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# American Art News

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NEW YORK, OCTOBER 17, 1914.

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## SULLYS FOR MUSEUM.

By provision of the will of the late Francis T. Sully-Darley, of Philadelphia, the Metropolitan Museum becomes possessed of the original study from life of the famous portrait of Queen Victoria in her coronation robes, painted by Thomas Sully, the decedent's grandfather, in 1838, in Buckingham Palace.

The picture is the chef d'oeuvre of an interesting collection of relics of the painter in the possession of his grandson. It is described in the Sully Register, as the original study from life in vignette in the kit kat style, showing the head only. From it Sully painted three whole length portraits, of which one is in the Hall of the St. George Society in Philadelphia, another in the Wallace Collection, at Herford House, London, and the third was presented by the artist to the St. Andrew's Society of Charleston, S. C. This replica was destroyed by fire. The original is signed and dated, T. S. London, May 15, 1838, and was the first portrait painted of the young Queen after her coronation. This bequest to the Museum also includes her Majesty's autograph written for the artist; portraits of Rosalie Kemble Sully, a daughter of the painter; Sarah Annis Sully, his wife; Mrs. William H. E. Darley with her son, the donor; and a painting from the same hand entitled, "Sleeping Child." In addition to the Sully, there is a "Portrait of a Cavalier," attributed to Van Dyck, purchased by Rembrandt Peale, in 1805, and sold to Mr. Sully in 1820.

A marble group entitled, "Awakening of the Sleepers" by Barcaglia, is bequeathed to the Pennsylvania Academy; a bronze bust of Matthias W. Baldwin by Herbert Adams, to the Franklin Institute; and a collection of bronzes and other objects of art to the Pennsylvania Museum.

The museum also receives three oils and a bust in the will of Mrs. Margaret B. Hicks, who died on Sept. 29 last at 34 Gramercy Park. The oils are Sir Edwin Landseer's "The Pet Calf," and "The Horses" and "The Cattle," by Bassano. The bust of the decedent's stepfather, James I. Healy, by Jackson, is also bequeathed.

Mr. John Frederick Lewis, President of the Pa. Academy, writes to the Philadelphia "Ledger" to explain that the "Narrowness of criticism" in Philadelphia, directed against the memory of Mr. Darley for having bequeathed his pictures to the Metropolitan rather than to the Pa. Academy or other institution of his native city is misdirected. Mr. Lewis states that Mr. Darley's gift to the Metropolitan "was an expression of gratitude from himself and wife for many happy hours spent in that great institution," and that "Mr. Daley knew that there were many examples of Sully's brush in Philadelphia and desired that the painter should be well represented in New York."

## SCULPTURE AT EXPOSITION.

The chief of the department of sculpture, at the Panama-Pacific Exposition will use in its sculptural layout twelve equestrian statues. Five single equestrian figures will illustrate historical characters and subjects, namely: "Hernando Cortez," by Charles Niehaus; "Francisco Pizarro," by C. C. Rumsey, a young sculptor; "The End of the Trail," by James E. Fraser, a distinguished pupil of Saint Gaudens; "The American Pioneer," by Solon Borglum, himself a descendent of a pioneer family and familiar with that life; and an imaginative conception of "Energy, the Victor of the Isthmian Way," by Alexander Stirling Calder.

The last is the subject for the central fountain in the South Gardens, which lie between Festival Hall and Horticultural Hall before the main or Scott Street entrance from the city. It will be outlined against the lofty opening of the archway of the Tower gate, 110 feet high, and will be flanked on each side by the historical riders, Cortez and Pizarro. This imposing composition is designed to bring together the spirit of modern enterprise, characterized as Energy, between the grim captains of history, whose exploits made the Panama Canal possible. The theme is the indomitable power that has achieved the waterway between the oceans at Panama. A figure of a splendid nude youth mounted upon an exultant horse is depicted as steadily advancing through the waters of the dam. The Earth sphere supported in the water by sea monsters is his pedestal. About it in rotary movement groupings of the Atlantic and Pacific Oceans and of the North and South Seas glide with attendant Sirens and Tritons sporting in their wake.

