor work are some street scenes that must not be overlooked. Edwin Scott shows a Paris street at twilight, sketchily given, though the effort to prevent any detail in the mass from being unduly insistent has tended to muddle the effect as a whole. The same artist presents a view of Notre Dame. Philadelphians will be glad of an opportunity of seeing Alson Skinner Clark's "Coffee House," to which was awarded the Calm Prize at the Chicago Institute last year.

As was naturally to be expected, however, chief among the street

scenes is the expression of New York's human maelstrom, shown in "The Rush Hour, Brooklyn Bridge," by Colin Campbell Cooper. The picture seems a translation in line and color of Walt Whitman's "Barbaric Yawp." There is the same elemental vigor and titanic formlessness in both. Sky-scrapers, turret-crowned, loom up into the clouds from the



THE LORELEI
By Childe Hassam

central plaza in the middle distance. Streets radiating from it in all directions are cast by the overhanging buildings into dark cavernous passages. A tangle of humanity is everywhere, so small, so insignificant, so lacking in individuality in relation to the whole, that it is no wonder that today we hold life so cheap. The courage and commanding skill with which Mr. Cooper controls an infinity of detail is truly exceptional.

"Confitures," by Edward B. Fulde, is a genre bit in low and harmonious tone, the brass bowl and red apples being the dominant notes. "A Tea Party," by Marion Powers, shows some notable color management, but reminds us anew of the difficulty, almost the impossibility, of transfixing in paint the fleeting beauty of a smile. Glackens is exhibiting some of his grotesque but always spirited and individual work, a

painting of a bullfight being so romantic as to be something of a surprise from this source, and a street scene that is as far from mediocrity as a nightmare. Anna Lea Merritt shows work at the opposite pole of thought, "Cupid Bound," a very picture card in color and of a sentimentality to be found today only in the land of Mrs. Merritt's adoption.

"The Spirit of Antique Art," by Philip L. Hale, is a nude study given with sentiment, great refinement, and notably even in utterance. In "Washerwomen, Concarneau," Paul Ullman has a deft but bewildering treatment of an intricate subject. Thomas Anshutz shows a well-placed figure study. A splendid canvas, "Deux Amis," by Manuel Barthold, is closely, though not tightly, painted.

"The Doorway," by John Lambert, is a simply managed but self-conscious painting, the genuine sentiment of which is refreshing as coming from one who has hitherto seemed to delight in the uncompromising and an unmitigated harshness of utterance. In this connection may be named Mr. Lambert's striking portrait of Albert Chevalier in his familiar coster costume. The treatment shows a masculine grasp, admirable modeling and a penetrative characterization that contribute power to a frankly dramatic study. It is curious to note in passing through the gallery the difference between the mobile face of the true actor and the expression of muscles stiffened by conventional flat given in the surrounding portraits.

"The Passing Moment" is by James R. Hopkins, whose decorative panel is one of the notable recent additions to the Wilstach collection. "The Passing Moment" attempts to express the evanescent charm of spirited motion temporarily arrested. The color scheme repeats again Mr. Hopkins's fondness for and command over pale translucent tints in flat mass varied by circles of a brilliant black of great depth and clarity.

Joseph T. Pearson, who cherishes a worthy ambition toward the "somewhat different," exhibits "Baby With Fan," a fascinating thing in its way. The floury color, where pale tints are flatly treated, the firm drawing and novel conception all lead us to overlook tricky elements in the work. Mr. Pearson is a man who is likely to pass through many phases before he finds himself artistically.

To say that the exhibition abounds in portraiture is to state what experience has taught us all to expect with complacent certainty. Not that we would be understood as reflecting upon this most interesting and useful branch, save in isolated instances, the only one which enables the American artist to know by personal observation the color of the money in the pockets of the American Philistine.

Julian Story sends two attractive portraits, one of Miss Thompson, and a strongly individualized study of Joseph Wharton. Irving K. Wiles is represented by the suave and graceful portrait of a girl in black, posed in a way that is stylish though uncomfortable; also a small portrait of an engaging infant. Carol H. Beck sends a firm and distinguished piece of work in her portrait of Miss Susan Cunningham, late of the faculty of Swarthmore College. The work is given with keen appreciation for the dominant personality of the subject.

Carroll Tyson has an ambitious portrait study of a mother and daughter, the figures set in elaborate surroundings. Adolphe Borie sends a portrait of an elderly woman, painted with an evident refinement. The portrait of Mrs. Ira J. Williams, by Thomas P. Anshutz, will attract attention. "Miss Jacques," by Adelaide Cole Chase, treats in broad light masses and with a smooth and charming brush the subject of a young girl in pale yellow. Henry S. Hubbell has a strongly given, though hardly ingratiating, study of a girl, with a dog. It bears the mark of a salon medal, and no one will question the justice of the award. The portrait group by Charles Hopkinson gives additional opportunity for considering the work of a man who is more and more coming into prominence. Janet Wheeler shows a portrait of Master Wanamaker, the boyish figure enveloped in that "blue beautiful" which this artist so affects.

Thomas Eakins's portrait of Dr. Thomson is expressed in straightforward fashion and offers a color scheme in dull brown that is never muddy. Miss Emilie Zeckwer's "Spanish Lady" is one of the best things she has yet done, and though enveloped in shadow the figure possesses a carrying quality that is altogether admirable. Henry R. Rittenberg's portrait of Dr. Horace Jayne is stylishly posed and given with spirit and verve. Wallace W. Gilchrist has a number of entries, his portrait of Edward MacCollin and that of Miss Louise de Schweinitz being thoroughly interesting. Benedict A. Osnis has an easily posed portrait of a man. Alice Corson, now in Paris on a Cresson scholarship, sends home a "Portrait of Mrs. Lutz," which shows imaginative power, realistic grip on essentials and an odd utilization of shadow forms. Katharine Critcher's "Portrait of a Man" is also well worth special notice. Andrews's "Miss B. and Her Dog Teddy" is another and striking manifestation of the girl and dog motif that is shown in the present collection several times.

In connection with its opening the Academy announced the following awards of honors: The Temple Gold Medal to Willard L. Metcalf for his painting entitled "The Golden Screen." Purchase from the Temple Fund—the painting entitled "Beatrice," by W. Sergeant Kendall. The Mary Smith Prize of \$100 to Mary Smyth Perkins for her painting entitled "Cows." The Walter Lippincott Prize of \$300 for the best figure picture in the exhibition to Marion Powers for her painting entitled "A Tea Party." The Jennie Sesnan Medal for the best landscape in the exhibition to Ernest Lawson for his painting entitled "The River in Winter."

NEWS REPORT.



A TEA PARTY
By Marion Powers



A THREAD OF SCARLET
By Hugh H. Breckenridge

THE TARIFF BLIGHT ON AMERICAN ART

In the present state of American art only considerations of revenue can possibly be urged in justification of the retention of the tariff on



PORTRAIT OF A CHILD
By Frank W. Benson

works of art. It is not demanded by American artists, who, incidentally, are not flattered by being placed in the same category with artisans, and is demonstrably an obstacle to the establishment of art galleries, and the cultivation otherwise of the art instinct which finds more and more creditable expression in this country, despite the handicap imposed by the tariff law.

It will not be seriously argued that the government "needs the money," for any national income from this source is more than offset by the loss of that positive educational force inherent in real art, which the American people as a whole are at length beginning fully to appreciate, thanks to wider study and travel and largely to their absorption of

a great element from Europe to whom the appreciation and love of art are a precious heritage.

The retention of the tariff on art serves no fiscal end not to be easily attained by other means, if in fact it is necessary at all, and emphasizes the reproach that Americans are blind to all but the sordidly utilitarian; while its most noteworthy result is to render needlessly difficult and practically impossible those creditable art collections which in our cities, are winning recognition as public needs, if only as part of the general scheme of public education. In the same fashion, though perhaps not to the same extent, it discourages private collectors, whose galleries so frequently come, wholly or in part, into the public's possession.

There are today in Europe several valuable collections owned by Americans, which are either stored in warehouses or temporarily on exhibition, the owners refusing to send them to this country while the barbarous tariff tax is in force, while it is an open secret that they are either to become eventually public property or to be open to the public.

That the tariff on art is inimical to public interest and serves no needful private end, and that the protective system when thus applied tends to defeat itself and discredit the country was clearly expressed by the resolutions adopted by the Cleveland Chamber of Commerce recently and emphasized in the illuminating address of Kenyon Cox, who spoke as one having authority on another though closely related matter connected with the new Cleveland Art Gallery. He pointed out the prevalent neglect to make art museums properly representative of contemporary art, and also the opportunity which the advance in photography presents in the way of thus reproducing not only masterpieces, but also entire schools of painting in all periods.

Much has already been done in this country in this direction, and every town will soon be in a position to profit by the experience of other cities. Mr. Cox's address was eminently hopeful and helpful. Together with the action of our Chambers of Commerce it should serve to give "more power to the elbows" of those who in seeking to abolish the tariff on works of art are striving to remove the chief obstacle to the development of art in this country.

C. P.

HAMMERED METAL IN STATUE MAKING.

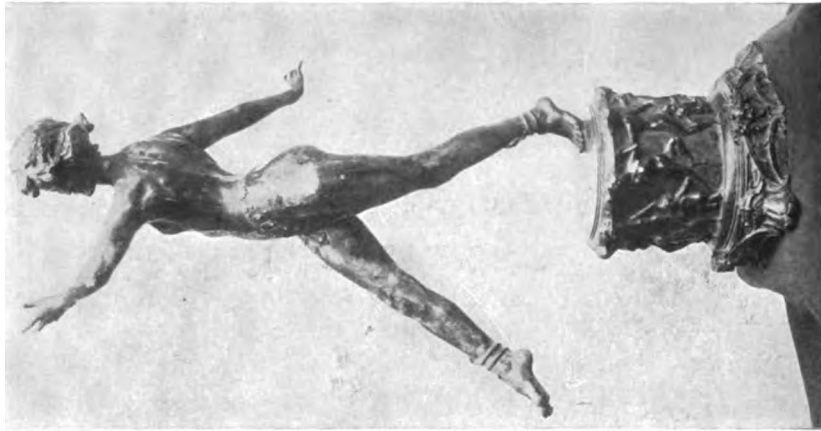
The large quadriga which Daniel C. French and E. C. Potter have sculptured for the new State Capitol in St. Paul, Minn., has attracted



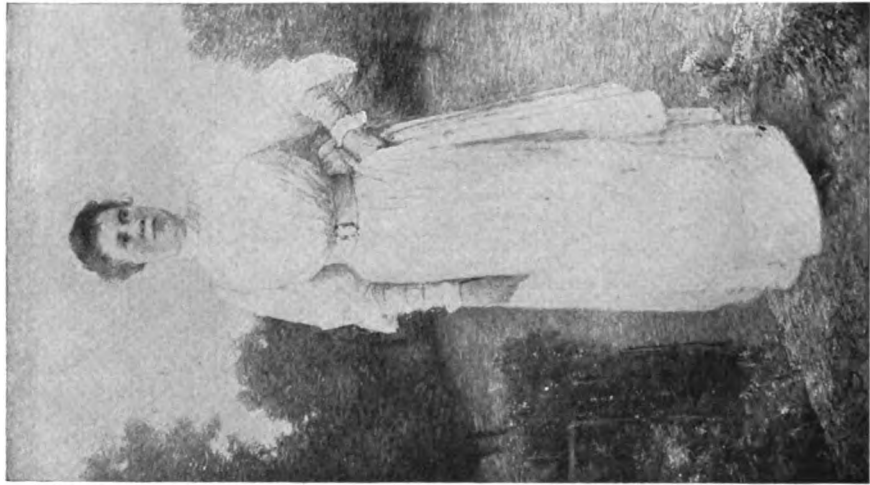
POLAR BEARS
By Frederick G. R. Roth

much attention from the sculptors in New York. Their interest is due largely because the work has not been cast in bronze, but hammered out of sheet metal. This has been done in the John Williams studio in New York and is understood to be the largest piece of work of its kind executed in this manner in America.

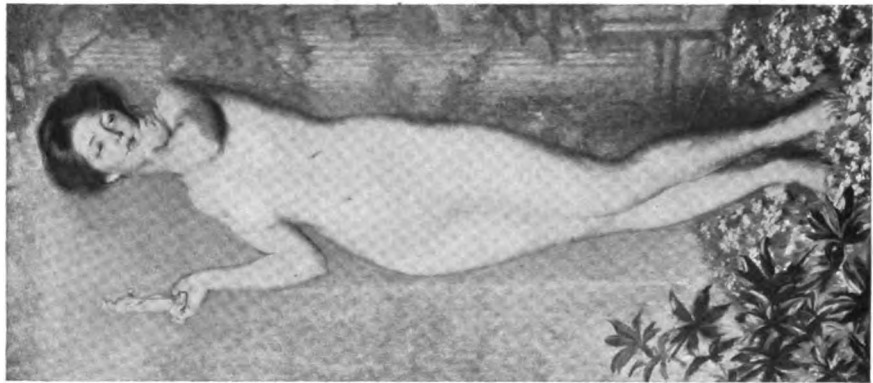
St. Gaudens' statue of Diana, on the tower of the Madison Square Garden, New York, was hammered out of metal, but is not nearly so large a work as this quadriga. The Statue of Liberty on Bedloe's



DANCING GIRL
By Paul Nocquet



A SUMMER EVENING
By J. Alden Welt



THE SPIRIT OF ANTIQUE ART
By Philip L. Hale

Island was also hammered out of sheet metal, but was executed abroad.

The quadriga is a very large affair, something like twenty-five square feet in dimensions when assembled, and, as already stated, nothing like it in importance ever has been executed in hammered



AU BORD DU LOING
By F. M. L. Tonetti

sheet metal in this country. That is one reason why the Williams studio has been visited by many sculptors who have followed the progress of the work with the greatest interest.

A Graeco-Roman chariot in the Metropolitan Museum of Art, which is stamped bronze metal, the same material that is being used for the quadriga, is regarded as one of the earliest examples of sheet metal work. In the chariot the metal is riveted to a wooden frame, something that is not uncommon in these early examples of sheet metal.

This style of workmanship, however, was not used with great frequency until mediaeval times. The ancients, like us moderns, preferred to cast their sculptures in bronze instead of hammering them



A MIDWINTER THAW
By W. Elmer Schofield

out in the thinner sheet metal. But in mediaeval times a great deal of church work was made of sheet metal, which was stamped out in wooden or metal moulds. On much of this work, when it is closely examined, the technique of the hammering in the mould is still visible, especially when the mould was of wood, as the grain of the wood shows on the metal. These moulds were used over and over again, and the ornaments duplicated in the same or other structures, very much as is done now. One reason for doing this then, as now, was cheapness. Another reason was the fact that the sculptures often were placed on frail constructions—over a reredos, or used in sanctuary lamps or on pulpits, therefore had to be light.

Lightness also was the consideration which caused the Diana of the Garden and the Statue of Liberty to be hammered out of sheet metal, instead of cast in bronze. The Diana is a large statue, when viewed from a level, but two men could lift it with ease, whereas a yoke of oxen would have hard work hauling it were it cast in bronze. In that case, too, the Madison Square Garden tower hardly would be able to support it. Now being only of sheet metal it is light enough for a weather vane.

These considerations did not, however, enter into the choice of method for executing the French-Potter quadriga. Every sculptor prefers to have his work cast in bronze, but in this instance the problem of cost came into play and it would have been impossible for the sum appropriated to have secured for the new Capitol in St. Paul a piece

of sculpture of such dignity and dimensions as the French-Potter quadriga had it been cast in bronze. It may be added that in the opinion of various New York sculptors who have watched the hammering of this great sculpture out of sheet metal the work has been done with unusual skill. Not only have all the details been brought out, but the sheet metal used has been thicker than ordinarily employed, so that, as one sculptor expressed it, "the quadriga will last as long as the building on which it stands."

The pieces of sheet metal after stamping in the moulds were reinforced in the back, then riveted together and then attached to a steel construction. This steel framing gives great solidity to the group.

Considerable small statuary work is done in sheet metal, especially for soldiers' monuments. In these instances again the chief reason for the choice of material is cheapness. And this also is the case with a lot of architectural sculpture, like cornices and ornamental details that are duplicated all over the country. The quadriga, however, is something quite *sui generis*.

Architectural sculpture like this quadriga depends for its effectiveness not only upon the workmanship of the sculpture itself, but also upon the manner in which it is placed. One of the first big things in the way of architectural sculpture done in this country was Crawford's bronze Statue of Liberty, on the dome of the Capitol at Washington. This statue, however, is placed so high in the air that you cannot judge whether it is good or bad. Next in order, a number of post offices and



CONFIDENCES
By Walter McEwen

custom houses were supplied with pedaments and groups carved in stone, like the groups on the post offices in Boston and St. Louis, which were done by Mr. French. Perhaps the largest architectural piece of sculpture in this country, even larger than the Crawford Statue of Liberty in Washington, is the Calder statue of William Penn in bronze exerted its full effect. Unlike this correct condition of affairs, the statue in bronze executed by Mr. Brewster for the State House of Providence, although well modelled, is so high in the air that it has no Columbus in the chariot. The water gate was a conspicuous success; it could be viewed from the proper perspective, so that the sculpture on the tower of the City Hall in Philadelphia.

Work on the Chicago Exposition produced noteworthy attempts, and on the water gate in that exposition stood the first model of the present French-Potter quadriga, but with two outriders flanking the group and silhouette.

P. C. R.



JOHNNY CAKE HILL
By Willard L. Metcalf

Note—For Other Pennsylvania Academy Pictures see News Section.



LA PLAGE DE BOULOGNE
By Edouard Manet

TWO APPRECIATIONS OF MANET.

Manet fought throughout all his life—few artists' lives have been nobler. His has been an example of untiring energy; he employed it as much in working as in making a stand against prejudices. Rejected, accepted, rejected again, he delivered with enormous courage and faith his attack upon a jury which represented routine. As he fought in front of his easel, he still fought before the public, without ever relaxing, without changing, alone, apart even from those whom he loved, who had been shaped by his example.

This great painter, one of those who did most honor to the French soul, had the genius to create by himself an impressionism of his own, which will always remain his own, after having given evidence of gifts of the first order in the tradition handed down by the masters of the real and the good. He cannot be confused either with Monet or with Pissarro and Renoir. His comprehension of light is a special one; his technique is not in accordance with the system of color spots; it observes the theory of complimentary colors and of the division of tones without departing from a grand style, from a classic stateliness, from a superb sureness.

Manet has not been the inventor of impressionism, which co-existed with his work since 1865, but he has rendered it immense services, by taking upon himself all the outbursts of anger addressed to the innovators, by making a breach in public opinion through which his friends have passed in behind him. Probably without him all of these artists would have remained unknown, or at least without influence, because they were all bold characters in art, but timid or disdainful in life.

Degas, Monet and Renoir were fine natures with a horror of polemics, who wished to hold aloof from the salons, and were resigned from the outset to be misunderstood. They were, so to say, electrified by the magnificent example of Manet's fighting spirit, and Manet was generous

enough to take upon himself the reproaches leveled not only against his work but against theirs. His twenty years' open war, sustained with an abnegation worthy of all esteem, must be considered as one of the most significant phenomena of the history of the artists of all ages.



AU CAFE CONCERT
By Edouard Manet

This work of Manet, so much discussed, and produced under such tormenting conditions, owes its importance beyond all to its power and frankness. Ten years of developing his first manner, tragically limited by the war of 1870; thirteen years of developing his second evolution, parallel with the efforts of the impressionists. The period from 1860 to 1870 is logically connected with Hals and Goya; from 1870 to 1883 the artist's modernity is complicated by the study of light. His personality appears there even more original, but one may well give the palm to those works of Manet which are painted in his classic and low toned manner.

Manet had all the pictorial gifts which make the glory of the masters

—full, true, broad composition; coloring of irresistible power, blacks and grays which cannot be found elsewhere since Velasquez and Goya; and a profound knowledge of values. He has tried his hand at everything—portraits, landscapes, seascapes, scenes of modern life, still life,

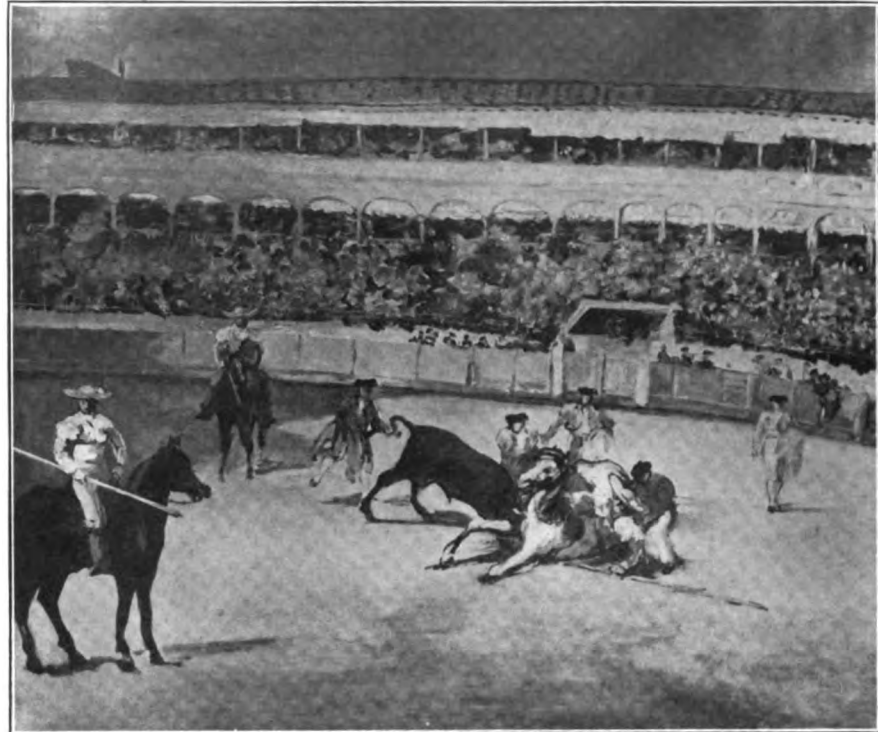


LE BON BOCK
By Edouard Manet

and nudes have each in their turn served his ardent desire of creation. His was a much finer comprehension of contemporary life than seems to be admitted by realism; one has only to compare him with Courbet to see how far more nervous and intelligent he was without loss to the qualities of truth and robustness. His pictures will always remain documents of the greatest importance of the society, the manners and customs of the Second Empire. He did not possess the gift of psychology. His "Christ Aux Anges" and "Jesus Insulte" are obviously only pieces of painting without idealism. He was, like the great Dutch virtuosos, and like certain Italians, more eye than soul. Yet his "Maximilian," the drawings for Poe's "Raven" and certain sketches show that he

might have realized some curious psychological works had he not been so completely absorbed by the immediate reality and by the desire for beautiful paint.

A beautiful painter—this is what he was before everything else, this is his fairest fame, and it is almost inconceivable that the juries of the Salons failed to understand him. They waxed indignant over his sub-



COMBAT DE TAUREAUX
By Edouard Manet

jects, which offer only a restricted interest, and they did not see the altogether classic quality of his technique, without bitumen, without glazing, without tricks; of this vibrating color; of this rich paint; of this passionate design so suitable for expressing movement and gestures true to life; of this simple composition, where the whole picture is based on two or three values with the straightforwardness one admires in Rubens, Jordaens, and Hals.

Manet will occupy an important position in the French school. He is the most original painter in the second half of the nineteenth century, the one who has really created a great movement. His work, the fecundity of which is astonishing, is unequal. One has to remember that besides the incessant strife which he kept up—a strife which would have killed many artists—he had to find strength for two grave crises in himself.



LE CUVEUR D'ABSINTHE
By Edouard Manet

He joined one movement, then freed himself from it, then invented another, and re-commenced to learn painting at a point where anyone else would have continued in his previous manner. "Each time I paint," he said to Mallarme, "I throw myself into the water to learn swimming."

It is not surprising that such a man should have been unequal, and that one can distinguish in his work between experiments, exaggerations due to research, and efforts made to reject the prejudices of which we feel the weight no longer. But it would be unjust to say that Manet has only had the merit of opening up new roads—that has been said to belittle him, after it had first been said that these roads led into absurdity.

There remains then a great personality, who knew how to dominate the rather coarse conceptions of realism; who influenced by his modernity all contemporary illustration; who re-established a strong and sound condition in the face of the Academy; and who not only created a new transition, but marked his place on the new road which he had opened.

To him impressionism owes its existence; his tenacity enabled it to take root and to vanquish the opposition of the School; his work has enriched the world by some beautiful examples, which demonstrate the union of the two principles of realism of that technical impressionism which was to supply Monet, Renoir, Pissarro and Sisley with an object for their efforts.

For the sum total of all that is evoked by his name Edouard Manet certainly deserves the name of a man of genius—an incomplete genius, though, since the thought with him was not on a level with his technique, since he could not affect the emotions like a Leonardo or a Rembrandt, but genius all the same through the magnificent power of his gifts, the continuity of his style, and the importance of his part, which infused blood into a school dying of the enæmia of conventional art.

CAMILLE MAUCLAIR.

Translated from the French by P. G. Konody.

In the Metropolitan Museum, New York, there hangs a picture well worth a trip across the continent to see. It is Manet's "Boy with a Sword," a little urchin carrying a big sword in its scabbard—just a bit of painting, that is all; an absolutely arbitrary composition, without rhyme or reason, just to make a picture. The picture tells no story, explains nothing; there is nothing to explain; simply a little ragged street urchin carrying a sword as long as he is tall. The arrangement is plainly for the purpose of securing certain effects in color, and the picture is the finest Manet I have ever seen. If I owned all other Manets, I am by no means sure I would not exchange them for this one.

In the catalogue I find the following beneath Manet's name: "Born at Paris, 1833, died there April 30, 1883. Genre painter. Pupil of Couture, with whom he studied six years. An eccentric realist of disputed merit; founder of the school of 'Impressionistes.' His pictures were several times rejected at the Salon"; poor Manet—that ought to be some guaranty of quality in his work. The "Cyclopedia of Painting and Painters" is responsible for that summary of Manet's art. But is it not a pity the compiler of the Museum's catalogue could find nothing better to say of a man who painted one of the finest pictures the Museum

possesses? A picture so fine that Richard Muther, in his great "History of Modern Painting," says of it: "Manet has the rich artistic methods of Velasquez in a measure elsewhere only attained by Raeburn, and as the last of these studies, he has created in his 'Enfant a l'Epee' a work which, speaking without profanity, might have been signed by the great Spaniard himself"; and so, in all truth, it might, it is so wonderfully, so beautifully painted; that is all—just finely and magnificently painted. A small boy with a big sword, certain notes and tones of color so combined as to result in one beautiful harmony.

Those of you who think of Manet as rioting in colors should see this picture. As a bit of painting it can hang without suffering by the side of any picture in the world; the little urchin with his short stubby hair, his ragged coat and his beautiful blue stockings might be embarrassed by the side of the little infanta in the Louvre, but, barring the difference in their stations in life, on their technical side, they are two of a kind.

Two or three years ago there was an exhibition of Manets here at the Art Institute. They were huddled together in a small room, and scant attention paid them, whereas they should have been honored guests. Not that all Manets are good, far from it; but all are interesting, and there is not one but will repay study. Personally, I do not like "Olympia" in the Luxembourg; I positively dislike it, and yet the Luxembourg would be fortunate indeed were half its pictures so well worth your consideration. You might never learn to like it; I should hope you would not; neither would you ever ignore it.

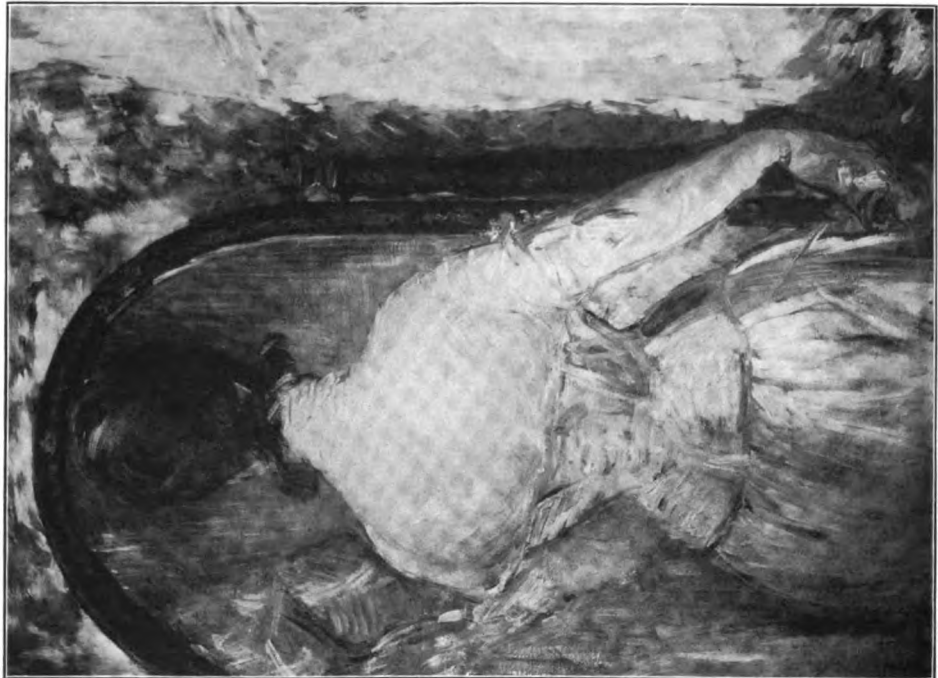
George Moore says: "Never did this mysterious power which produces what artists know as 'quality' exist in any fingers to a greater degree than in those of Edouard Manet; never since the world began; not in Velasquez, not in Hals, not in Rubens, not in Titian. As an artist, Manet could not compare with the least among these illustrious painters; but as a manipulator of oil color, he never was and never will be excelled. Manet was born a painter as absolutely as any man that ever lived; so absolutely that a very high and lucid intelligence never for a moment came between him and the desire to put anything into his picture except good painting. I remember his saying to me, 'I also tried to write, but I did not succeed; I never could do anything but paint.'"

You may remember seeing here the portrait of Faure as Hamlet, and "Le Bon Bock," that portrait of Belot, the engraver, smoking his pipe and grasping a glass of beer with his left hand—both strong, vigorous canvases, each worthy a place in any museum, yet both lack the subtlety which characterizes the "Boy with a Sword"; neither is to be ranked in the same category; to either of these I much prefer "A Philosopher."

The enthusiasm which naturally follows the discovery of a painter must not get the better of us, and lead us to place Manet where he does not belong. Moore has said it—Manet was beyond question a great painter; his command over his medium was marvelous. His first thought concerned the manner of what he was doing; whenever he permitted himself to become absorbed in the matter of his work he fell from grace; witness "Olympia," "Nana," "A Bar at the Folies Bergeres," "The Picnic," and others. When Manet thought at all, he did not think at all well; but when he simply worked, he worked as few men could or can.

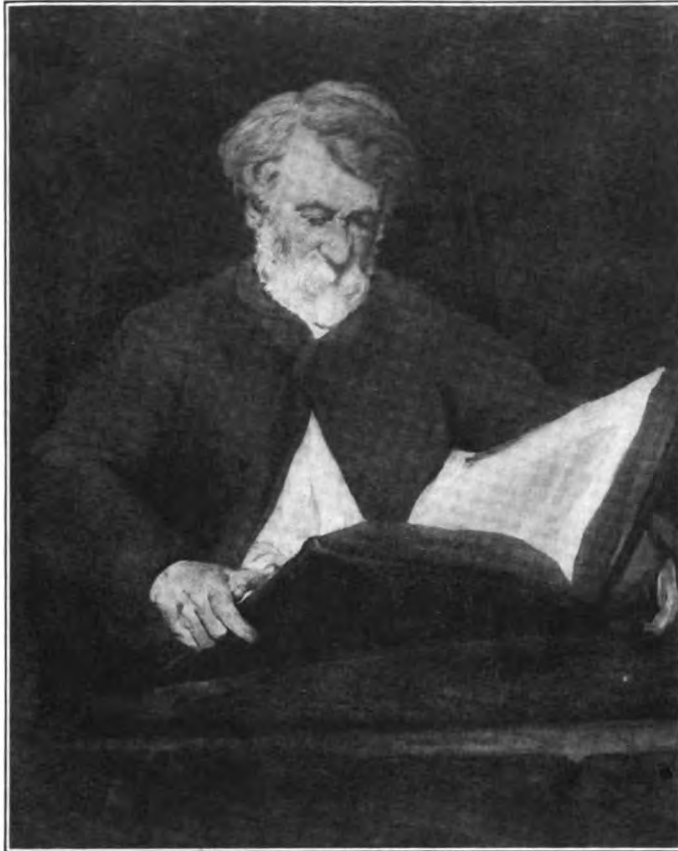


JEUNE FEMME A L'OMBRELLE
By Edouard Manet



DEVANT LA PSYCHE
By Edouard Manet

“Manet,” says Muther, “had a passion for the world. He was a man with a slight and graceful figure, a beard of the color known as *blond cendre*, deep blue eyes filled with the fire of youth, a refined clever face, aristocratic hands, and a manner of great urbanity. With his wife,



LE LISEUR
By Edouard Manet

the highly cultured daughter of a Dutch musician, he went into the best circles of Parisian society, and was popular everywhere for his trenchant judgment and his sparkling intellect. His conversation was vivid and sarcastic. He was famous for his wit *a la Gavarin*. He delighted in the delicate perfume of drawing-rooms, the shining candlelight at receptions; he worshipped modernity, and the piquant frou-frou of toilettes," tastes which are by no means consistent with the noblest and purest art.

Manet's art lacked dignity, it lacked nobility, it lacked purity, it lacked only too apparently exactly what his soul lacked; but it did not lack quality. He painted things as he saw and felt them, but he never saw and never felt the best side of things. For instance, the "Boy with

a Sword" contains the best there was in Manet, because the subject was not one to excite the worst. There is no woman in it; there is no Paris in it; there is no decadence in it; therefore Manet painted at his best without a single vicious thought, and this was something he seldom did.



LE LINGE
By Edouard Manet

At the other extreme is "Nana," in which the cleverness of the execution is obscured by the viciousness of the motive.

The ruling illusion in art and literature is that a bad thing may be well done; a bad thought well expressed, which is utterly false. The hand is so susceptible it betrays each passing fancy; the artist may force his conscience, but he cannot compel his hand.

We are so apt to be carried off our feet by dash and cleverness in technic that we confuse real greatness in art with mere facility in execution. The best painter in the world requires something more than technical facility—that he must have, of course, but in addition to that his view of life and things in general must be pure and serene. Manet's view was somewhat morbid, and at times decidedly turbid. His temperament was such he could not see things in their true relationships. Zola was his champion from the first, and he is the "Claude" in Zola's "Masterpiece"—that explains much: Manet's pictures are in a sense Zola's books on canvas.

Appreciation came late to Manet. Not until 1880 did dealers begin to buy his pictures. Faure, the singer, was a steady patron, as well as a good subject; he at one time owned thirty-five paintings. Of late years his fame has grown fast—too fast—fostered by several skillfully conducted exhibitions; but though a reaction may come and the enthusiasm of the last few years cool perceptibly, the truth will remain. Edouard Manet was a very great painter.

ARTHUR J. EDDY.



CURRENT EXHIBITION AT THE NEW GALLERY.

This year's exhibition of the Society of Sculptors, Painters and Gravers at the New Gallery in London is confined to the works of members of the society. Probably this will not be a precedent for the exclusion of outsiders' work at subsequent shows. Certainly it serves the useful purpose of illustrating the resources of a large body of artists included in the membership.

It shows how clever, how unconventional and how modern they can be when they are left to themselves. If this modernity of spirit be unduly vehement and unrestrained—and that is an obvious effect, especially when one goes to the New Gallery from the academy where Hals, Rembrandt, Reynolds and Gainsborough represent the power, imagination, distinction and grace of the old masters—it is the present day Art as practiced for workers of downright sincerity in the kingdom, on the Continent and in America.

Subject is more important than quality, style, color or charm, and generally it is something without inherent beauty or dignity and often something disagreeable and unwholesome. These modern painters, sculptors and gravers share the preference of current novelists for what is morbid and unpleasant, and, brilliant and realistic as the technique may be, old fashioned lovers of Art revert to higher and nobler themes and methods of treatment, precisely as booklovers brush aside the ephemeral fiction of the day and refresh themselves by re-reading standards and classics.

Yet the restless and penetrating modern spirit is in these works, with its own methods of observation, of stating what it perceives and of developing the resources of the subject. It deserves critical study like every other phase of modern life. The German etchings seem hard and metallic and the French paintings coarse and repellent in composition and color, but there is individuality in the Art, and it often pulsates with creative power.

These international congresses enable Art workers to find out what is going on in other countries and to broaden their style. Coarse realism like Zuloaga's "Vieux Marcheur," with its rakish old man in pursuit of two fast women is offensive in subject and without charm of composition or color, but the figures are vital and something is to be learned from the cleverness with which the paint is put on the canvas. Besnard's portrait of Mme. Jourdain involves an ingenious portrayal of lights at cross-purposes in a brilliantly painted iridescent gown, and it is worthy of study, even if the modelling of the head has been sacrificed.



BALLET ESPAGNOL
By **Edouard Manet**



LA SERRE
By **Edouard Manet**

There are many other ultra-modern performances in oil, and there is a conspicuous one in the central sculpture—Lambeau's theatrical bronze, entitled "Murder." There is also much cleverness in execution without ignoble subjects or frivolity in method. There are two Boldini portraits of marked originality. There are portraits by Blanche and Aman-Jean with individuality of method, and there is an American one by Cecilia Beaux with brushwork as bold and free as Mr. Sargent's.



LE BRIOCHE
By Edouard Manet

There is another American work of power and charm in composition and color—Gari Melchers's "Arbor"—and J. J. Shannon has a fascinating study of firelight in a family group of eight. With so fantastic a scheme of lighting, proportion and perspective baffle criticism, especially as little floor space is shown; but the grouping is delightful and the likenesses are excellent. Mrs. Shannon is finely posed in the background; Mrs. Hitchcock, with dreamy face, is close to the hearth, with two friends behind her, and in the foreground is Miss Shannon with a girlish friend.

William Nicholson is one of the boldest exhibitors, because his "Miss Alexander" challenges comparison with a famous Whistler. The work is so modern and ingenious as to be fairly humorous. He has sketched the lady primly seated on a table in a riding habit, and again in the background mounted on a fine horse, the second representation being a framed painting with glass, in which the black hat in her lap is reflected.

In this way she is painted so as to be seen on and off her horse in the same canvas. It is a marvel of ingenuity, with most effective realism in the seated figure.

John Lavery has painted a wonderful gown in a hammock, but the girl inside the clothes seems hopelessly twisted and anatomically involved, and the work is inferior to the older and simpler portrait of Miss Mary



LE BOUVEUR D'EAU
By Edouard Manet

Morgan in another room. C. H. Shannon's "Golden Age" is an ambitious idyl with nudes and half-draped figures under trees, and, while it is decorative, it produces a feeling of disappointment, since it is so obvious that the picture ought to have been better than it is, when so much work has been expended upon it. Rickett's "Death at the Auction" is brilliantly painted, whatever may be the meaning of his allegory, and Francis Howard has been experimenting successfully with Veronese's silvery tones, and Mr. Orpen has been toying with his memories of Hogarth in painting a performing bear in a tavern yard.

Among the marines and landscape Charles Cottet's "Cote Sauvage, Bretagne," has dignity and power; M. le Sidaner's studies of Venice and Bruges have tranquil beauty; there is a good Mesdag—a twilight effect at Scheveningen; a sombre but beautiful Peppercorn—"Moonlight"; and a remarkably clever and even brilliant picture by Mr. Pryde—"View Through a Barn."

The sculpture hall contains much work of a high order. M. Rodin's bust of "Lord H. de W." springing out of a block of marble may be eccentric, but what a striking likeness he has produced in his bust of Mr. Bernard Shaw! F. N. C.



ENFANT
By Edouard Manet

FAKE SALES OF ORIENTAL RUGS.

Every means of fraud known to the business world, writes the editor of the Boston Oriental Rug Monthly, seems to be employed by some traders in oriental rugs. In all probability there is no richer field for the unscrupulous to make their living by fraudulent means.

Chief among many features of these schemes in the business of oriental rugs is the sheriff sale scheme, which has made a profound impression for many years in various parts of the country, with varying success, which is anything but honorable and manly. The sheriff sale scheme, as our readers may know, is a simple matter and is really a pretense. The way it is carried on in the oriental rug trade (so far as we have been able to trace) is in the following manner:

The rug merchant or merchants sell goods to a person, amounting to so many thousands of dollars. The time approaches for the payment as by previous agreement. The debtor fails to meet his creditor, and then within a few days he finds himself in the hands of the local sheriff.

Of course, all this is a well-laid scheme by the people who have studied all the odds and ends of their profession, but the simple-minded and innocent-hearted public, after the extended invitations, through letters and advertisements, goes in to buy oriental rugs "cheap" at their "given away" prices.

Yes! these people—the creditor, the debtor and the auctioneer—are all in collusion, their interests are combined and they stand together. In the course of many years they have studied their position well, and are quite aware of the fact that the local merchants or other associations composed of such traders cannot harm them, for "they," too, in their little way, have done or are doing something of like nature.

But for the real solution of this despicable transaction we would most earnestly appeal to the public, and implore it not to encourage and tolerate such sales at any time, or under any circumstances. Watch for the schemers; they go everywhere at short intervals. They may come to your city. They may be there now. Turn your face from them and leave them entirely alone, for in all probability you would be the real sufferer in the end. It is not possible you can win against such odds as described above, in procuring a good rug cheap. Goodness in rugs and cheapness in prices are like water and oil, they cannot combine. And as in auction sales, likewise in sheriff sales, you will be the loser.

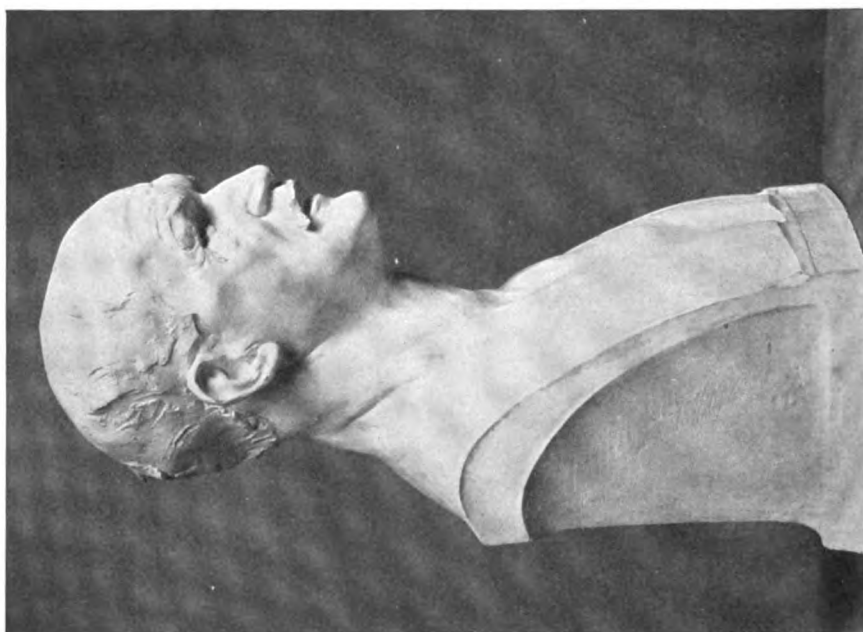
EXCHANGE.



LA PECHÉ
By Edouard Manet



PORTRAIT OF JOSEPH WHARTON
By Julian Story



PORTRAIT OF DR. JOSEPH PRICE
By Charles Grady

BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

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No. 1

EXHIBITIONS—PAST AND TO COME.

The opening of the 75th annual exhibition of the Boston Art Club on January 4, brought together a large number of artists and their friends. The hanging of the 200 paintings was as good as could be expected in a general show where the space was limited. The first view of the galleries was somewhat distracting; but search revealed many good pictures and a few of really exceptional merit. Among the latter Robert Henri's portrait, "Young Woman in Black," was a brilliant example of the modern painting. "Mother and Child," by Louise Kenyon Cox, was a striking picture, remarkably well drawn, and gracefully composed. Genjiro Yeto sent two canvases. Louis Kronberg's "Espanola" was a clever study of a Spanish girl dancer in a picturesque hat. A good study of two Spanish types was Luis Mora's picture. F. H. Tompkin's portrait of C. C. Cummings, Richard Andrew's portrait of two women, S. Scott Carbee's study of the head of an old man, and a portrait head of Walter Gilman Page, merited mention, as did Vesper George's "In the Orchard," and Mary F. Richardson's, Jean Oliver's, Marie Danforth Page's, L. F. Kaula's, Ellen Ahrens's, Alice Tilder's, and Marianne Cormack's portraits. The landscapes were many and good. Louis Loeb's "Morning," and Henry W. Poore's "Reverie of Winter," closely followed by J. G. Enneking's "Winter Evening." Frank Richardson's "The Pool, Ipswich," H. H. Gallison's "Evening Shadows," J. A. S. Monk's "October Afternoon," and Charles Morris Young's "Early Spring," were noteworthy. Among the marines, "Stormy Weather," by W. J. Bixbee, W. E. Norton's "Trade Winds," Francis Draper's "Moonrise," and Joseph Davol's "A Quiet Sea," were very good.

* The Winter exhibition of the American Art Association, at No. 74 Rue Notre des Champs, is confined to sketches. No finished pictures are admitted. Nevertheless a very attractive collection is on view. The club's membership includes many students, who are really unknown in America and several artists of reputation. The display is accordingly very diversified, but excellent as to its average quality. Landscapes and marines predominate. London being a seaport, Mr. Lionel Walden's impressions of the Thames may be included among the marines. There are six of these studies, in each of which the London atmosphere is treated naturally, and consequently with effect. Mr. Mulhaupt, in "The Harbor of St. Yves," shows he has not lost his strong touch. "Entree du Port," by Mr. McKillop, depicts rocks laved by a green sea. F. Wool

sends "The River Mersey," perhaps an ambitious title for a sketch which is none the less effective. G. Varian has several examples of his work, fishing boats seen from a cliff, also "Afternoon" and "Moonlight at Etaples." P. Stanlaws, better known as an illustrator, reveals himself as a painter of merit and shows several small works denoting versatility



AUTUMN
By Florence Este

in the subject. They range from a Paris street to a Breton interior. W. H. Clapp is a colorist, and proves it sufficiently in two groups of four sketches each. Rich coloring is also the dominant note of an "Old Garden," by A. Besel, who has also painted an "Old Church at Villemeux." H. W. Faulkner is another member of the association whose work commands attention. He shows ten sketches, five of Venice and five of other places. George Aid makes an incursion into landscape painting and presents a "View of Noirmoutiers." F. M. Johnson shows striking impressions from Flanders. Henry S. Hubbell, in addition to a small sketch, sends a counterfeit presentment of a Paris cabman, full of char-

acter. E. Polonetski exhibits a portrait. Other exhibitors and some of their works are as follows: A. St. George Huntington, "Normandy Scenes"; R. Ulmann, "The Pont de la Concorde, Paris"; G. H. Leonard, "The Marsh Tide, Wind Clouds, Rain and Winter Effects"; P. Brinley, "Open Air Scenes"; F. Daniell, "Autumn"; H. H. Wessel, "The Pont du Maine, Paris"; W. Hagerman, "River Scenes"; G. Goetsch, "Landscapes and Flowers"; V. Molina, "Flowers"; A. Helsby, "Views from Chili"; G. Carlock, "Scenes at Etaples"; Glasgens, portraits; O. Gaensslen, portraits; D. S. McLaughlin, clever etchings and sketches; Mr. Tillac, dry points; A. Walkowitz, "Night Scenes"; Chester Beach, "Sculpture." Good sketches are also shown by S. S. Menefee, M. O. Heiskell, F. M. Wasse, W. Bowser, J. Robinson and J. C. Kunz.

* An exhibition celebrating the tenth anniversary of the founding of the Society of Arts and Crafts is to be held at Copley Hall, Boston, in February. The closing day for entries of exhibits will be January 21. The latest date on which exhibits can be received will be January 30. The opening night and reception will take place on February 5. The exhibition closes February 26. The exhibition is to be confined to the work of members of the Society of Arts and Crafts and of such other societies having similar objects as have been asked to contribute, subject to the findings of a jury. It will, however, be thoroughly national in character, for of the ten years since the first great arts and crafts' exhibition was held in Boston, leading to the formation of the present Society of Arts and Crafts, numerous organizations have sprung up in almost every section.

* The Lenox Art Academy, 102 West One Hundred and Twenty-fourth street, Manhattan, will open its second annual exhibition of water colors, pastels, miniatures and crayons, on February 20, with receiving days for the exhibits, Wednesday, Thursday, Friday and Saturday, February 6, 7, 8, 9. The jury of selection will be Robert K. Ryland, H. H. Reppert, Isabelle C. Perey, S. A. Mohlte and Ivan Elis Evers. The first annual exhibition, which closed on December 22, showed an attendance of over 2,000. Sales amounted to \$2,000. H. H. Reppert's "Sunrise" was sold for \$300, and a canvas by I. E. Evers, for \$300.

* A variety of exhibitions, lectures and entertainments will be offered at the Art Institute, Chicago, this year. The calendar for 1907 was lately distributed by the authorities of the institution. Contemporary works of the West and of Germany representing characteristic artists will be seen in the galleries of the Art Institute during the season. Work by the students of the institute will be on exhibition during the early part of the year. Modern tendencies in art and the history and development of art will be discussed in lectures by specialists in these branches.

* The Lalauze Exhibition in the lower hall of the Lenox Library Building has given way to one devoted to the late Dr. Leroy Milton Yale. Impressions of his best etchings are shown, as well as some of the original plates, including the one drawn by Gifford and printed by Yale at the first meeting of the New York Etching Club in 1877.

* The French Government has placed on view, for the first time, the purchases made during the current year. The collection is shown in the

Ecole des Beaux Arts, and the catalogue includes 382 numbers. Among the important paintings are noticeable Jean Paul Lauren's picture of his parents; "Dragoon on Horseback," by Roll; "Fete de Nuit," by M. Touche; "The Public Meeting," by Rafaelli, with Minister Clemenceau among the personages, and decorative canvases by MM. Quost and Menard. Among the statuary are conspicuous works by Landowski, busts by Rodin, and miscellaneous marbles, bronzes and plaster casts by Injalbert, Paul Dubois, Lombard, Villeneuve, Camel, Marquest and others.



GLEANINGS FROM AMERICAN ART CENTERS.

Only once have wealthy American donors done better than they did last year. That was in 1901, when they gave a total of \$123,888,732. In 1906 they gave \$106,388,063, or about \$2,000,000 more than in 1905. The feature of 1906, as of the previous year, was the increasing attention given to art. In 1904 contributions to museums and art galleries aggregated only \$898,000. In 1905 the gifts for museums, art galleries and municipal betterment amounted to \$8,705,950, or almost ten times the totals of the preceding year. In 1906 the gifts to these same objects were \$16,849,700, or nearly double those of last year. This increase discloses an enlarged esthetic sense. Otherwise the significance of the year in philanthropy is shown in the sharp decrease of gifts to education, the sharp increase of gifts to charity. Where educational institutions received \$49,638,357 in 1905, in 1906 they received but \$32,492,636. Where charity received \$39,139,365 in 1905, in 1906 it received \$49,397,615.

* At the annual meeting of the Palette and Chisel Club, Robert W. Grafton was elected president for 1907. The other officers are: Vice-president, H. L. Engle; treasurer, Fred T. Larson; secretary, Oswald Cooper; librarian, Fred S. Bertsch.

* A libel law on the lines of the Pennypacker law of Pennsylvania, containing an anti-cartoon provision, which was introduced by Representative J. J. Laton, of Denver, was passed by the House by a vote of 34 to 18. The bill now goes to the Senate.

* General Rush Hawkins remarks relative to some of the Metropolitan's recent purchases: "We regret being compelled to record that in relation to one important matter the public is not permitted to receive the least enlightenment. Up to this time neither through the press nor the columns of the monthly Museum Bulletin, published for the purpose of setting forth novel achievements, has there appeared a single item of information about the prices paid for alleged old master masterpieces and others which of late have found their way into the rooms of the Museum. Personally, I feel almost certain that if a complete list of the prices paid could be given to the public, it would show one of the the most remarkable series of absurd misappropriations for interior works of art ever made for an important public collection; and until that information is given out we will not be able to decide whether or not the income from the Rogers fund has become a blessing or proved a curse.

If these paintings were worthy of the places they now occupy we might to an extent condone the rumored unwarrantable prices paid for them. But under no circumstances could we frame excuses for the purchase of such questionable works, at any price, for a Museum of the standing of the Metropolitan."

* Provided the plans of the Fairmount Park Art Association are carried out not even so much as a lamppost may be erected on city property in Philadelphia unless it is part of the scheme of the City Beautiful. The board of trustees at its annual meeting, decided to ask Councils to create a Commission on Art and improvement, which, like similar bodies in Boston and New York, would have arbitrary power in passing upon the designs for all public structures. The subject was brought up by Andrew Wright Crawford. He urged that a committee be appointed to work with kindred organizations and secure the passage of an ordinance authorizing the appointment of such a body. The idea was received with hearty applause. The trustees also decided to agitate the subject of the erection of a municipal art gallery. After lengthy discussion, during which every member of the board present heartily indorsed the project, it was resolved to name a committee of seven which should urge Councils to provide funds for the building. The names of the committeemen will shortly be announced. Their number may be increased by the addition of public-spirited citizens. The site of Pennsylvania School of Industrial Art, at Broad and Pine streets, was discussed as a most desirable situation for the gallery, but it was said that it was too small a space upon which to erect such an edifice. A suggestion made by James P. Jamieson, president of the Philadelphia Chapter, American Institution of Architects, that the square bounded by Pine, Spruce, Broad and Fifteenth streets should be acquired was indorsed. The following were elected officers for the ensuing year: John H. Converse, president; Charles E. Dana and Edgar V. Seeler, vice presidents; James W. Paul, Jr., treasurer; Leslie W. Miller, secretary; James M. Beck and D. Stuart Robinson, counselors.

* The Yerkes homestead at Fifth avenue and Sixty-eighth street, New York, after the death of Mrs. Yerkes-Mizner, will be used as an elaborate art gallery, wherein will be exhibited the famous collection in the selection of which the testator spent many years and expended thousands of dollars. The gallery will be controlled by five trustees, one of whom will be named by the Mayor of New York and the other four to be chosen by the Metropolitan Museum of Art. It is stipulated in the will also that the widow may, if she chooses, turn over to the corporation the homestead so that the famous art exhibit may be opened to the public at any time.

* The annual meeting of the State Art Society of Minnesota was held at the new capitol in St. Paul when the officers were re-elected as follows: President, Robert Koehler, of Minneapolis; vice president, Mrs. George R. Metcalf, St. Paul; secretary and treasurer, Mrs. William E. Thompson, St. Paul.



PORTRAIT OF REV. ENDICOTT PEABODY
By John S. Sargent



PORTRAIT GROUP
By Carroll S. Tyson, Jr.

ART NEWS FROM THE OLD WORLD.

As happens to every institution which meets a want, the American Art Association of Paris finds its scope extending in such a degree that it must consider the question of seeking new quarters. It has been de-



YOUNG MOTHER
By Carl Melchers

cided at once to begin collection of funds for purchase of a site and erection of a permanent home for the association. An endowment fund was created with a nucleus of 1,000 francs set aside from the general funds of the association. The board of governors now turns for support to art patrons and to all Americans interested in the welfare of their compatriots who come to Paris to study art. Every year there are 1,100 American students in the French capital studying painting, sculpture, illustration, architecture and music. As a rule the benefit of these studies is not limited to the student himself, for on his return to America he becomes an effective factor in the dissemination of a knowledge and appreciation of art in all parts of the country. The logical conclusion is that to further the work of the American Art Association is to render service

to the cause of art in America. As the number of students increases the association finds greater and greater difficulty in giving them accommodation. Besides offering a second home for the social intercourse of its members, its library, reading-rooms and restaurant are well patronized, while the numerous exhibitions which it organizes every year tend to raise the standard of the work produced and give talent an opportunity of securing recognition. For all these reasons the board of governors appeals for subscriptions to the endowment fund to be sent to the honorary secretary, Sidney B. Veit.

* The secretary of the American Free Art League of Boston, which body advocates the free entry of works of art into the United States, wrote some time ago to the Paris Society of American Painters asking it to promulgate an American free art movement among the American artists living in Europe. The committee, in pursuance of this request, has been making an effort to obtain signatures to a petition which the league intends to present to Congress. No official report has been divulged by the committee, but it is known that no signatures have yet been obtained. Artists talk in favor of free art in the United States, but they refuse to sign any papers.

* A "Swiss Museum" has been opened at St. Moritz in the Engadine, which will pay special attention to the collecting of local peasant arts and crafts.

* An important bequest of twenty-seven pictures by Italian masters, to be known as the John Samuel Bequest, has recently been made to the National Gallery, England, by Miss Lucy Cohen. The collection is said to include fine examples by Botticelli, Lorenzo Costa, Antonello da Messina, Guardi, and others. The following is a complete list: Sandro Botticelli: A head of a lady in profile, supposed to be a portrait of the artist's wife; on the reverse is an angel standing on the globe; Lorenzo Costa: Portrait of Battista Fiera of Mantua; Pietro Pallajuolo: Portrait of a young man; Bronzino: Portrait of Bianca Cappello; Francesco Zuccarelli: Two landscapes with figures; Bernardino Luini: Christ teaching; Milanese School: Virgin and Child; Alessandro Bonvicino, better known as "Il Moretto": Two pictures of angels of two of St. Joseph and St. Jerome; Giomanni Battista Moroni: Portrait of a man; Antonello da Messina: Portrait of a man; Girolamo Romanino: Portrait of a man; Paris Bordone: Portrait of a lady; Francesco Guardi: View of Santa Maria della Salute, Venice, and another Venetian piece; Giovanni Tiepolo: Marriage of Marie de Medicis; and Esther at the Throne of Ahasuerus; Jacopo Marieschi: Two landscapes, with buildings and water; Enrico Fiammingo: Portrait of a man; Annibale Carrace: Portrait of a man; Benedetto Gennari: Portrait of the artist; Salvatore Rosa: Hagar in the desert; Bonifazio Veronese: The mother and wife of Coriolanus in the camp of the Volsci.

* A new exhibiting body has been formed under the title of the Modern Society of Portrait Painters. Its first exhibition will be held at the Institute Galleries in Piccadilly early next year, and among the members are Alexander Jamieson, J. D. Fergusson, Gerald F. Kelly and other of our cleverest young painters.

NECROLOGY OF ART.

Walter Appleton Clark, an illustrator, died at his home in New York City December 27, 1906, at the age of 31 years. He was born in Worcester, Mass., June 24, 1876, and studied art under H. Siddons Mowbray and William M. Chase. In his profession he won a high place, among his latest works being the illustration of the modern version of "Canterbury Tales," by Percy Mackaye. He was connected with Scribner's Magazine, and his cover designs attracted much favorable comment. Mr. Clark received a silver medal at the Paris Exposition in 1900, and a silver medal at the Pan-American Exposition in 1901.

✻ Thomas Graham, the honorary Royal Scottish Academician and a member of the group of distinguished Scottish painters of whom Orchardson, Pettie, Chalmers and McWhirter are the best known, died suddenly at Edinburgh on Christmas Eve. Examples of his art are in the Victoria and Albert Museum, South Kensington, and in the Glasgow Art Gallery, while one of his best pictures, "An Italian Girl" is in the possession of John S. Sargent.

✻ Ferdinand Thomas Lee Boyle, a portrait painter, died at his home in Brooklyn, December 2d, 1906. He was born in Ringwood, England, in 1820, his father, John Boyle, being a well known composer. When eight years old he was brought to this country, and here he studied art under Henry Inman. In 1855 he settled in St. Louis, and there organized the Western Association of Art. Mr. Boyle painted portraits of many of the leading men of the West, including ex-Senator Thomas H. Benton, General Frank P. Blair and ex-Governor B. Gratz Brown. He returned to New York in 1866, and opened a studio at Broadway and 30th street, where he painted portraits of Charles Dickens, Archbishop Bailey, of New Jersey, and other prominent people, among them a portrait of General U. S. Grant, which hangs in the Union League Club. Mr. Boyle was for many years Professor of Art in the Brooklyn Institute and the head of the School of Art of Adelphi College. He was a member of the New York Sketch Club, the old Faust Club of Brooklyn, and the Carlton Club.

✻ The death is announced of Mr. Louis Cosme Demaille, the sculptor, who was born at Gigondas (Vaucluse), on March 21, 1837, and studied under Emile Lecomte. He entered the Ecole des Beaux-Arts in October, 1862, and began to exhibit at the Salon of 1863, his first contribution being "Hercule Etouffant les Serpents." He continued to exhibit there until this year, when he sent a portrait of the late Dr. Beraud, Senator for Vaucluse, and "La Fourmi," a statuette in terra-cotta. He obtained medals in 1866 and in 1885.

✻ Samuel Sartain, a noted steel engraver, died at his home in Philadelphia on December 20th, 1906. He was born in Philadelphia, October 8, 1830, was a pupil of his father, John Sartain, and of the Pennsylvania Academy of Fine Arts; later studied in France and Italy. In 1854 he gave up painting and began a business career.

ART SALES AND SALES PRICES.

In the sale in New York of H. S. Henry's collection of foreign paintings, Herman Schaus, a dealer, established a new American record in prices when he paid \$65,000 for a Troyon after a contest with Senator William A. Clark, of Montana, whose highest bid was \$63,000. Following is the list of paintings, purchasers and prices: "La Retour a la Ferne" (Troyon), Herman Schaus, \$65,000; The Glade—"The Gossips" (Corot), William A. Clark, \$24,000; "Sunlight" (Rousseau), William A. Clark, \$21,600; "The River" (Corot), William A. Clark, \$20,600; "Nymphes Jouant avec un Tigre" (Corot), T. J. Blakeslee, \$19,100; "Going to Market" (Troyon), Andrew Freedman, \$16,000; "Meditation" (Corot), Knoedler & Co., \$15,600; "The Shepherdess and Flock" (Miller), Edward Wasserman, \$15,000; "Twilight" (Dupre), William A. Clark, \$13,300; "Le Matin au Bord du Lac" (Corot), S. R. Guggenheim, \$11,300; "The Release of Princess Olga" (Delacroix), Edward Brandus, \$11,100; "Twilight" (Rousseau), J. Montgomery, \$10,100; "Chateau Thierry" (Corot), C. K. J. Billings, \$9,800; "Sunlight" (Dupre), Durand-Ruel, \$8,300; "The Farrier" (Troyon), Mrs. Arthur P. Heinz, \$7,600; "Arabe Montant a Cheval" (Delacroix), Edward Brandus, \$7,200; "Les Contrebandiers" (Decamps), Scott & Fowles, \$7,100; "Premieres Feuilles" (Corot), Eugene Glaenger & Co., \$7,000.

* The following were the sales at the National Academy of Design Exhibition: "Lovers" by J. G. Brown, \$500; "A Mexican Well, Cuernavaca," by Thomas Moran, \$1,200; "Misty Night" by Ben Foster, \$1,200; "Early Morning, Naples," by Josephine Pitkin, \$25; "Sunrise at Byrdcliffe" by Leonard Ochtman, \$1,000; "June" by William Thorne, \$1,800; "The Desert, Southern Utah," by Thomas Moran, \$500; "The Waning Year" by Charles Warren Eaton, \$800; "August Morning" by Carleton Wiggins, \$1,000; "Through the Ford" by George Inness, Jr., \$1,500; "Near Skyrie" by Charles Vezin, \$200; "Bass Rocks, Mass." by J. C. Nicoll, \$100; "The Quiet Home" by Leonard Ochtman, \$1,200; "Richmond Castle" by George H. Bogert, \$1,500; "Summer Showers" by Wm. H. Howe, \$1,000; "Summer" by Charles C. Curran, \$1,500; "The Soap Bubbles" by Lucia F. Fuller, \$1,000; "Street Scene" by Louise Pope, \$25; "The Coming Storm" by Walter Shirlaw, \$700; "Near the Quarry" by Matilda Browne, \$500; "The Gray Harbor" by Earl H. Brewster, \$200; "Winter" by P. Schmauss, \$350; "The Music Master" by M. Petersen, \$500; "Up Against It" by Walter Douglas, \$40; "Tappan Zee, Hudson," by J. B. Bristol, \$250; "Dawn" by William Rau, \$150; "White Face, Adirondack" by J. B. Bristol, \$265.

* At the auction sale of pictures and sketches held by the Salmagundi Club on the evenings of January 18 and 19, \$6,885 was realized. One hundred and fifty pictures were sold. A picture by C. F. Naegele brought \$405, the highest figure of the sale. The palette painted by E. H. Potthast, W. Granville Smith, C. Warren Eaton, Frank de Haven, A. B. Wenzell, Albert L. Groll, Paul Dougherty, F. Luis Mora, and G. Yeto was purchased by the Crescent Athletic Club of Brooklyn for \$225.



AN OLD WOMAN—PEN AND INK SKETCH FROM LIFE
By H. D. Murphy

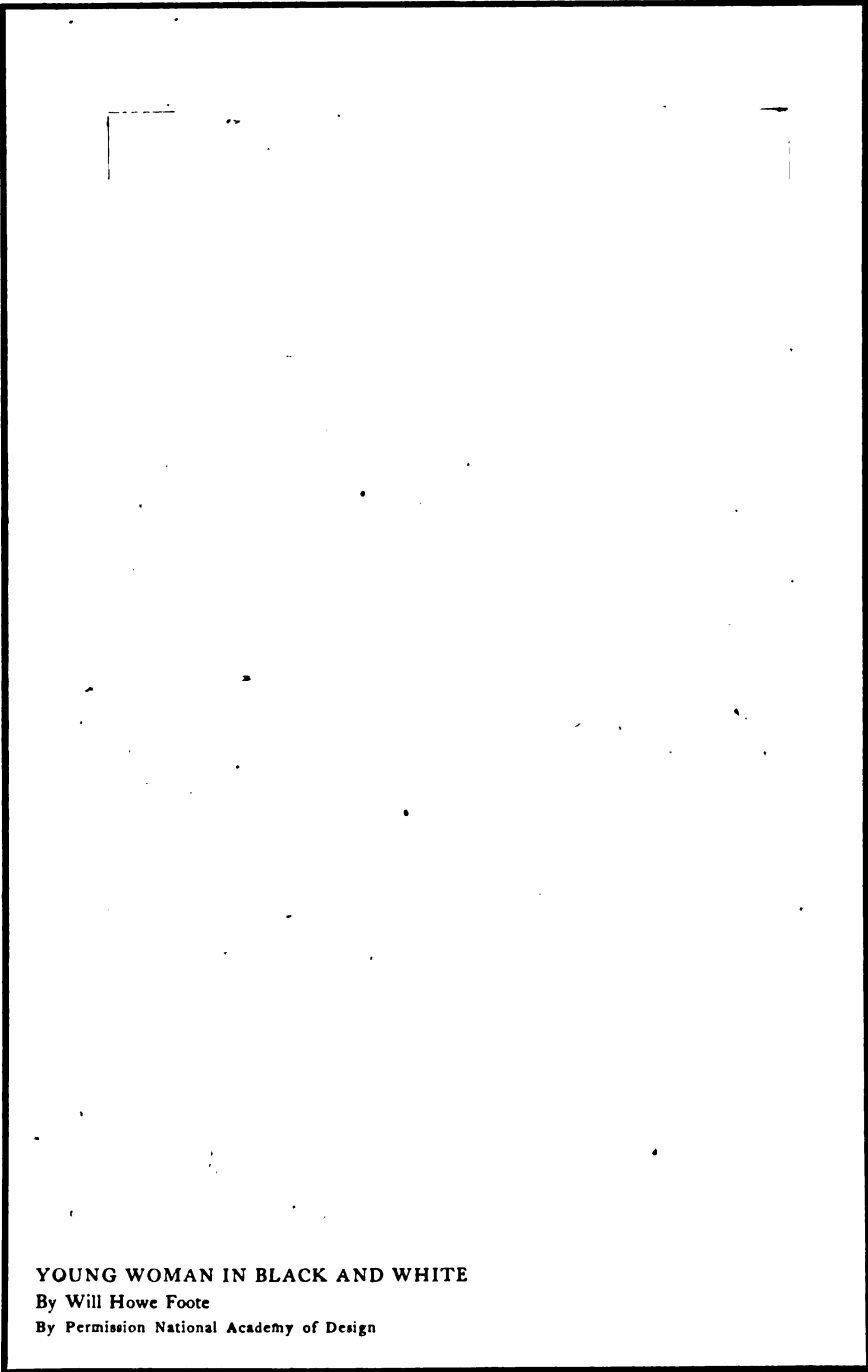
LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



THE ARGONAUTS
By Charles Robinson



CHILION
By F. O. C. Darley



YOUNG WOMAN IN BLACK AND WHITE

By Will Howe Foote

By Permission National Academy of Design

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EXHIBITION OF THE ARTISTS OF CHICAGO.

The Exhibition of Works by Chicago Artists, which opened at the Art Institute, Chicago, on January 29, to continue until February 24,



END OF THE VILLAGE STREET
By Robert W. Grafton

is strictly on a par with the shows of former years that have emanated from the same studios—no better, no worse—interesting rather than important. The pruning knife was used somewhat unsparingly—only 284 out of 818 submitted works were accepted—but had more drastic measures in the matter of selection been adopted the general effect of the galleries would have been enhanced. Many canvases of theme meaningless, trivial or unworthy of serious art found entre, and hang side by side with pictures of thoroughly worthy motif, and the tentative, immature works of tyros in their profession hobnob with those

of men to whom aptitude and experience have lent sureness and finish.

This is not quarreling with the management of the show, nor is it said to disparage Chicago artists or impugn the somewhat thankless service of the jury of selection. It is practically inevitable in such



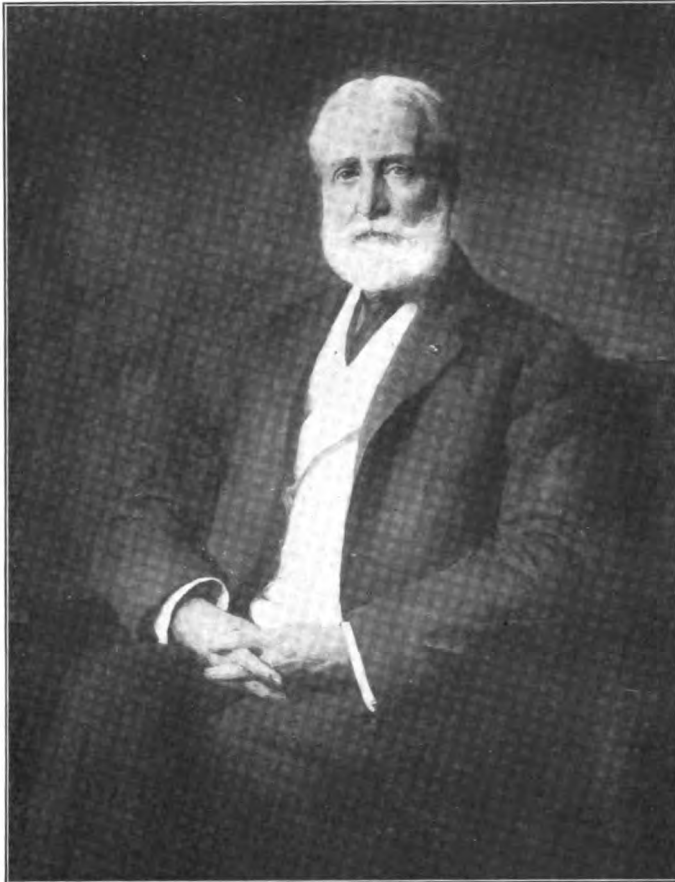
ANGLERS
By Adam E. Albright

a display, where new claimants for exhibition privileges are pressing forward every year and the claims of the old cannot well be ignored, that there should be a marked disparity in theme and quality. And perhaps the wise policy under the circumstances is to temper judgment with lenity.

Certainly in this case the exhibitors themselves have no grievance—whatever the visiting public may have—since the jury of selection and the hanging committee were elected by the exhibiting artists. Paintings were judged by painters only, and sculpture by sculptors only, as follows: Painters—Adam Emory Albright, Charles Francis Browne, Ralph Clarkson, Frederick W. Freer, Pauline L. Palmer, Henry L.

Roecker, John H. Vanderpoel. Sculptors—Leonard Crunelle, Charles Mulligan, Lorado Taft.

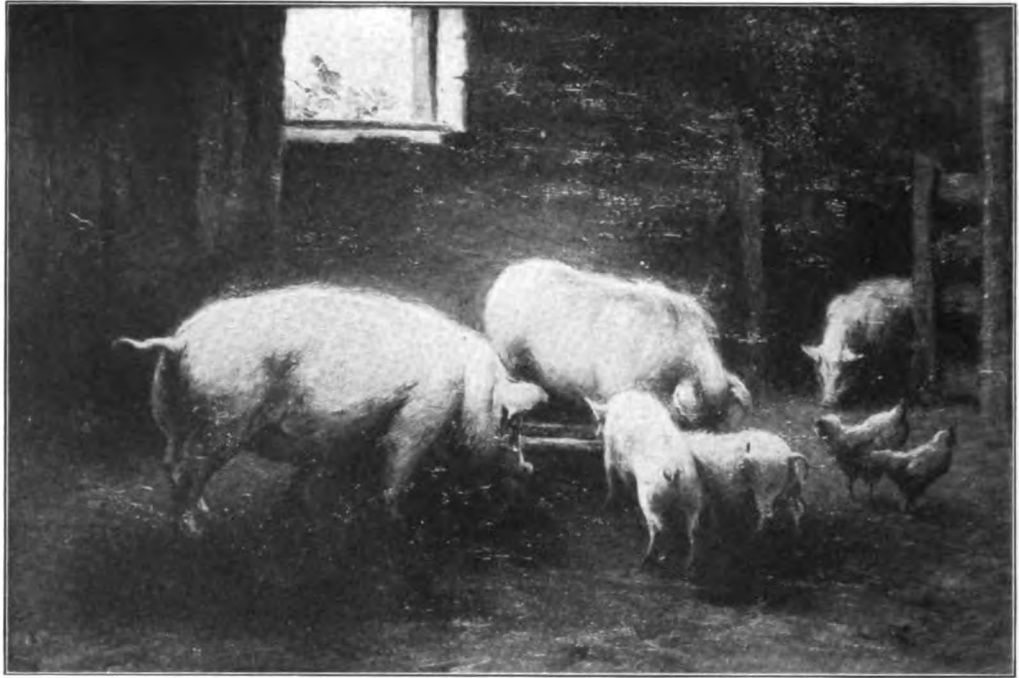
The exhibition includes works in various media by 122 artists, 79 men and 43 women, all residing in Chicago except a very few, who



PORTRAIT OF CHARLES C. CURTISS
By Ralph Clarkson

are either temporarily absent or so situated that this city is their professional centre. Few canvases are of the stock exhibition order, and no one stands out by reason of subject or execution in such a way as to command special attention. On the contrary, most of the pictures are of the size calculated to subserve the purposes of home decoration—a characteristic determined, doubtless, by the fact that the exhibition is essentially a sales show—and many of the gems of the collection are the least pretentious.

Portraits, as the local press pointed out, are not in evidence to any great degree. Ralph Clarkson has one of Charles C. Curtiss, Alson S.



INTERIOR OF A STABLE WITH SWINE
By Eugenie Fish Glaman



HALF LEAFLESS AND DRY
By W. A. Harper

Clark of Andrew Green, Wellington J. Reynolds three or four, Frederick Freer one of Edward Simmons, William Penhallow Henderson one called a study, Mrs. Glaman presents one of "Lucy" and there are a number of others.



THE SUMMER GIRL
By Wellington J. Reynolds

The landscapes lead in numbers as well as in quality. But the noteworthy pictures are so even that it is difficult to discriminate—a task that brought the prize awarding jury and picture buying committees to a test. The works seem to run in groups rather than in single canvases.

Marines are not much in evidence. Charles N. Hallberg sends a "Summer Night on Lake Michigan" that exceeds in quality his former productions. "The Moon Enchanted Sea," by Svendsen, and "A Storm at Sea," by Chevalier John Califano, are noticeable sea pieces. "A Rocky Coast," by Marie Lokke, is a color work of shore and sea.

The miniature painters are well represented by some clever work, varying according to their attainments. Among them are Mabel Packard, Emma Kipling Hess, Anna Lynch, Magda Heuermann, Ethel N.

Barker, Marie Boyd, Eddy W. Carlson, Eda Nemoeda and Katherine Wolcott.

The sculpture fills a space in the east gallery. Several large works —“The Defense of the Flag,” by Lorado Taft; the model for the “Por-



IN GLOUCESTER HARBOR
By William H. Irvine

trait Statue of W. S. Stratton,” by Nellie V. Walker; “The Rail Splitter,” by Charles Mulligan, and a design for a fountain by Leonard Crunelle, with figures by Lou Wall Moore, the group of children by Clyde Chandler, portrait bust by Edith E. Freeman—are arranged effectively. A model for a wall fountain, by Richard Bock, is an original and graceful design. It is a group of women and babies struggling in a pool above a jar from which the water flows. A memorial tablet containing a portrait of Gurdon S. Hubbard, the pioneer, by Julia Bracken Wendt, is a well-modeled work.

The awards were as follows: Young Fortnightly’s prize, value \$125, won by Pauline Palmer with “The Old Mill, Pont Aven, Brittany.”



WATCHING FOR THE FAIRIES
By Pauline Palmer



SUMMER DAYS
By Anna L. Stacey

William Frederick Grower prize of \$100 for best group of pictures, won by Adam Emory Albright, with eight canvases. Montgomery Ward & Co.'s prize of \$100 for best group of sculpture, won by Leonard Crunelle, with a design for a fountain. Mrs. Lyman A. Walton's prize of \$25 for best piece of sculpture, won by Clyde G. Chandler, with "The Magic Shoes."

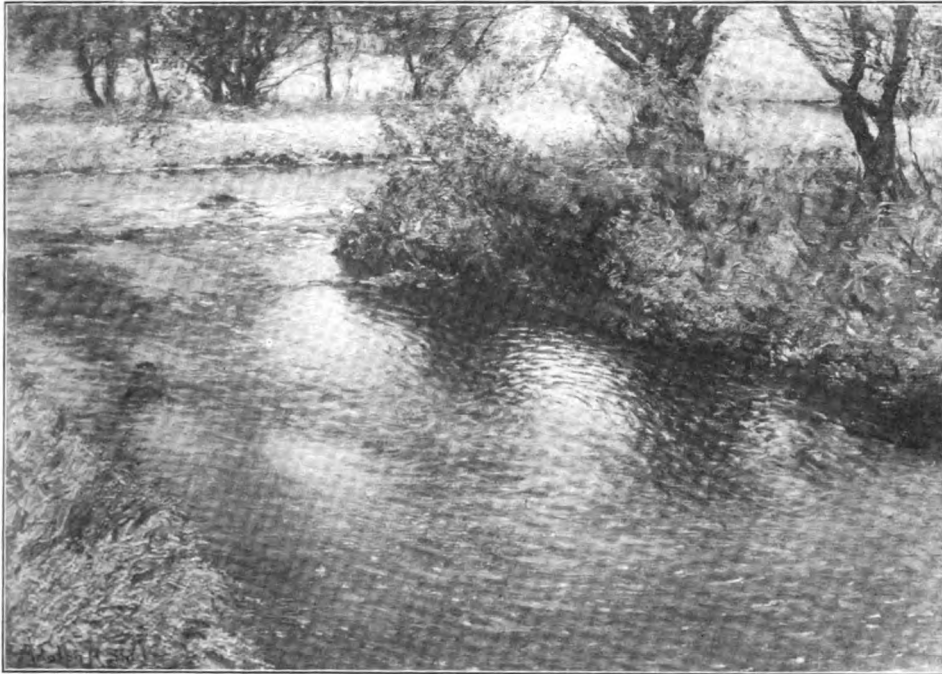
A novel feature of the present exhibition is that of pledging certain business men and friends of the institution to buy one or more pictures from the show, the "patrons" of the enterprise not knowing at the time the agreements were made what was to be submitted for choice. This plan—borrowed from the Palette and Chisel Club—has its advantages and dangers, but it seems to have met public approval, as is evidenced by the following editorial, which is reprinted for what it is worth:

"Not the least pleasing incident of the exhibition by Chicago artists at the Art Institute is the assurance by forty-two business men and patrons of the galleries that they will individually purchase one or more pictures of those presented. This leads Secretary Carpenter to assert that no less than 100 of the 284 pictures will be sold, and he adds that the sale will be 'an immense encouragement to local artists.'