## BROOKLYN INSTITUTE DIRECTOR.

Mr. Charles D. Atkins, secretary and director of the American Society for Extension of University Teaching in Philadelphia, has been chosen as director of the Brooklyn Institute of Arts and Sciences, as successor to the late Prof. Franklin W. Hooper.

## KAISER'S BATTLE SCENES.

Theodor Rocholl, the well-known battle painter of Dusseldorf, has been commissioned by the Emperor of Germany to proceed to the western front in order to make studies for paintings of battles in the present campaign. Herr Rocholl was at the front for similar work in the Chino-Japanese and Graeco-Turkish Wars.

## RARE CHINESE FIGURE.

A heroic-sized seated porcelain figure of a Buddhist Lo-han or apostle, one of the two extant, the other being in the British Museum, has been placed on exhibition in the Museum of the University of Pennsylvania. This rare statue belongs to the Tang dynasty of the ninth century, the Augustan age of Chinese art and with the other specimen was only recently discovered.

## MRS. M. K. JESUP'S COLLECTION.

The art collection from which, by the will of Mrs. Morris K. Jesup, the trustees of the Metropolitan Museum may choose what they wish, is worth \$2,000,000, according to the estimates of the experts.

## J. F. MILLET CENTENNIAL.

The Centennial of the birth of Jean Francois Millet occurred on Oct. 4 last, but the great war prevented any special recognition or celebration of the day in Europe or America.

## MR. SCHIFF'S MAJOLICAS.

Mr. Mortimer L. Schiff denies that he paid the huge sum of \$600,000 for 24 majolica plates from the Bardac collection, brought to this city by Mr. Emil Rey of the firm of Arnold Seligman. He says the sale was made last spring in Paris and that the price was by no means as large.

Two pieces of sculpture, the work of Attilio Piccirilli, have been presented to the Indianapolis Art Institute through H. Van Buren Magonigle, the New York architect. The subjects of the groups are "Sacrifice" and "Duty."

## CONTINENTAL ART IN ENGLAND.

"Since the outbreak of the war," says Louis T. Hyde, in the N. Y. "Press," "an enormous quantity of treasure—representing, probably, some hundreds of millions of dollars in the way of valuable art objects, gold and silver ware and old pictures, has been sent to England from the Continent, as in the days of the Napoleonic wars."

Many of these objects have found their way, as then, to the royal palaces in England. From the Royal Palace at Brussels came a great number of treasures which are being stored at Buckingham Palace. These are valued at \$15,000,000.

The Marquis de Breteuil, an old friend of the English royal family, sent a number of his most valued possessions to Buckingham Palace. Among the most valuable of these are two Rembrandts, a Hals and two portraits by Velasquez, which for the moment are now on the walls of Windsor Castle. Others in England who have been entrusted with treasures from the Continent, are Lord Rothschild, the Duke of Westminster, the Duke of Marlborough, Sir Philip Sassoon, Baron de Forest and Lord Howard de Walden. The Duke of Westminster received a somewhat awkward "treasure" to look after in the shape of a valuable library. Another French friend of the Duke consigned to his care a collection of Sevres china perhaps the most valuable in the world.

Lord Rothschild's house at Tring has become a storeroom of jewels sent over to him, not merely by French and Belgians, but by some Germans. A German baroness, a cousin of the Krupps, sent off her jewels the day before war was declared on Germany by England. The Belgian royal family will before long badly need money and this will afford the English nation an opportunity for purchasing some of the most valuable treasures in the world at a comparatively low price.

Count Mensdorff, the Austrian Ambassador, left his valuable collection of old miniatures, worth thousands of dollars, in the care of Lord Stamfordham. Princess Lichnowsky left nearly all her jewels in the charge of a member of Queen Mary's household.

One of the best-known art dealers said: "Scores of paintings of untold value have been brought to London since the war started, especially just preceding the time when the Germans were drawing near to Paris. Picture dealers in the French capital now feel sure that the Germans will not get to Paris, and so are leaving many valuable works of art there, but they are kept in strong rooms, as are some of the priceless treasures of the museums."

Recently the lord mayor of London, on behalf of the corporation, offered to give protection in the Guildhall to the more precious works of art in Belgium galleries. America is the only hope of European dealers for some time to come, according to a London dealer. He asserted that Americans, if any one did so, would purchase fine works of art in the next two or three years.

## GIVES \$54,000 TO PACKER.

Mr. Frank L. Babbott, president of the trustees of the Packer Institute in Brooklyn, announced recently that Mrs. Thomas J. Emery of Cincinnati, a former student, who presented the Velasquez Philip II portrait to the museum of that city had given the school fifty bonds with a market value of \$54,000, which will yield an annual income of \$2,500 for the pension fund.

## LEONARDO'S BUST IN SAFETY.

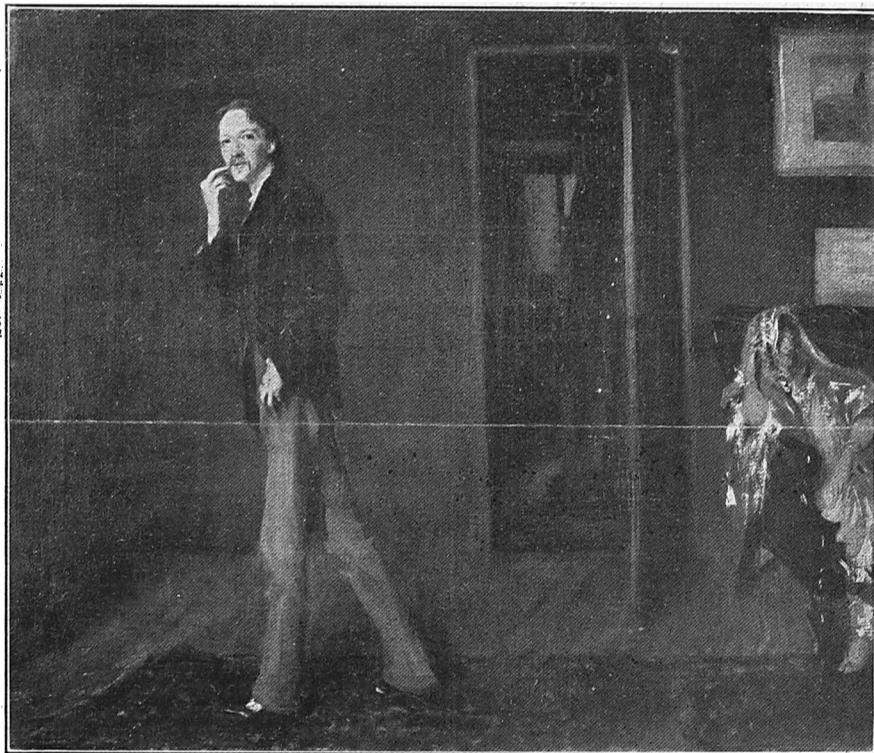
The famous bust, known as the wax head, by Leonardo da Vinci, of the Musée Wicar at Lille, now occupied by the Germans, was with many other masterpieces previously removed to places of safety.

## GOOD NEWS—IF TRUE.

A dispatch from Berlin via Amsterdam, says that Dr. Wilhelm Bode, has announced that neither the German museums themselves nor the Government intends to retain works of art brought into Germany during the war. Such works will be removed merely to insure their safety.

## Two New Rembrandts.

Dutch art experts have discovered in the National Museum gallery at Stockholm two Rembrandts, "A Portrait of a Woman" and "Abraham's Sacrifice." Both pictures are said to belong to the master's early period.



ROBERT LOUIS STEVENSON

John S. Sargent

To be sold at Anderson Auction Rooms in November

## GERMAN NAMES OFF LISTS.

An announcement appears in the French newspapers to the effect that the Society of French Artists, the National Society of the Fine Arts, and the Society of the Autumn Salon have erased from the list of associate members the names of all German artists. It is stated that with a few rare exceptions the associate membership was originally extended to foreigners as an act of courtesy.

## CUTTING OUT THE GERMANS.

A committee of the Société Nationale des Beaux Arts, which recently met in order to devise measures for the relief of "unfortunate exhibitors, regardless of nationality," decided unanimously, after expressing indignation at the destruction of works of art by the German army to strike from the list of its members the names of all German artists.