"For a little of this immense encouragement the artists in Chicago and vicinity pined for many years. They have complained, with or

without reason, that the simple fact of local residence has worked against them with local purchasers, and one by one in days past they have strayed off to New York or to such places as seem to offer brighter hope for the future. It is within a comparatively short time that the public has awakened to the fact that not only has Chicago an institute of art that outranks nearly every other gallery in the country, but that the city contains artists worthy the most cordial support and capable of producing work of the highest merit.

"A system of prize giving is well enough in its way, and undoubtedly the few artists who bear off the prizes are contented and vastly encouraged. But it is much more to the purpose to realize that one is not dragging out one's life in the prospect of becoming a prize winner, and that while some are distinguished for their success in competition all have a chance of selling their pictures. An appreciation of the fact that more than one-third of the pictures on exhibition will be sold at fair prices will do much to stimulate an artist to his best work. The president of the local society of artists expresses the opinion that the present exhibition is by far the best of the series. The result of last year's encouragement was plainly seen in the presentation now at the institute, and what next year's accomplishment will be may not be difficult to predict in view of the further stimulus. Good artists as well as good pictures should be kept in Chicago, a result easily brought about when talent is recognized and rewarded."



RIPPLING STREAM
By Adolph R. Shulz

There can be no doubt about the legitimacy of this method of procedure so long as value is given for the pledges secured, but it comes dangerously near putting the city's art patronage on the basis of philanthropy, which is as false a ground as a large percentage of the art-store sales are made on. Certainly it seems an infraction on the dignity of a great institution to become party to a sales scheme that must of necessity savor of a lottery or pig-in-the-poke character. It simply means that the institution asks its friends for the sake of its proteges to buy, irrespective of what may be offered for sale, whereas the true support of American art—as of European—should rest on quality, and not on influence.

Apropos of this matter of support, one is impressed with the citation of pieces in the catalogue of the exhibition—the gems of the collection, the work one might be impelled to take home and live with, are not the high-priced pictures. It seems to have been assumed that certain names have a commercial—or art—value, and the pictures have been listed accordingly, when in truth this commercial—or art—value is more often a fiction emanating from conceit or presumption than a fact based on quality.

A. G. RANDOLPH.



IMITATION THE CURSE OF AMERICAN ART.

To write of sculpture, painting, or architecture separately, would be to risk falling into the error of nearly all art speculation of our day, and would result in dealing with the work done, with the medium and its technique, which is precisely what we wish to avoid. For what is true as regards the initial impulse of one is true of all three and any separate analysis must therefore necessarily occupy itself more or less with technique and medium.

Technique and medium are to the beginner of great moment—there is, indeed, a time when they seem to be everything—and many instructors, failing themselves as creative, independent artists, cling to methods as the panacea for everything. As a result all soul, all impulse is carefully trained away and the academic machine is overworked and strained beyond its natural purpose as a guide to expression, and I hold that—either from racial or temperamental lack—in our effort to emulate others, we have clutched blindly at manner, methods and medium so long that even our natural reasonableness has not led us to the slightest speculation as to why in the first place we produce a work of art at all.

Our genius for imitation has, in the field of painting, made us imitators and illustrators, and our want of imagination forces æsthetic activity into simple narrative or into meaningless tone work. If sculpture seems to have fared better than painting or architecture (which I do not admit), it is because the medium forces the sculptor into a dramatic and epic state of mind and obliges concentration, and therefore elimination of much that is mere luggage in the other two arts. Thus sculpture seems, at least, to affect loftier and nobler forms of expression. However, I resent any separation of the trio, nor can I conceive of any

monumental effort in one branch independent and complete without the aid of the essential characteristics of both of the others. Painting has no value without form and structure; sculpture has no place without color value and form; building does not reach the dignity of architecture until it seeks beauty of form and color values.

Sculpture occupies the happy position of serving as the avenue via which the structure, the building, becomes an art work, through the original desire to relieve, ornament, and generally embellish. The step from this to color is a short one; to give topical or historical character to ornament is but a step farther, and we reach in one stride complete expression in three branches of what is but a single art impulse. It is this line of speculation, I believe, which will most help the struggling American temperament, not only to find itself, but to regain some kind of mastery over itself, its art, and the one or more mediums in which it elects to express itself.

I believe in the unity—that is, the singleness of the æsthetic impulse that produces monumental art, whereas there can be little else than our present Tower of Babel confusion, as long as we allow the medium in the fine arts to limit our æsthetic expression.

Believing in the high state sculpture occupies in the trio—a position so high that it is difficult to admit it as second even to the main structure, which however, it must be—I urge the student so to divide his study that he may know the value of the others—know them as his true aids and that he may then add his special gifts as master of his part to the whole. This, I believe, is the most needed note to be struck today in our rag-time æsthetics. We have ignored or wantonly destroyed our natural, therefore our own impulses; we have, however, from patch-work quilts and rag-carpets, grown to writing and thinking rag-time art, and that is something.

We are borrowers, however, beggars and vandals; we have cobwebbed our æsthetic sense with the debris of Europe; we have not learned that every building is a temple, that it is built around some belief, even though that belief be disbelief; if it is sincere, it is as sacred as anything ever conceived in Greece, Italy or France, though it dethrones all. In our art we have pieced together the debris of glorious but forgotten ages, which we neither feel or understand. I do not believe it is generally realized how responsible sepulchral sculpture has been in establishing a stilted and narrow conception of monumental art. The Greek, the Italian, and the Gothic sculptors realized this medium lent itself as readily to life and incident as painting. We Puritans have held only the former viewpoint. Anything like life in a bit of marble or bronze fairly startles us, and so disturbs the settings generally provided for them, that our architects will not permit work with any vitality on their buildings, and I may add that few of our buildings have enough vitality to bear a vital piece of sculpture.

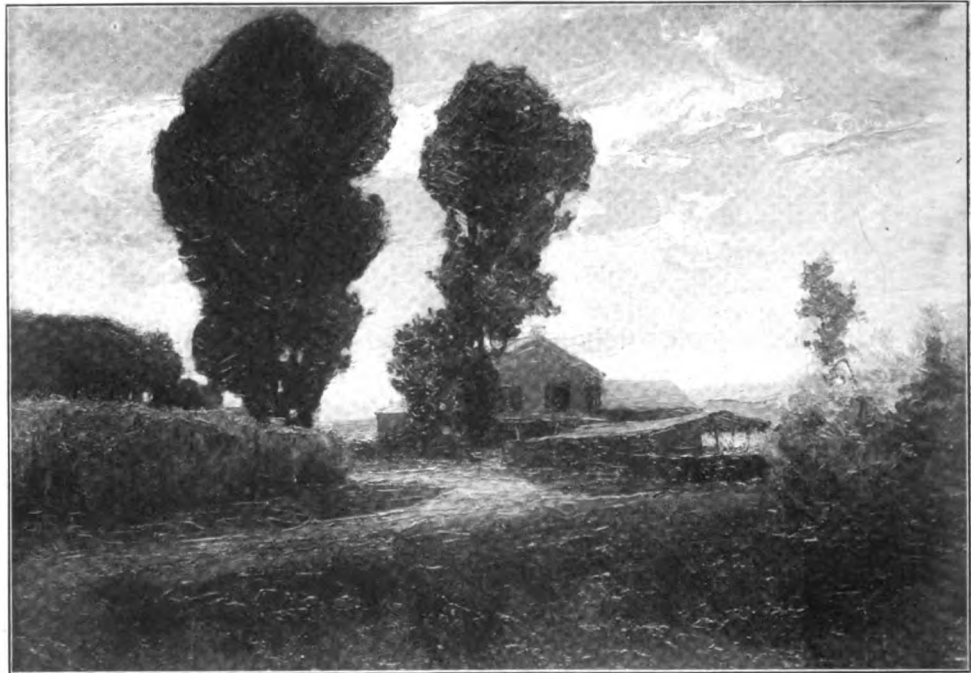
Yet I see no other way for young Americans with a love for form than to vitalize their emotions; and if the husks of European structures must forever serve as guide for our architects, they will have to vitalize them to meet our demand for life. We have shown, even as a people, that we love art, that we are judges of art as an art. We know the

product, but we have not learned that paint and clay and bronze are building material, not expression. We are afraid of life, of what is natural, simple, unconventional—of in fine, our impulses, our feelings, the source from which must come soon or late all that is good and worth while in our art.

Egypt gave us possibly all that can be expressed of the wonder and the mystery of God. There is nothing better extant than her silent, inexplicable sculptured monuments. What use has our trivial age made of them? What learned? She pointed at the mystery of God with a reverence no other people have shown us.

Greece deified the emotions and has given us the story of her life, and mythology, ennobled and dignified. She has drawn us so close to her life and so ennobled her characters that whether she deals with simple realism or enters the realm of the ideal, she remains ever in her art the first in rank. Two thousand years of Christianity have produced little good monumental art that can be compared with either Greece or Egypt. The threat of Hell, the reward of Heaven coupled with the tendency to materialize our deities have made them personages with whom we might use reason, appeal, or intercession, and as a result centuries of artistic activity have dealt with little else than pity, pain, fear or the torments of lost souls.

The great monuments of the world are the mile-posts in the roll of



AN ILLINOIS HOMESTEAD
By Charles Francis Browne



THE LAST LOAD
By Frank V. Dudley

the centuries—their production marks like a sad sweet refrain the great moments of the race—they represent the people's nearness to God and their joy to tell us where they once stood. Every monument is the last note—a personal message sent down to the people to come.

And yet if the life of a nation is key and motive for its feeling and expression, what can Greece or Egypt or Rome boast of compared to America? Have we not forgotten what it meant to the tired old human race with fifteen hundred years of superstition choking its soul, torturing its conscience—to suddenly find a new world? To me but the mention of this brings a flood of hope, youth and opportunity that rejuvenates everything.

It is the habit to think the past is the more picturesque. If art requires borrowed finery to make its matter interesting, we have never been wanting; that demand is but part of the weakness of our viewpoint and garment is absolutely of no importance. *We* are the greatest achievement of that short period in Italy we call the Renaissance. Humanism and Freedom were our parents and after firing Italy like a mad wayward son, we slipped away, found and fired a hemisphere. We may have been free-booters, vagabonds, but we had half a world to operate in. Had the initial spirit that leads us not been born in that splendid hour in Italy, when man discovered and freed himself and the world—what I mean is, had the incentive for liberty of conscience, the

color of humanism and individual freedom not marked that birth, but some other mean impulse, what would America have been?

America has been the home, the refuge, for wounded mankind, the free unvaulted, unguarded promised land where a man's conscience might creep without fear into his hourly acts.

We prohibit religious doctrines taught in our schools, but is there a single truth in our religion not included in the daily instruction? And yet for going on five hundred years of this stout-hearted life with all the epics of history lived and re-lived a million times have left us silent in our art; four hundred years and we don't know our own story and of course never tell it; nor has its soul crept into a single monument. We have had the "strenuous life" preached until the noise of our activity reverberates throughout the world; "the pace that kills" has been the answer. Are we not old enough to dispense with the "big stick"? YES—but so fossilized is our art world nothing but heroic methods can deliver us there.

Strangely enough, however, Christendom has appreciated art. With Bible and Bædeker in hand we have sacked in turn Italy, Greece and Egypt, not even their dead were sacred to us. In little more than a decade or two each of their countries builded enough art to stock every Christian museum in the world.

We seem to be like a lot of wanderers strayed from forms, customs and elegancies, and we blindly reach back into time, into the past, for something we seem to want, never dreaming that the origin of these very things we seek is always with us and that the impulse that tore us away from our ancient moorings, marked the dawn of a nobler religion, and that if this be sincerely expressed as we understand it in our honest moments, we will produce a nobler art.

Our life is turbulent, vast. It teems with savagery, is poetical, tender and at once uncouth and chivalrous. Nothing daunts us; we make and unmake in a day what older nations grind over centuries. Yet in art we fumble, copy, steal, deceive ourselves, most of all, and play the cheat to our own souls where we should at least be honest. We furnish ourselves with imported finery until our homes have become records of our vandalism, and in our haste to acquire respectability we affect a propriety we neither feel nor believe in. Fluid manners that meet any occasion, old tapestries, fluted columns, replicas of any old thing are added to our hollow walls. Sham and make-believe have become chronic and possessed the soul of the artist.

It is a question that we should put to ourselves and answer, why it is that in a period so rich in constructive spirit, presided over by men whose lives seem to be agencies of the greater God—why their stoutness of heart has not reached the feeling of the people who sing our song, write our lives, build our monuments.

I do not believe in our artists of today, nor do I believe in the architects of today. They are little better than the average Beaux-Arts output of Paris. Their designs, their buildings are little better than the average Beaux-Art project. They are mostly young men, mostly I say, lacking in individuality and in temperament, who have studied the schools of Europe to perfect themselves in aesthetic occupations into

which they have drifted, not because they were burdened with something *they must say*, but because of the pleasantness of the occupation. I have closely questioned a great many young men who have taken up the study of art and architecture, and I have found them strangely lacking in purpose and wholly without the feeling that they had something to do or say. We are a band of eavesdroppers and our table talk the gossip of the new ideas last summer in old Europe gave us.

I will go a little further and say this: If you want to find our artists, turn to the men who are converting into great heaps our industries, who are cutting the continents in two, who are connecting the east with the west, the north with the south, who are letting the sea into the heart of the nation and our products out—these are the men of dreams, of fairy tales, who have the power to make them all come true, the character to satisfy our souls. There is no vital activity here that does not sweep from sea to sea and pole to pole before its promoter dreams of hearing the returning echo.

Our artists must speak with the same voice—our hands must fix in bronze and in steel and marble the same soul—nothing else will suffice.

We will not have any æsthetic expression; we will not have very much that is American; we will not see in our buildings much that tells us of what we mean to the world, but our bulk, until the soul of all this power gets into our song, into our painting, into our sculpture. And is it too much to expect into our architecture?

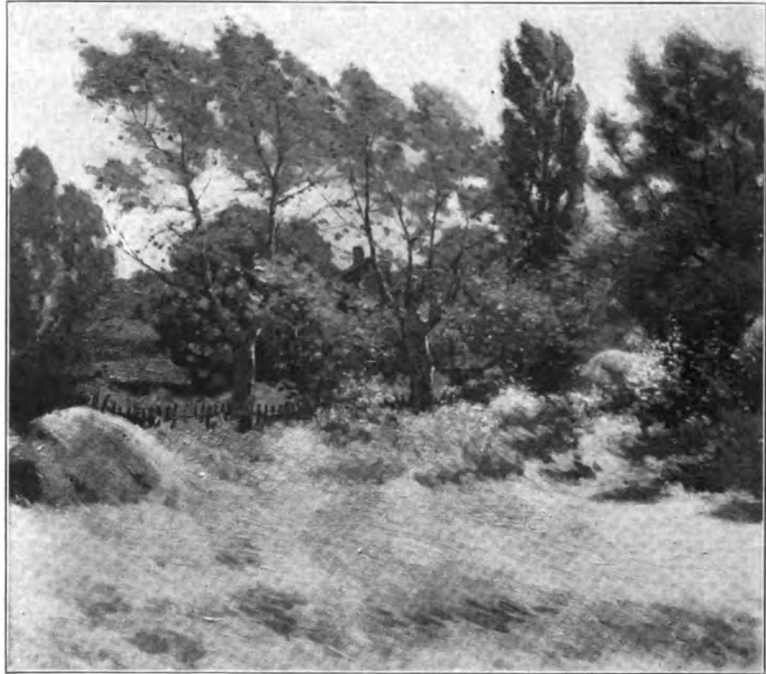
The curse—the disease in American art is its complete disbelief in itself. Puritanism has bred a kind of soul cowardice, so the Anglo-Saxon artist sits with his smug smile and deaf soul, plodding to his mediocre height, dead to the world of impulse he cannot understand, while the people, the “ignorant public,” the “indifferent public” as he calls it, longing for vitality, something that speaks back to it, sacks Europe for its masterpieces.

So far our art, or æsthetic activity has been imitation—one long and almost unbroken line of imitation. Let the younger men be warned by this sea of failures and listen to the call of nature in their own souls. The fact is artificiality has been gulped at as a substitute for culture and what is no less extraordinary, it is the well groomed who play the falser note.

To be original, be natural, that is enough; be honest and sincere and you will be original. Begin each day with a mind as open as a child's, negatively alive to the new world and new year that begins with every dawn. Reverence your impulses, respect them as you would the tenderest shoots from your costliest bulbs. Theory, knowledge, precedents kill impulse even as certainly as life murders youth.

I believe it is safe to say that the impressionability of Rodin has kept his reason and impulse always hand in hand, and he is therefore as frank and youthful, as full of charm at sixty-five as he was at thirty. He seems to open his eyes each morning with as much wonder and impressionability as a youth of twenty. What is called Rodinesque is simply a frank and unreasoned statement of fact. The beauties you find in his work happen by the way. You cannot imitate it unless you nestle into his viewpoint and feel life as he feels it.

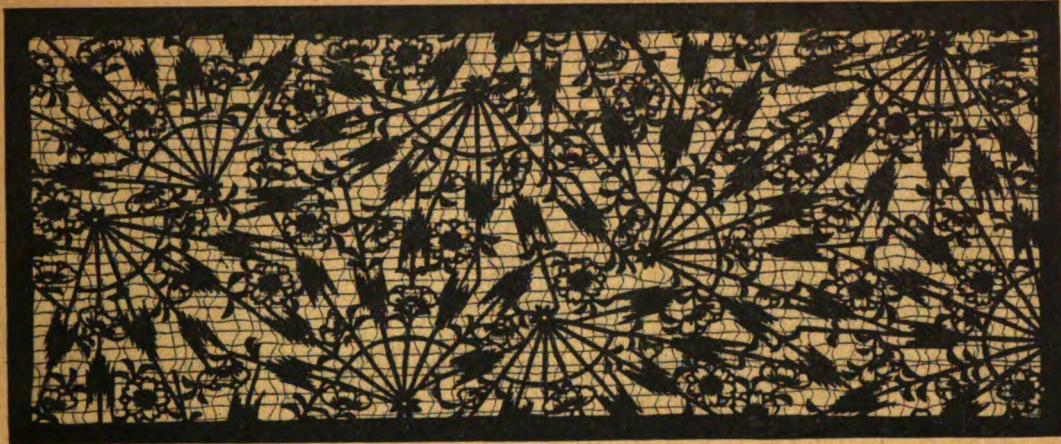
Angelo on the other hand showed the element of decay as early as when he produced his "David"; with a mind philosophical, two-thirds scientific, he established canons immediately; he was so much a theorist that he re-tramped his own footprints before he was forty. He found a *way*, where there is no way; he established forms that he himself condemned.



OUTSKIRTS OF VILLAGE
By J. H. Vanderpoel

Artists and confreres know this. The need of food and shelter is the root of trade, business and banking if you like. Feeling, love, emotions are the origin of all that is civil—and aesthetic—activity. Art is the social service; we could not mumble a vowel to each other, convey the idea of form were it not for art, and the artist has a right to consideration and reward of the first order. But you must speak your soul's cry and if your heart is right, it will be our nation's cry and we will all understand.

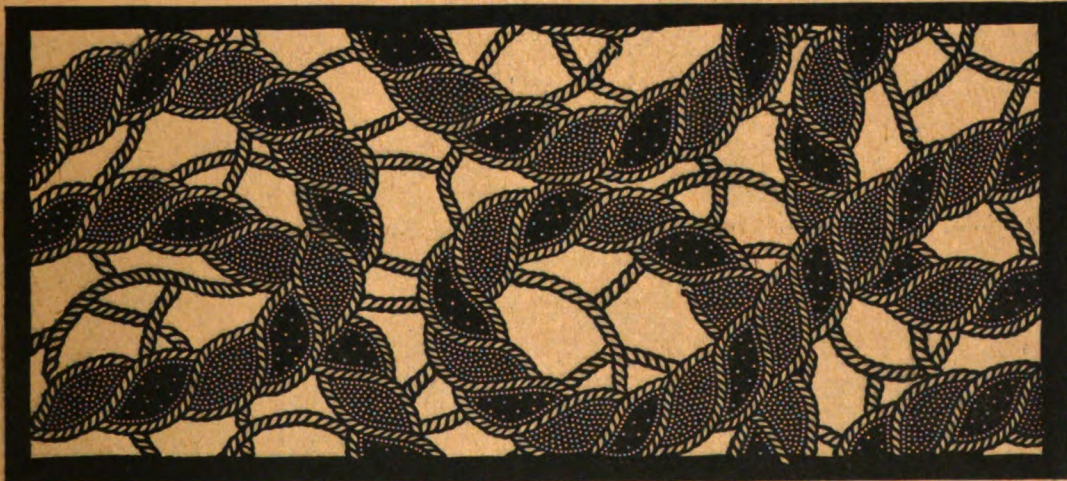
Something is wrong with us (momentarily I hope), but dead wrong. The world doesn't want, need or respect as artists, the triflers with the brush—clay or technique. It wants men, large in their sympathies, large understanding, courageous in their work. Don't be afraid—if the committees do not come with frank, open and honest wishes, if they do return their commission—you can afford it—though you are starving. Your courage will reward you more than all else—and committees are looking for courage and understanding in art.



No. 1



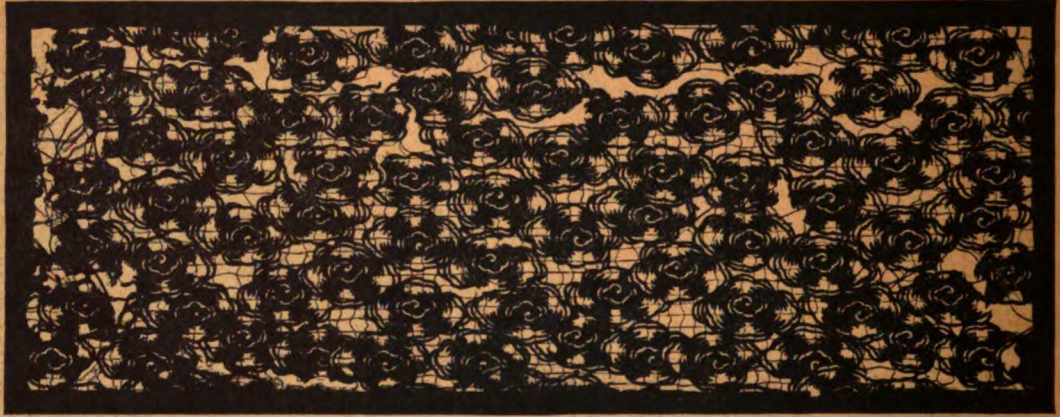
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No. 3

HAND-CUT JAPANESE STENCILS

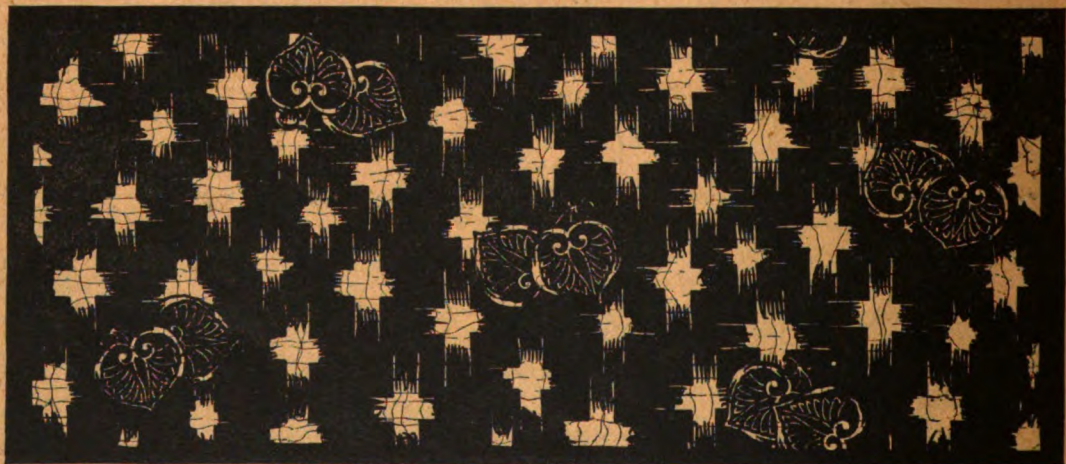
One Hundred Years Old
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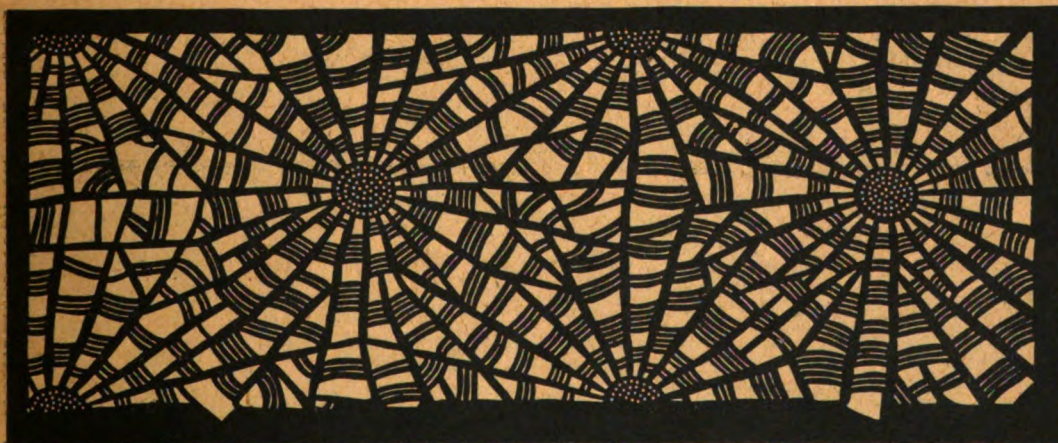
HAND-CUT JAPANESE STENCILS
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No. 8



No. 9

HAND-CUT JAPANESE STENCILS
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No. 10



No. 11



No. 12

HAND-CUT JAPANESE STENCILS
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Each day brings to the real man a duel, and lucky he considers himself if it brings him several. Invite rebuffs, invite difficulties, and pray success may not come to us too early, before we are old enough to understand. A man cannot hand the race's message down until he has lived the part and necessity is a probe many a comfortable grey-beard would gladly have a taste of. All this I say, for I know what it means to wait—I know too the reward waiting brings.

Be courageous, and remember, that were it not for you the race would be a nomadic horde. Work, it is work only that brings nearness to the soul of nature, oneness with the passions, joys, the terrors and the comforts. We speak of the weather, the sun, the rain, the storm—the moods of nature as if they were alien conditions quite apart from us. We should never know when the rain, the snow, the hail, the wind did not seem our own doing, as if we had ordered it.

A great deal has been said about our architects and the great work they are performing in this country: the unprecedented building. As a distinguished French writer observed: "Not satisfied with going to Heaven, they burrow down to Hell." I would like to ask the architects what there is extraordinary in these buildings that are but the multiplication of the old strata of office room that run floor upon floor through every city. Their motives, architecturally, are practically all "cribbed" as they themselves term it. The feat of building is one of engineering. What then does the work of the architect of today become but one of decorating?

The decorating end—the house-furnishing department—in so many of our architect firms of today is more directly responsible for the great amount of foreign what-not importations than any other activity in the country, and the thin, wholly unreal skin they face our buildings with are unfitted for real sculpture. In their haste—for they are the busiest of men—they order what they call the architectural figure. There is no such thing as an architectural figure—that's another and nicer name for what is really a dead figure. Something that's nothing—something that will not by contrast make their facade look like papier mache.

Every figure a master builds is architectural, that is stands firmly equalized upon its base and belongs in general arrangement of masses to the scale of its setting. The architect rarely if ever considers the motive or impulse that creates a building in the first place—and where is the propriety in this general selection of the Greek temple for our Stock Exchanges? I've wondered what kind of an exchange our churches will suggest to some future decadent race.

The public library should properly come under the head of public monuments. And yet I do not know of one in the country I would—impelled by its arrangement for study—spend a quarter of an hour in. There is not a library in the country that I know of that differs very much in its construction from the average hotel or railway station. The first-class hotel offers quiet advantages for study no public library I know of attempts to give. No human being would build so for himself. And no being—very human—appreciating the feelings that are inseparable from study could ever build as they do, for humanity. Why do

our architects not feel the psychology of the impulse that brings a public *library* into existence and work from around that?

Take the question of our homes. Order a home from the average architect of today in this country and what will he do? He wants to know cost of course that governs somewhat the material to be used, and dimensions. Neither are of consequence to us, that is, it is not a question whether it is five hundred dollars or as many thousand; whether the building be of bronze or bark. It is a question entirely of how he approaches the problem given him and how he makes his house—the *home* of his clients.

The English have carried this almost to perfection, and our colonial ancestors, isolated and dependent upon themselves, having real country life and no architectural papers to tell them how to build, shaped simple and wonderful structures about themselves to fill their needs, and the ornament, no matter how simple, was not a borrowed mask, but was their own farmer Greek sense of what seemed fitting adornment.

There is another monument I wish to speak of, a monument to politics and to the profession of building. I refer to the Harrisburg Capitol. This building was ordered by the State at a cost I believe of \$4,000,000 and "any other moneys necessary not otherwise appropriated." There is a building proposition for you. Look at that for political investment. Fancy getting on the ground floor on such a deal. Let us take a single item—the electroliers—\$400,000—approximately, is given as the contract price. There seems to have been some kind of clause in the contract so that they were paid for by weight of metal. Do you know what the profit means when you can make fixtures for \$400,000 and can by simply adding tonnage get \$2,000,000 for the same thing. No wonder copper has gone up.

I am telling you this as a preliminary to notice I wish to give to George Gray Barnard's works. About fifty statues ordered by these same people who drew the contracts for the electroliers were to be done in marble and at a cost of \$100,000. Barnard is at the end of his rope; he has worked hard and long and the money is gone. He went to Paris, the cheapest place in the world to produce art. Fancy America creeping off to Europe to give birth to its first-born! And now the cry has gone up, "there is not money enough to bring the offspring home."

Barnard's commission was the first great monumental effort put in hand in all America. Imagine fifty figures we are told all in marble, for \$100,000. Compare with this the Grant monument about \$240,000, the Lafayette Equestrian, a single horseman about \$100,000, and there are half a dozen others in the same class as far as appropriation goes.

I have recently had a letter from the mother of Mr. Barnard thanking me for some remarks I made to the press favorable to her son regarding the Harrisburg work. She asked in part, "Will the art world permit these art works to be destroyed?" I replied: "Your son's works will not be saved by the art world, for there is no art world here, and I am afraid there is not a single artist who will raise a protesting voice against the possible loss."

GUTZON BORGLUM.

MACHINE IN ART HERE TO STAY.

We knew it would come. One Prof. Herkomer of the Royal Academy predicts that machine-made art will soon be all the rage. The rug weaver,



MUSIC
By J. Scott Hartley
By Permission of Pennsylvania Academy of the Fine Arts

he says, seated at the loom, will create designs as delicate and valuable as the rugs now known as antique, and even the sculptor will do much of his work by mechanical aid.

And why not? The term hand-made, which has been heretofore the "open sesame" to the purses of the particular buyers, is losing its potency. What sensible purchasers want now is genuine excellence and



PORTRAIT OF MRS. GARI MELCHERS
By Gari Melchers
By Permission of Pennsylvania Academy of the Fine Arts



PORTRAIT OF MISS B. AND HER DOG TEDDY
By Richard Andrew
By Permission of Pennsylvania Academy of the Fine Arts

accuracy. Where a thing can be made by a machine it can be duplicated and reproduced in exact proportions.

In the boyhood of our fathers a Geneva watch, upon the works of which some patient workman had spent years in fashioning its delicate wheels and springs and pinions, was the *ne plus ultra* in time pieces. It was very expensive and it kept fairly good time, but not quite so good as the American machine-made works now sold so much cheaper.

The American improvements in watch-making have made it possible to place a reliable timepiece in every man's pocket. And the casing and other ornamental parts which can make the trinket as costly as desired are also largely produced by machinery, so that the purchaser gets much more beauty and value for his money in every way.

Much of the same transformation has taken place in every branch of ornamentation as well as of utility. A glance through the stores will reveal an infinite variety of beautiful things turned out by machinery at a trifling cost as compared with the cost of articles of anywhere near equal attractiveness formerly made painstakingly by hand.

The easy duplication of such goods places them within reach of all the classes and the masses. The multi-millionaire who makes a fad of collecting antiques may have a houseful of costly treasures, and his domicile may still be less beautiful and far less comfortable than that of the man in moderate circumstances who is content with the modern.

There is little in the antique except the name, and the notion that it is in some way superior. It will be found on investigation that our ancestors made things in the way they did because they hadn't discovered the better way which their descendants have adopted.

Prof. Herkomer says: "A Gothic window with little panes reflects upon the deficiencies of a past age. They would not have had Gothic windows then if they could have had our windows." One way the dealers have of manufacturing antique furniture is to take modern furniture and spoil it by getting it askew and giving it a seedy look by dislocation. The infatuated collector will then pay an outlandish price for it.

Machine-made art, by diffusing artistic productions of all kinds, tends to make the whole body of the people more artistic. It is therefore one of the redeeming and elevating agencies in our modern life. What is needed is not more old-line hand stuff, but more *artists* in the factories; not more arts and crafts producers in the studios, but more men and women of brains and taste in the machine-shops.

R. C.



LITTLE MISS U.
By Louise Cox
By Permission of National Academy of Design

NATIONAL ACADEMY OF DESIGN'S WINTER EXHIBITION.

It has been the fashion these many years, practically ever since secession days, to "knock" the National Academy of Design, New York, and its exhibitions, and the return of the prodigal son and the subsequent killing of the fatted calf in the way of the election of new academicians do not seem to have abolished the practice inured by years of habit. I confess, however, to sympathy with the New York Sun's view, as expressed at the time of the opening of the winter exhibition. Said that journal:

"The first fruits of the union of the National Academy and the Society of American Artists may now be seen at the Fine Arts Galleries in West Fifty-seventh street. The marriage took place April 7, 1906. Last week there was what is called a private view, but one that usually degenerates into a public stare, so great is the throng. People, not pictures, is the order of 'varnishing' day.

"'Back, back to the good old days of the disruption!' The speaker was a member of the absorbed organization who had four pictures rejected by the lynching committee. He said, and he shall be nameless, that hanging was too good a word to describe their ruthless slaughtering. It was not the survival of the fittest that had won the walls, but the operation of the theory of unnatural selection. To all of which we must demur. This present winter exhibition of 1906 seems to have solved a dangerous problem, the abolishment of the very bad and the abolishment of the very good.

"The jury has simply chosen the middlemen, with a few exceptions, and thus has avoided a repetition of the rumors and scandals of those seasons when Whistler, Homer Martin, John Sargent and a few other Titans hung their banners on the inner walls and knocked sky high the color and design of their contemporary associates. We are happy to record that mediocrity, the mediocrity which the poet called golden, has been obtained. We need more of this leveling of art in America.

"There are indications that genius, unmasked, disencouraged and over-forward, is manifesting its presence too strongly. This won't do. The world is filled with average folk; give us art suitable to their faculty of attention, for their sound, homely tastes. A world composed of Bernard Shaws, Theodore Roosevelts, Nietzsches, William M. Chases, would be intolerable. So let us applaud the Academy for doing the right thing at the tactful moment. Art for the masses is its slogan."

We may not be particularly ambitious to inaugurate the golden mean of mediocrity, but we should want to abolish the discord of sore-heads and to eliminate the rule or ruin policy that seems to have been the slogan of not a few of the secessionists who occasioned the initial split.

In the meantime one may say without qualification and without fear of contradiction that the Academy's winter show, recently closed, was

a thoroughly good one. There were fewer really poor pictures than for many a year, and while, as the Sun said, some of the "I am's" were unpropped or jolted a bit, there were enough masterful pictures in the galleries to make the show an important one.

And right here I want to record a protest that to many will seem heretical—that Winslow Homer's "Gulf Stream" should have been accorded the post of honor in the Vanderbilt gallery. It is certainly not one of Homer's greatest canvases, and the Metropolitan Museum might have gone farther, so far as this artist is concerned, and fared better. It is essentially theatrical in its conception, and to me, at least, lacks the refinement and the verity that characterize most of this artist's strong works. It is, if one may so express it, a bit of foresea disfigured with an African and a school of sharks.

One missed—and was glad—the usual preponderance of portraits in this show. A portrait exhibition, as has often been said in BRUSH AND PENCIL, is the most uninteresting display of pictures that can be offered to the public. There are few faces full enough of character or sufficiently vested with interest to warrant their being shown in a public exhibition, and the only end subserved in crowding our displays with such canvases is to show the cleverness or the ability of the artists, whom the average visitor would like to forget. Nobody cares particularly to see how Mrs. Jones or Mr. Brown looks in paint, and likewise few care to learn how this or that artist can make them look. Occasionally, however, you will find a portrait with something in it in the way of character or conception that commands attention. Of these one is impelled to mention Albert Sterner's portrait of his son, a work done fondly, with a father's knowledge of his boy, and hence full of thought and sentiment; Gari Melcher's "Brabanconne," interesting as a human study, despite the unique toggery with which the figure is draped; William T. Smedley's portrait of David Bispham; Irving R. Wiles's two canvases, than which there was nothing better in the show; Samuel Woolf's likeness of Mark Twain; Cecilia Beaux's portrait of Richard Watson Gilder, and Will Howe Foote's picture of a little girl. Worthy of mention, too, in the list of portraitists were Luis Mora, Charles C. Curan, I. M. Gaugengigl, Robert Henri, Maurice Fromkes and Thomas Eakins.

Another installment of the Brush family from the studio of George De Forest Brush, "Mother and Child," was noteworthy for its excellence as a bit of painting and for its fidelity to a grist that long since became monotonous.

Of figure painters John Lambert in his often seen "The Tragic Actor;" Francis Day, in his realistic modern "Madonna," "The Light of Love;" Granville Smith, in his poetic "The Arabian Nights;" Frederick Freer in his "Longshoreman," a sturdy type of the workingman, and Hugh Breckenridge in his sweet sixteen musing over a nautilus shell, were perhaps most worthy of specific mention.

Marines were not in abundance. The Winslow Homer above referred to was, of course, the center of attraction, whether because of the reputation of the artist or because it was generally known that the



HUDSON RIVER IDYL
By Gifford Beal
By Permission National Academy of Design



THE TOLLERS
By G. Glenn Maxwell
By Permission National Academy of Design

Metropolitan Museum had purchased the picture. Paul Dougherty's "Land and Sea" and F. K. M. Rehn's "A Giant Surge" were to the writer of greater interest, and Charles H. Woodbury's contribution was not lacking in a certain force and effectiveness.