## PUNISH GERMAN ARCHITECTS.

Because German artillery shelled the Cathedral of Rheims, the Council of the Central Association of French Architects on Sept. 30 decided to strike the following names from the list of its foreign corresponding members: William Doerpfeld, Berlin; Joseph Stubben, Posen; Otto Wagner, Vienna, and the corresponding associations of architects of Berlin, Vienna, and Budapest.

## ENAMELS TO ENGLISH MUSEUM.

Myles Burton Kennedy of Piccadilly, London, and Ulverton, Lancashire, a well-known yachtsman, recently bequeathed the Victoria and Albert Museum at South Kensington such of his Battersea enamels as he had not previously given to the Museum.

## GALLERY A RESTAURANT.

The Berlin art rooms of Paul Cassirer in Berlin, which, in times of peace, serve mainly as a meeting ground of French and German art, are now devoted to the uses of a Volkskuchenheim, where authors, artists, musicians, teachers, and students may get a good meal for thirty pfennigs (seven cents), and find books, papers, and pleasant company.

## MORGAN WATCH COLLECTION.

A special cable to the "Times" from Geneva, says: "Among the art-treasures of the late J. P. Morgan is the finest collection in the world of old artistic Swiss watches, which Mr. Morgan purchased for \$525,000. The collection was on exhibition in Neuchâtel in 1910, when Mr. Morgan, outbid a Swiss syndicate formed to buy the watches for the National Museum.

Should this collection be offered for sale the Swiss will make every effort to acquire it. After the death of Mr. Morgan the Swiss syndicate wrote to his heirs, requesting that in the event of the collection being placed on the market the Swiss might have the first offer. The matter ended there."

### PANAMA-PACIFIC INFORMATION. Fine Arts Department.

The Circular of Information of the coming Panama-Pacific Exposition has just been issued. The following are among its important features:

The official classification of the Department of Fine Arts is as follows:

Department A. (Open to works of United States and Foreign Artists, whether previously exhibited or not)—Group 1—Paintings and Drawings—Class 1—Paintings on canvas, wood or metal, by all direct methods in oil, wax, tempera or other media; enamels; paintings on porcelain, faience and on various preparations, of purely pictorial intent; mural paintings in any media. Class 2—Paintings and drawings in watercolor, pastel, chalk, charcoal, pencil and other media, on any material. Miniatures on ivory or ivory substitutes.

Group 2—Class 3—Engravings and block prints in one or more colors. Auto-lithographs with pencil, crayon or brush.

Group 3—Sculpture—Class 4—Works in the round, high and low relief; busts, single figures and groups in marble, bronze or other metal; in terra cotta, plaster, wood, ivory, or other materials. Class 5—Models in plaster and terra cotta. Class 6—Medals, plaques, engravings on gems, cameos and intaglios. Class 7—Carvings in stone, wood, ivory or other materials.

Group 4—Loan Collection—Selections of especially interesting art works of various kinds, from institutions and private collections.

The following will not be admitted to the Fine Arts Department: 1—Copies; works resulting from industrial-mechanical processes. 2—Pictures, drawings or engravings not framed. 3—Sculpture in unbaked clay, or any form of modelling wax. 4—Architectural ornaments except such as may be included in group 3.

The exhibit of the Fine Arts Department will be divided into an United States Section, a section for each foreign nation represented at the Exposition by a Commission or a National Committee, and an International Section.

#### United States Section.

The United States Section will consist of an exhibit of works produced by American artists since 1904, eligible for award by the International Jury of Award; of such works by living American artists produced prior to 1904 as it seems desirable to include, not be eligible for award, and of a Loan Collection.

In the Loan Collection there will be a chronological historical showing of American painting and sculpture from Colonial and Revolutionary times to the years just preceding our own. There will be shown also a collection of foreign works (not contemporaneous) arranged by schools.

#### Foreign Sections.

Every foreign section officially represented will be under the direct control (subject only to the general rules and regulations of the Exposition) of such Commissioners or National Committees as may be appointed. Artists from nations so represented, who may desire to have their works included in the exhibit of the Department should, in all cases, apply to their own National Commissioners.

The International Section will be under the direct management and control of the Fine Arts Department. In it will be shown works by foreign artists not represented by Commissioners or by National Committees; and such works by foreign artists officially represented as may be omitted

from their own national section for reasons satisfactory to the controlling foreign Commissioners and to the Department.

#### Information for Exhibitors.

Every American artist, wherever resident, whose works come within the Classification of the Fine Arts Department is cordially invited to enter works for exhibition.

There is no limit to the number of works which may be entered by each artist, but it is requested that in entering works artists should bear in mind that the standard for acceptance will be a high one.

The choice of works is confided to the Juries of Selection, meeting in nine different cities. While not practical for the same jury to meet at each of these points, a system of interlocking juries is being perfected which will insure at all points an equal standard and at every point a minority membership only of local artists. The personnel of these juries will hereafter be announced. The action of any one of the Juries of Selection will be final, and every work selected by a jury will be included in the Exposition.

In exceptional cases the Department reserves the right to include especially invited works without their submission to any jury; but no correspondence with artists who may seek such special invitation for their own works will be entered into.

For the convenience of intending exhibitors, Juries of Selection will meet in several cities, and entered works may be sent for submission to the jury to which ever city the artist may elect; but in every case all carriage charges must be prepaid. Works not accepted by a jury will be returned to the artist at his own expense, but work accepted by a jury will, from each of the jury-meeting places, be taken to San Francisco; and at the close of the Exposition returned at the expense of the Department.

Special Juries for the selection of miniatures will meet in New York and San Francisco only.

#### Method of Making Entries.

In making entries each artist should: (1) Fill out and forward to the Department of Fine Arts an official Entry Blank; (2) attach to each work to be entered an "Official Label," and (3) forward to the agent who is to receive the work and, before the work itself is forwarded, an official "Notice to Agent."

Entry blanks must be forwarded to the Department of Fine Arts before or at the time of forwarding entered works to any one of the collection centers, and in no case will entries be received later than Jan. 5, 1915.

Unless these details are complied with the Department of Fine Arts will not be responsible for mistakes which may arise.

Additional Entry Blanks, "Official Labels" and "Notices to Agent" will be furnished on application to the Department, and from any one of the Department's agents.

Every artist whose work is entered for submission to any one of the Juries of Selection will be promptly notified of the decision of the Jury. Works found unavailable for exhibition will be returned as the artist may have directed with the least possible delay; and all accepted works which remain unsold will be returned immediately after the close of the Exposition and entirely at the Exposition's expense. Any desired change in the return address of any accepted work will be received by the Department up to November 30, 1915, but not later. In case it is necessary to hold such work after January 1, 1916, because of the artist's failure to provide the Department with a proper return address, storage charges will accrue from that date. Works which have been declined by a Jury will be held by the Department's agent and at the Department's expense for two weeks only after notification of the Jury's action which shall have been sent to the artist. Such works which it is necessary to hold longer than two weeks because of a defective entry by the artist will be held by the agent at the artist's expense.

#### International Section Juries.

Juries of selection for the International Section will meet in N. Y. City and San Francisco. Any artist entering works must, without expense to the Exposition, arrange for the delivery of his works to the Fine Arts Department, San Francisco, on or before Jan. 5, 1915; or to the Department's agent in N. Y. City on or before Nov. 23, 1914. All charges for the handling of these works while in the hands of the Department, or of its agents, will be borne by the Exposition.

Works accepted for exhibition will be handled, installed and cared for until the close of the Exposition at its expense. At its close all exhibited works unsold will be packed and shipped by the Exposition in accordance with the exhibitor's instructions, and all costs within the U. S. will be borne by the Exposition. Carriage charges from the port of departure in the U. S. to destination must, however, be borne by the consignee.

All works shown in the International Section produced during or since 1904 will be eligible for honors at the hands of the Jury.

In making entries for the International Section, each artist should: (1) Fill out and forward to the Fine Arts Department Official Entry Blank; (2) attach to each work to be entered an "Official Label;" and (3), forward to the Department or to the Agent, New York, and before the work itself is forwarded an official "Notice to Agent."

#### Loan Collection.

Paintings and Sculpture to be included in the Loan Collection which will include both American and Foreign works (not contemporaneous) will be collected from the lending owners, and, at the close of the Exposition, returned again entirely at the expense of the Fine Arts Department. While in the Department's hands they will be insured against every risk, and the fullest precautions which experience can suggest will be taken for their care and safety.