The landscape men were after all the great attraction of the show as they are in most American exhibitions, and of these only a brief mention can be made. Ben Foster's "Nightfall Along the Shore," a superb evening effect, which won the Carnegie prize, was naturally the most commanding. But scarcely inferior to this magnificent canvas was many another, varied in motif and technique, each with its peculiar interest, and each replete with the charm that the American landscapist has learned so well how to express—Albert L. Groll's "Land of the Hopi Indians," with its wonderful sky of blue and white; Edward Redfield's "Lowlands of the Delaware," with its characteristics of scene and color that have almost become a mannerism, but are still charming; Everett L. Warner's "Old Houses of Montreuil-sur-Mer," with their delightful old world flavor; Guy C. Wiggins's "Clouds and Uplands," full of spirit and sentiment; Edward Potthast's "Summit of the Alps," with mountain effects as pleasing as difficult to obtain; and the works of such men as H. B. Snell, Birge Harrison, Arthur Parton, George H. Bogert, Charles Warren Eaton, William Ritschel, Henry R. Poore, R. M. Shurtleff, William S. Robinson, Paul King, Frank De Haven, Carleton Wiggins, Bolton Jones, Bruce Crane, Leonard Ochtman, Thomas Moran and scores of others whose names are an honor to American art.

The exhibit of sculpture was small and comparatively unimportant, not more than a dozen artists contributing.

J. E. HENDERSON.



NOTABLE ARTS AND CRAFTS EXHIBITION.

The tenth anniversary of the Society of Arts and Crafts is being celebrated in Boston, where the movement in this country first started and where it still leads. At a time when the hand trades seem about to disappear handicraft industries have sprung up all over the United States. From the artistic potteries of Ohio, Colorado and Louisiana, the shops of the cement workers of eastern Pennsylvania, from hand looms and rug frames in the Kentucky mountains and on the shores of New Hampshire lakes, from the high-grade print shops of half a dozen cities and from Indian basket makers of the far west a general exhibition of American workmanship has been collected, to be displayed from the 5th through to the 26th of February at Copley hall, noted as the scene of annual international exhibitions of pictures such as the Whistler memorial exhibition of 1904 and the Claude Monet exhibition of 1905.

That an American city, one which has been foremost in developing the industries requiring a high degree of manual skill, is able in 1907 to gather a really important collection of works by artists engaged in the applied arts is evidence of a new spirit in American art—a spirit, too, the existence of which the average man is only beginning to realize.

Art to a great many people still means just pictures and sculptures. As a concession, of course, the illustrations in popular magazines are also called artistic. But, generally speaking, to most Americans painting in water color or oil and sculpture in marble or bronze constitute art.

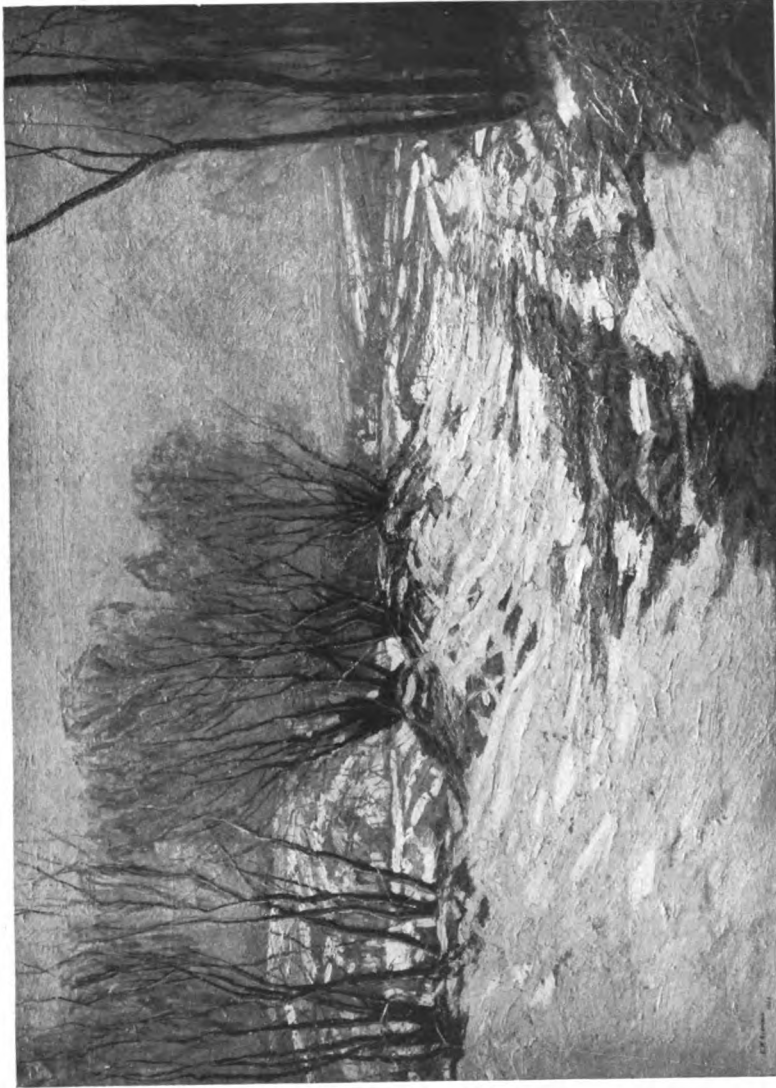
Yet there are in this and other countries enthusiastic workers who believe that art can be imparted to the humblest of useful objects. That was the way in the old days before the distinction between the fine and



VASES OF COLORED GLASS
By Thorwald Bindsboell

the "minor" arts was made. From a great reception at Albany, N. Y., in the latter part of the eighteenth century two portrait painters were excluded on the ground that they were "mere mechanics." So they perhaps were—as all the great painters of the greatest days of art were mechanics—Raphael, Titian, Velasquez, Rembrandt and Pieter De Hoogh. They were mechanics but also artists in every essential respect.

Most artists of modern times bewail the separation of the arts of painting and sculpture from the other arts. Yet when they come to look into the reasons for the distinction they find that, although the factory system by which useful articles are produced in great quantities through subdivision of labor—so that one man designs the article and several others execute parts of it, but no one man follows the process through from beginning to end—has certainly promoted the cheapness of such objects and has therefore contributed to the comfort of everyday life, it has not added to the artistic quality of things in common use and it has not helped to keep alive in the mechanic the instincts of the artist.

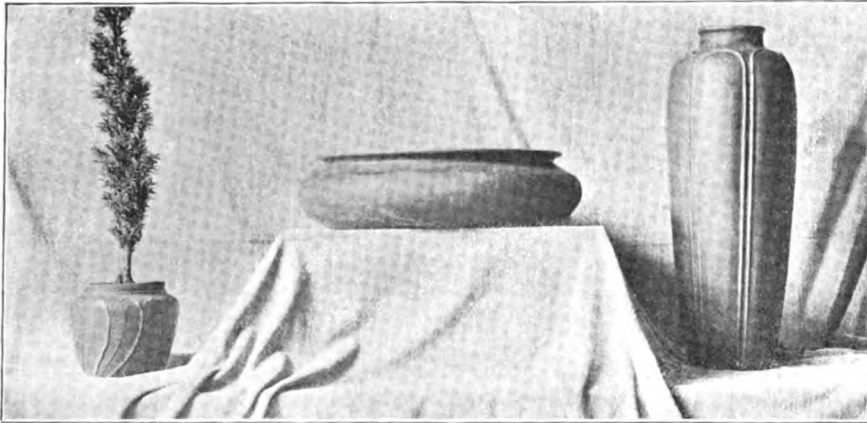


LOWLANDS OF THE DELAWARE
By E. W. Redfield
By Permission National Academy of Design



THE COTILLION
By H. M. Walcott
Copyright, 1907, by H. M. Walcott

So, as some things intended especially for permanent usefulness, to last a long time and not to be consumed immediately, are always best made by hand, the effort of artists has been very generally expended upon reviving the hand industries. Hence there has been in this country a recent growth of handicraft societies until now, according to a directory which has just been brought out by the National Society of Craftsmen, a newly organized society in New York, there are seventy organizations of this kind. The same compilation gives the names and addresses of more than 1,100 workers, most of whom may no doubt be called artists in the arts and crafts.



SPECIMENS OF GRUEBY WARE
From the Grueby Potteries

The departments represented in the exhibition at Boston are those in which the most marked progress has been made in this country. The collection of woodcarving illustrates in part the modern importance of a time-honored art. For sculpture in wood—since this is what it really is—now enters largely into the interior decoration and furnishing of public and private buildings. The increased use of woodcarving in this country has grown with the growth of the architectural profession to which it owes its impulse. But, although (except recently in the cheapest and poorest of commercial furniture) always the work of the hand, this carving has often been done mechanically—without vitality, without individuality, without artistic feeling. The societies of arts and crafts have therefore even here an important work to do in insisting that the skilled woodcarver should also be the true artist who understands the capabilities of the material in which he works, how it must not be over-refined and overrounded, but must present sharp, clear planes and edges, now just as in the days of the patient German and Flemish carvers who made the architecture of castles and hostleries wonderfully interesting with quaint old heads or conventionalized foliage forms.

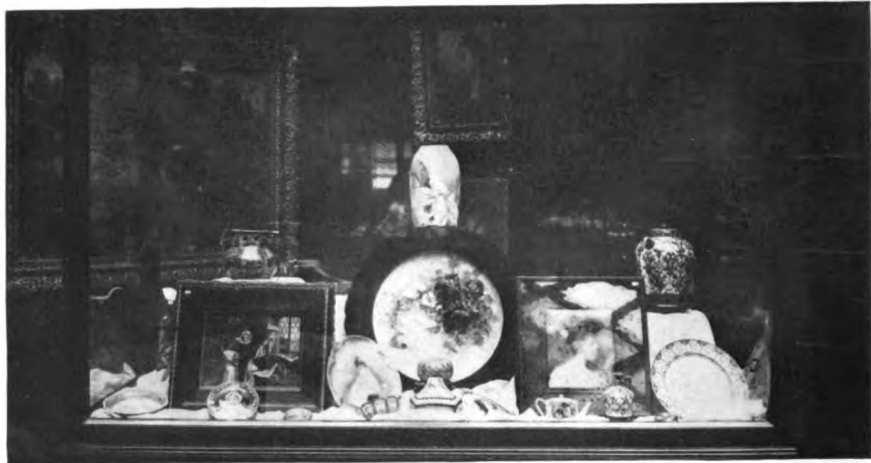
The art of pottery is one in which American artists have already



CHEST
By Walter R. Clarke

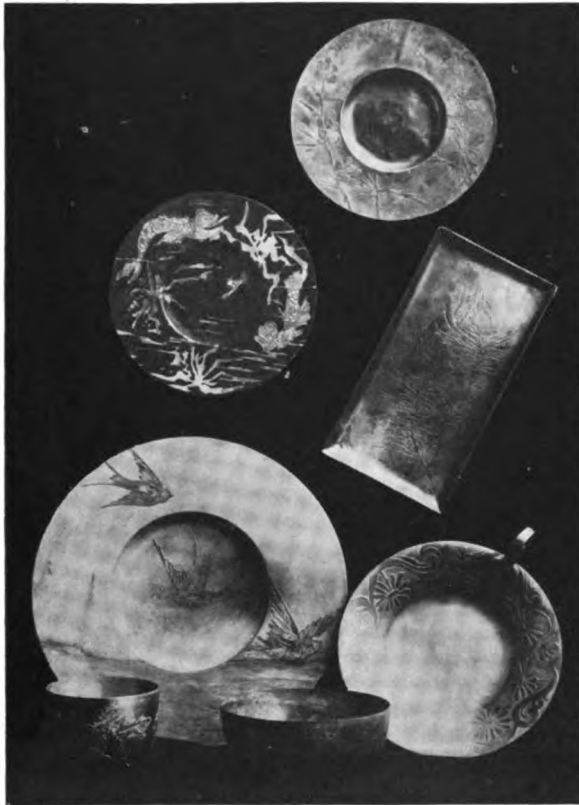
achieved considerable distinction. Outside of the big commercial potteries of New Jersey, Ohio and other states individual potters have established their shops in various places. Their wares have become familiar at exhibitions in American cities and their outdoor productions designed for the special purpose of landscape architects in laying out large estates have become familiar to those who have an entree to such estates.

Fine printing is usually included among the arts and crafts. It is an art in which William Morris, the father of the movement, was particularly successful. He first of modern printers laid down the principles of spacing and arrangement of type pages and many mechanical considerations that were well understood by artists in typography long before Columbus discovered America, but which somehow became a lost art during the eighteenth and early nineteenth centuries. Today, despite the



CERAMICS
By American Artists

deluge of books of cheap, poor manufacture, it is probably equally true that there has never been more of really good printing than now. The artists employed in the great printshops of New York, Boston, Chicago and other cities have to face quite as difficult problems, requiring the same exercise of artistic skill and tastes as the professional painter or sculptor must encounter.



DECORATIVE METAL WORK
By Leonide C. Lavaron

An interesting department in the exhibition at Boston is a small room off Copley hall, furnished as if it were a chapel embodying good principles of ecclesiastical art. Throughout this country a new idea is coming to prevail as regards church decoration. A demand has appeared for workers who are capable of imparting the qualities of artistic handwork to furniture, embroidery, book binding and communion silver. As an example of the beauty of the church paraphernalia of olden times, the management of the Boston Museum of Fine Arts exhibited not long ago a collection of silver work of the colonial and revolutionary periods. Very much of it was by Paul Revere, who, in addition to his capacity

as a rough rider, was an admirable artist in the precious metals. Hardly any modern American craftsman has done so good silver work as he, unless it be the silversmith of Gardner, Mass., who has executed, among many things which he exhibits at Boston, the beautiful loving cup commemorating the thirty-five years of service of President Eliot of Harvard and given to him on his seventieth birthday by the faculty of arts and



ARTS AND CRAFTS PRODUCTS
By Various Workers

science, and the loving cup that was last June given to Edwin Hale Abbott, secretary of the Harvard class of 1855.

The making of jewelry has proved to have especial fascination for craftsmen. The cheaper grades are all produced in factories where the subdivision of labor prevails, but since the marked success of Rene Lalique and other artists in jewelry abroad there has come to be a distinct vogue of amateur and semi-professional jewelry making, including the various kinds of enameling and the setting of precious and semi-precious stones. Much of this metal work is crude and barbaric, more suited often to the adornment of savage costumes than of ballroom dresses of today, but steady improvement in its character is to be noted, as may be seen in that which is admitted to exhibition in Boston.



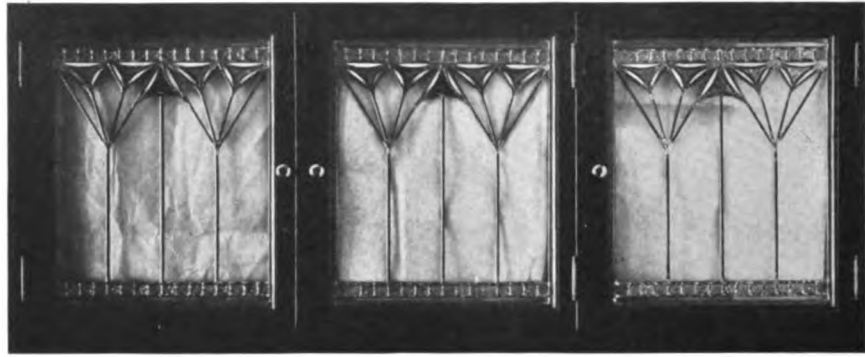
BRACELET
By René Lalique

In stained glass American craftsmen have excelled for many years; the example of the painter John La Farge prepared the way for that. In the art of glass blowing, too, there is progress. The artist blower today, as in the best era of Venetian art, is able to produce forms interesting and varied in contour and with surface qualities quite different from the uninteresting surfaces of glassware on which American taste of a generation ago liked to see outspread a bunch of mechanical grapes inclosed within an absolutely regular Greek fret border.

Again, in leather work the technical processes practiced by the Spanish workers of Cordova, from which the name "Cordovan" is derived, have been rediscovered with delightful results. Cabinet making of the highest grades tends more and more away from the factory system. Basketry, which is practiced as one of the useful arts by the Indians of



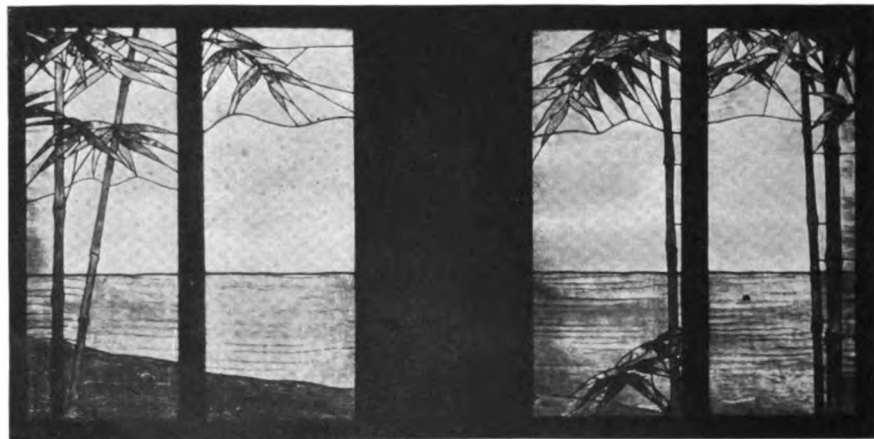
CASE OF CERAMICS
By American Artists



SIMPLE WINDOW DESIGN
By R. E. Schmidt



STAINED GLASS WINDOW
By Louis J. Millet



WINDOW DESIGN
By George R. Dean

the far west as by the peasantry of Europe, has become a fad "in society." The best work is thoroughly artistic.

The revival of the handicrafts in Great Britain came about somewhat earlier than in this country. In many directions it has proceeded farther than with us. The industries of such a city as Birmingham which, years ago, was famous for the cheapness and inferiority of its metal wares—such as the inartistic brass idols that went out to the heathen orient in the same ships with Christian missionaries—having already been improved by the presence in the city of a great number of trained crafts workers who have made it possible for the manufacturers to meet the present day demand for better workmanship. Co-operative hand industries of various kinds are conducted throughout Great Britain in the interest of "soldiers of the common good," and although there is perhaps no single association which has been more successful than our American Society of Arts and Crafts the general question of the relationship between hand work and machine work is probably better understood by the public abroad than here. One of the departments of the exhibition at Copley hall is devoted to "foreign exhibits," showing particularly what has been accomplished in the land where John Ruskin and William Morris preached the doctrine that the joy of the worker in his task is a national asset, his discontentment or apathy a national liability.

The Society of Arts and Crafts, under whose auspices a number of local associations throughout the country have contributed to make this national exhibition of handicraft, was organized in 1897. It is not a mere local institution. In its membership of about 550 are included workers resident in nearly every American state. Its secretary, Frederick Allen Whiting, was director of the applied arts division at the St. Louis exposition, at which for the first time the arts and crafts were given a place of coequal importance with the arts of painting and sculpture.

Since the formation of the Society of Arts and Crafts ten years ago the opportunities for individual craftsmen, working often in isolated places, to find a market for their productions have greatly increased. One of the well-known members of the Society of Arts and Crafts is a silversmith who some years ago retired from the service of one of the big manufacturers of New York City and started a shop of his own in a town of central Massachusetts. A thorough artist, enthusiastic as to the possibilities of his craft, this man has found both financial success and contentment in the conditions of his labor in a quiet country town.

As another instance a cabinet maker who had been working in one of the furniture factories of Boston for twenty-seven years, during which time he had sent carloads of remarkably fine furniture to the houses of the rich. No one, however, knew the man, artist though he was to his finger tips. His work was praised simply as that of the firm employing him. He had nothing but his living to show for his work, and toward the end he found that low-priced men were every year getting more and more of the work, while he was expected to lose his pay for weeks at a time and come back obediently when summoned. Thanks to the chances made through the Society of Arts and Crafts this man was

able to retire to the country, where he fitted up a little furniture shop of his own and still was able to keep in touch with the public that appreciates fine things.

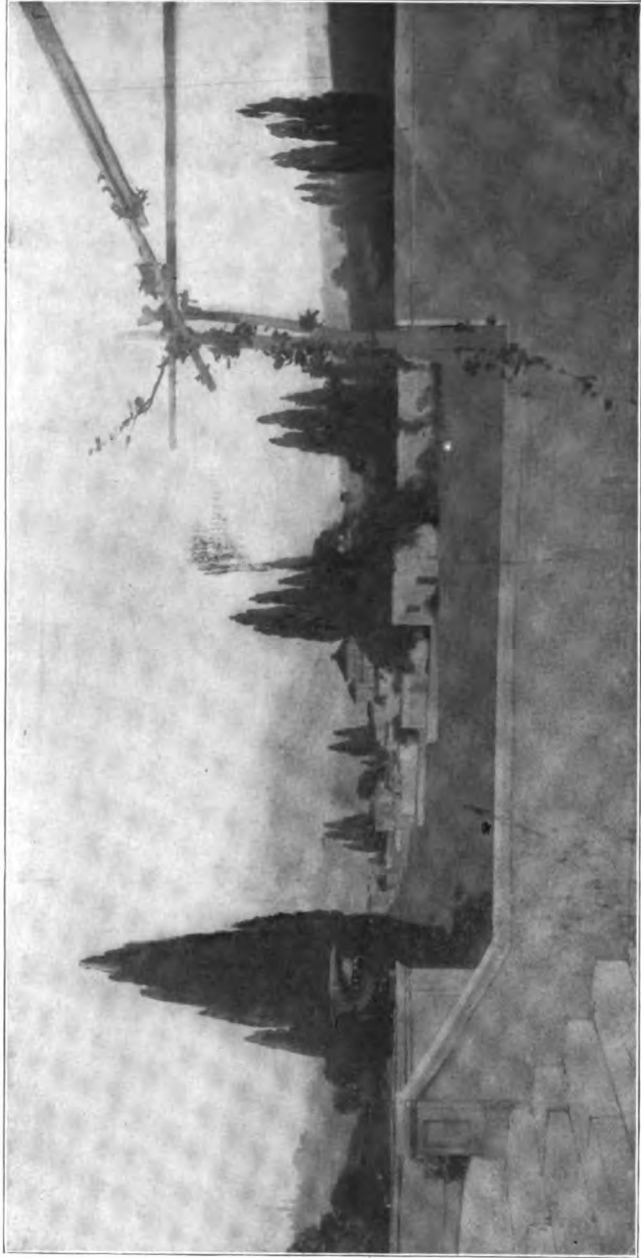
It is this recognition of the importance of the movement to restore something of the dignity of hand labor that is taking crafts workers and others especially interested in American art to Boston this month for the sake of attending the exhibition of the Society of Arts and Crafts and the meetings and discussions held in connection with it.

NEWS REPORT TO BRUSH AND PENCIL.



VASES OF FAVRILE GLASS
By Louis C. Tiffany

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



MURAL PAINTING
By Hardesty G. Maratta

BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

VOL. XIX

FEBRUARY, 1907

No. 2

EXHIBITIONS—PAST AND TO COME.

The Carnegie Institute Building, in Pittsburg, greatly enlarged, will be dedicated on April 11. A number of men representing art, science and literature will be present, among them Messieurs Benedite, Homolle and Enlart, directors, respectively, of the Luxembourg, Louvre and Trocadero museums; and the president of the International Society of Painters, Gravers and Sculptors, Rodin. In view of the occasion it is the purpose to make the international exhibition of paintings one of the features of the dedicatory occasion. Many painters in America and Europe have entered works. Advisory committees representing the institute met in London, Paris, Munich and The Hague to consider paintings for the exhibition. The foreign committees are composed of the following artists: London—Edwin A. Abbey, Sir Lawrence Alma-Tadema, John Singer Sargent, W. Q. Orchardson, F. D. Millet, J. J. Shannon, John M. Swan, John Lavery, E. A. Walton, Alfred East. Paris—P. A. J. Dagnan-Bouveret, Walter Gay, Leon Augustin Lhermitte, Charles Sprague Pearce, Jean Francois Raffaelli, Edmond Aman-Jean, Charles Cottett. Munich—Ludwig von Lofftz, Carl Marr, Franz von Stuck, Toby E. Rosenthal. The Hague—H. W. Mesdag, J. Gari Melchers, B. J. Blommers, G. H. Breitner. An International Jury will accept paintings in America.

* The opening of the twenty-second annual exhibition of the Architectural League of New York was preceded by the usual dinner held in the Vanderbilt Gallery of the American Fine Arts Building. The topic for discussion was "The Artistic Responsibilities of New York," and the leading speaker was Frederic Crowninshield, president of the Fine Arts Federation. The medal of honor for distinguished work in architecture, awarded by the New York Chapter of the American Institute of Architects, was given to Carrere and Hastings for last year's competition; this year the award went to McKim, Mead and White. The President's prize, a bronze medal, was awarded to J. Mortimer Lichtenauer for a sketch for a mural painting illustrating the "Glorification of the City of New York;" the Avery prize to Lilian Lind for her bronze door knob.

* The fifteenth annual exhibition of the Societe des Femmes Artists has invited attention at the gallery in the Rue de Seize. The catalogue includes the names of forty odd exhibitors, none of whom, however, has contributed any work of epoch-making character. Among the pictures

that have found most favor are those bearing the signatures of Mesdames Dethan-Roulet, Mlle. Druon, Marie Duhem, Mariotte, Dethan, Fanny Fleury, Mlle. Buttner, De Sparre, and Mlle. Marechale.

✽ The Society of French Water Colorists will hold its annual exhibition from February 17 to March 10.

The eighty-second annual exhibition of the National Academy of Design will be held in the gallery of the American Fine Arts Society, New York city, and all works in oil, pastel, or sculpture, should be sent to the galleries on February 27 and 28. The exhibition opens on March 16 and will close on April 20. Among the prominent artists who have been elected to the jury of selection are William T. Smedley, formerly of West Chester; W. M. Chase, Kenyon Cox, Samuel Isman, William Sergeant Kendall, William H. Low, Frank D. Millet, Henry B. Snell and others.

✽ The Nebraska Art Association will hold its annual exhibit during the three weeks between April 27 and May 15 in the university art hall. This will be the first year that the exhibition has been held in spring. The two weeks of the holiday season and the one after have been used for this purpose heretofore. The reason for the change in date is that people have too many other things to think about at the holiday season to attend such an exhibition. It is thought in this way that the university students will be as well able to attend as before and the citizens of Lincoln more ready to do so.

✽ The Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color club announce that under their joint management an exhibition of original works, not before publicly shown in Philadelphia, in water colors, black and white, pastel, and drawing, will be held at the Academy of the Fine Arts. The exhibition will be open to the public on Monday, April 1, and close on Saturday, April 27, 1907. The entry cards, properly filled out, must be sent to the Academy on or before Saturday, March 2, 1907. Additional entry cards may be obtained from the secretary of the Philadelphia Water Color Club or from the Academy. Work of which notice, in accordance with the above regulations, has been received, will be collected and returned, free of charge, in Philadelphia, New York City, and Boston. From all other places work must be sent to the Academy, or to its nearest agent, at the expense of the sender, for both forwarding and return. Forwarded works intended for exhibition must be received by the Academy or by one of its agents on or before Monday, March 11, 1907.

✽ The second annual exhibition of the work of Cleveland artists will be held in the gallery of the Cleveland School of Art February 14-23. The favorable impression which this exhibition made last year is remembered. From the entries already made the exhibit this year promises to surpass the former one both in the quantity and the quality of the work exhibited. The committee on selection is: C. F. DeKlyn, W. S. Edmondson, H. Matzen, Nina V. Waldeck, Jane Carson, H. E. Potter, L. Rohrheimer, Carolyn Williams. The committee on hanging is: F. C. Gottwald, Ora Coltman, H. G. Keller.

✽ The American Art Association has opened an exhibition of sketches

by its members. The contributing artists are Messrs. Beach, Tillae, Walkowitz, McLaughlin, Lionel Walden, Mulhaupt, Wooll, McKillap, Varian, Stanlaws, Clapp, Johnson, Biesel, Faulkner, Huntington, Aid, Ulmann, Leonard, Webster, Daniell, Brinley, Wessel, Hagerman and Goetsch.

* The Spring water color exhibition at the Art Club of Philadelphia will open Monday, March 4th, and close March 31st (Sunday). Entries must be in not later than February 12th. Works must be sent in on February 18th or 19th. Varnishing day is March 1st. The private view is on the Saturday following. The hanging committee and the jury are John L. Lambert, J. O. Gibbs, Benjamin Hawley, C. F. Tyson and S. S. Calder.

* The third exhibition of the Deutsche Kunstlerbund which was held this year not at Berlin but at Weimar, drew, during the many months that the show was open only about 17,000 visitors. The Weimar Government bought six paintings by Olde, Hagen, V. Hoffman Strebel, Bechmann and Muller for its museum, and the Grand Duke of Saxe-Weimar bought half a dozen more works for his private collection.



GLEANINGS FROM AMERICAN ART CENTERS.

More than 100 art students who have attended the Chicago Art academy revolted against what they term an effort to transfer them bodily to the Art Institute of Chicago. They met consequently and organized the Art Academy league. The action of the students follows the transfer by Albert Keith, proprietor of the Chicago Art academy, of his school to the Art Institute. The meeting was held at the studio of Antonin C. Struber and after a lengthy discussion the names of members were enrolled. The plan is to have a cooperative school on lines similar to the Art Students' league of New York. A fund for the new league was started and \$764 was paid in. The following were named directors: Charles Scheffler, chairman; Antonin Struber, secretary and treasurer; Alonzo Lewis, Charles H. Dorgkamp, Charles Behrens. Classes will be held at 46 Jackson boulevard.

* The National Society of Fine Arts, which was organized in Washington, D. C., in March, 1905, proposes to hold a national convention, the general purposes of which may be inferred from those of the society. To this end the society is endeavoring to extend its membership and scope of work and to make it national in character as well as in name. Art organizations and institutions throughout the country are invited to become members in the following manner. The annual dues of individual members are \$5, and each organization or institution, of which from five to ten members are willing to join, will be entitled to send one delegate to the convention in Washington. For each additional ten members one more delegate may be sent. Further particulars may be had from T. Wayland Vaughan, secretary of the society (Cosmos Club, Washington, D. C.). The society has had introduced in Congress a bill for a National Advisory Board on Civic Art. The circular being dis-

tributed in support of this proposed legislation is written by Glenn Brown, an architect, well known for his study of the architectural history and problems of the Capitol and the City of Washington. In speaking of the usefulness of an advisory board, he notes in the matter of public monuments the number under consideration by Congress at the time of writing. The Lincoln memorial is awaiting a decision on design and site. The location of statues to Grant and McClellan is open to discussion. Monuments have been authorized to Steuben, Pulaski and Kosciusko, and Congress had under consideration statues to Paul Jones,



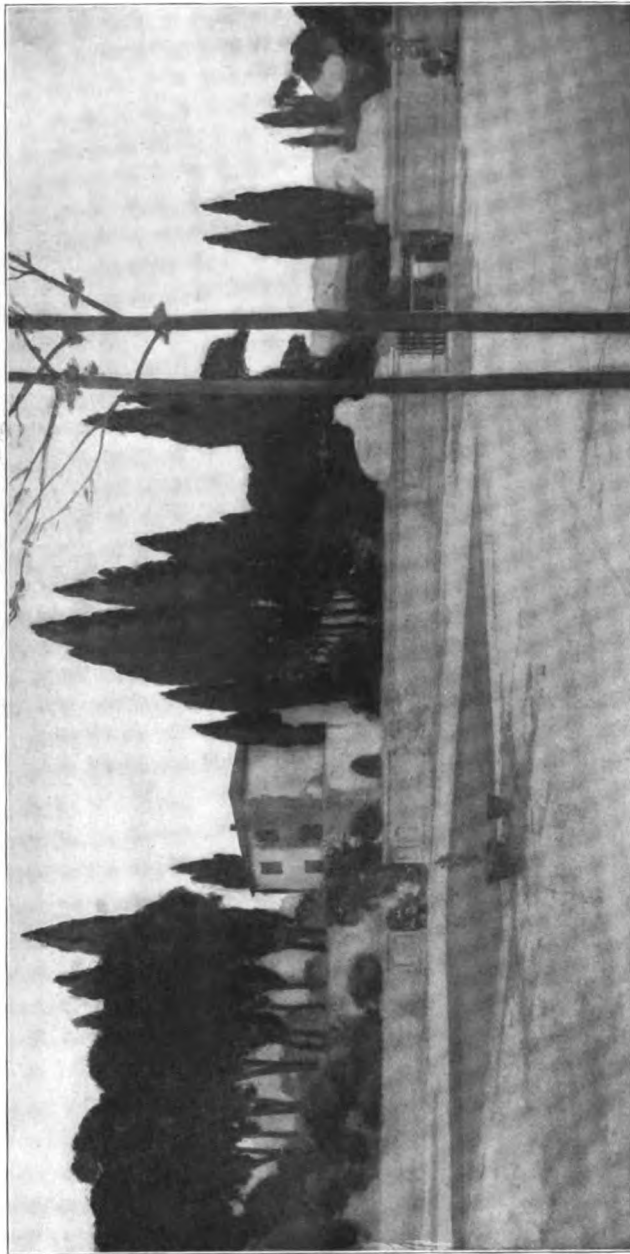
ILLUSTRATION
By F. L. Arnold



ILLUSTRATION
By P. Heath

Maury, L'Enfant, Longfellow, Meigs, Barry, Sigel, the Privates, the Indian Buffalo Hunt and Columbus for Washington city, and twelve monuments in other parts of the country. With such matter, the consistent restoration of the L'Enfant city plan, and the consolidation and extension of parks, not to mention new buildings for the Departments of Justice, Commerce and Labor, War and Navy, the Geological Survey, Hall of Records and Supreme Court, and various federal buildings in other parts of the country, together with a general advisory service to individual undertakings, particularly in building residences in Washington, it is plain that the board would have its hands full from the start.

* Art circles were greatly interested in a rumor that the recent purchase by Henry C. Frick of the Lenox Library site, on Fifth avenue, between Seventieth and Seventy-first streets, Manhattan, was for the purpose of erecting thereon an art building of a monumental character, and that it might be given to the artists of New York to house all the societies comprising the Fine Arts Federation. It was rumored a fortnight ago that



MURAL PAINTING
By Hardesty G. Maratta

the Lenox Library site, after its purchase, was to be devoted to art purposes. As the artists have long had in mind the site as the most available in the city for a mixed fine arts building, so soon as they could raise \$3,000,000 for site, building and endowment, they have been hopeful that their long-cherished dream of an art home worthy of the first city of the United States would be realized. It is said that Mr. Frick has agreed to pay about \$3,000,000 to the trustees for the site occupied by the Lenox Library and about \$2,400,000 for the land in the rear of the library. It is also said on authority that the will of Miss Henrietta A. Lenox, filed for probate in 1886, which does not permit of the use of any part of the Lenox Library, except for library purposes, will permit the erection of an art building thereon, as the library contains an art gallery. This was ascertained some time ago, when Andrew Carnegie, desiring to aid the New York artists in the erection of a united fine arts building, promised a gift of \$1,000,000, and even more, if the Lenox Library site could be obtained for the purpose. It was understood that the site could then be bought for about \$2,000,000, but when the trustees of the library were approached, it is said, the price had suddenly gone up more than \$1,000,000.

* Mrs. Thomas J. Emery has given an endowment of \$100,000 to the Cincinnati Museum Association on condition that the Museum, after February 2, 1907, shall be open free on Saturdays. The fund is to known as the Thomas J. Emery Free Day Endowment and this removes the financial difficulty that has hitherto hampered the trustees.

* Edwin Davis French, America's foremost engraver of book-plates, died in New York on December 8, 1906. Born at North Attleboro, Mass., June 19, 1851, he was originally an engraver on silver. Later after studying with Charles Osborne and William Sartain he devoted himself to the designing and engraving of book-plates. Among his few plates outside this field were a series of old New York views and the illustrations from Andre's journal done for the Society of Iconophiles and the Bibliophile Society. In the Print Department of the New York Public Library there is a complete collection of his book plates, over 200. He was president of the Art Students' League from 1889 to 1891, and a member of many organizations of bibliophiles.

* According to a recently made compilation there are 538 public statues in the United States at the present time, and it is interesting to note that while New York and Brooklyn combined can boast of 76 pieces of sculpture, Washington exceeds that number by two. Boston ranks next with 36, Philadelphia has 33, and Chicago has 19 with a prospect of many more, thanks to the Ferguson bequest of over a million dollars, for the purpose of beautifying that city with statuary.

ART NEWS FROM THE OLD WORLD.

It will be interesting to Americans visiting England, particularly those rich Americans who are on the lookout for old and interesting relics, works of art, and so forth, to learn that a bill will be introduced in parliament next session for the purpose of making illegal "knockout" as practiced at auctions. Knockout flourishes in every part of the country, and wherever sales by auction are held. It consists in an agreement between dealers attending the sale not to bid above a given price for a certain article or number of articles. If a lot is knocked down to a member of the ring all the members of the ring meet after the sale and hold a private auction among themselves. An article which has been bought at the sale for \$50 may fetch \$100 at the knockout. The difference is shared between the members of the ring.

✿ Begging visitors pestered Miss Helen Gould during her recent visit to Paris. She subscribed \$200 for a new organ in one American church; in another she bought a pew outright and made it perpetually free to visitors; she made handsome gifts of money to the Young Women's Christian union and to Miss Hoff's hotel for girl students, and she subscribed to the American hospital fund. Friends induced her to visit the Latin quarter in the hope that she would give generously to the cause of American art. They were greatly disappointed. Miss Gould looked coldly on the life of the quarter, bought nothing, subscribed to nothing, indeed, gave the impression that art seems to her to have a diabolical tinge.

✿ A serious movement has been undertaken in France to insure to artists their rights in their works, not only during their lives, but for the benefit of their heirs. The project has been academically discussed for a long time, but the movement is now taking definite form, and M. Briand, Minister of Fine Arts, has promised to support it in Parliament. Among the leaders of the artists who secured M. Briand's promise of aid are Besnard, Jourdain, Lecomte, Desvallieres and Delpeuch. The latter is president of the Amis du Luxembourg. The time-worn instance of Millet's sale for \$500 of "The Angelus," which was resold in Paris for \$15,000, his heirs not getting a penny, is brought up again. A newer instance is that of the widow of Lepine, who is obliged to go out and do day's work as a house servant, while Lepine's paintings are selling for \$2,000. It is argued that the literati and dramatic composers are no more entitled to continued rights in their works than painters and sculptors. The organizers of the movement do not, of course, seek to affect rights obtained at a private sale, but aim to have the government, which now collects 10 per cent additional on Drouot sales, levy 2 per cent more on works of art sold at auction there, and to pay this to the artist or his direct heirs until 50 years after his death.

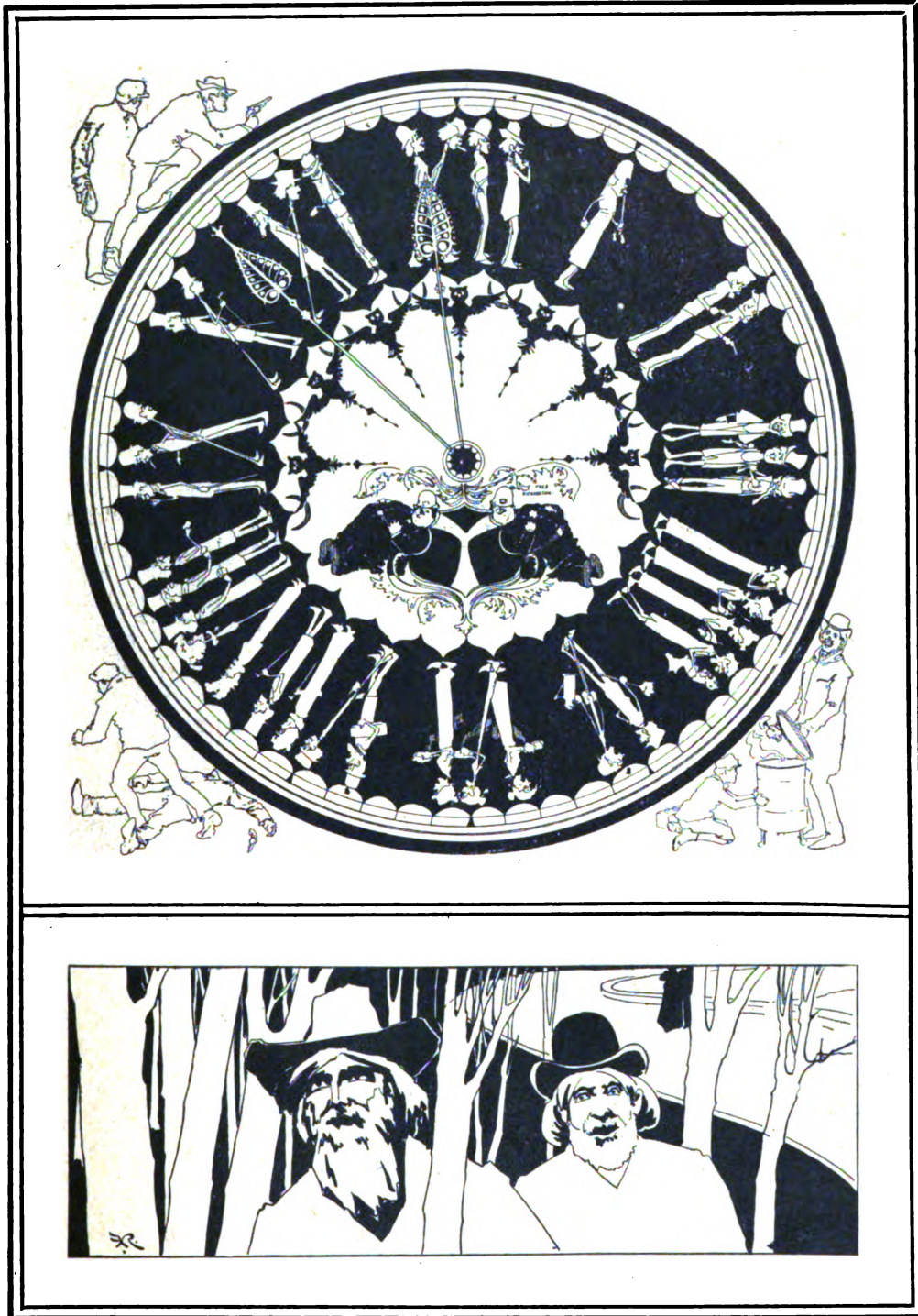
✿ Sir George Donaldson, the famous collector, has discovered in France and brought to England a new Velasquez, identified as the portrait of Calabacas. The portrait, which has been lost sight of for nearly half a century, represents a simple-looking youth about eighteen years of age standing erect with a miniature in the right hand, and in the left a note in a cleft stick. It is considered a fine example of the early middle period of the master.

ART SALES AND SALES PRICES.

The total sum received from the sale of the A. A. Healy collection in New York was \$75,975. Following is a list of those pictures that brought over \$1,000, with the names of their purchasers, who are principally art speculators and dealers: "View of Dordrecht," Maris; Scott & Fowles, \$2,600. "Holland Landscape," Maris; Frank Healy, \$1,000. "The Birches," Harpignies; Nathan Allen, \$2,100. "A Summer Day," Harpignies; Emerson McMillin, \$2,000. "Banks of the Morne," Daubigny; C. J. Peabody, \$7,900. "Waiting for His Master," Israels, \$1,700. "The Plain of Barbizon at Twilight," Rousseau, \$1,225. "A Showery Day in Spring," Daubigny; Carl De Silver, \$6,000. "Le Dernier Quartier," Cazin; Knoedler & Co., \$4,500. "Autumn," De Bock; M. H. Lehman, \$1,150. "A Dutch Interior," Israels; Arthur Tooth & Co., \$2,600. "Playmates," Kever; Knoedler & Co., \$1,350. "A Shepherd and His Flock," Ter Meulen; J. Epstein, \$1,000. "The Ferry," Troyon; J. Epstein, \$1,050. "Springtime," Daubigny; Colonel Woodward, \$1,100. "Under the Willows," Maris; Knoedler & Co., \$5,100.

A large number of the directors of the museums and picture galleries of Europe and many collectors assembled in Berlin, November 20, to witness the sale by auction at the Schulte Gallery of the famous collection of pictures belonging to Baron von Koenigswarter, of Vienna, chiefly masterpieces of the Dutch school. A portrait of Rembrandt by himself brought \$45,000. It was bought by Baron Gutmann of Vienna. Ruben's portrait of Consul Marselar brought \$21,000, the purchaser being a Paris dealer. A landscape by Cuyp, a painting famous for its morning sun effect, was sold for \$18,000. Two life-size portraits of men, by Van Dyck, brought \$14,000 and \$15,000, respectively. A small rococo by Lancret sold for \$15,000. Other pictures sold, with their prices, were as follows: A Teniers landscape, bought for the Kaiser Friedrich Museum, Berlin, \$7,500; portrait of a gentleman, by Franz Hals, \$7,250; four paintings by Adrian van Ostade, \$9,750, \$8,250, \$10,000 and \$10,500, respectively; Hobbema's "Hut on a Mountain Path," \$10,500; Claude Lorraine's "Italian Coast," \$3,800; Canaletto's "Piazzetta," \$8,100; Reynolds's portrait of Abraham Hume, \$3,800, and Reynolds's portrait of himself, \$6,000. The total receipts of the sale are calculated to have been about \$350,000.

* The sale of modern paintings from the collection of Serge von Derwies at the Petit Galleries, was attended largely by dealers. The best price, 37200f. (\$3,400), was paid by Boussod & Valadon for Ziem's picture of Venice, showing the Doge embarking on the Bucintoro. Troyon's "Rentree des Betes" was withdrawn at 34,500f. (\$6,900). Rosa Bonheur's "Depart pour le Marche," one of her best works, sold for 30,000f. (\$6,000). Jules Dupre's "L'Etang" was sold for 27,500f. (\$5,500) to Boussod & Valadon. "View of Dutel City," by Marais, went for 24,000 francs (\$4,800), to Obach, of London. "La Defense du Chateau," by Isabey, dated 1868, was bid to 20,000 francs (\$4,000) and withdrawn. "Vision d'Orient," by Diaz, was sold for 17,200 francs (\$3,400) to Arnold and Tripp.



THE ALL-NIGHTERS' CLOCK
By Fred Richardson



BROWN MOLL
By F. O. C. Darley



ON THE GLASS MOUNTAIN
By Charles Robinson

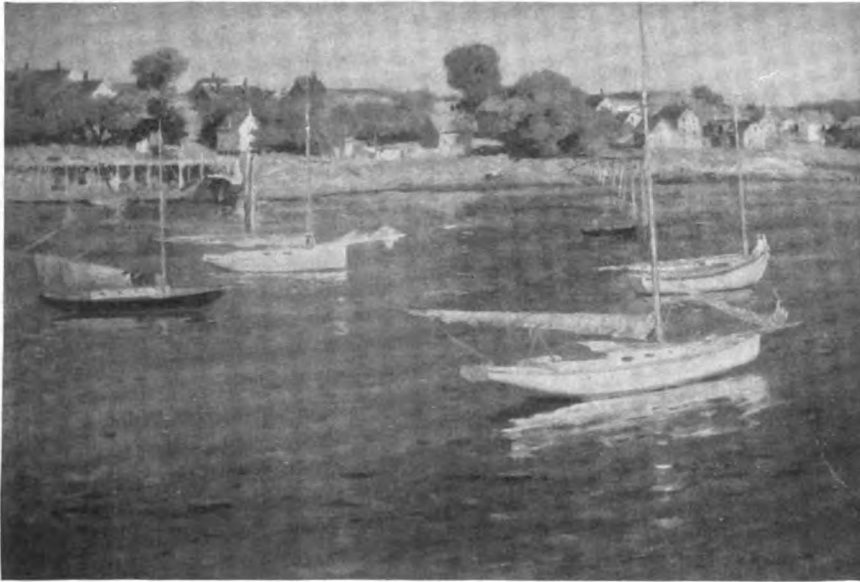
STUDY OF THE NUDE
By Max Pletchmann

BRUSH AND PENCIL

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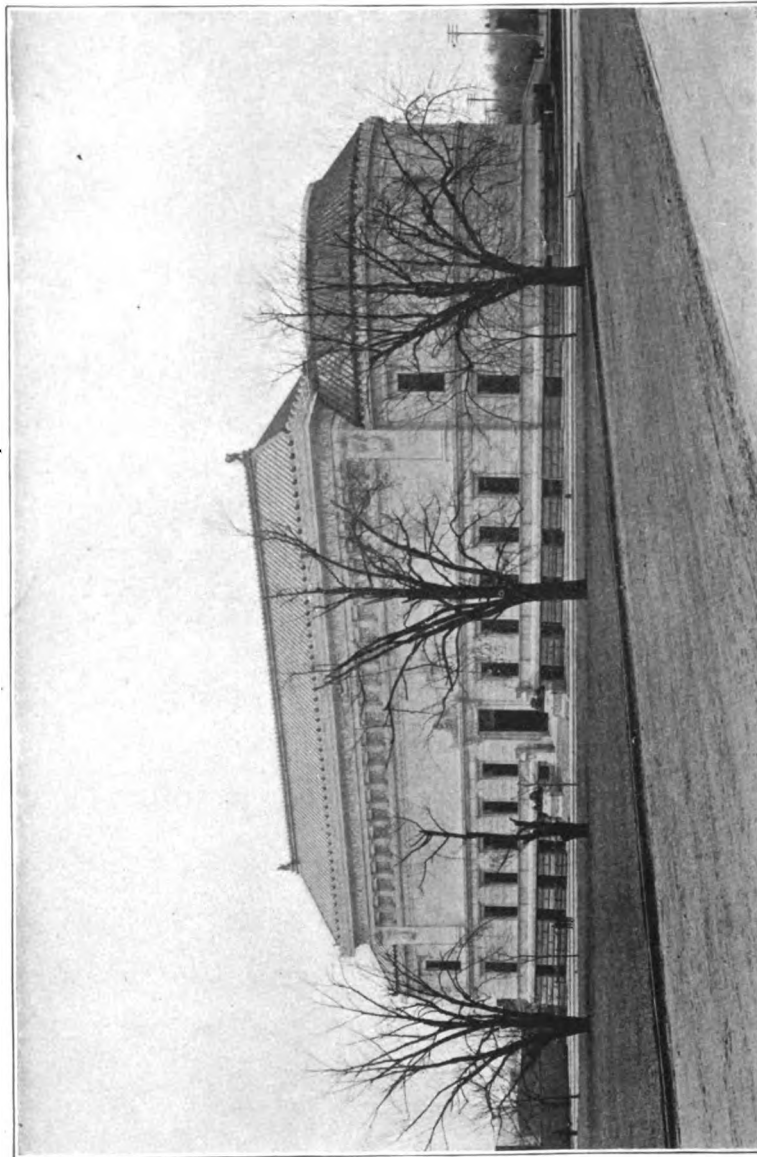
YACHT HARBOR
By Frank Duveneck

AMERICA'S FIRST NATIONAL SALON.

Unusual interest naturally centered in the first annual exhibition of oil paintings by American artists recently closed at the Corcoran Art Gallery, Washington, partly because of the quality of the works assembled for the display, partly by reason of the broad, catholic lines on which the enterprise was conducted, and partly on account of the fact that it was the initial step in a movement that should command the respect and endorsement of every American artist and art-lover—the establishment of an American Salon in the National Capital.

Because New York is the port of entry of most art importations, and the center of art sales, and, by its commercial interests, the Mecca of native artists, is no valid reason why, from an exhibition standpoint, it should be par excellence the art center of the United States. Its claims might be successfully disputed by Boston, on account of its "Hub" rep-

Note—Owing to the difficulty of getting adequate photographic material, several of the following cuts, illustrative of the work of Corcoran Gallery Exhibitors, are from canvases by them and not from pictures actually shown.



THE CORCORAN GALLERY OF ART
Where the First American Salon was Held.

utation; or by Philadelphia, on account of the priority of its art institution; or by Chicago, on account of geographical location; or by other cities, possibly, because of similar reasons. There is a peculiar fitness in the great American Salon being located at the National Capital; and it remains to be seen, now that a start has been made in the right direction, whether the men who have taken the initial step will have the



NORTHEAST HEADLANDS—NEW ENGLAND COAST.
By Childe Hassam

courage, and persistence of purpose, and executive capacity to carry the movement to its logical fruition.

As was voiced by the press at the time of the opening, various circumstances combined to invest with more than ordinary significance the exhibition of American paintings which has just closed at the Corcoran Gallery. It was, to begin with, one of the best shows of the kind which has been held anywhere in this country in years. The four hundred pictures it contained were presented in such a dignified environment as only a great public museum can supply, and they were so well hung in the superbly lighted rooms that no contributor could complain of ill treatment.

Finally the broad administration of this enterprise by the trustees of the Corcoran Gallery was marked by liberality as well as by good judgment.



LANDSCAPE
By J. J. Enneking

Altogether the start made by this institution is commendable, and if, as is expected, an exhibition of the same high character is organized in Washington annually, or at least every other year, it is not improbable that the city will take a commanding place in the artistic affairs of the country. The Corcoran Gallery has everything that is needed to give a regularly recurring exhibition of good pictures the fullest possible prestige. The Freer bequest that has been promised to the city is not by any means likely to be the last gift of the sort, and, with public sympathy freely given to it, the movement just begun is certain to result in the creation of that stimulating atmosphere which means more than does anything else to the cause of Art.

Public sympathy cannot be withheld from an exhibition having the merits of the one under consideration. Its chief merit was its representative character. Far better, in the opinion of many, than the exhibition on view at Philadelphia, it showed what is being done by the painters of the day. It included works by men of the first importance and works by men who are of comparatively little consequence, but the pictures submitted had been sifted with such care that the minor artists were at least shown at their best, and the hopeless mediocrities were excluded.

The prizes offered were liberal, and their bestowal has caused little adverse comment. In order to encourage continued effort and to prevent the duplication of honors only those paintings which were still in the

possession of the artists were eligible in this exhibition for prizes, and none which had previously received an award of equal or less value to those offered was allowed to compete.

In accordance with these conditions the W. A. Clark prize of \$1,000 accompanied by the Corcoran Gold Medal was awarded to "May Night" by Willard L. Metcalf of New York; the Charles C. Glover prize of \$500 accompanied by the Corcoran Silver Medal to "Against the Sky" by Frank W. Benson of Boston; and the V. G. Fischer prize of \$250 accompanied by the Corcoran Bronze Medal to "Lowlands of the Delaware," by Edward W. Redfield of Center Bridge, Pennsylvania.

The first was probably the one which challenged most criticism for as was said at the time of the opening, it was so subtle and conservative that it did not directly proclaim its merit nor show to best advantage on a crowded wall. In a measure each of these paintings was in itself a type. Mr. Metcalf's interpretation of a May night was one of a half dozen nocturnes which, casting aside conventionality, truly transcribed the night-time mystery and charm; Mr. Benson's picture of a young woman silhouetted against a summer sky illustrated the virtue accruing through the impressionistic movement; and Mr. Redfield's winter landscape



RAINY DAY—MADISON SQUARE, NEW YORK
By Paul Cornoyer

showed the ability of our American painters to walk in new roads and find beauty and picturesqueness in common things.

The committee in charge of the exhibition was composed of F. B. McGuire, chairman; A. J. Parsons, John M. Wilson, and C. Powell Minnigerode, secretary to the committee. The juries of selection were: For



BEAR CUBS
By E. Irving Couse

New York—Irving R. Wiles, H. Bolton Jones, and Louis Loeb; for Philadelphia—Hugh H. Breckenridge, Thomas P. Anshutz, and John Lambert; for Boston—Edmund C. Tarbell, Thomas Allen, and Herrmann Dudley Murphy; for Washington—Richard N. Brooke, Max Weyl, and C. H. L. Macdonald. The jury of awards and the hanging committee was: Irving R. Wiles, Edmund C. Tarbell, Hugh H. Breckenridge, Ralph Clarkson, and Richard N. Brooke.

It may be said that, generally speaking, the hanging committee accomplished a difficult task well, though it must be confessed that it was a bit hard on the impressionists, massing together the bright purples, yellows, reds, and greens of this school in gallery F, so that they made a riot of color and seemed to fight with each other for notice. It was, perhaps, unfortunate, too, that these impressionistic pictures were so placed in the smallest gallery, that it was hard to get far enough away from them.

Primarily the exhibition was not one of new work, but of American work. Hence a detailed review of the collection is scarcely called for,

since most of the pictures have been shown elsewhere, and very many of them have been commented on in previous issues of BRUSH AND PENCIL. One fact, however, is eminently noteworthy—the institution gave the most tangible evidence of its appreciation and endorsement of American art it could give, by purchasing eleven canvases at an average price of



FOREST OF PINES
By Charles Warren Eaton

considerable over \$2,000 each. These works naturally claim a word of comment.

The purchases include Homer Winslow's "A Light on the Sea," a beautiful picture of the sea at night, with a dim shoreline in the right distance; R. M. Shurtleff's "The First Snow," a landscape of unusual quality; Willard L. Metcalf's "A May Night," which took the first prize. This shows the moonlight falling on the tall and stately pillars of a colonial mansion and picking it out from the shadows of the great trees. The grass of the sloping lawn is bathed in a tender haze, and in the foreground, but dimly outlined, stands the figure of the mistress of the mansion. The effect was one that was used elsewhere in the exhibition with marked effect, notably in the "Vespers" of H. Hobart Nicols, the young Washington painter.

Another purchase of the gallery was Childe Hassam's "North East Highlands of the New England Coast," a powerful landscape, rugged and strong in which it seems as if the color had been laid on with a

palette knife "Peonies," by Wilton Lockwood, a flower-piece, was another purchase, as was J. J. Shannon's "The Girl in Brown," one of the most striking figure paintings in the whole collection. A fine landscape purchased was Edward W. Redfield's "The Delaware River," and Horatio Walker's "Ave Maria" was also secured.

One of the most distinctively American landscapes in the whole collection—and this, also was purchased by the Gallery—was Albert L. Groll's "The Land of the Hopi Indian." It showed what seemed at first to be a small stretch of the Hopi desert, arched over with a wonderful sky. But as one took in the view it seemed that the desert stretched out interminably, lone, sear, and desolate. There was another picture of the same sort, equally worthy, and painted by the same artist. It was "Arizona Clouds," and in this he had obtained the same effects; effects to be seen nowhere else in the world but in our great Western country.

Another purchase was Mary Cassatt's "Woman and Child," a picture that has been often reproduced in art magazines as a fine example of American figure work.

By the addition of these paintings the gallery is brought quite up to date. As a unit, this notable group of pictures forms a fitting memorial of an historical exhibition, the first really "national salon" held in this country, and an exhibition which must, for all time, mark definitely the high level of excellence reached by American artists in the first decade of the twentieth century.



THE LAST LEAF
By Bruce Crane



EVENING IN PICARDY
By Louis Paul Dessar

Almost without exception, these eleven pictures are fine examples by men of well-established reputation. No new man was discovered who might date his reputation from this show. No artist residing in Washington, or remotely associated with the city, received special recognition of any sort. National, and not local, standards prevailed. And the local artists had good reason to be thankful that "the mountain had come to them."

One word of criticism of the show—possibly criticism may be too strong a word—may be said. The canvases shown were by Americans rather than strictly American. While on the whole the exhibition might well make one proud of America and its artists, the pictures, some four hundred of them, can not be said to have been typically American. If there is a distinctive American school it would be hard to distinguish it in this exhibition, though, of course, the work of such men as John S. Sargent, John W. Alexander, William M. Chase, George Wharton Edwards, Henry B. Fuller, Albert Herter, Spencer Baird Nichols, and Frederic Remington, had qualities which were unmistakable. But of the subjects, not even the landscapes were altogether American. James D. Smillie, for instance, has gone to Normandy for his "The Cliffs," and R. W. Van Boskerck has found his inspiration in the same country.

For the rest a word of general statement will suffice.

The exhibition was strongest on its portrait side, and among the

striking examples were the works of Julius Rolshoven, Irving R. Wiles, William M. Chase, Albert Sterner, Frank Duveneck, Wilhelm Funk, George De Forest Brush, Louis Cox, Cecelia Beaux, Frederic P. Vinton, Alice Barney, Joseph De Camp, Philip L. Hale, and Thomas Eakins.

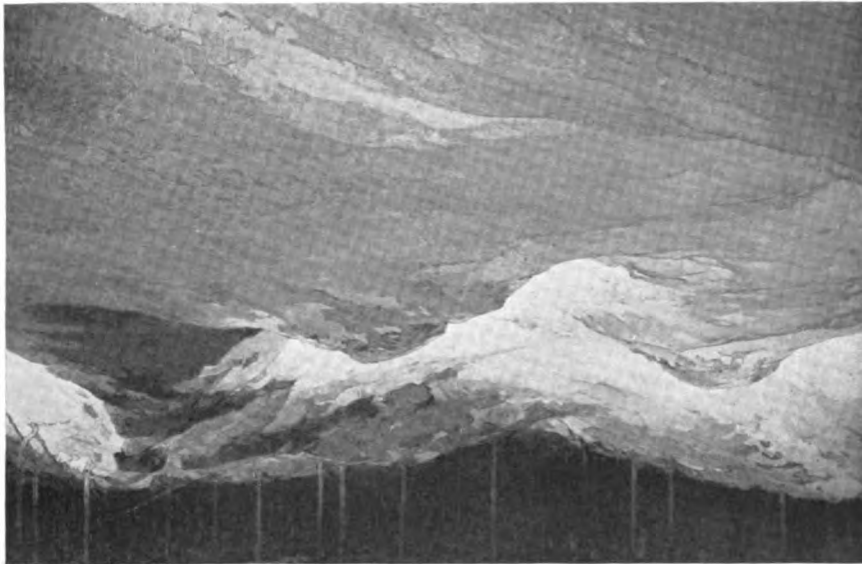
The show was not very strong in marines—that is, there were not many of them in the gallery, but those that were there were of superior quality. As the visitor went up the left stairs he saw the most striking of them, a large picture by Carlton T. Chapman, "The Bonne Homme Richard and the Serapis." It was a large and a difficult subject, this battle at close range between two of the old wooden ships, their port-holes belching flames, their masts and cordage shot away and dangling in confusion. But the artist seemed to have caught the true spirit of this glorious fight, and the picture was one to stir the blood. The most attractive marine in the exhibit was Walter L. Dean's "The Deep Sea." It shows a misty day on the Newfoundland Banks; two men in a dory in the act of hauling aboard a huge fish, the while their boat listed dangerously.

There were landscapes, too, any number, by Murphy, Bogert, Shurtleff, Dearth, Ranger, Blakelock, Foster, Eaton and others, which all went to enhance the brilliance of the ensemble.

F. M. S.



INDIAN GIRL, UINTAH TRIBE
By Ralph A. Blakelock



THE EDGE OF THE FOREST
By Charles H. Woodbury

SIDELIGHT ON JOHN S. SARGENT.

As one of the sitters for Sargent's notable portrait group at the recent exhibition at the Coreoran Art Gallery, Washington, I can give the readers of *BRUSH AND PENCIL* a possibly acceptable sidelight on that distinguished painter's methods. Dr. Kelly was the first arrival at the studio, and during the next three sittings Sargent indiscriminately called us all "Dr. Kelly."

The first sitting was taken up with trial groupings; the following ones singly and in pairs. The artist talked incessantly of everything and smoked cigarettes continually while he worked. The boldness and accuracy of his work conveys the impression that he sits steadily at his easel. This, however, is not the case. He walked back and forth, talking and smoking, but when at the picture his brush work was rapid and precise. At one of our group sittings he seemed in despair, saying: "You all seem so much alike—four white dots on a canvas. It is not a picture." With that he approached the canvas and passed the brush rapidly before it.

"I have it!" he exclaimed. "There is a big Venetian globe in my other studio. If there are no objections, on medical grounds, it will make the portrait a picture." I replied that there were no objections to its introduction; in fact, I thought it would be symbolic of Dr. Osler's fame—encircling the earth. At the first regrouping with the globe present Sargent exclaimed, "It is just what was needed."

It is interesting to read the criticisms of the picture—especially those that appeared in the London papers—in the light of our more intimate

knowledge of its original conception. For instance, the critics said that the first intention was to make it an oblong, and that a change in the original design necessitated piecing the canvas at the top. That, in short, before its beginning it had not been conceived as a whole. This



DRS. WELCH, OSLER, HALSTED AND KELLY
By John S. Sargent

is incorrect. The picture was conceived as it now stands, with the impression of space above the figures, and piecing the canvas was merely incidental—a large enough one not being at hand. In fact, Sargent told us this at the first sitting. Another misleading comment was that the picture was distinctly a group of three, the figure of Dr. Kelly being too far to the right to be properly a part of the group. This was certainly not Sargent's intention—the picture itself refutes the comment.

We each averaged two sittings a week, which owing to the artist's



CARITAS
By Abbott H. Thayer

press of work, he was frequently getting mixed with the sittings of others, one of whom was Lord Roberts, who broke in on us several times. Dr. Osler gave the artist the most trouble. Sargent complained frequently that Osler was "fidgety." My head he painted on a single impression. The present portrait of Dr. Osler is the third attempt. He did not attempt to "niggle" the first two into acceptability, but rubbed them out each time. This reminds me of the following incident:



WILLOWS
By H. W. Ranger

I had expressed my delight at a certain picture of Gainsborough's. Sargent said: "Now, there's a man: he did not attempt to tease a mistake into an acceptable picture, as Reynolds did, but let it go honestly as a bad job. Reynolds was never great enough to do this." That Sargent's method leans toward Gainsborough's this will serve to illustrate.

While in Paris I met a friend of Sargent's who, on learning that I was to sit for him, told me that I would have an opportunity to see a picture the artist was working on, which, in my friend's estimate, was a masterpiece. When, expecting a great treat, I asked Sargent to show it to me, he replied: "Oh, I rubbed that out."

Note—For other examples of work by Corcoran Gallery Exhibitors, see following pages.

Sargent's affability and unaffected simplicity are engaging, and his broad interests make him an interesting talker. He lent to simple incidents of the street the same penetration and humor that attended his remarks on art. At the time of our sittings he was anxious to finish his work in London and get to Syria in order to make sketches for his unfinished decorations of the Boston Public Library, which seemed to have become a great burden on his conscience. Contrary to the general impression that Sargent is difficult to sit for, I never while before him felt that I was being scrutinized. DR. WILLIAM H. WELCH.



STILL THE HOI POLLOI, BON TON AND METROPOLITAN ARE DAFT ON EUROPEAN ART.

The earnestness of the art students in America is one of the greatest reasons why they are successful. They are not lazy. They are—well—they are "all alive." Do you remember Jules Verne's story of "Dr. Ox?" And how, when under the influence of the vivifying oxygen the characters went about doing things with greater energy than they had ever shown before, singing an entire opera in forty-five minutes and fairly outracing time? The work of the art students here reminds me of that story. So does the work of everybody else in America.

The art students are no more earnest, no more alive than other students. It doesn't seem to matter whether they were born here or in Europe. They come from the other side, where they have never shown much energy, and as soon as they get here they go to work. I can't understand it unless the air here is different and they are influenced after reaching America by the change of atmosphere, as the characters were in the story.

American "all-aliveness" aside and speaking seriously, the American capacity to excel artistically is remarkable. The American temperament is essentially creative. The subduing of a vast new continent has forced the American to be creative. In the past he has been obliged to concentrate largely on such material things as the building of railroads and bridges, the opening and developing of mines, the evolution of a new agriculture and making of utilitarian inventions and all that.

So long as these things absorbed the major part of the country's financial resources it was not possible to devote the attention to the fine arts here that they receive in older lands. But now that the country has accumulated the necessary capital an unprecedented growth of artistic feeling is taking place and there is abundant artistic production in every form.

It is not true that "American materialism" is detrimental from an artistic standpoint. Such an idea is absurd. The getting together of immense fortunes is essential to the proper development of art and every phase of the higher civilization. You can not have pictures or statuary or handsome buildings or fine park systems or beautiful streets if you are without the money to pay for them. That is self-evident.

The art treasures to be seen in European cities have cost immense



UNDERTOW
By Winslow Homer

sums. America is beginning to spend even greater sums for art than have been spent abroad. Not only are its municipalities devoting the public funds largely to the beautification of the cities but wealthy American individuals are unsparing in their art expenditures. No other people living in the world at the present time are doing more for art encouragement than Americans. No other people pay so liberally for pictures and statuary. No others seem to value beauty so much and money so little, relatively. It speaks well for the national character that rich Americans are ambitious to surround themselves with beauty, with objects that harmonize and please the eye.

I'd like to say something just here about Central Park, on the edge of which the Metropolitan Museum stands. This park is a monument to the genius of Frederick Law Olmstead and Calvert Vaux, who designed it, as I have been told. They encountered great difficulties when they undertook to transform the rocky, unpromising tract set aside for the largest park on Manhattan Island into a succession of landscapes diversified with sward and trees, dotted with lakes and threaded with streams. But they knew what to do. They did not look upon the rocks and rugged natural inequalities as insuperable obstacles and they did not go to work and smooth them down. They simply took advantage of them, often exaggerating them, and the result is one of the most beautiful parks in the world.

The taste shown by American art purchasers is good, and that is the opinion of most visitors to this country as well as myself. The art treasures to be found in private houses in New York and round about



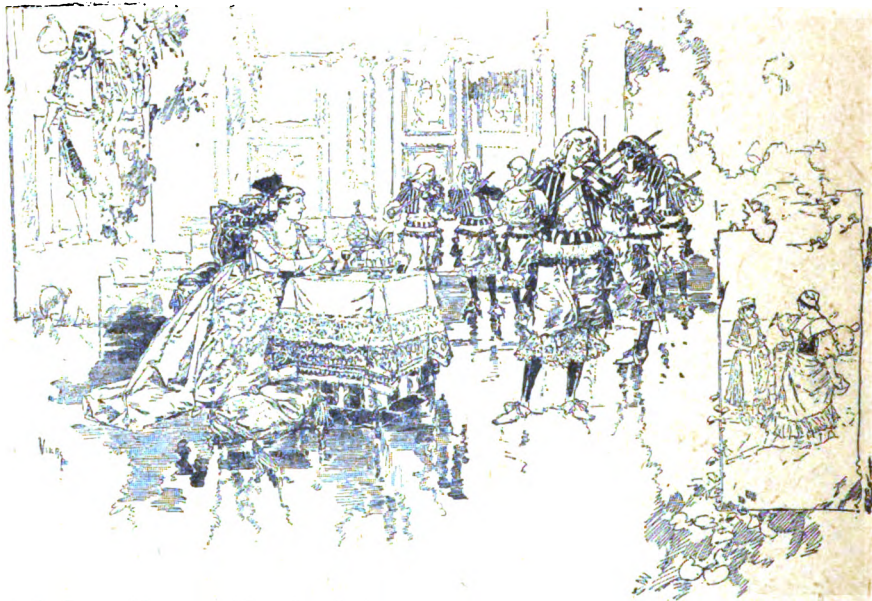
THE FARM LANE



A LOWERY DAY
Pea Pictures from Portfolios — E. T. Hurley



ILLUSTRATION FROM "PABLO DE SEGOVIE"



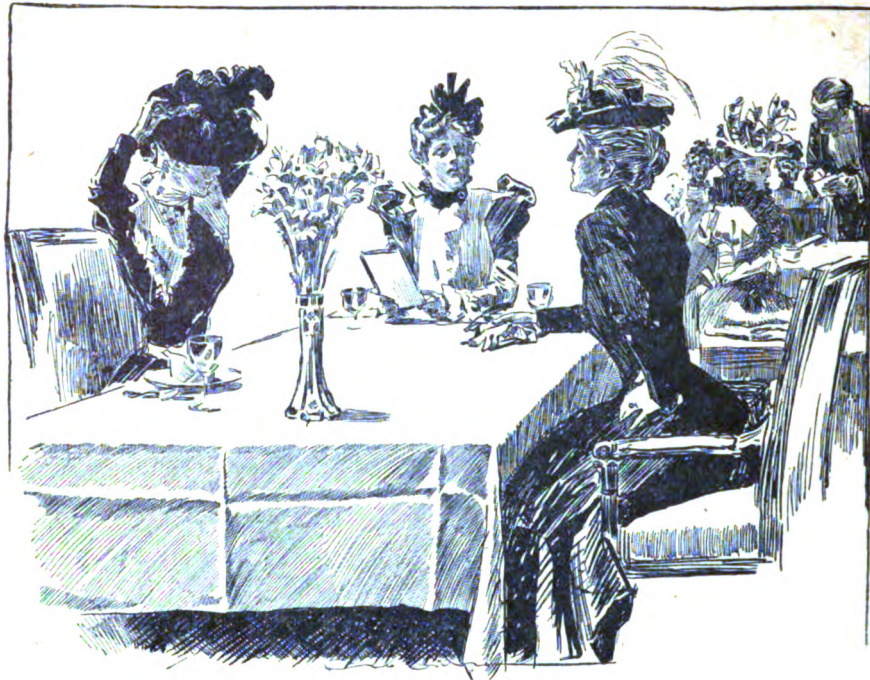
SCENE FROM AN OPERA BOUFFE
Pen Pictures from Portfolios — Daniel Vierge



LANNION



STRADA DELLE TOMBE, POMPEII
Pen Pictures from Portfolios -- Katherine Kimball



LUNCHEON



THE ELEVENTH INNING
Peu Pictures from Portfolios — Charles Dana Gibson

are of as high a level as those to be found in London and the country houses of England, which, by the way, are rapidly losing some of their best art treasures to America. It is true that not all the pictures to be found here are by the best known artists; in some of them the style of various famous painters has been imitated by lesser men. But when you find such a picture here you generally find a good one, and that is the main thing, even if the magic name of some world-famous painter is not signed to the canvas.

Men who have become rich as captains of industry and start out to surround themselves with beautiful things as soon as they have the money are naturally fooled sometimes, even in America, but not oftener here than elsewhere. America's art advance is not confined to the buyers of pictures and statues and tapestries. The work of some American artists is so good that I am safe in predicting for this country a race of artists whose work will be of the highest level.

I see no reason why there should not be a salon in New York with all the distinction which now attaches to the Paris salon. When it has become well established and when such institutions outside of New York as the Carnegie Institute at Pittsburg and similar institutions at Buffalo, Philadelphia, St. Louis and other cities have exercised to the full their ripening influence America will have an art atmosphere to compare with that which exists in Europe.

When the proper artistic atmosphere has been created here fewer



THE MOONLIT ROAD
By Leonard Ochtman

eminent American artists will feel it necessary to live on the other side of the ocean. Such painters as Abbey and Sargent value the "atmosphere" more than they value money. It may be, however, that America has not yet learned how to show its appreciation of its artists aright. Artists like that sincerest form of flattery, which is not imitation in this case, as the proverb has it, but the purchase of their work. However, they are most susceptible than most men to other forms of flattery.



OFF THE BANKS
By Edward H. Potthast

When Rodin, the French sculptor, visited London, you remember, his horses were taken out of the carriage by the art students, who dragged him in it through the streets. This affected him so deeply that he wept with emotion and declared on his return to Paris that London was really the world's greatest art center. Suppose that the next time Sargent or Abbey comes to the United States a few admirers and art critics should go down the bay on a steamer to meet him. I once suggested this in an after-dinner speech before a club of artists, when I said, not very seriously, that I would venture that such a demonstration would induce either of them to make his home in America from that time on, instead of in Europe. There might be more in the suggestion than you would naturally suppose.

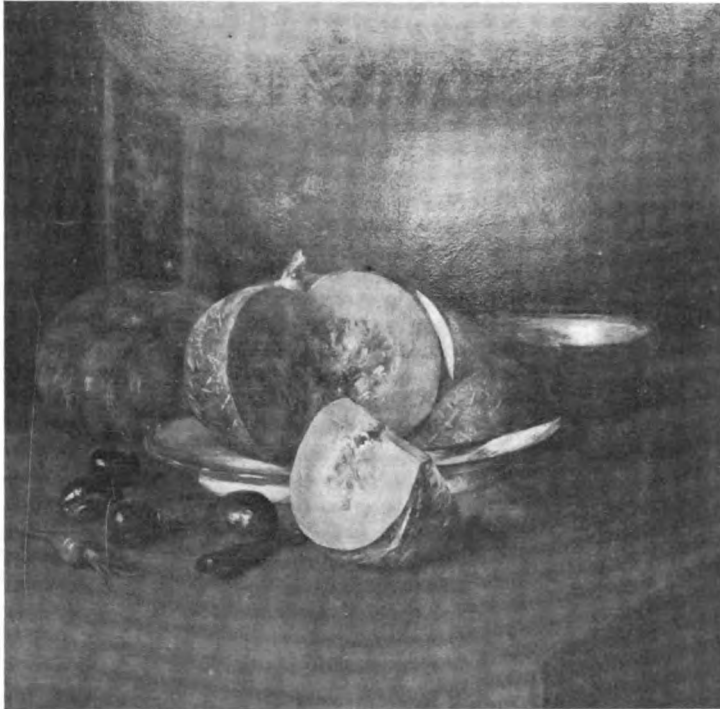


A QUEEN OF THE ORIENT
By Louis Kronberg



PORTRAIT
By Cecilia Beaux

Painters sometimes regard painting as almost the only art, but the originator of a really artistic wallpaper design or other form of mural decoration—of an artistic rug pattern, a good design for a chair or table or of any beautiful thing in fabrics, wood-carving or what not—is as truly an artist as the one who paints upon a square of canvas.



AUTUMN STILL LIFE
By William M. Chase

I understand that there are many art schools similar to those in Boston, in Brooklyn and in Manhattan. They are not only bound to be of great value in strengthening the feeling for the beautiful, which is growing so fast in America, but their teaching is so sound and so practical that it enables their students to make a living after leaving the schools; to earn money for themselves and to do it without years of lost time spent in waiting.

The general willingness, the eagerness even, of young men and women on this side of the ocean to prepare themselves in their school days for practical life is an admirable American characteristic, though there are some, I suppose, even here, who value unduly the academic as compared with the practical training.

SIR CASPAR PURDON CLARKE,
Director Metropolitan Museum.



SYMBOLIC FIGURE
By Stacy Tolman

HOT SHOT FROM A LAYMAN.

The best parts of Spain are very like the worst parts of Florida. Looking from the car window as one wakens a night out from Barcelona on his way to Madrid, one might fancy himself traversing the "bad lands" of North Dakota; gravel beds and stubble, with a glimpse of far-away snow mountains such as one begins to desery as he approaches the foothills of the Rockies.

Madrid itself sits upon an arid plateau among the foothills of the Guadaramma, an ugly, half-built imitation of Paris. There is little to be seen here, or hereabout, except the Museum, with its rich deposits of Murillos, Velasquezes, and Goyas, and the Esecorial with its not very rich deposits of royal bones, topped by those of Charles V. and Philip II. of memory hated, or sainted, according to the theologic point of view.

Picture galleries, let me say at once, have never very much taken my fancy. I remember them for the most part by the mile and rate them at their market value. Doubtless the "old masters" were on to their jobs. They drew scientifically. They had made a close study of nature and anatomy. They had learned the trick of color. There was time to throw to the birds and no hurry. Every now and then there breaks out from their stiff canvases a beaming face, or a flashing thought. But their subject themes mainly affront and disgust me.

I do not like the materialization of Heavenly things, the attempt at a visible presentation of the spiritual. Murillo's Virgin Mary is the loveliest portrait of a shepherd girl to my poor eyes, nothing more—Velasquez's Crucifixion of Christ most realistic and horrible. Alike in the galleries of the Uffizi at Florence, in the Louvre at Paris, and in the Real Museo de Pinturas the endless Bible pictures seem perfunctory, hard and cold, as if made to the order of some grim recluse, or dogmatic controversialist, who says "Believe as I do, or I will kill you." That kind of religion, even that kind of politics, has never greatly appealed to me.

It is easy to see that Michael Angelo was a great man; that Rubens

and Claude Lorraine, Murillo, and Velasquez were great artists. Bits of their work are charming. Many of their conceptions are appalling. All of their portraits—particularly those of Raphael and Rembrandt—are lifelike. Yet, do I prefer the modern, and would not swap a Turner or a Gerome for a roomful of Guidos, Titians and Tintoretos.