In the case of every work borrowed by the Department, individual agreement will be made between the Department and the owner as to the time of collection, method of shipment and amount of insurance.

#### General Information.

Monumental sculpture executed for out-of-door placing will be exhibited out of doors. Small bronzes and other sculptural works will be installed within the Fine Arts Palace and, as in the case of paintings, the effort will be made to preserve the group idea. Specially constructed pedestals, stands and cases will be provided by the Department.

Galleries are especially prepared for black and whites, prints, miniatures and medallions.

As previously announced, the Department wishes in the print galleries to preserve, as far as possible, a uniform style of framing. It is suggested that all prints entered be framed either in black or warm gray narrow flat moulding. The Department reserves the right to remove all shadow boxes from exhibits and from their frames all medals or medallions submitted in frames.

Paintings submitted under glass will be shown under glass. In case of breakage, glass will be provided by the Department. In case of damage to frames after their receipt in good order all necessary repairs will be made by the Department at its own expense.

#### The Insurance Question.

The Fine Arts Palace is a fireproof building. Proper care of all exhibits is guaranteed and the building and galleries will never, be without proper guardians.

The Department, therefore, carries no insurance on works exhibited and exhibits generally are understood to be entered at the exhibitor's risk. This rule does not apply to the Loan Collection. Works from public and private collections lent to the Department at its solicitation will be insured under special arrangement with each lender. The Department assumes that the artist whose work under the rule is not insured will understand appreciate and approve of the exception which is made in favor of works in the Loan Collection, without which no Loan Collection would be possible.

#### Sales and Awards.

Every effort will be made to effect sales for exhibiting artists. A corps of salesmen will be in attendance and the Department will charge 15 per cent. selling commission; or a Bureau of Sales will be organized to work independently of the Department, to collect for its services 15 per cent. selling commission. The prices at which works are entered for sale are not published.

Full information regarding the International Jury of Awards in the Department of Fine Arts will be published later. The International Jury will, however, have at its disposal such awards as are usual at Universal Expositions. All works produced during or since 1904 will be eligible for award.

It should be noted that while "original paintings" are on the free list, frames are not. Care should therefore be taken in the shipment of pictures from abroad, either by American or foreign artists, to invoice the frames separately. The Exposition is a bonded warehouse. Exhibits will be received in bond and no customs duty will, in any case, be charged upon exhibits which are imported by the Exposition.

In case of sale, release from customs bond will be obtained by the Exposition, by payment of the proper duty. In case of retention of any picture entered for exhibition, either by an American or foreign artist, whether exhibited or not, the Exposition will arrange for the payment of all duties; but in every case, where the picture is retained in the United States for any reason other than its sale by the Exposition, this payment will be made for the account of and at the expense of the exhibitor.

The following note appears in the circular. As this circular goes to press conditions arising from the European war are such that the Department of Fine Arts can in no way guarantee the ability of its Agent in Paris to receive or forward works intended for exhibition, nor can it guarantee that a jury will be held in Paris.

Every effort will be made to meet whatever exigency may arise in the interest of exhibitors who naturally forward their works to Paris, but no works should be forwarded to the Paris Agent without first ascertaining from him his ability to handle them; and it is urged that wherever possible artists should arrange for the delivery of their entered works to some one of the collection centers in the United States.

Any desired change in the return address of any accepted work will be received by the Department up to Nov. 30, 1915. In case it is necessary to hold such works after January 1, 1916, because of the artist's failure to provide the Department with a proper return address, storage charges will accrue from that date.

Works for the International Section forwarded for submission to the jury in New York must be received by the Department's Agent with all charges prepaid and cleared through the Customs House before delivery. No works forwarded to N. Y. will be received in bond.

#### FOR THE PANAMA-PACIFIC.

Thirty-six canvases, the work of Washington painters, were selected by the exposition jury Sept. 28 and 29, for display in the State building at the San Francisco fair. Four miniatures and one bronze medallion were also selected. The judging was done by a committee headed by J. E. D. Trask, chief of the fine arts department of the exposition; Dr. R. B. Harshe, assistant chief; Mrs. Harriet Foster Beecher and Paul Gustin, Seattle; R. S. Boynton, Spokane, and Frank McCandless, Tacoma.