PORTRAIT
By Albert E. Sterner

The Germans especially please me. To my mind, there is more good work in Munich than in Madrid. In truth, there is nothing so successful as success. "Give a dog a good name" the adage is something musty, but it has for two or three centuries well served a group of literary immortals, who are never read, and of Art immortal, which, but for the need of covering the walls of the Public Galleries, would be rarely seen.

I know a modern "Temptation of St. Anthony," hanging neglected

in an atelier at Florence, which is worth all the nude creations of these ancients. It is realism incarnate. It has drawing and color. But Mr. Morgan sees it not when he goes there, and the agents of Messrs. Midas, Croesus & Co. pass it by, because, and solely because, it is not "old enough to vote."

HENRY WATTERSON.



IN THE ORCHARD
By E. C. Tarbell

WORTH, NOT NAME, THE ESSENTIAL THING IN ART.

"What's in a name?" becomes a critical question when Art collectors are asked to lend their works for public exhibition. They allow large throngs of visitors at Burlington House to see the treasures of their town or country houses; and in many instances they are rewarded by having their works contemptuously condemned as spurious attributions, or feeble and inadequate copies. Critics have become specialists with partisan prejudices as well as accurate knowledge; and they consider it a professional duty to revise the lists and to expose the doubtful works. If they were in general accord their censure would be fatal to the claims of Art collectors; but they seldom agree, and the only inference



THE BROOK
By J. Francis Murphy



SILENCE
By L. H. Meakin

to be drawn from their notices is that criticism of old masters, and especially of Italian or Flemish primitives, is not an exact science.

At Christie's, the great clearing house of heirlooms and old masters, there is a final judgment from which there is no appeal. Works are catalogued without responsibility on the part of the auctioneer for erroneous attributions; but when the bidding ceases and the hammer falls the standard of values is known decisively. Raphaels and Holbeins, which are sold for a song when well informed Art dealers are listless and silent at the tables, are found out, even when they have been treasured for generations in country houses as genuine works.

The Academy is equally irresponsible when old masters are exhibited during the Winter for public entertainment under the names by which they are known in private collections; but the critics' pens lack the deadly power of the auctioneer's hammer at Christie's. They make a brave display of their learning in showing how impossible is the Bellini, or the Andrea del Sarto, and how obvious it is from the painting of hands or toes that inferior talent was responsible for the Botticelli or the Raphael. Yet, when their last word is written, their judgment is merely controversial. A decade may pass, and the same works will turn up again at the Academy with the same labels.

If it be true that these onslaughts upon the authorship of works of Art deter many collectors from lending their pictures for public exhibition, criticism of this sort is of doubtful benefit. It is a study of names and the rightful use of them when the best painters had their miscalculated failures and weeks of depression. This cannot be so important as the study of the characteristic merits of works of Art without reference to the genuineness of the attributions. Names are constantly changing in the National Gallery and in the Louvre as directors succeed one another.

There is the "Portrait of a Poet" in the Venetian room of the National Gallery. For a long time it was known as a Titan and was supposed to represent Ariosto; then it was officially labelled a Palma, because there was a portrait like it in Padua; and recently it has reverted to its previous state as a Titian, with the poet unnamed. The picture has remained unchanged during all these stages of transition and has always been worthy of critical study.

The costly work which has taken its place as the "Portrait of Ariosto" by Titian is suspected of being the likeness of a courtier quite innocent of an indiscretion like poetry; and there are critics who are convinced that it was one of Giorgione's unfinished works, which Titian completed. Yet the painting of face and sleeve remains a masterly example of craftsmanship, whether it be poet or courtier—a composite work or a Venetian character study from a single hand.

What was long known as a Carpaccion, with the Doge Mocenigo adoring Madonna and Child enthroned, is now attributed by label to another painter, although it came from one of the Hague churches and was purchased from one of the Doge's descendants; but the Art is as good as ever it was. Libraries might be filled with the controversial questions of authorship raised by the old masters in the National Gallery; but the

world would be little the wiser for all this lore. The Art itself is of greater intrinsic importance than the names and titles. One of the traditions of the National Gallery is encouragement of bequests and gifts. When works are purchased as much acumen as the management commands is employed in critical valuation. When pictures are presented they are not looked in the face.

If the Rogers Madonna had been lent for a Winter exhibition at Burlington House the critics would have sharpened their quills as they have done over the "Madonna del Candelabri" now hanging there, and they would have demonstrated how impossible it was that Raphael could have painted it. As a gift its authorship was not questioned, and there were no outcries from the critics when it was labelled a Raphael and placed in line with the Garvagh Madonna, St. Catharine, the Marlborough Madonna and Mr. Morgan's costly altar-piece.

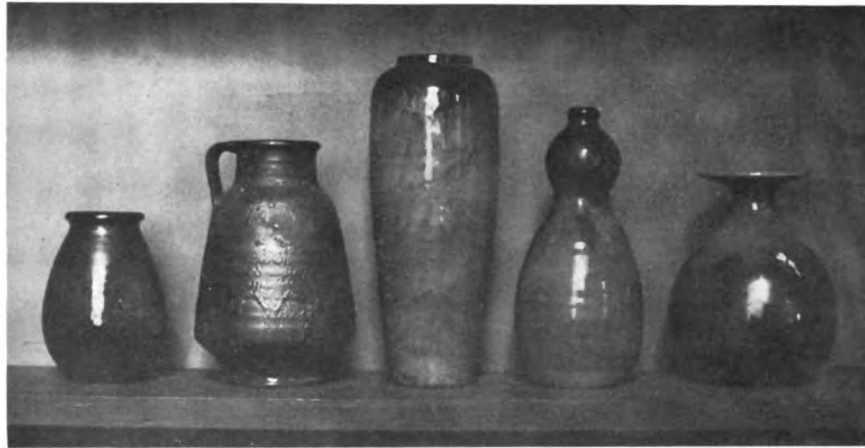
Possibly the primitives and old masters borrowed from private collections ought to be received with the same reticence. There are always masterpieces of undoubted authenticity at these shows, as there are this year in Hals's Admiral de Ruyter, the Rembrandts, the Gainsboroughs and the Sir Joshuas; and among the primitives there is beautiful and noble Art, even when the names are involved in uncertainty.

A. C. S.



* The Trustees of the Museum of the Brooklyn Institute of Arts and Sciences recently purchased a full length portrait by James McNeill Whistler. The purchase has been made partly with funds obtained from the Museum Collection Fund of 1906, partly from the Loeser and Hearn Funds, with assistance from nine private contributors. The subject of the portrait (size of canvas 74½x35 inches) is Miss Florence Leyland, a full length standing figure in grey dress on a dark background. Whistler made an etching in dry point in 1873 of the same young lady in her early girlhood with a hoop in her hand, and also painted the portraits of her father, F. R. Leyland, her mother and her two sisters Fanny and Eleanor. Special interest attaches to any picture of a member of the Leyland family, as it was for Mr. F. R. Leyland that Whistler designed and decorated the famous "peacock room" between 1876 and 1877.

* At the residence of a prominent citizen of Memphis recently a project was originated which means much for the advancement of the artistic taste in Memphis. In plain words, plans were laid for establishing an art museum on a broad-gauge plan, although it is proposed to begin with a small building as a nucleus and add to it from time to time as interest increases and more funds are secured. While the names of the promoters of this scheme were not announced, it is understood that the leading citizens of Memphis are back of the plans, and their names will be announced at an early date. Among those present at the meeting, however, was Prof. Karl Guthertz, who has a national reputation as a painter of mural decorations and whose claim upon Memphis as a former home inspires him with an unbounded interest in the proposed art museum.



EXAMPLES OF AMERICAN POTTERY

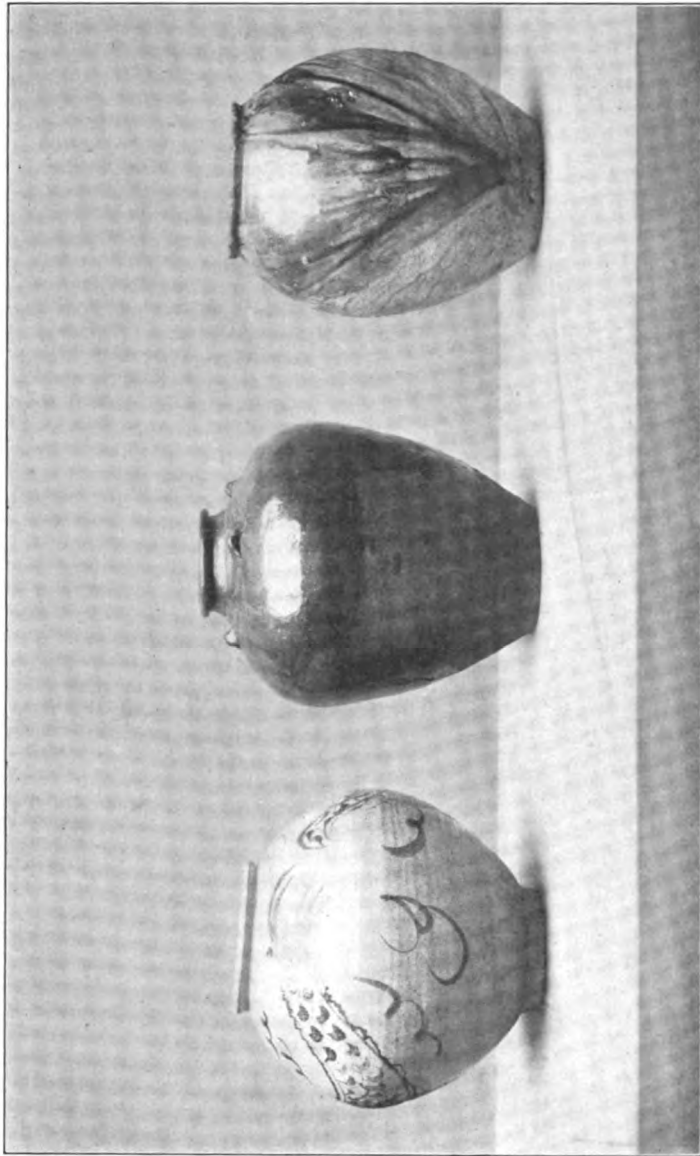
POINTERS ON AMERICAN POTTERY.

An important American development is the growth of the pottery industry. Today the factories of the United States are producing Rockingham ware quite as good as England's vaunted production; Belleek china that compares with Ireland's egg shell treasures; Delft quite as good as the famous product of Holland, and an excellent imitation majolica in such quantities that it has caused the real product to rather pall on the taste.

The two leading pottery centers in the United States are East Liverpool, Ohio and Trenton, N. J. The factories of the country now employ more than 20,000 potters, 3,500 of whom are women. The annual value of this class of goods has now passed the \$20,000,000 mark. A dozen American potteries are now doing distinctive work in pottery and porcelain.

The Dedham ware, formerly known as Chelsea, is noted for its grayish white color, its soft shades and blue colored backgrounds. This company also reproduces the "dragon blood" of China, and the "crackle" ware of Japan. In contrast is the vivid coloring of the Losanti ware, cleverly reproducing Chinese and Oriental designs, made from clays of the Ohio valley. The discoverer of this process has also produced excellent examples of the celebrated Persian and China "grain of rice" ware by piercing the paste and filling in the spaces with glaze.

"The famous Grueby ware of America is a semi-porcelain body decorated in conventional floral designs suggestive of the life and art of the ancient Egyptians, the texture of the enamel being as soft and smooth as dressed kid. Most of the ornamentation is in relief, and it is all made by hand by young women graduates of art and normal schools in Boston. They also reproduce the "crackle" ware similar to that famous in old Corea. In New Orleans the students and graduates



ANTIQUÉ KOREAN AND JAPANESE POTTERY
Emulated by American Makers



EXAMPLES OF AMERICAN POTTERY

of the Sophie Newcomb Memorial College at Tulane University have put on the market an artistic line of modern work, the decorations being favorite Southern designs, such as cotton blossoms and sugar cane. The famous Rookwood works at Cincinnati, to whose success Mrs. Bellamy Storer greatly contributed, has produced notable effects in soft colors with decorations blending cleverly with the background.

George E. Ohr of Biloxi, Miss., has for twenty years been designing, making and decorating a peculiar pottery all his own, twisting the clay into wonderful designs with his fingers, producing convolutions that make the work distinctive. He uses a tough red clay and glazes it at a low temperature in order to secure a peculiar metallic lustre. At Nashville, Tenn., several years ago a teacher of art added pottery to her studio work, and it was owing to her enterprise that the art world got two new designs, the "Pomegranate" and the "Gladstone." The first was so designated on account of its rich red glaze, which was discovered from a furnace accident. Enterprising workers at New Bedford, Conn., have produced an unusual pottery called "Scarabrone," because of its distinctive characteristics. The sacred scarab and other Egyptian figures are used in its ornamentation, and the colors range from dark bronze through reddish copper to sage green.

Pottery making was one of the first industries of the American colonies. Before 1649 early Virginia settlers had taken red clay from the hillsides and fashioned serviceable ware for the good wives and slaves to use. The Dutch settlers up in New Amsterdam were not far behind, and after many trials and much discouragement finally put before the delighted colonists a ware that was almost equal to their beloved Delft. The work spread, and to-day interested archaeologists may find the remains of old kilns at South Amboy, N. J.

Some of Josiah Wedgwood's dissatisfied workmen left England during the colonial times, shortly after that worthy had made for good Queen Caroline a cream colored ware known as "queens-ware." These men were determined to set up potteries of their own on this side of the Atlantic. Although these potteries failed, they taught Wedgwood the value of American raw material, and for a long time he imported clay from the country of the Cherokees, 300 miles from Charleston, and an even superior kind from Florida.

About the time of the civil war a pottery was run at Bath, S. C., by negroes. The slaves did most of the work at idle times and were allowed to divert themselves by making designs of their own. As a result the museums and private collections have been enriched by some novel "monkey jugs." These water bottles resemble some of the prehistoric pottery and bear every trace of inherited savage ideas of art. The American museums are filled with many queer and interesting pieces of quaint ware and china that the early fathers made with what crude materials and tools they first found. Some of these are excellent bits of work.

There are examples of "Parian" ware that resemble the famous marble of that name in its purity and smoothness. The famous "Bennington Parian" has white figures on a blue pitted ground. "Tortoise Shell" was one of the odd wares of the early times that is now found



EXAMPLES OF AMERICAN POTTERY

chiefly in museums. "Sgraffiato," or incised red ware, and quaint "slip" dishes inscribed with verses or mottoes around the rim, are treasures that are greatly sought after by the collectors of American art. Judge Hemphill owned a pottery celebrated in Jackson's time, and the "Hemphill" ware with its 140 different designs and standard patterns is of great value. Portraits of Presidents and great statesmen on old pieces of pottery prove that the art was not sleeping in the early nineteenth century.

C. B. I.



EXAMPLES OF AMERICAN POTTERY

THE TREND OF SISTER ARTS.

It has been remarked as one of the features of the recent exhibition of pictures at the Academy of the Fine Arts in Philadelphia that it contained no example of the picture that tells a story. The observation is just, but belated. It is a good while since the picture which might serve as an illustration fell into artistic if not popular disfavor. Perhaps its disappearance is secretly regretted. Perhaps the story picture would still appeal more effectively than any other to the majority and would still find the readiest sale. But it is disdained by the modern artist as too commonplace to deserve his attention and apart from the portraits, which are in a class by themselves, the subjects treated in a contemporary exhibition are such as permit either the expression of a sentiment or the realization of a decorative effect.

Thus the movement is toward a greater degree of abstraction and toward the substitution for the objective motive of the subjective idea. The picture which is not brought into existence for the sake alone of its beauty, will be designed to serve as the vehicle of a personal emotion. Is it not this that constitutes the charm of the very finest work?

There is no feeling in the natural landscape. Yet by some subtle alchemy this insensible scene when painted by a Daubigny or a Rousseau, will stir within us those "thoughts that do often lie too deep for tears." And it is toward this accomplishment that the pictorial art upon its most important side appears to tend.

It is a curious thing that the sister art of music should seem to be coincidentally moving in the opposite direction, that its course should be from the spiritual to the material, from the creative to the imitative, from the refined to the gross and from the beautiful to the ugly. It used to be that the recognized functions of music were to delight the ear, to gratify the intellect, and to give an utterance to feelings otherwise inexpressible. Bach, Mozart, Beethoven, science, beauty and emotion, these were the phases of its development and always its value and character lay in the quality of an essentially spiritualistic, non-material, imaginative appeal.

Now we have changed all that and the man who is acclaimed as the greatest composer of the day gives us a symphony which undertakes to portray the cries of the baby in its bath, a tone poem which reproduces the bleating of the sheep and the whirring of the windmill and an opera whose distinctive merit is proclaimed to be the marvelous realism with which it describes such things as civilized people customarily agree to ignore. That this music had any value or interest or beauty in itself is more than anyone asserted. Its distinction exclusively consisted in the marvelous effectiveness of its realistic imitations.

The story picture is obsolete, but story telling music is the very latest thing; and such stories as they are! But there are signs that a reaction is in progress.

P. I.



TYPES OF WORK IN WHICH OLD WORLD ARTISTS EXCEL

FINE ARTS SCHOOL FOR THE GHETTO.

A movement is on foot, headed by Dean Jackman of the Chicago university, to found an art school to cost \$2,500,000 in the ghetto district of Chicago. The idea is unique, to say the least, though it is by no means impractical.

The dean bases his suggestion on the theory that the poor of this country emigrated from foreign lands where art is appreciated by all classes. These people, he holds, have an inherited love for art which stretches back through centuries. Their children have not the advantages of the public schools, and even if they had, the attention now given to the study of art in these institutions is so slight that they would have no opportunity to learn anything above the commonplace. In these youngsters of the foreigners there is no doubt much of latent talent, which, if properly developed, would produce artists and musicians who would contribute their share to elevating the standard of culture in the United States.

Dean Jackman strikes very closely to the truth in his arguments for his pet plan. A visit to the Chicago Art Institute on any free day will convince the most skeptical of this fact. On those days one will find wandering through the galleries scores of poorly dressed foreigners who study the many works with an interest and intelligence from which the ordinary American-born suffers by comparison.

The character of audiences at important musical events is further proof of the soundness of the idea. In all large concert audiences there are invariably numerous representatives of the poorer classes. They do not occupy the best seats, nor are they attired in gala costumes. But

they listen to the program with rapt attention, and none are more critical than they. This innate love of the beautiful is certain to develop talent and genius to produce it; and the plan to establish a school which will



TYPES OF WORK IN WHICH OLD WORLD ARTISTS EXCEL

provide an opportunity for the children of this class to study art is commendable indeed.

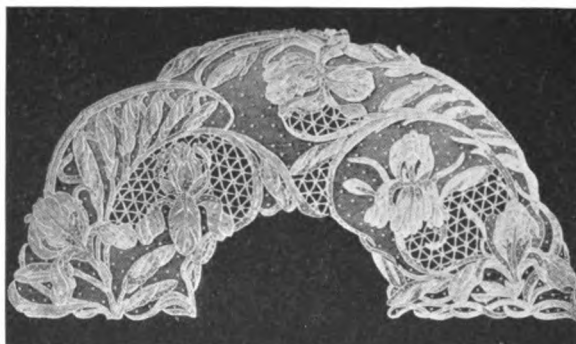
And while we are on this subject, it might be well to call the attention of the people to the fact that too little attention is given to this branch of study in the public schools. It is true that many of our schools devote some time each day to art instruction, and it is also true that there is an upward trend in the appreciation of its value. But the

work done is too superficial, and the results secured are anything but satisfactory. Skilled art teachers should be employed in every city school who should not only make it their business to give instruction to students, but to see to it that the decorations of the school room are of a high character.

The progress which has been made in the past few years in this direction is encouraging, though the actual results are many times distressing. Ignorance as to the value of pictures and sculpture is the cause of many an atrocious school room, when, in reality, the purpose and desire of those who directed the decoration have been sincere. Good copies of good pictures are not hard to secure, nor are they expensive; but teachers who know how to select them wisely are hard to find.

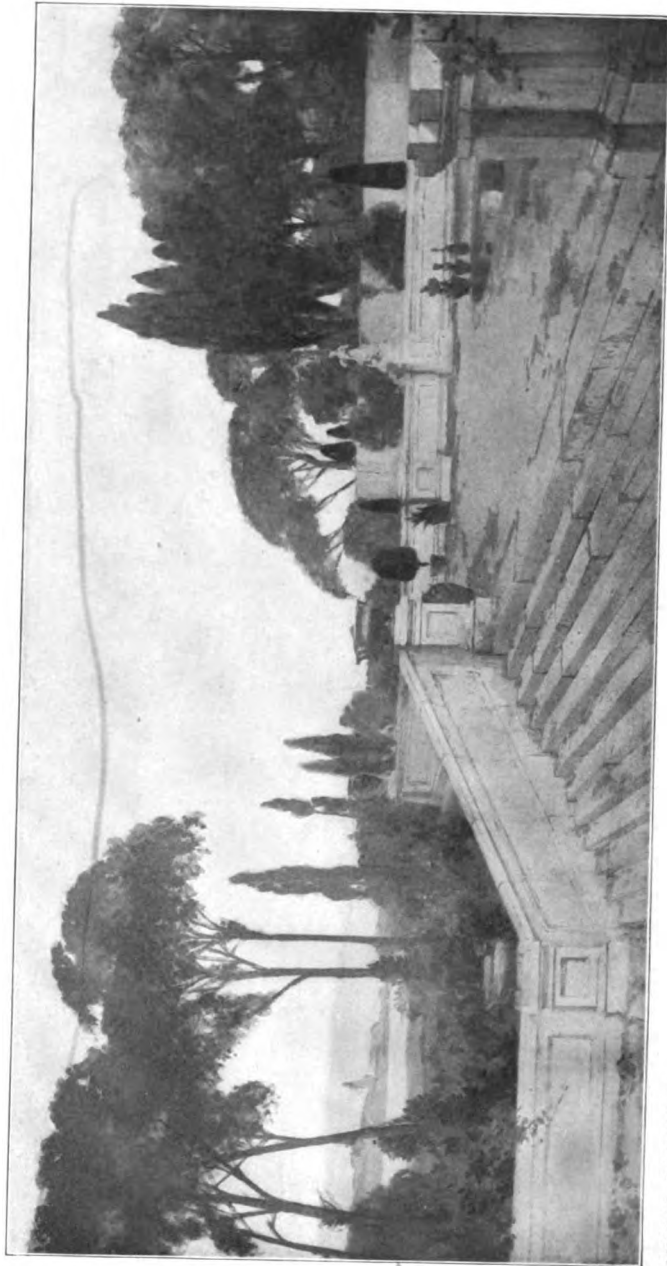
Let the cause of art not be forgotten in our public schools. Well directed effort in this branch of study will in time work a transformation in the interior of American homes, as well as of American public institutions.

C. C.



WORK IN WHICH OLD WORLD ARTISTS EXCEL

LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



MURAL PAINTING
By Hardesty G. Maratta

BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

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No. 3

GLEANINGS FROM AMERICAN ART CENTERS.

Forty paintings have been presented to the National Gallery of Art, Washington, by William T. Evans of Montclair, N. J., and will be known as the "Evans collection." The value of the collection is estimated at \$100,000, and it includes works by George Inness, Homer Martin, Alexander H. Wyant and John H. H. Trachtman, and by these living painters: Winslow Homer, Ralph Albert Blakelock, Louis Paul Dessar, Henry W. Ranger, J. Francis Murphy and John La Farge. Since the decision of the Supreme Court of the District of Columbia giving to the Smithsonian Institution the right to use the name "National Gallery of Art" for its art department, international attention has been attracted to this feature of the institution. The Freer collection, containing a number of Whistler's works, is one of the notable bequests received by the National Gallery. Since the initial gift, Charles D. Walcott, secretary of the Smithsonian Institution, received a letter from Mr. Evans, advising him of the decision to add ten more pictures to the original list. Much to the gratification of the officials of the National Gallery, which was established in connection with the institution months ago, Mr. Evans also says that other additions to the collection given by him may be expected from time to time. Mr. Evans' letter is as follows: "In order to make a creditable showing in the large atrium of the Corcoran Gallery of Arts, I have increased the number of paintings constituting my initial gift to the National Gallery, as you will see by the list herewith. I have every reason to believe that you will like my selections, but should any of the examples not hold up well, others can be substituted, as it is my desire to have every artist represented at his best. As already intimated, I intend that the present gift may not be considered as final. Additions may be made from time to time as opportunities occur to secure exceptional works."

* The prize cover competition held by the Woman's Home Companion, in which cash prizes aggregating \$3,500 were offered for five cover designs, is concluded. The jury, consisting of Sir Casper Purdon Clarke, director of the Metropolitan Museum of Art, Robert J. Collier, of Collier's Weekly, Will H. Low, Alexander W. Drake, of the Century Magazine, and I. H. Chapin of Scribner's Magazine, awarded the prizes as follows: First prize, \$1,500, E. Stetson Crawford; second prize, \$1,000, Louise Cox; third prize, \$500, H. C. Wall; fourth prize, \$250, Blanche Greer; and fifth prize, \$250, Herman Pfeifer. More than four thousand

designs were submitted during the competition, a number coming from England, France, Japan, Canada and the West Indies. The competition was conducted on extremely simple lines, there being no restriction as to sex, nationality or creed. The number of colors and the medium of expression were left to the artist, the only stipulation being that each design should be made in proper proportions to reduce to the magazine cover size of 10 inches by 14½ inches. The Woman's Home Companion's cover design contest is notable inasmuch as it affords the first instance where a single prize of \$1,500 has been offered for similar art work.

✻ The second public competitive art exhibition is being held at Watertown, N. Y., and it is under the direction of the Municipal Improvement League of that city. The collection of 22 pictures has been gathered by the New York painter, Charles Frederick Naegele, who in a note in the catalogue states that "primarily it is an educational proposition in which the people take an active part to build their own public collection with a small outlay," and further, "the aim is also to create a broad interest in art." The plan followed is that of an admission fee of ten cents entitling the visitor to a vote and this money is used to purchase one or more paintings according to this popular choice for the municipal art gallery.

✻ Advice from Manchester, N. H., says that Mrs. Hannah A. Currier is to give her fortune of \$1,000,000 for the establishment of a gallery of art in that city at her death. The estate will be left with trustees she has already named. With this large sum of money it is expected that the gallery will be the largest in New England and will compare favorably with the most extensive and elaborate in the United States. Mrs. Currier is now nearly 80 years old and although in apparent good health, she has mapped out the plans that she intends shall be carried out after her death.

✻ Report from Springfield, Mass., says that the \$1,250,000 residence of the late Daniel B. Wesson, the multi-millionaire revolver manufacturer, will be deeded to the city of Springfield for an art gallery. James P. Gray, a retired New Yorker, who died in 1904, willed the city \$500,000 for art works, provided a building was procured before 1909. The Wesson mansion is noted for its exquisitely carved staircases and will make a beautiful museum when it has been properly altered for the purpose.

✻ Although action was taken some time ago, it has just transpired that the Sheridan statue commission has formally rejected the model made by J. Q. A. Ward, the New York sculptor, of an equestrian statue of General Philip T. Sheridan which it is designed to erect in Washington. This matter has been under consideration for many years, but various circumstances prevented final action by the commission until recently.

✻ On March 2d the New York Public Library's tenth exhibition of American work opened in the print galleries, Lenox Library Building. Most of the nine preceding shows were devoted to individual artists; two were general exhibits of wood-engravings and etchings respectively. Since these were held, the Library has again considerably increased its

collection of prints by contemporary American artists. From these new accessions examples by each artist have been chosen to form a representative exhibition. Completer collections of the works of these artists—as well as of those represented in former exhibitions—can be studied in the print room on the floor below. In an exhibition of this kind, no one tendency or school is emphasized, and various reproductive processes are represented. On the other hand, such a show illustrates in an interesting manner the various tendencies, subjects and media affected at a given time in a given country.

* In view of the fact that the will of the late Stephen Salisbury of Worcester bequeathing several million dollars to the Worcester Art Museum, has just been sustained by the Massachusetts Supreme Court, it is interesting to note that since October, 1905, over \$20,000 has been spent by the Museum for paintings by American artists. These include "The Venetian Blind," by E. C. Tarbell; "October Sunshine," by R. A. Blakelock; "Woman Bathing," by John La Farge; "Late Autumn in New England," by J. J. Enneking; "The Alban Hills," by George Inness; "The Fortune Teller," by J. S. Copley; while the most recent acquisitions are "The North Atlantic," by C. H. Woodbury, and "Suonatore," by John La Farge.



ILLUSTRATION
By Angus MacDonal

ART NEWS FROM THE OLD WORLD.

Signor Ricci, the new Director General of Fine Arts in Italy, proposes for Florence a Michael Angelo Museum, which shall contain none but actual and authentic works of the great master. So far as possible all works by Michael Angelo in Italy are to be brought together. There are already present the "David" and four Slaves from the Boboli Palace, which belonged to King Victor Emmanuel and have been presented by him; then the newly discovered figure representing a river god or allegory. The Museo Nazionale has two pieces also. The museum can therefore start with from eight to twelve authentic works by the greatest of all modern sculptors. The Florentine gallery has plaster reproductions of all known works by Michael Angelo.

✱ All lovers of art will learn with dismay that the well-known house in Leyden where Rembrandt was born has been destroyed by fire. A little while ago, during the celebration of the Rembrandt tercentenary, the house was a place of pious pilgrimage and a memorial stone was put up to commemorate the fact that within those walls the great Dutch master first saw the light. Now the artist's birthplace is nothing but a heap of ashes. Early in the morning a fire broke out in the house, and as a violent gale was blowing at the time the flames spread with great rapidity. It was impossible to check the conflagration and Rembrandt's house was utterly destroyed.

✱ Intense feeling has been aroused in Rome over Pierpont Morgan's latest alleged evasion of the law prohibiting the alienation of works of art. The Ascoll cope transaction is bitterly recalled, as well as the King's investiture of Morgan with the Grand Cord of the Order of St. Maurice. Four of Van Dyke's paintings, lightly retouched by a Genoese painter named Lagomarsino and others, marvellously fine and in perfect preservation, are said to be Mr. Morgan's most recent purchases. Rigorous inquiry instituted by the Government confirms the report that the Cattaneo family received \$500,000 for the six Van Dykes. They justify their action by alleging that the pictures were not enumerated in the Government catalogue of national art works whose exportation is forbidden. The fact seems to be that the official classification was slovenly done, pictures being scheduled as frescoes. Besides, the Cattaneos affirm, their transactions were solely with an antiquarian named Antonio Monti. Magistrates, accompanied by Government art experts, raided the Cattaneo place and discovered five more Van Dykes in splendid preservation as regards coloring and delicacy of execution. They also found a Velasquez canvas which Prof. Luxoro, director of the Fine Arts Academy, Rome, pronounces really to be another Van Dyke.

✱ A cable from Rome says: Negotiations have been concluded between the Minister of Public Instruction, Signor Rava, and the Syndic of Rome, for the formation of a mediæval museum in the Castle of St.

Angelo. The museum will contain an immense amount of mediæval material which is now contained in many different collections.

* The latest portrait to be hung in the famous Uffizi Gallery in Florence, Italy, is that of John S. Sargent, the greatest living portrait painter—whom Europe calls “The Twentieth Century Velasquez.” A feature of the Uffizi Gallery consists of portraits of artists painted by themselves. To be hung in the Uffizi gallery confers undying fame on the artists. The Sargent portrait painted by Sargent was done in the artist’s studio on Tite street, Chelsea, an Old World part of London abutting on the Thames that has not been spoiled by modernity.

* The French Government has bought of the Professional Syndical Association of French Painters and Sculptors works by Alleaume, Bourgeois, Jacob, Jamet, Lejouleux, Menneret and Roux. It has also commissioned the artist, Maufra, to paint a large decorative panel for the Louvre, and has instructed M. Ypermann, an expert in mural painting, to see to the preservation of the frescoes recently discovered in the Papal palace in Avignon.

* Every American who has visited Rome will be concerned to learn that the superb gardens of the Villa Borghese, which are celebrated throughout the civilized world and are one of the glories of the Eternal City, are about to be cut up in order to furnish a site for the huge buildings of the International Institute of Agriculture. The government purchased the villa and the grounds from the bankrupt chief of the Borghese family four years ago at a relatively nominal price, preventing his disposal thereof to foreign multi-millionaires, who were willing to pay for the villa and grounds sums that would have extricated the prince from all his financial embarrassments. The state turned over the villa to the city of Rome, to be used as a park and museum, reserving itself the right to devote at any time that it saw fit 50,000 acres of the park to the construction of public institutions. It has now decided to make use of this stipulation to erect the new Institute of Agriculture, and has chosen for the site thereof, not any outlying corner of the grounds, but some of the most beautiful portions of the gardens and park, which for more than three centuries have been one of the most attractive features of Rome. They date from Pope Paul Borghese, who built the villa and laid out the grounds, which from that time forth were thrown open at least three days a week to the people of Rome and to foreign visitors. The villa, a gem in itself, all frescos, busts, statues and decorations, set in the midst of trees hundreds of years old, shaded avenues, moss grown fountains and marble and bronze statuary, the tones of which are mellowed by age, is unique, not only in Italy, but in Europe.

* “Hundreds of counterfeits are manufactured every year,” says an expert, “and most of them find their way into the ‘art’ galleries of rich Americans. The proprietor of a shop will procure a Corot, a Daubigny, a Diaz, or a Gainsborough and hire a good copyist to make a score of faesimiles. It will require months to do it, but when it is done there is a whole stock of masterpieces. The stains of age and

the natural cracklings are obtained by the use of saffron, bistre, black coffee, and licorice. These are placed on before varnishing. The varnish is made of fatty oil, bitumen, yellow lake, and red ochre, which gives it an appearance of old varnish. The best of the forgeries are painted over with white of egg and then powdered over lightly with very fine coffee grounds. Over this is put a thick coat of paste, which is dried before a hot fire. The egg produces an excellent imitation of the cracklings of old varnish, the coffee resembles the damage done by flies, and the action of the paste on the pigment is not unlike that of time and exposure. The application of a little yellow varnish completes the 'old master' and the next step is to spread some wild story of its



DESIGN
By Otto E. Hake

having been stolen, to speak of it in whispers, and to pledge the purchaser to secrecy. Then it is not long before some American millionaire walks into the trap like a fly into the parlor of the spider."

News from Milan, Italy, says that a discussion on Art took place in the Civil Tribunal recently, when Sculptor Barricelli's suit against the management of the International Exhibition was taken up. The sculptor had presented for exhibition his picture entitled "The Light," which represents a young mother lying in bed, to whom the doctor in attendance shows her first born just come to light. The picture was excluded from the exposition because the majority of the members of the committee pronounced it indecent, and the briefs presented by the lawyers on both sides have now assumed an international interest. The lawyer for the exhibition committee which excluded Barricelli's painting from the Exposition contends that even popes have acted under the same ruling in the past, excluding nude pictures from the Vatican museums and galleries or having them properly clothed when necessary. As instances are brought out the decree of Pope Paul II. ordering Daniel Cicciarelli to clothe all the painted figures in the great picture of Michael Angelo, the "Final Judgment," and that of Pius IV. ordering that the pictures of St. Catherine and of St. Blaise in the same magnificent painting in the Sistine Chapel be done over



MURAL, PAINTING
By Hardesty G. Maratta

again. Then the instance is brought forward of the statue of Christ painted by Michael Angelo in the Church of the Minerva, which was dressed by the Pope's order in 1614. It is even alleged in the lawyer's brief that the statues adorning the monument of Paul III. in the Vatican basilica were ordered covered in 1593 by Cardinal Farnese. The lawyer representing the sculptor, however, shows that the late Pope Leo XIII. ordered the draperies removed from the famous statues of Canova which adorn the monument of Clement XIII. in the Vatican Basilica and that Pius VI. ordered a medal coined in 1786 to be presented to all surgeons and nurses of Rome, which bore the very picture painted by Barricelli for the Milan Exposition 120 years later. The court has taken the matter under advisement, but it is the general opinion that the sculptor will be granted heavy damages against the management of the exposition.



NECROLOGY OF ART.

One of the most familiar figures in the world of art passed in the death of Rudolphe Julian, founder of the academy of painting which bears his name. He was born in 1841 at Palud, in the department of Vaucluse, and early in life came to Paris to study art. His work at the Beaux Arts was so successful that he was confidently expected to win the prix de Rome, but after several failures he abandoned the attempt. For several years he painted portraits, and at the close of the war with Germany, when the artistic life of Paris was beginning to revive, he opened a school for the study of art, particularly for the training of painters. His studio soon became one of the most noted rendezvous for art students on the continent and pupils came to him from all over the world. He was particularly well known among Americans.

Edouard Toudouze, the painter, is dead. Toudouze, who was a brother of the well-known novelist, Gustave Toudouze, was born in Paris in 1848, and was a pupil of Pils and Lenoir. He exhibited at the Salon when he was 19 years old, and when he was 21 he gained the Prix de Rome. After living for some years in Italy he returned to France and painted a number of pictures of mythological subjects. These subjects he gradually forsook for genre painting and still later he devoted most of his attention to decorative compositions. He also painted several portraits and illustrated Mlle. de Maupin and the *Chronique de Charles IX.* Part of the decorations of the new Sarbonne are his work. In 1892 Toudouze was decorated with the Cross of the Legion of Honor. A number of his pictures are in this country.

✻ John W. A. Scott, probably the oldest artist of note in the country, died at Cambridge, Mass., aged 92 years. He was born in Dorchester. His paintings were chiefly landscapes, his best-known pictures being of scenes in the Catskills and White mountains. While a young man he was a friend of Benjamin W. Champney and other noted artists.

ART SALES AND SALES PRICES.

Many amateurs and dealers attended the sale of the Georges Viau collection at the Durand Ruel Gallery, Paris. The result was a success for the impressionist school. Three pictures by Cezanne brought bigger prices than were even hoped. A painting entitled "Fruits" was sold to the Prince de Wagram for 19,000f. (\$3,800); a Summer landscape went to the Marquis de Ganay for 14,200f. (\$2,840); a landscape at Pontoise went to Bernheim for 11,000f. (\$2,200). A picture by Daumier called "Le Drame" brought the next price, 28,100f. (\$5,620). It was sold to Bernheim for the Museum of Berlin. Among Renoir's works "La Tonnelle" brought the best price, 26,000f. (\$5,200), paid by Morosoff. Another Renoir called "Ingenu" was sold to Bernheim for 25,100f. (\$5,020). Durand-Ruel bought two other Renoirs, "Confidence and "La Baigneuse," for 13,000f. (\$2,600) and 10,500f. (\$2,100) respectively. All the pictures by Claude Monet were taken by dealers. The most important was "Les Glacis" for 17,700f. (\$3,540), and the "Route de Giverny" for 9,000f. (\$1,800). Sisley's picture of the Seine at Port Marly was bought by Bernheim for 16,300f. (\$3,260). His "Inondation" went to Durand-Ruel for 10,000f. (\$2,000). Four pastels by Degas did not bring the prices asked. A picture called "La Famille Mante" went to Durand-Ruel for 22,500f. (\$4,500), whereas 30,000f. (\$6,000) had been asked.

* The following prices recently brought at the American Art Galleries are indicative of public taste and appreciation: "Hillside Farm" J. Francis Murphy, \$285; "Seaside Pasture" R. W. Van Boskerck, \$130; "Marine" J. M. W. Turner, \$190; "Whale Fishing" Van de Velde, \$170; "Wheat Field" E. Lambinet, \$200; "Landscape" Keokkoek, \$110; "Winter in Holland" Van Der Neer, \$185; "Fishing Fleet" W. G. Bunce, \$350; "Frosty Morning" Eastman Johnson, \$115; "Winter's Day" J. E. Aubert, \$295; "Resting" Francisco Domingo, \$490; "Sheep" Jacques, \$1,650; "Cattle" Troyon, \$525; "Pasture" Van Mareke, \$1,600; "Streamlet" F. Daubigny, \$2,650; "Cows in Pasture" E. Van Mareke, \$750; "On Shore of Lake" Corot, \$1,150; "Landscape" Dupre, \$2,500; "Pond Among Willows" Corot, \$1,450; "He Loves Me, He Loves Me Not" Diaz, \$2,350; "Spring Day" Van Mareke, \$650; "Along the Quay" Ziem, \$2,550; "Canal at Venice" Rico, \$950; "Scene in Holland" Clays, \$890; "The Poet" Vibert, \$2,700; "Guardians of Herd" Rosa Bonheur \$1,025; "Cabbage Harvest" Munthe, \$250; "A Pastoral" Siegert, \$100; "Canal of Venice" J. Saint Germier, \$110; "Wash Day" Neuhuy, \$290; "Picture Book" Kever, \$1,300; "The Sheep Pasture" Theophile De Bock, \$1,000; "Landscape with Sheep" W. Roelofs and Verboeckhoven, \$350; "Donnybrook Fair—Before" Erskine Nicol, \$800; "Donnybrook Fair—After" Erskine Nicol, \$800; "Off Flushing" Clays, \$1,175; "Head" Jaquet, \$375; "Breezy Day in Summer" Daubigny, \$7,500; "Forest, Fontainbleau" Diaz \$3,800; "Sheep in Pasture" C. E.

Jacque, \$4,600; "Venice" Fritz Thaulow, \$1,250; "Venice" Felix Ziem, \$1,700; "Moorish Sheik and Escort" Schreyer \$10,000; "Harvesting the Poppies" J. Breton, \$40,000; "The Gleaners" Jules Breton, \$4,600; "Een Boterham" De Hoogh, \$1,000; "La Femme au Chat" T. Couture, \$750; "Dieppe" Fritz Thaulow \$775; "Calling the Ferry" Ridgway Knight, \$2,050; "Young Kitchen Maids" E. Pieters, \$1,000; "Magdalena" F. von Lenbach, \$2,600; "Dancing Lesson" Knopf, \$125; "First Aid to Wounded" H. G. P. McGoun, \$400; "Sioux Brave" G. De F. Brush, \$750; "The Falconers" Cesare Detti, \$600; "Thoroughbreds" Luigi Chialiva, \$575; "In the Swing" Madrazo, \$425; "Flowers" Robie, \$400; "Music" Hebert, \$330; "Admiration" J. J. Henner, \$1,850; "The Sentinel" J. L. Gerome, \$850; "Old Farm" L. Richet, \$170; "Canal San Marco, Venice" W. G. Bunce, \$450; "Italian Peasant Girl" A. Harlamoff, \$275; "Return from Gleaning" G. Langee, \$400; "Cavalier" P. Roybet, \$1,700; "Birch Grove" L. Munthe, \$330; "Beaching the Boat" G. Harquette, \$300; "Street Scene, Cairo" G. von Ferraris, \$1,025; "Musel Gatherers" W. E. Norton, \$325; "His Highness" C. Kahler, \$350; "Butterflies and Foal" Carl Kahler, \$250; "Landscape" G. Dore, \$500; "Casino, Monte Carlo" Jean Beraud, \$4,000; "Landscape" A. M. Gorter, \$180; "Autumn" A. M. Gorter, \$200; "Robing the Madonna" Luis Alvarez, \$1,225; "Victim of Coquetry" Eugen von Blaas, \$2,550; "Artist's Studio" Carl Kahler, \$525; "View of Rotterdam" Van Mastenbroek, \$610; "Leader of the Herd" Carleton Wiggins, \$574.

* The sale of the A. W. Drake collection of brass and copper articles at the American Art Galleries, Madison Square South, New York, closed with a record breaking day both as to prices and attendance. There was hardly standing room when the sale opened and the attendance did not noticeably fall off until the close. The sales for the day amounted to \$10,854.50, exceeding that of any previous day by more than \$4,000. This brought the total realized to \$34,152.

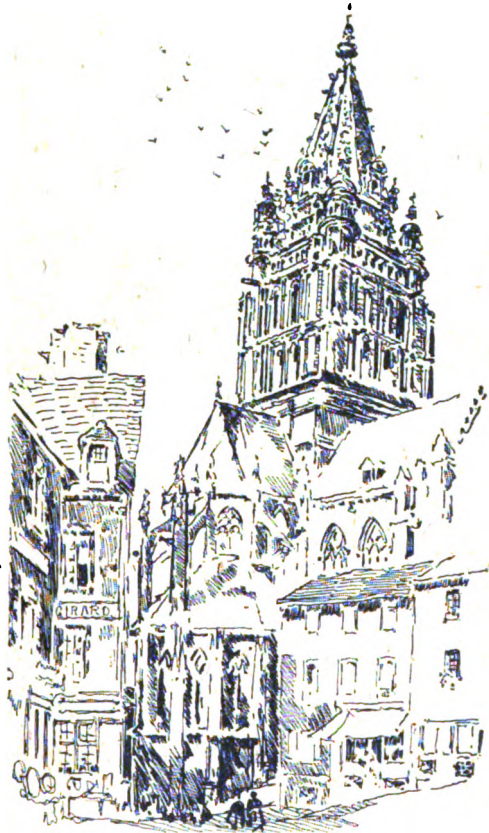
* For a one-man picture sale the paintings of the late Eastman Johnson, sold by order of Mrs. Johnson at the American Art Galleries, New York, brought fair prices. The following list gives pictures bringing over \$100, with the names of the purchasers: "Back from the Orchard," Louis Ettlinger, \$250; "Captain Coleman," W. B. Cogswell, Syracuse, \$100; "Captain Manter," George Ainsley, \$105; "Embers," Gen. Thos. H. Hubbard, \$810; "Study for Corn Husking," W. T. Evans, \$100; "Kitchen of Mt. Vernon, 1858," W. J. Curtis, \$135; "Card Players," N. W. Kendall, \$180; "He Loves Me, Loves Me Not," Gen. Hubbard, \$100; "What the Shell Says," W. B. Cogswell, \$165; "Catskill Mill," W. B. Cogswell, \$100; "Child and Rabbit," Gen. Hubbard, \$125; "A Glass With the Squire," W. B. Cogswell, \$305; "Child Warming Hands," W. J. Curtis, \$155; "Cardplay at the Camp," A. M. Henry, \$105; "On Their Way to Camp," W. B. Cogswell, \$100; "Children Playing in Barn," Gen. Hubbard, \$100; "The Counterfeiters," W. B. Cogswell, \$115; "The Sawyard," W. B. Cogswell, \$205.



A YARD OF POPPIES
By Hy. Mayer



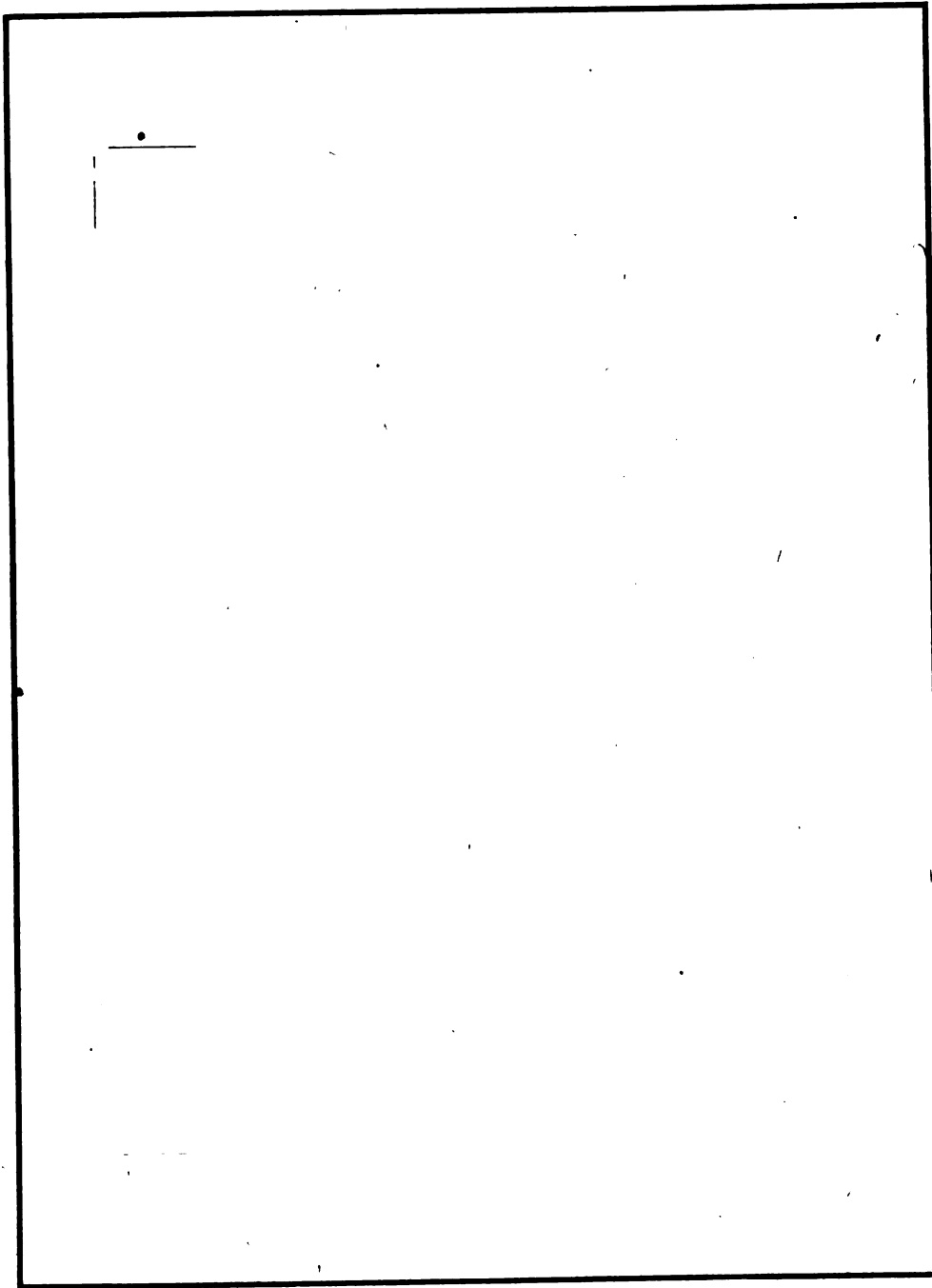
THE BEAUTIFUL GOOSE
By Charles Robinson



CHURCH OF ST. PIERRE, COUTANCES, NORMANDY

By Joseph Pennell

Copyright, 1900, The Macmillan Company



ON THE SEINE
By R. W. Van Boskerck
Copyright, 1907, The National Academy of Design

BRUSH AND PENCIL

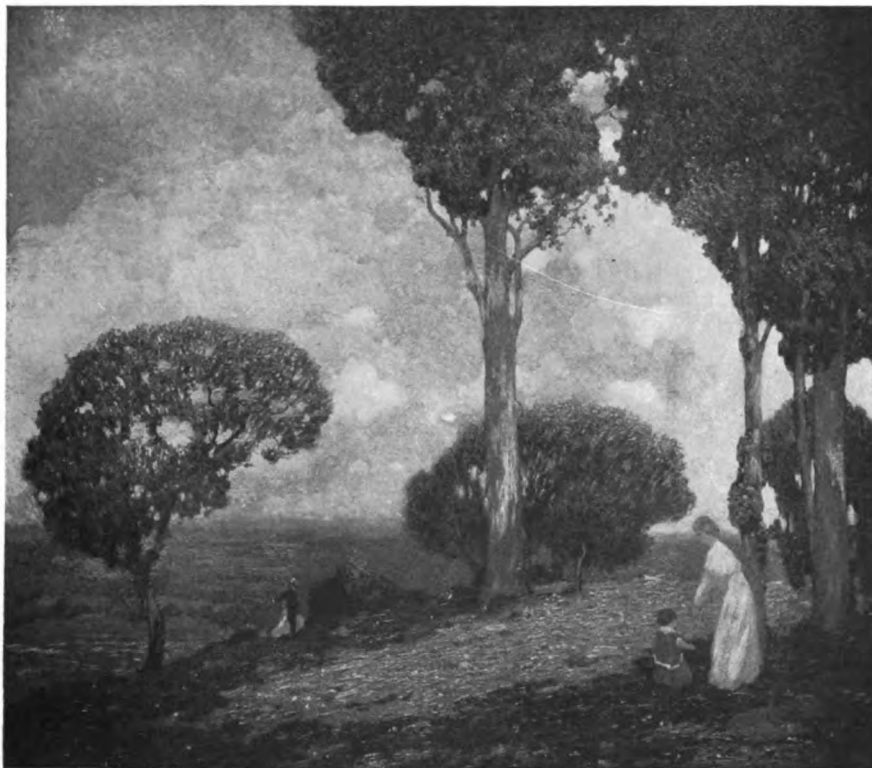
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NATIONAL ACADEMY SHOW FROM OPPOSITE ANGLES.

Here are two views, from different angles, of the current, eighty-second, exhibition of the National Academy of Design—both condensed



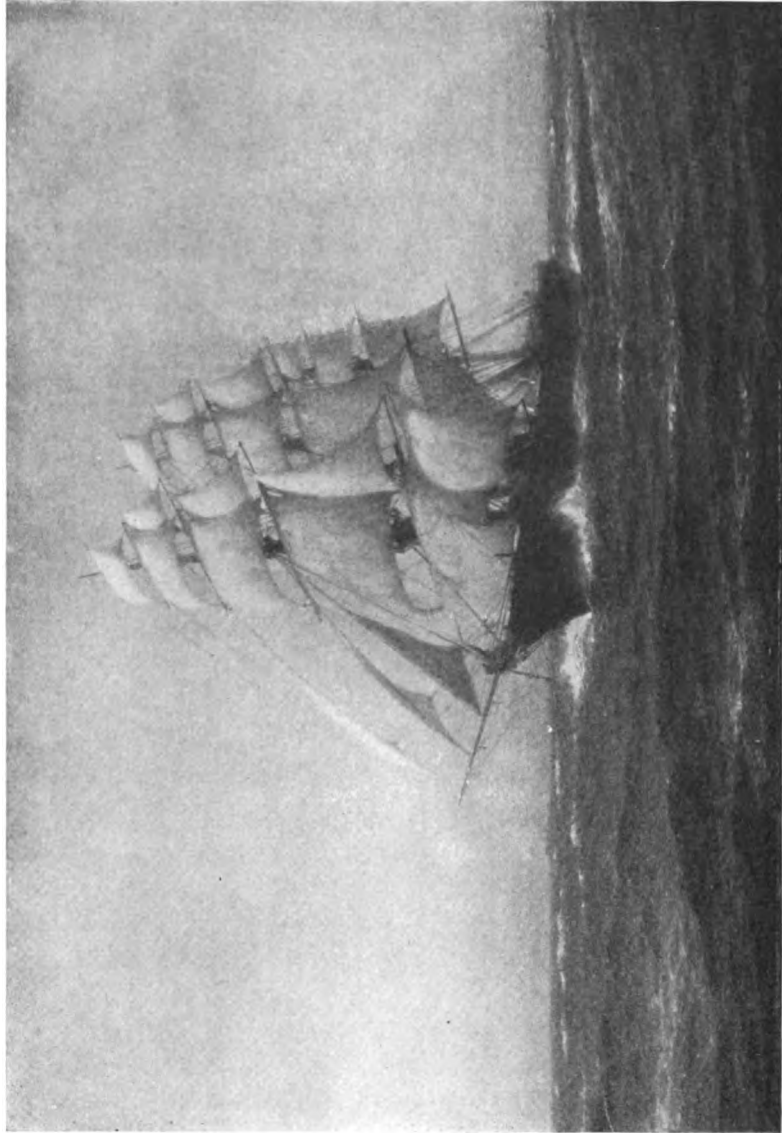
THE FAMILY OUTDOORS

By Gustave Clmottl, Jr.

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and adapted for BRUSH AND PENCIL from critical estimates in the New York press at the time of opening. They are offered the reader, without comment, as presumably unbiased judgments.

In the present exhibition 378 pictures are hung, and this number added to the sculptures, 51, makes a total of 429 works of art on view.



TRADE WINDS
By William E. Norton
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The exhibition on the whole is a creditable one, and in a large measure justifies the general anticipation, and verifies the belief and judgment of those who have labored with zeal to bring about the union of the two hitherto conflicting organizations. A significant point emphasizing



THE MIRROR SIGNAL

By E. Irvine Couse

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the need of larger facilities is the fact that 250 pictures selected by the jury could not be hung in the present exhibition on account of the inadequate space in the Fine Arts Galleries.

A new departure this year at the Academy is that instead of the usual awards and announcements of prizes, the winning pictures will not be selected until a future date. It is likely that they will be announced on March 23. A number of pictures in the exhibition, however, have prize-winning qualities, and there is naturally much speculation among the artists as to who will be the lucky recipient of awards at this annual exhibition.

There are plenty of landscapes, and not too many marines, a fairly good number of figure pieces and now and then a strikingly fine portrait to be seen.

The Vanderbilt Gallery, as usual, is well hung with a representative collection of pictures. Conspicuous and given the place of honor in this gallery is the admirable figure piece, "An Interlude," by W. Sergeant Kendall, of a mother and child. Near by is a landscape, "The Gorge," a picture of note, by Frederick Ballard Williams, with cool



HOME AFTER THE RAIN
By W. H. Howe
Copyright, 1907, The National Academy of Design

greens and broadly treated. There are "star" pictures, of course. One of the first among the "stars" is the graceful figure composition by Irving R. Wiles, in which the artist portrays Julia Marlowe as Viola in *Twelfth Night*. Another effective figure piece is Hugo Ballin's "Three Ages." Still another striking work is "The Summit," by Louis Loeb, notable for its decorative quality. In Leonard Ochtman's best vein is his landscape, "November Moonrise," which is painted with fine feeling for the subject. A landscape, which may also be reckoned among the "stars," is a beautiful autumnal woodland from the brush of J. Francis Murphy, unusual in quality and exquisite in tone.

There is poetic charm in the "Babbling Brook," with blue hills in the distance, by Charlotte B. Coman, and Walter Shirlaw contributes a



THE GORGE Ballard Williams
By Frederick
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fine composition, a Brittany landscape, with windmill and peasant maid. One of the largest pictures in the exhibition is also by Mr. Shirlaw. It is a genre entitled "Sheep Shearing in the Bavarian Highlands." It



PORTRAIT—MRS. C. W. T. AND CHILDREN
By DeWitt M. Lockman
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is a strong composition, fine and mellow in color. As a genre it should be accorded first place. A landscape of merit is "The Plains," a winter scene, by Jonas Lie, in which the artist has most successfully indicated in his painting the remarkable clearness of the winter atmosphere.

A characteristic still life by William M. Chase is hung near by.

"Morning After the Rain," by R. M. Shurtleff, has excellent atmospheric effect, and there is merit in a forest interior, from the brush of the same artist. A portrait of Colonel David Perry, of the U. S. Cavalry, is by Robert Henri. "Summer on the Seine" is a characteristic and attractive landscape by Robert W. Van Boskerck. Sargent's portrait of Rev. Endicott Peabody is somewhat conventional and scarcely on a par with the artist's best achievements. In the South Gallery, strong and compelling, is "Dunes at Sunset," by Charles Warren Eaton. Subdued in tone is the portrait of J. M. Taylor, D. D., president of Vassar College, by William M. Chase. Near by is "Hazy October," with fine sunlight effect, by Edward Potthast, one of the best pictures in the room. Here is also a characteristic Albert L. Groll, a picture of Laguna, New Mexico, with Pueblo Indian village, a work quite up to the standard of this progressive artist.

One of the best pictures in the exhibition is "The Phantom Ship," by Eliot Candee Clark, a work with fine imagination and Turner-like sky, a painting which gives much promise for the artist in the future. A winter landscape by Edward W. Redfield, of breadth and character; "Dale and Hill," by Bruce Crane; a landscape of good quality by Bolton Jones, and a big landscape of a mountain in the Berkshires, by Emil Carlsen are other noteworthy pictures. "The Mirror Signal" is an effective Indian picture by E. Irving Couse. A landscape with soft sky by Edward Gay, and "Snow Clad Hills" with oxen, by G. Glenn Newell, deserves mention. Carlton T. Chapman is represented by a mural decoration, "Road to Old Westchester," and an effective portrait sketch is by C. Y. Turner. "The Vast Deep" is an admirable marine by F. K. M. Rehn. Two pictures of note are "The Stream," by Gifford Beal, and a skyscraper, "Bowling Green," by Colin Campbell Cooper, and also a stream in Winter by E. W. Redfield.

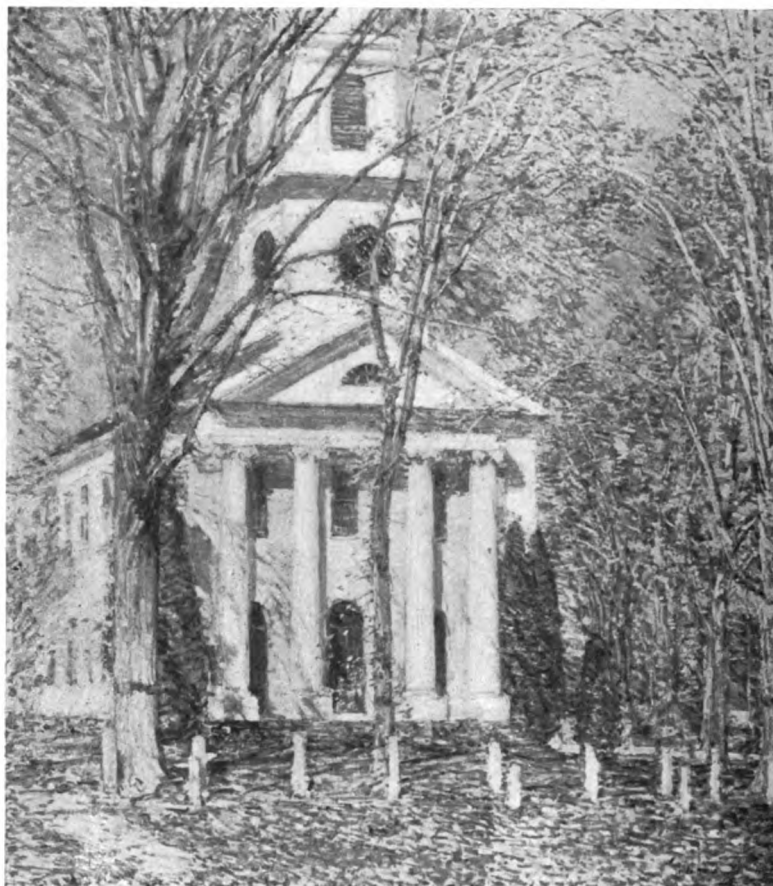
A number of interesting pieces of sculpture are displayed, and among these are "Indian Fighting Eagle," by Abastian St. L. Eberle, and "Sea Weed," by Edith M. Burroughs; "A Young Girl," by Isidore Konti; a portrait bust in marble, by Victor D. Brenner; a figure of an Indian boy, by J. Scott Hartley; "The Challenge," by Frederick R. Roth, and a portrait of a young woman, by Herbert O. Adams.

CHARLES H. DORR. (American Art News.)

Under ordinary circumstances the annual exhibitions of the National Academy of Design attract only scant attention from the public. But its eighty-second show of this kind, which opened recently in the Fine Arts Building, is apt to be more noteworthy in this respect owing to the inspired attacks on Robert Henri that have been given a great deal of publicity, and which emanated from the jury room previous to the opening of the show. What Henri did, in withdrawing two of his paintings, is not without precedent in the history of our annual art shows.

J. Alden Weir and Ben Foster both did the same thing in years past, and this was one of Henri's warrants for his action. But public attention was not called to their acts. Henri's offense seems to be that

he stood, as he always has done, for the "new" man in art, the unknown painter who tries to say something new, or to say a familiar thing in different words. And in acting as the special pleader for these men he has been put in the light of being *Advocatus Diabolus*.



THE CHURCH AT OLD LYME
By Childe Hassam
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Henri's protest was against the encouragement of the commonplace in art. And how strongly this protest was needed the present exhibition shows full well. Out of the 378 paintings hung on the walls of the five galleries it is simply astonishing that in what is announced by Kenyon Cox as "the one American exhibition of current work" there should be so much of "the average product of the year," to quote the same authority.

One wanders around these rooms in search of new notes, evidences of imagination, fresh inspiration, and for the most part looks in vain.

From Sergeant Kendall's "An Interlude," with all its loveliness, to F. S. Church's "Fraulein Von C." the walls are filled with the works bearing the names of the best known painters in America. And yet the spirit, the expression of most of these paintings, is absolutely com-



THE PRINCESS
By William Cotton
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monplace. Kenyon Cox, to quote him further, asks what will be the attitude of the press toward this exhibition. And answers it, to his own satisfaction and beforehand, that the press generally will "fail to see what it really means," and that, owing to this shortness of vision, his dream of bigger galleries will be as far away as ever. The blame for this dream unrealized lies nearer to the door of the academy than that. If it will persist in shutting out new things and keeping to its

"average" it must expect the public to be indifferent, both to this particular exhibition and to the progress of the Academy in general.

But after all there are some evidences of effort after new artistic expressions in these rooms, though they must be sought for. To take them in their turn in the catalogue, there is Warren B. Davis's "The Law of Life," of which the meaning of the title was not at all clear to us, but of the charm of which there can be no denial. George W. Bellows's "River Rats" is another departure from the conventional, with its group of street boys ranged along the base of one of those bluffs that line the East River in the Eighties, all stripped for swimming. In the same room are a few portraits that are interesting from the manner in which they are painted, rather than from any special vision otherwise, these including Caroline T. Locke's "Young Girl," Walter MacEwen's "Mrs. Prentice," W. V. Schevill's "Prince Henry" and "Safonoff" and the "Mrs. Parrish" by W. W. Gilchrist, Jr., that is singularly charming in its austerity. In other genres is John Sloan's "Picnic Grounds," Blashki's "Landscape," Rosenthal's "Mme. M." and Ryland's "The Dyers," with its Whistlerian inspiration.

The Centre Gallery is adorned by Edwin Gunn's "Summer Greys," Josephine M. Lewis's "Early Spring," Beyer's "The Shore Line," C. Y. Turner's interesting "Portrait Sketch," Reay's small "Night Patrol" and Norman Day Calder's symbolical figure "Voice of the Ocean." The East Gallery has Mosehowitz's "On the Heights," Ryland's "Valley of the Anio," Garber's "Port of Henry IV." and May Wilson Preston's spirited little "Punch and Judy Show." Of course there are other and more obvious things here, as there are across the way in the West Gallery, but the only uncommon things in this little chamber are Marion Powers's "Preparations," a composition of which we don't pretend to understand the significance, but which we know is full of charm and good painting. Hubbell's "Henry and Jack," with its splendid bulldog, Burroughs's "Tom the Rhymer," that at least has the quality of imagination behind it, and Julius Golz's "Blackwell's," a really new note of expression. W. B. McC. (New York Press.)



ART EXHIBITIONS IN LONDON AND PARIS.

The picture of the year at the Academy is Sargent's portrait of Lady Sassoon, a masterly example of technique, color, composition and quality. It is modern art so perfect as to be as good as any old master. Sargent's Lady Speyer with a violin is also a wonderful picture, and so is the portrait of Mrs. Archibald Langman. His portrait of the Countess of Essex is theatrical with reckless brush-work, and that of Lady Eden at the card table is unpleasantly realistic in the painting of the long neck.

Two of Shannon's portraits, Mrs. Ickelheimer and Miss Irene Untermyer, have been exhibited in America. He has three other subjects, his brother, Mrs. Josceline Bagot with a little boy, and Mrs. Ratan Tata,

the last with an opulent background, suited to her dusky Oriental beauty, in black and gold.

The only other important American work is Max Bohm's subject picture entitled "Youth" and designed for a ballroom. It is full of action, with two girls running in the sunlit glade of a forest framed with shadowy masses of dark foliage, and is highly decorative from an ingenious use of pine cones.

There are two Orchardsons among the portraits, Cope's highly idealized likeness of Edward VII, several characteristic works by Sir Luke Fildes, and one excellent Blanche. Classical subjects and anecdotes in paint abound, the Hon. John Collier's "Marriage of Convenience" appealing strongly to the popular taste. There is one stirring marine by Napier Hemy, but the landscapes, water-colors and sculpture are below the usual level, except Derwent Wood's plaster figure of Atlanta, with classic treatment of the human form.

There is perhaps a reminiscence of the old order of imaginative subject in Reginald Frampton's "Passage of the Holy Grail to Sanas." Mr. Jacomb-Hood's "Idyll of Theocritus" is an academic work; Sir James Linton's "Admonition," with a fair penitent kneeling before the stern ecclesiastics, is one of the bygone Victorian stories in paint; Mr. Halle's decorative panels have a mannerism of his own. Mr. Melton Fisher's "Songs of Araby" is an arrangement of rose tones and greens; and Baron Arild Rosenkrantz's "Omnipresent" and "Cup of Memory" are theatrical compositions rather than impressive allegories.

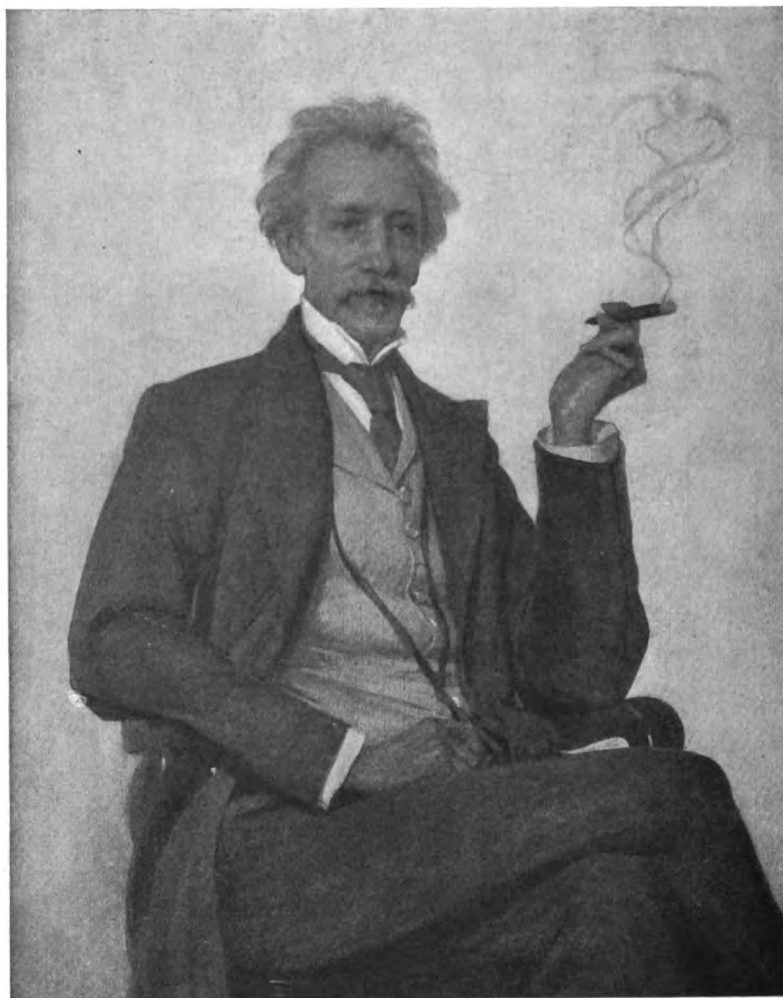
The oldtime Art, with its glimpses of idyllic beauty and subtle appeal to imagination, has gone, and in its place is work of the time, which does not differ essentially from what is seen at Burlington House.

Even the sculpture lacks both distinction and individuality. Havard Thomas' portrait busts of Miss Alma Wertheimer and Mrs. C. K. Butler are prosaic marbles; Conrad Dressler's "Supercalia" is as safe as a subject as the Lycidas, over whom so many quills were broken; and Prince Troubetzkoy's "Bernard Shaw" shares the transient honors of curiosity with the marble head of the Queen of Spain.

The portraits include two of Sargent's and three of Shannon's works, America leading in this branch of art, as it always does in London. The presentation portrait of Dr. Warre, for many years headmaster of Eton, is a full-length, showing the broad shoulders and stalwart figure of the Balliol oarsman, who coached the crews on the river. It is also a character study of a benignant and noble face above the academic robes. Dr. Warre's face does not lend itself to caricature as the aggressive, birching Keate's did in his time, or the eccentric and impulsive Dr. Hawtrey's. With broad, strenuous brushwork Mr. Sargent makes the highminded headmaster a vital figure and crowns him with dignity, serenity, and intellectual force.

In his portrait of Mrs. Harold Harmsworth he has a less interesting subject, but his method is more daring. The figure in black painted against a dark background lacks suppleness and grace, but attention is diverted from it to the long, flowing lace scarf which envelops it. It is one of Mr. Sargent's "swagger" portraits, apparently dashed off

with quick impulsive strokes and pulsating with vitality and force. Shannon's best portrait is that of Captain Josceline Bagot, painted with the simplicity and strength that accord with the dignity of age.



PORTRAIT SKETCH
By C. Y. Turner
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His portrait of Countess Stradbroke has one of his characteristic decorative backgrounds artistically arranged so as to set off the becoming dark costume. His third picture, "The Silver Ship," is a decorative work—the portrait of an auburn-haired girl.

Sir George Reid, with sounder judgment, retains his own vigorous method of modelling in a fine pair of Scottish character studies—Prin-

cial Story and Sir Charles Logan. George Henry, who has succeeded in forcing his way into the Academy after knocking at the door for many years, is well represented by a charming portrait of a young woman in gray, with touches of blue and purple in the color scheme. John Burns, Arnold Forster, Mrs. Alfred Lyttelton and Clement Shorter are among the portraiture subjects in these spacious galleries.

The place of honor in the longest gallery is held by an American



NOVEMBER SUNRISE

By Leonard Ochtman

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painter from Etaples, Max Bohm, whose work commands attention wherever it is seen. This is a large, spirited marine "Fisherman at Sea," full of action, beautiful in color, well balanced in the management of lights and darks and with fine water-painting. It is real drama of the sea which quickens the pulse and refreshes the mind.

George Wetherbee is another American painter who loves the ocean. He paints with dainty fancy romantic little idylls like "Unchartered Seas," with sirens on the rocks kissing their hands as the ship passes.

Robert Allan and Napier Hemy also have characteristic marines,

one a frank bit of impressionism and the other an example of realism. Among the landscape painters Alfred East is easily the first in "The Dignity of Autumn," in which the feeling of the tall trees, the reddish glow of the foliage and the golden glints of the opening glades are expressed. The effect is different from that of the melancholy landscapes of Mr. Peppercorn in the same exhibition, or that of Mr. Priestman's sombre moorland with its ghostly trees.

The New Gallery was once almost mediaeval in its tendencies. It is now frankly modern in its portraiture, landscapes and subject pictures. Of genre work there is less than there ought to be; but Lady Alma-Tadema's charming "Love at the Mirror," with girlish innocence in white, bending over her toilet table, is a good example of refinement and sensibility.

President Fallieres, accompanied by the representatives in France of foreign nations, including Henry White, the American Ambassador, inaugurated the spring salon of the Societe des Artistes Francais, in the Grand Palais. Critics are unanimous that no such exhibition of paintings and sculptures has been seen in a dozen years. America, for the first time, leads all foreign countries in the number of works displayed and in excellence. This is recognized, and a prominent place has been accorded the American canvases. England secures second place.

Throughout the exposition is of a remarkably and uniformly high standard. Only 1600 pictures are shown, the jury having rejected those of over 4100 aspirants. All paintings of the decadent or the impressionist schools have been rigorously excluded.

The sensation of the salon is a huge canvas by William Laparra, who won the Prix de Rome last year. The painting originally was entitled "Grandeur Militaire," but this subsequently was changed to "Le Piedestal." It represents the incarnation of war in the person of a man on horseback relentlessly mounting, through fire and blood, to glory over the bodies of dead men and starving women and children. The picture is bold in conception and execution.

Perhaps the most artistic bit of canvas is that of Joseph Bail, which shows two nuns in a convent. The Marquise de Wentworth's portrait of President Roosevelt ranks among the best portraits, while Herbert Ward's "Idol" and S. E. Fry's "Indian Chief," executed for the city of Oskaloosa, are among the finest pieces of sculpture. On the other side wall hangs a picture of President Fallieres, by Bonnat. This also is a good portrait.

The Marquise Wentworth's portrait of Queen Alexandra is a charming work and a worthy pendant to Harold Speed's King Edward in the sister salon. A very fine portrait of great interest is that of General Lew Wallace, by Seymour Thomas, as is also the same artist's portrait of that quaint old-fashioned lady, Miss Mildred Lee, the great granddaughter of George Washington.

A picture by Benedito, portraying the struggle of human life, is a rather unpleasant subject. It shows hideous distorted human forms

rolling huge stones, like Sisyphus, up hill, and fighting among themselves. A large canvas, painted in a large manner, displays Virgil and Dante in Hell. Before them pass Paolo and Francesca, amid the other lost souls.

It is difficult to say what will be the great feature this year, but pictures that will secure much admiration are Paul Allizard's old man looking at prints, and "Le Dernier Soir," by Belle—an ancient wanderer sunk beside his cart looking into the next world. Both these, for rugged strength and character, are among the best works.

A fine picture is that by Leon Comerres, entitled "Pluie d'Or," with an inscription stating that gold, was always master of all. It represents a young girl of fresh beauty with a golden nude body and golden hair lying stretched under a rain of evanescent gold.

Jan Styka, the favorite Polish artist, sends a curious allegorical nude subject. Old favorites like Paul Laurens, Chartrain, Gerald, Etcheveray send good work, and Edward Caban's "Girl in Red" and another "Girl With a Dog," by Hubert Vess, are charming.

—News Report to Brush and Pencil.



❁ Of peculiar interest and significance is the bequest of the late Mrs. Amelia B. Lazarus to the Metropolitan Museum, consisting of \$20,000, to be applied, with all interest which may accrue, to the purchase of works of art by American artists and of a part of her own collection, consisting of nine pictures. Mrs. Lazarus' gifts during the period of her connection with the Museum, have been numerous, comprising collections of old silver, gold ornaments, and porcelain; but the benefaction with which her name will always be most closely associated is the gift, which she, with her daughter, Miss Emilie Lazarus, made of the sum of \$24,000 for the establishing of the fund known as "The Jacob H. Lazarus Traveling Scholarship Fund." The value of this scholarship is too well known to be gone into at length at this time; it is fitting, however, that it should be pointed out that the service which Mrs. Lazarus has rendered in this, her last gift to the Museum, is consistently in line with her enthusiastic and strong interest in American art expressed in wise action.

❁ The National Society of Art in Paris is organizing an exhibition of women's portraits to be shown at Bagatelle, in the Bois de Boulogne, which was the residence of the late Sir Richard Wallace, founder of the famous Wallace collection in London, and which is now the property of the city of Paris. The exhibition, which will remain open from the middle of May until the end of June, is intended to cover the period of 1870 to 1900, but in order to increase its attractiveness the society has decided to include a number of pictures by well-known artists who did not belong to the society. Among these famous artists will be numbered Baudry, Winterhalter, Bastien Lepage, the friend of Marie Bashkirtseff; Dubufe, that ardent painter of Capri; Courbet, Carrier-Belleuse, Chapu, Chaplin, Cogniet, Corot, Manet, the impressionist; Muller, Robert Fleury and others.

ANENT THE ART OF BEARDSLEY.