#### Chase Summer Art School.

Carmel-by-the-Sea, Cal., Oct. 10, '14

For the first time in twelve years, William M. Chase held his Summer School of Art in America, this year, in a picturesque little village on the Monterey Peninsula Cal., about 150 miles from San Francisco, and three miles from Monterey.

Along this coast that William Ritschel has been painting for the past three seasons, and has a home and a studio, five miles below Carmel, where he has been hard at work all the past summer. The students of the Chase School were cordially welcomed to Mr. Ritschel's studio and were privileged to see his most recent work, to be exhibited this season.

Carmel has its colony of creative workers, and has a Forest Theatre Society, a Western Drama Society, and a Society of Arts

and Crafts. It was through the efforts of the latter organization that Mr. Chase brought his Summer School to California.

Mr. C. P. Townsley who has been director of the Chase School for the past twelve summers, came out early in May, organized the classes, and took the students upon bi-weekly sketching trips in preparation for Mr. Chase's first Board criticism, which was given before the assembled class, July 6.

The School was continued until Sept. 30, and during the season about two hundred students were enrolled, some of them previous students of Chase. The Monday morning criticisms were open to the public, for a fee, and were greatly appreciated.

Mr. Townsley exhibited his pictures in June, in Pasadena and Los Angeles, and will remain in California, associated with Mr. Jean Mannheim, in the School of Art in Southern California. Eunice T. Gray.

Kenyon Cox is to lecture at the Metropolitan Museum on "The Golden Age of Painting." There are to be illustrations by stereopticon and the lectures will be free. On Nov. 24 Mr. Cox will talk of "The Culmination of the Renaissance," on Dec. 1, of "The Venetians."



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**LONDON LETTER.**

London, Oct. 7, 1914.

The Autumn session of the London County Council Central School of Arts and Crafts, has just begun, and if its achievement be only as good as its promise, it should prove a valuable factor in that capture of German trade of which one hears so much at present. A special feature of the School's teaching, is to be made of the technical instruction of boys in silversmith and jewelry work, in which the art of design is to receive particular attention. It is not generally known that practically the whole of the jewelry trade is today in the hands of the Germans; the amount produced at home being, for all practical purposes, negligible.

Considerable perturbation exists among those dealers who happen to have concluded sales with German and Austrian clients immediately prior to the declaration of war, and who have not yet received payment. One well-known dealer, for instance, sent three art works this late summer to a German patron for his inspection. One was retained by him and the two others returned. The latter have not, however, come to hand, neither has a cheque reached him, and the unfortunate dealer is left wondering whether he will not be obliged to write off the entire amount as irrecoverable! Other dealers have disposed of goods to Continental buyers, whose good faith is unimpeachable, but whose position has in consequence of the war, undergone so radical a change that they find themselves quite unable to carry through the obligations which they undertook earlier in the year. It is hard on the dealers that, in addition to losing the sale of their goods, they should also be unable to recover them until the war ends, so that into the bargain, they will lose all possibility of sale at home.

**"One on" Dr. Bode.**

I cannot forbear the mention of a piece of gossip with regard to, Dr. Wilhelm Bode, which is causing a good deal of amusement here. A story appears to have been current in Turin which credits Germany with having achieved the destruction of Rheims Cathedral, in revenge for the failure of the German army to carry out a scheme said to have been formulated by the doctor, for despoiling Paris of a number of her most treasured works of art! Naturally Dr. Bode gives a most strenuous denial of having played any part in the compilation of a catalog of treasures to be looted from France!

Greenwich Hospital has been selected as the site for the erection of the memorial monument to Captain Scott's Antarctic Expedition, which has been carried out most successfully by Mr. Albert Hodge, the winner of the competition. His design is symbolical in conception, the crowning group being composed of fine, imaginative figures of Courage and Patriotism, waging war against Fear, Despair and Death, and receiving their crown of glory from the winged figure of Immortality.

An exhibition is opened this month at the Fine Art Society, of original drawings by Sir John Tenniel and other artists who did cartoons for Punch, bearing on the political situation between Germany and the other European powers from 1857 until the present.