There was recently held in Paris an exhibition of the works of Aubrey Beardsley, the English designer and illustrator whose death from consumption in 1898 was the signal for a vigorous discussion of

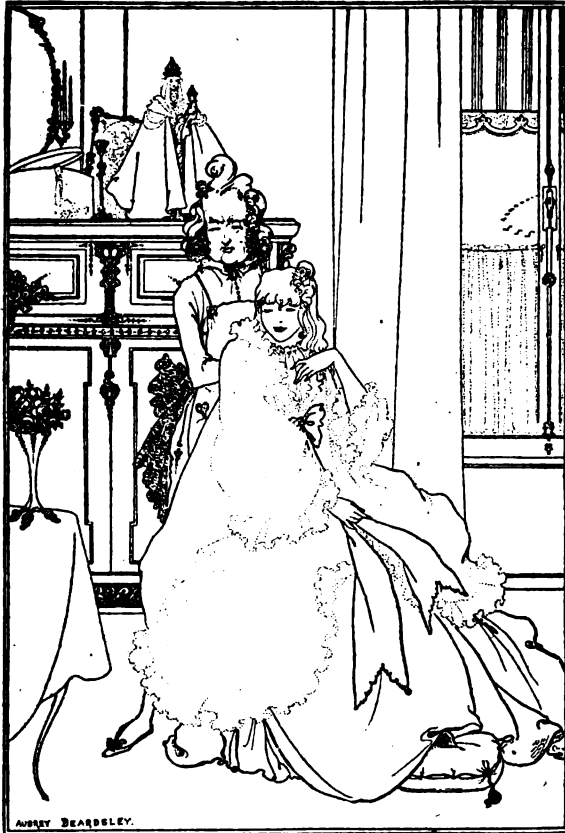


NEW ENGLAND PASTURES
By William S. Robinson
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the merits of his work. From the comments of the Paris press it is evident that Paris took Beardsley with terrible seriousness. Led by the Comte de Montesquiou, who had long been one of the most ardent defenders of Beardsley's work, there seems to be rapidly forming a Beardsley cult such as has existed for several years in England. For various reasons this fact is interesting though not necessarily significant.

One of the most notable successes attained by Beardsley was as the illustrator of Oscar Wilde's "Salome." He brought out all the loathsomeness of the details which New York has declined to consider within

the province of art with a sureness of line and instinctive feeling for the horror of the plot which, it is safe to say, no other draughtsman of his day could have attained. It may be unfair to take this as an example of his work. The Comte de Montesquiou would deny that his finest talent was shown in "Salome;" the fact remains that these drawings are peculiarly characteristic of his genius.



THE COIFFING
By Aubrey Beardsley

That it was a species of genius it would be idle to deny. It was not in any event the highest kind of genius—certainly not worthy of the extraordinary and wholly ill-balanced praise bestowed upon it by several English critics who ought not to have allowed their sense of proportion to be so completely upset as it apparently has been; but it was sufficiently original in kind and finished in technique to be regarded as something distinctly outside the realm of talent. The word talent bespeaks an element of the commonplace and Beardsley, whatever else he was, was not in the least commonplace.

But having said this, is there nothing more to say? It will seem to many persons that there is much that demands saying and that has too often been said carelessly and too rarely been said fairly and without prejudice. It is unnecessary and it is probably unwise to drag into any discussion of Beardsley's art the question of his personality. Even those who admired him most as a draughtsman admit that his life was calculated to increase whatever tendency his pencil had to picture the strange and unnatural rather than the true and the beautiful. But



PORTRAIT OF REJANE
By Aubrey Beardsley



MRS. PINCHWIFE
By Aubrey Beardsley

however strongly his habits of living may have affected his art, it is with that art alone that the public has to do.

The question to be answered is whether that art is in itself sound, or whether it is so tainted with the morbid unreality of a diseased, and almost scorbutic, imagination that it is false to the very nature of true art and is therefore to be regarded as essentially decadent rather than progressive, tending downward rather than upward or outward, malformed and deformed rather than reformed.

It will seem at least to many unprejudiced students and even admirers of Beardsley's extraordinary and unshackled genius that the latter alternative must be accepted as the inevitable reply to the question. Beardsley's art is distinctly unhealthy; his very power depends—more

largely than is usually admitted—upon the appeal made by his drawings to the lower side of human nature, and the skill displayed by him in depicting the visions of delirium should not and cannot be made an excuse for calling such a conception of the mission of art otherwise than by its true name—decay.

Nor would Beardsley have attained the reputation which his name now has had he been free from this decadent tendency. His drawing is good; it is remarkable indeed. But other draughtsmen no less good have gone their way and scarcely received one-half the encomiums that have been lavished upon Beardsley's work. It is therefore upon his imagination alone that Beardsley's fame depends. And that imagination was trailed in the mire to such an extent that none of its products is free from pollution.

R. C.



COLLECTIONS OF FAKES THE NEW FAD.

The genius of collectors has now entered a new field. Many art collectors up to now have purchased forged works of art, believing them to be genuine, and have been happy in their possession, but now the millionaire turns his attention in a new direction, and makes a collection of acknowledged forgeries, and this new hobby is held to be as interesting as it is exciting.

The art of the Vieux Neuf has long been carried on in certain parts of Italy and France. The town of Siena has a school of eminent forgers, men who work with such charm, ingenuity and grace that it is a pity they should desire to deceive, because if their work were sold as genuinely modern it would still be delightful.

Their art is carried to such perfection that a blacksmith is employed in order to make old and rusty nails, ancient hooks and worn hinges, and ever so many other appliances which complete the illusion in frames and cabinets. There are many curios in all our great museums, ivories, porcelain, majolica, etc., which are imitations. They may be of a certain age, but they are not of the date which they profess to be. But to no country do more go than to America. The largest factories for these treasures are to be found in Germany, Russia, Italy and France.

Not long ago some very valuable old family plate was taken to be cleaned to a man who was an undeniable expert and extremely honest. A few days afterward the owner received a note asking her to call, and he showed a curious thing.

The other equally had the hall mark, but it had been inserted in a modern cup and was neatly soldered into the base. It would have been impossible for an amateur to have told the difference. Indeed, the only difference lay in the fact that when the cup was genuine it was worth some 50 pounds, and when the soldered hall mark was removed it was not worth 15 pounds. The forgery must have been committed on some previous occasion when the plate was repaired and the modern substituted for the antique.

L.



THE MURDER
By F. O. C. Darley
One of America's Greatest Masters of Line

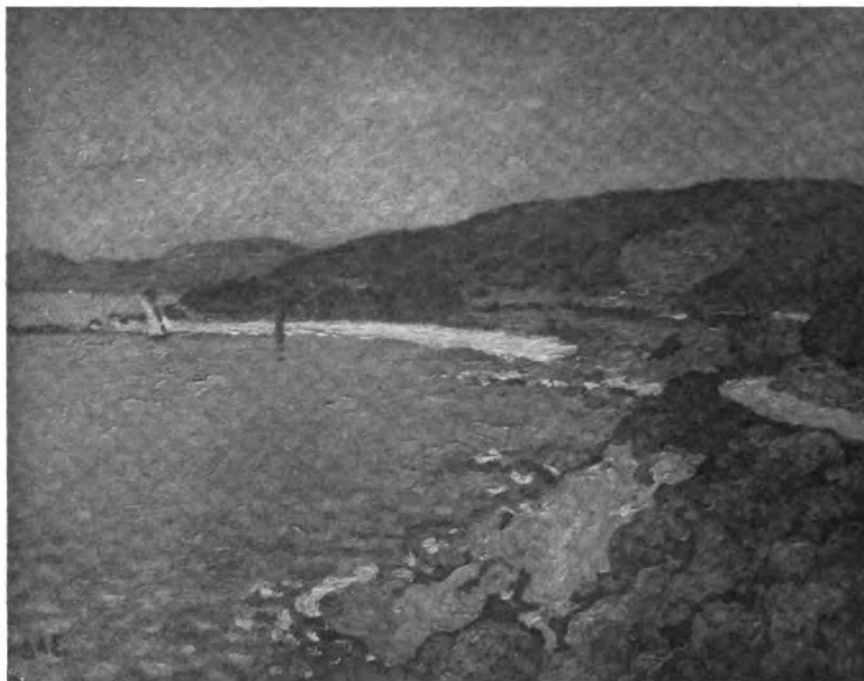


BATEAUX DE PECHE
By Henry Moret

A QUARTET OF THE YOUNGER IMPRESSIONISTS.

The Impressionist school, with its chief exponents, Monet, Renoir, Sisley and Pissarro, has undoubtedly had a great influence during the last forty years, despite the fact that a contrary movement was started some years ago in France by painters not lacking in talent, as Cottet, Menard, Simon, Zuloaga and others, these men trying to render their effects in a much darker tone than that used by the impressionists. On the other hand the Dutch school and its followers and the Scotch school have of late been inundating the market with products of their studios. While some of their men are artists of a high order, they are far from creators, and their movement may be considered rather backwards than forwards. The dullness of the Dutch school, for instance, is mostly apparent in collections where a number of their works are shown together, as in that case the pictures have such a similar look that it is hard to determine by whom each individual painting is made.

It must not be thought that the impressionist movement has subsided. In France, in Germany, in Russia, in Sweden and even in this country almost all the younger men can be said to be under the influence of Manet and his followers. Of course, as is always the case, a great number of these artists have but little talent, and fail as signally in trying to paint clear and brilliant pictures as their elders failed in painting black ones. However, some of the men have shown great ability, and while it would have been too early to state this as a positive fact some years ago, they have now been at work long enough



LA BAIE DE ST. CLAIR
By Georges d'Espagnat

and produced a sufficient number of canvases to enable us to assign them real worth.

Among the men who have followed the traces of the school of Manet and who might be called, if it is necessary to give them a title, the Neo-Impressionists, four seem to stand out from the others and to have produced pictures, many of which can be considered masterpieces. These four men are: Maufra, Moret, Loiseau and d'Espagnat, examples of whose work are given herewith. The readers of BRUSH AND PENCIL have been made familiar with the art of Manet, Monet, Renoir, Pissarro and others of the impressionistic leaders, and will doubtless welcome a note or two relative to their more talented successors, and the lines of effort they are pursuing.

Impressionism is the special art, or perhaps one had better say the most distinctive contribution to art, of the nineteenth century. And yet, despite the fact that the doctrine and practice of the school have been made the theme for extensive discussion, it is safe enough to affirm that no school of painting to-day is less understood. Thanks perhaps to the extremists or to the less skillful exemplars of *plein air* painting, impressionism is too often regarded as an expression for that which is unusual, odd, eccentric—the personal vagary or license of certain artists in matters of technique. Really, in the hands of its most clever exponents, impressionism is the apogee of realism. It is not

the hobby or whimsicality of a few technicians, but the outcome of strenuous effort directed in strictly scientific channels.

The cult, if cult one may call it, has comparatively few good representatives—Monet, Pissarro, Sisley, Renoir, Caillebotte, Hassam, and a few others such as the quartet of artists above named—but the influence of these men has pervaded the realistic painting of the day, and has made itself felt as a power where one would, perhaps, little suspect its presence. As a movement, therefore, impressionism is interesting and important alike to art student and art lover, and one may here profitably summarize its advocates' aims and ambitions, following closely the careful analyses of D. S. MacColl and W. C. Brownell, as set forth some years ago in BRUSH AND PENCIL.

First a word of general review. Aerial mystery, the crepuscular spirit, as it has been called, which had no place in early art—it being thought unfriendly to clear majesty of form—underlies the advances made by the impressionists. England and France during the last century lent the complicity of mood that these particular advances demanded. It was in landscape naturally that the greatest progress was made, but portraits, human scenes, and even monumental decorations took new life when subjected to a new influence. Nature was added



LA PETITE MAISON BOURGEOISE
By Gustave Loiseau

to man (to reverse Bacon's phrase) in a new proportion; legend itself paid the debt and took in its aerial tissue a fresh color to the mind.

No century, it should be noted, has seen a relation so fitful between imagination and the instrument employed by the artist. In none has art been so free; that is, so private, so little a thing of command or even wide consent. The absence of a religion, of an architecture, of a court or a caste of patrons, of a common language, audience, and intention,



LE MATIN BEG MEIL
By Maxime Maufra

left individual inspiration to its own fires, languors, and eccentricities. A picture was thus an expression of an artist's uncommissioned mood.

The illustrations of contemporary appearances and events that under other circumstances would naturally have been demanded from painters was increasingly diverted to photography. In the competition of fancies and systems of design among artists it was hard indeed for the strong imaginations not working in landscape to be sure of themselves, and to build up, against indifference or distaste, an unattached solitary monument. A Delacroix, a Stevens, a Rodin, a Rossetti, meant an extraordinary triumph of single force against inertia and the discouraging presence of all the past. So, too, with Manet, Monet, and their line of succession.

The landscape-painters even producing the new contemporary art quickly outran the comprehension of the public, as their effort became

more specialized to an individual choice of beauty or moody concentration. No man hired them, even the exhibitions were frequently hostile, and it was with difficulty that Constable, Corot, Rousseau, Millet, earned their wages. There was a danger here that the poet should become a soliloquist or a crank—I am using here, as I shall frequently use throughout this article, MacColl's words.

Exhibitions themselves, necessary as markets for unattached ar-



LES PALMEURS
By Georges d'Espagnat

tists, stamp the century with a peculiarly gross way of taking art. People indulged in the picture-pleasure by indiscriminate debauch, in the annual salon or academy, or the international bazaar; and pictures were painted with the exhibition in view. Denon, Napoleon's director of museums, by his institution of prizes, gave an impulse to the production of huge historical machines, with no particular destination. As the century went on its original men were more and more excluded from or maltreated in the exhibitions, or they shunned them in disgust.

In a word, the times were ripe for the strong, the original men of the century to rebel against the existing régime, and in the face of discouragements, even ridicule, to produce something new. And what, exactly, was the special and final addition made to the instrument of

painting in the nineteenth century? It may be expressed by saying that painting accepted at last the full contents of actual vision as material; that is, all that is given in the colored camera-reflection of the real world.

Thus the efforts of the new men were directed toward making pictures, not approximate resemblances of scenes, but actual scenes; that is, canvases luminous with real light and marked by gradations of shadow of the same value as we see in the world about us. This was a radical step, and potentially one of greatest importance to the art of painting, since it was a step from arbitrarily determined conventions to an actuality never before attained.

At the summit of Italian art, when the sculpturesque modeling, the architectural perspective and foreshortening, the aerial distance of the Florentines and Umbrians, had been taken into painting, the Venetians still maintained in principle for their great foreground compositions the system of a half-tone of local color for the great body of an object, with an admixture of white for the lights and of a warm dark in the shadows. In Veronese this system is applied with magnificent breadth; the spaces of half-tone are kept large and full of color,



L'OISE PONTOISE
By Gustave Loiseau



RIVIERE DE CAGNES
By Georges d'Espagnat

the shadows are never black, and the lights are never so bright that the prevailing local color or color of the thing in diffused light is felt throughout. Rubens read the shadows browner, dodged the strong blues, screwed up the light and the half-tone, and did not mind if a brown-shadowed foreground broke off rather sharply from the high aerial blue he substituted for the deeper Venetian tone. Blue was the difficult point for the graver naturalists. Velasquez used it sparingly, and in reduced gray shades. Rembrandt, broadening his shadows, ruled out blue, and wrought in degrees of a warm monochrome, with local reds and yellows.

In the landscape-painting of the seventeenth century the disappearance of the polychrome tableau from the foreground left the artist free to pursue a more natural logic of color, to bring the scene under a unity of lighting, to vary the key of light from cool to warm. Aerial gradations of tone became more delicate, and misty envelope and obscurity, with the sentiments that belong to them, gained a greater place in the art. But these excursions into natural effect remained relative to a gray or brown foundation.

No painter inquired into the color of shadows as persistently as he inquired into color of half-tones and lights, or grasped the principle of the action of light so completely as to conceive of a blue key



PSUSELAN
By Henry Moret



MAREE CASSE, PLAGES DE RIS
By Maxime Maufra

or envelope for a scene instead of a brown. Vermeer comes nearest to such a conception at this point, as Piero della Francesca and Perugino at an earlier day.

In the first part of the nineteenth century the studies of English landscape-painters in natural lighting were accompanied by the researches of science into the laws of light. First Turner and then Delacroix, the typical English and French painters of that time, who



LA BAIE DE DOUARNENEZ
By Henry Moret

had developed their art on traditional lines, received the full force of the new impulse; and the conceptions that so profoundly modified their art have made, modified, or wrecked the work of most of their successors up to the final impotent assault upon the highest pitches of light made by the Pointillists.

Turner, it is interesting to note, was a student of books on light and color, and Delacroix is said to have discovered for himself the laws of simultaneous contrast of colors published by Chevreul in 1838. Two painters in the school of landscape succeeding Delacroix and Corot, namely, Claude Monet and Camille Pissarro, received from Turner in 1870 the impulsion and the clue to the rendering of high and vivid landscape illumination. It is with these men that the word "impressionist" acquired its peculiar significance as an art term.

This new vision that had been growing up among the landscape-painters simplifies as well as complicates the old. For purposes of

analysis it sees the world as a mosaic of patches of color, such and such a hue of such and such a tone of such and such a shape. The old vision had beaten out three separate acts—the determination of the edges and limits of things, the shading and modeling of the spaces in between with black and white, and the tinting of these spaces with their local color. The new analysis looked first for color, and for a different color in each patch of shade or light. The old painting followed the old vision by its three processes of drawing the contours, modeling the chiaroscuro in dead color, and finally coloring this black-and-white preparation. The analysis left the contours to be determined by the junction, more or less fused, of the color patches, instead of rigidly defining them as they are known to be defined when seen near at hand or felt.

Painting thus tended to follow this new vision by substituting one process for three—the painter, viewing his scene, matched the hue and tone at once of each patch and made a patch on the canvas of the corresponding shape, ceasing to think in lines except as the boundaries by which these patches limit one another.

Monet is commonly regarded as the great apostle of impressionism, but it was Manet who paved the way for its theories and practices. Manet's great distinction is to have discovered that the sense of reality is achieved with a thousand-fold greater intensity by getting as near as possible to the *actual* rather than resting content with the *relative* value of every detail, as in the case of the earlier painters. Monet first came under the influence of Boudin, and later, with his friend Pissarro, under that of Turner in London, in 1870. He was impressed with the English artist's painting of snow, with his discrimination of color in lights and shadows, and with the daring of his flame-colored sunrises and sunsets. As Manet discovered that the sense of actuality was acquired by painting things as nearly as possible in the true values in which we commonly see them about us, so Monet discovered that light is the most important factor in the painting of out of doors. Thus in Monet's work each part, sunlight and shadow, is truer than ever before was painted, and he thus succeeds in giving an impression of actuality much greater than his predecessors had succeeded in acquiring. Monet is so settled in his own way, so superbly successful within his own limits, that Mr. Brownell thinks it is time wasted to quarrel with the convention-steeped Philistine, who refuses to comprehend even his point of view, who judges the pictures he sees by the pictures he has seen. Monet has not only discovered a new way of looking at nature, but he has justified it in a thousand particulars.

Concentrated as his attention has been upon the effects of light and atmosphere, he has reproduced an infinity of nature's moods that are charming in proportion to their transitoriness, and whose fleeting beauties he has caught and permanently fixed. Rousseau made the most careful studies and then combined them in his studio. Courbet made his sketch more or less perfect face to face with his subject, and elaborated it afterward away from it. Corot painted his picture from nature, but put the Corot into it in his studio. Monet's practice is

in comparison drastically thorough. After thirty minutes, he says, the light changes; he must stop and return the next day at the same hour. The result is immensely real, and in Monet's hands immensely varied. One may say as much, having regard to their different degrees of success, of Pissarro, who influenced him, and of Caillebotte, Renoir, Sisley, and the rest of the impressionists who followed him. These men are all interesting in their several ways as are d'Espagnat, Loiseau, Maufra, and Moret, illustrations of whose work are here supplied.

It is not the purpose of this article to set forth further in detail the theories and practices of the impressionists—that would mainly be of interest to the professional painter. This brief survey of men and methods will suffice to indicate the place of the quartet here considered have in the impressionistic movement, and the ideals for which they, in common with their confreres are struggling. A few biographical data, however, will be acceptable.

Georges d'Espagnat was born at Mélnun (Seine and Marne) in 1870. He came to Paris in 1888, painted in the Louvre after the antique, and then traveled in Italy, where he became imbued with the Venetian paintings. On his return to France he painted several canvases of the Romantic school, some of which he exhibited in the exposition of the Independents. After his exhibition in the Bore de Boutteville galleries in 1895, he turned to a more modern manner of painting. He has also done some wood engraving, lithographs, drypoints, etc. He has traveled a great deal in Italy, Belgium, Holland, England, Germany and Switzerland, and has painted children, landscapes, marines and still-life. Several of his works have been purchased by the French government notably a painting of flowers of large size at the late Salon d'Automne.

Gustave Loiseau was born in Paris September 3, 1865. He exhibited in the Champ de Mars in 1895, in which year he turned to impressionism, and is yet a comparatively unknown artist.

Maxime Maufra was born at Nantes, France, May 17, 1861. He exhibited for the first time in 1886 in the Salon des Champs Elysées, and continued exhibiting there until 1890, since which he has exhibited in the Champ de Mars. He held his first individual exposition in 1894 in the Bore de Boutteville galleries, and afterwards exhibited in the Durand-Ruel galleries, Paris and New York. He has traveled and painted a great deal in Scotland, England, Holland and Belgium—especially many Brittany and Normandy marines and landscapes. He was made Chevalier of the Legion of Honor in 1907. The French government has purchased several of his paintings during the last ten years. He is now at work on a decorative panel for the new Luxembourg.

Henri Moret was born at Cherbourg, France, December 12, 1856. He worked for two years at the Ecole des Beaux Arts, and exhibited in the Champs Elysées from 1880 to 1886. He paints landscapes and marines on the French coast, notably Normandy and Brittany—also Holland. The French government owns some of his works in the Luxembourg and other museums.

Impressionism as a school seems destined to have a slender following, in point of numbers. Like many a creed in other fields of interest, its function would seem to be that of a leaven among other schools. We may not be enthusiastic over the work of Monet and his followers, but we should at least be just in admitting the value of their contribution to pictorial art. Had it not been for the work of these men, the best painting of the present day would not be what it is.



LA NEIGE A PUYES PRES DE DIEPPE
By Gustave Loiseau

A word as to the future. Whatever the painting of the future is to be, Mr. Brownell says, it is certainly not to be the painting of Monet, or, we may add, of any of his successors. For the present no doubt Monet is the last word in painting. He has plainly worked a revolution in his art. He has taken it out of the vicious circle of conformity to, departure from, and return to abstractions and the so-called ideal. No one hereafter who attempts the representation of nature—and for as far ahead as we can see with any confidence, the representation of nature, the pantheistic ideal if one chooses, will increasingly intrench itself as the painter's true aim—no one who seriously attempts to realize this aim of now universal appeal will be able to dispense with Monet's aid. He must perforce follow the lines laid down for him by this astonishing naturalist. Henceforth, the basis of things is bound

to be solid, and not superficial, real, and not fantastic. But for the superstructure thus to be erected on the sound basis of just values and true impressions, it is justifiably easy to predict that a greater interest and a more real dignity must obtain than any preoccupation with such a basis of technic as Monet's can possibly have.

HENRY G. STEPHENS.



LE POUT DU PEGG
By Maxime Maufra

LANDSCAPE PAINTING PAST AND PRESENT.

Classic art pays comparatively little attention to landscape. In medieval times it still serves chiefly as a background to figure painting, and it is only in modern art that the artist has devoted his skill to Nature for her own sake. This late development of landscape painting is due in part to the technical difficulties involved in portraying extensive out-of-doors scenes. Until the principles of linear perspective were investigated and established by the scientists of the renaissance, no plausible representation of nature was possible, but ever since, science and careful observation have furnished new and valuable aid to the art of representing light, shade and texture.

But the chief and fundamental reason why this branch of painting

was so late in coming to its own lay in the way external nature was viewed by the ancients and the medievals. The Greek mind, though keenly conscious of beauty and surrounded by beautiful aspects of nature, was less keenly alive to natural beauty, because it abstracted the vital principle in the clouds, sea, vegetation and mountains, and conceived it in the form of gods.

What was left seemed to them mere matter, useful and pleasant, to be sure, but devoid of poetic, or intrinsically beautiful qualities. The land furnished food, the wood shade and timber, the sea, means of transportation, but the life and poetry which moderns find in them, had all been transferred to anthropomorphic deities.

In medieval art, landscape assumes a more important place, and in many instances reveals a genuine love of natural beauty. Both poet and painter manifest interest in nature, chiefly, however, as a well-kept garden, with trim walks, regular beds of flowers, bright fountains and shady groves. The interest has shifted from agriculture to horticulture, but the same aversion to the wild, savage, and unuseful aspects of nature is felt in the medieval mind as in the Greek. Rugged mountains are depicted, to be sure, but they are reserved to suggest retirement from the world, and holy meditation. Reverence is shown for mountain scenery, but evidently the artist finds no joy in it for its own sake, but as Greek society was at bottom urban, so medieval society was rural, and in the latter a love for the sights and sounds of nature made itself felt, despite the rude and warlike nature of the age.

It is not, however, till the eighteenth century that we may truly speak of modern landscape painting. Modern feeling for nature is in some respects widely at variance with that of by-gone centuries. Contrary to the clean-cut delineation of earlier art, outlines of mountain, cloud and wood in modern landscape painting are vague and indistinct. The clear blue sky is usually exchanged for cloudy gray; the bright sunshine for transparent gloom, in which things are but dimly discerned. The mystery and suggestiveness of modern renderings of nature find no parallel in the works of earlier painters. The modern feeling for freedom manifests itself in love of trackless sea, of lonely mountain, and of unvoyaged river, but the solitude of nature does not depress: the melancholy is tender not bitter. More often the wild, rugged scenery exhilarates the sense, and arouses the mind to endeavor and to victory.

Along with this poetic subjective quality on modern landscape painting, is a striving for the literal truth with an ardor that is unequalled in the history of art. Not the truth of science, but the truth of appearance. Not as the scientist by dissection knows that nature is, but as the artist by clear and disciplined vision sees that she appears. It is for this end that he is willing to sacrifice both formal beauty and ethical suggestion. He is at once a realist in his portrayal of natural fact, and (if he is really a poet, as well as a painter), an idealist in his interpretation of the natural world. Few attain to a wholly satisfactory solution of this doubly difficult problem, but we welcome every approximation thereto.

W. F. DANN.

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GENERAL NEWS OF THE ART WORLD.

Last winter Dr. Charles Waldstein, professor of archaeology in Cambridge University, England, formerly of the faculty of Columbia University, New York, and for several years director of the American School of Classical Study at Athens, made a tour of the United States for the purpose of organizing a society for the excavation of Herculaneum. He conducted his propaganda under the auspices of the American Institute of Archaeology, delivered addresses before the local branches of that society in New York, Washington, Chicago and elsewhere, was cordially received at the White House, excited the sympathy and secured the co-operation of the President and many other distinguished men. He made a tour of Europe on the same errand and with the same success. The King of England, the President of France, the Emperor of Germany and the King of Italy all promised their active co-operation, which gave the movement greater strength, perhaps, than any similar undertaking ever acquired. All this was very necessary, however, because the scheme required the consent of the Italian parliament and a large sum of money, estimated all the way from \$500,000 to \$2,000,000. Before the work can be attempted, however, it will be necessary to obtain the permission of the Italian government and purchase the property of many residents of Resina. This Dr. Waldstein expected to do and it is said that he secured a sufficient number of subscriptions to cover the cost. The King of Italy was willing to have the work done under the direction and at the expense of an international association, but through the influence of local archaeologists the Italian parliament has rejected the proposition and on April 22 passed a resolution proposed by the minister of public instruction, declaring that the work should be done by the Italians themselves. In his speech the minister said that his department would gladly accept any suggestions, information and contributions of money that might be made by foreign societies or individuals, but it would not allow any foreign interference and much less control of the work.

* The second annual Competitive Exhibition of paintings by American artists recently closed at Watertown, N. Y. Following the plan inaugurated last year, the admission fee was ten cents, which entitled the visitor to a vote: 4,797 votes were cast and the picture receiving the greatest number was purchased for the Municipal Art Gallery. This honor was won by F. K. M. Rehn whose picture of "A June Evening" has been

added to the Charles Warren Eaton and the Robert David Gauley purchased last year. Illustrations of these paintings were sold and the proceeds used to help defray the expenses. The exhibition was selected by Charles Frederick Naegele.

✱ The Museum of the Louvre has acquired another Rembrandt in the form of a gift. It was first intended as a legacy, but the giver acceded to the request for a loan of the picture, awaiting the date, sooner or later, when, like other mortals, he must leave matters in the hands of his executors. Comte Potocki, a member of a rich Polish family, known to Paris for generations and well known as a collector of precious objects of art, is the donor in question. He had signified his intention of leaving this Rembrandt to the Louvre upon his death, but was asked to loan it in the meantime so that it could be placed with other examples of the famous painter. Accordingly the picture was placed in the Louvre. It is a portrait of Rembrandt's brother, Adriden Hermansz van Rijn, eight or nine years older than Rembrandt himself and of whom Rembrandt painted a portrait several times.

✱ The contract for the new building for the Boston Museum will soon be signed. The building will be erected in Huntington Avenue and will stand on a twelve-acre plot. In the year the museum has received bequests amounting to \$344,677.59. Of these, that of Martin Brimmer was the largest, amounting to \$269,677.59.

✱ At the annual meeting of the National Academy of Design, held at the Academy, 109th street and Amsterdam avenue, New York, the following officers were elected: President, Frederick Dielman; Vice President, Herbert Adams; Corresponding Secretary, Harry W. Watrous; Recording Secretary, Kenyon Cox, and Treasurer, Francis C. Jones. As members of the council Ben Foster, J. C. Nicoll, Will H. Low, Wm. Sergeant Kendall, J. Alden Weir and Henry B. Snell were elected. Academicians chosen are Paul Dougherty, Edward Gay, W. L. Lathrop, Charles F. McKim, Howard Pyle, W. Elmer Schofield, R. W. Van Boskerck, Charles H. Woodbury, William Gedney Bunce and Charles Melville Dewey.

✱ The Salmagundi Club annual library dinner was held recently. The usual twenty-four library mugs were sold at auction by the chairman of the Library Committee, W. H. Shelton. The sum realized for the library fund was \$953. A Spanish mug, painted by L. Louis Mora, was bought for J. Sanford Saltus at the upset price of \$505. Mr. Saltus bought the mug last year by Edwin A. Abbey for \$451. A mug by Cullen Yates went to W. T. Evans for \$50 and one by Granville Smith and another by Geajiro Yeto for \$50 each to George A. Zabriskie. A mug by Albert Groll—"Arizona Landscape"—was bought by E. W. Coggeshall for \$45, and one by Leonard Ochtman went to Stewart Culin for \$25.

✱ The growing number of forgeries and copies with signatures, of pictures by noted American painters that have appeared and are appearing in auction rooms and elsewhere this season is attracting attention, and it is evident that a new factory is at work. A transparent forgery of Shurtleff was sold at an auction on Fifth avenue and this good

painter is being imitated constantly. J. Francis Murphy, William M. Chase and the dead Homer Martin and George Inness are the painters whose works are now being most imitated with the greatest success. Some of these forgeries are so cleverly done as to deceive the reputable auctioneers who handle them.

✽ The Nebraska Art association has taken on new life, fresh vigor and zeal. The officers feel greatly encouraged over the new alliance made with the university art club of Kansas City, Mo., and the art department of the state university at Lawrence. It is thought that this will materially heighten the standing of the Nebraska Art association with all eastern artists, and that hereafter it will be a comparatively easy matter to get the very best artists in New York, Philadelphia, Boston, Chicago, and other art centers to send their pictures to be exhibited in this circuit.

✽ Two more paintings have been added to the William T. Evans National Gallery collection—Thomas W. Dewing's "Summer Pastime," which Mr. Evans purchased at the Stanford White sale, and Sargeant Kendall's "An Interlude," which he procured at the National Academy's recent exhibition.

✽ A collection of three hundred photographs of great works of art in the Imperial museums and private collections of Japan has been presented to the Library of Congress by the Japanese government. This is the third time that a foreign nation has contributed to our national print collection. In 1903 France gave two hundred and fifty engravings of paintings in the Louvre and Luxembourg, and in 1905 Germany contributed a large and valuable collection of facsimiles of famous engravings and woodcuts in the Berlin Museum. The Japanese collection includes reproductions of paintings, sculpture, carvings and architectural designs and gives an insight into the aristocratic art of the Orient which at present can be obtained in no other way.

✽ A new experiment is being tried by the art committee of the New York State Federation in sending to various clubs a collection of copies of famous paintings. The collection of forty pictures has been on exhibition at the clubhouse of the Monday Afternoon Club, in Binghamton, N. Y., for a week. The interest in these exhibitions has been so great that the State Federation probably will establish a New York State art institute, which will furnish collections of original paintings and copies of famous pictures under the auspices of women's clubs.

✽ Sir Purdon Clarke and his staff gave a private view of the recent accessions to the Metropolitan Museum of Art in New York recently. The purchase of the portrait group of the "Charpentier Family," by Renoir, was officially admitted. It was bought for the museum at the recent Charpentier sale in Paris for \$18,480. While the museum has several paintings by the impressionists on exhibition, notably two Claude Monets, a portrait by an impressionist will be a novelty. This canvas is large, being about six feet square. Mme. Charpentier, a woman young and elegant in appearance, is seated on a sofa enriched with flowers. She is looking at her two little girls, one of whom is petting a great St. Bernard lying on the floor.

* The Fine Arts institute of Kansas City has been formally organized with the election of the following officers: President, J. C. Ford, the former president of the Fine Arts Club; F. M. Furgason, vice president; Louis H. Owen, treasurer, and Professor G. B. Penny, secretary. A public inauguration of these officers will be held early in June, at which time some interesting announcements of plans for the institute's work are to be made. An exhibit of pictures by local artists is scheduled for the early fall.

* The Boston Art Museum will open its tenth annual Summer exhibition of oils May 31 and close September 22, 1907.

* The annual exhibition of the Chicago Architectural Club, which opened recently, in the Art Institute, though obviously a professional exhibition, nevertheless has many popular and interesting features. It is devoted almost entirely to civic architecture. One especially attractive group of drawings is that entered in the competition of the Beaux Arts Society of New York for a foreign scholarship. Another set showing beauty and practicability are those of Jules Guerin, revealing various improvements in the City of Washington executed for the government.



NECROLOGY OF ART.

Victor Bernstrom, a wood-engraver, died in Europe on March 13, 1907. Born in Sweden 62 years ago, Mr. Bernstrom first went to London where he was on the staff of the "Graphic;" then coming to New York he became associated with Harper Brothers. Joining the Society of American Wood Engravers he was a constant contributor and received awards at the Chicago, Buffalo, and St. Louis Expositions. Later he devoted his time to landscape work in color where his subtle feeling for tone qualities was given a wider field.

* George B. Butler, N. A., the portrait painter, died at his home near Croton Falls, Westchester County, N. Y., in his seventieth year. He was an artist of repute and had lived for many years abroad, having at different times studios in Rome, Capri, and Venice. After studying Art with Thomas Hicks in the fifties he went abroad and studied with Couture, the famous French artist, and returned to New York shortly before the Civil War. He joined the Seventh Regiment the day before it left for Washington, April 19, 1861, and shortly after the return of the regiment he joined the regular army as a private and served in the Cavalry and artillery for a few months, when he received a commission in the Third Infantry. At Gettysburg, while in command of his company, he was shot in the right arm, which necessitated its amputation above the elbow. Later he resigned from the service and took up his neglected art, having a studio in this city. In 1873 he was elected a National Academician and painted here until 1874, when he went to Italy and remained there for a number of years. Upon his return to this country he again set up a studio here. Because of illness he was not a contributor to the exhibitions for several years.

* Professor Thomas S. Noble, for thirty-five years head of the Cincinnati Art School, and well known as a painter, died in the Presbyterian Hospital, in New York. An operation, not serious in itself, was performed, but Professor Noble, owing to his advanced age, did not rally from the shock. Professor Noble was seventy-four years old. He was born in Lexington, Ky., and studied in Munich and Paris and in this country. Soon after his return to the United States he was selected by Nicholas Longworth, father of Representative Longworth, to head the Cincinnati Art School, of which Mr. Longworth was the founder. He remained in that place thirty-five years, retiring three years ago, when he went to Bensonhurst to make his home. During his long connection with the Cincinnati school Professor Noble was the teacher of many well known artists.

* Henry Whelen, Jr., president of the Pennsylvania Academy of Fine Arts, died at Clovellydale, his residence in Devon. He suffered from a cold which developed into pneumonia, which was complicated by an attack of pleurisy. Mr. Whelen was a patron of the musical, as well as the plastic Arts. For many years he had given his attention to the collection of works of Art. He possessed one of the finest collections of Washington prints and acquired most of the Washingtoniana of his father-in-law, Washington S. Baker.

* George de Mare, the former Chicago artist, who lost his life by jumping from his studio on the fifth floor of a burning building in Kansas City, was a grandson of the eminent Chicago artist, the late George P. A. Healy. He was well known in art circles. A native Chicagoan, Professor de Mare was taken at an early age to Europe. He was educated in Paris and lived abroad until a few years ago. On his return to this city he opened a studio in the Lambert Tree Building, North State and Ontario streets, Chicago. He soon won distinction as a painter of portraits. His work in painting the portraits of a number of Chicago women gained fame for him. Among those whose portraits he painted here were Mrs. Robert F. Hall, Mrs. Nettleton Neff and Mrs. W. Ernest Walker. On the paternal as well as the maternal side he inherited artistic talent, his father, the late Tiburee de Mare, being a noted Parisian painter. Since his decision to make his home in his native land Professor de Mare held various responsible positions in leading art institutions of the country. For some years prior to the death of his grandmother, Mrs. G. P. A. Healy, in 1905, the professor, his mother and sisters made their home at the Healy residence, 55 Cedar street. About two years ago he was appointed art director in the Kansas City high school.

* Howard Helmick, a genre painter and etcher of some distinction, died at his home in New York on April 28 after a long illness. He was born in Zanesville, Ohio, in 1845, studied art in Paris under Cabanel and at the Ecole des Beaux Arts, and spent some of his best years in England. He was a member of the Royal Society of British Artists and of the Royal Society of Painter-Etchers. He was one of the first to take to color etching, his illustrations having appeared in some of the leading publications, and one of his paintings, "The Emigrant's Letter," is included in the permanent collection of the Corcoran gallery.



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* * *

NOTABLE FEATURES OF THE ISSUE FOR
JANUARY, 1907.

ART DUPES AND ART DEALERS
ART CULT OF THE UNWORTHY
SKY SCRAPING SCULPTURE.
COMSTOCK'S FIGHT FOR THE FIG-LEAF
DUMP OF THE DOLEFUL DUTCH
MORGAN A FALSE FRIEND OF ART

FEBRUARY, 1907.

PULL OF A NAME IN ART SALES
MUCK RAKING IN THE FINE ARTS
THE FARCE OF ART JURIES
PIPE-LEAD "CRITICISM" IN ART
TYPES AND STEREOTYPES IN ART
POSTHUMOUS GLORY AND PROFIT IN ART

* * *

See announcement on inside back cover of this issue of
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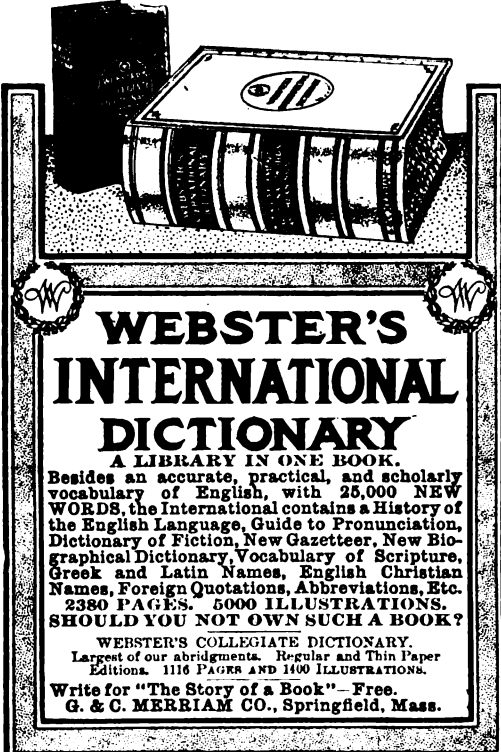
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