It has been pointed out, and justly, that among the many relief schemes organized, there are none to assist the poor artist, who assuredly will feel the pinch almost more acutely than any other member of the community! Unfortunately although an exceedingly valuable worker, the artist is generally unable to turn his hand to any other form of livelihood, so that nothing short of an endowment is likely to meet his case! We have, of course, to face the danger that unless we provide for our artist folk during this time of stress, they are likely to leave our country for others able to show greater appreciation. The problem deserves careful attention.

L.G.S.

**THE MALMO EXPOSITION.**

**First Notice.**

Malmo, Sweden, Sept. 30, 1914.

The Baltic Exposition, the larger of the two expositions held in Scandinavia this year, has been hit the hardest by the war.

The five countries bordering on the Baltic Sea, Denmark, Sweden, Finland, Russia and Germany had joined hands in this undertaking and selected the city of Malmo in southern Sweden as the most convenient site for the affair. After extensive preparations, the opening was auspicious and a good season was looked forward to. As soon as war had been declared, however, the Russian and German industrial exhibits closed. Fortunately, the large art gallery was allowed to remain undisturbed under the aegis of Sweden.

This show is interesting particularly from the fact that a very comprehensive idea of northern art may be gained here from it and now that Scandinavian literature

has come so prominently to the fore, it is well to become acquainted with the art of these nations.

The American visitor, in fact, finds many a familiar picture hanging on the walls of the two Zorn rooms: portraits of the aristocracy and pictures of peasants. Here are the rosy-cheeked, splendid specimens of physical beauty so typical of the North.

Zorn's well-known "Midsummer Night Dance" in the National Gallery in Stockholm, finds an echo in his late picture now at Malmo, the "Dance in Gopsmor," which is full of movement. There are also a number of variations of Zorn's favorite subjects: studies of the nude, girls bathing, or sitting at the side of a still pool, their luminous flesh bathed in sunshine.

Zorn made his reputation in the United States with his fine etchings. An idea of how prolific a worker this artist is may be gained from a glance at the second room which the authorities have filled with his graphic productions. Here are portrait etchings of the late President Cleveland and his wife, Senators Hay and Mason, Mrs. Potter Palmer, Mrs. John L. Gardner, Mrs. Seton Thompson, Henry Marquand and a number of other distinguished sitters.

**The Art of Liljefors.**

Bruno Liljefors, the famous animal painter, displays a large canvas "Svanar," a number of swans flying with extended wings across a beach upon which the waves are breaking. Whatever animals Liljefors paints, he impresses one with the fact that

**Montross' Opening Show.**

There is a refreshing and invigorating atmosphere in the exhibition of the recent work of a group of younger American painters, with which Mr. Montross has opened his gallery, 550 Fifth Ave. The painters and designers of the 63 exhibits which include 18 drawings, pastels and watercolors, and three silk panels, all of them seem to be searching for some sort of truth of effect or idea.

George Bellows shines with no dim uncertain light in the "Portrait of Geraldine Lee No. II," a delightful work with a wonderfully lit and modelled face, and in the somewhat crude but startling "Girl with the Red Hair." Eugene E. Speicher has a satisfying "Portrait" of an ample and pleasing young woman and a strong and expressive head and shoulders of a "Young Girl." Randall Davey offers a clever "Portrait of Miss K." and a true presentation of "Ruthie." Guy Péné du Bois has four Goya-like offerings, two of them just on the edge of caricature and the others a beautifully lit "Portrait of Mrs. Z-X" and a cleverly posed figure of "Virginia III."

Edwin Booth Grossman signs a sensitive "Portrait of Miss B.," a bright study of "William, Gardener's Boy," a full-length female portrait, and a poetic "Sunset on the Hudson." Hugo Ballin's "Summer Idyl" is classic and C. Bertram carries the fantastic and decorative to limits in "The Stag of Pan."



By Eugene Speicher

In exhibition Montross Gallery

he has an intimate knowledge of their haunts and habits. Someone once said of Liljefors that he had lived in the seclusion of Nature for so long that he could hear the tall grasses growing and understand the language of birds and beasts.

Carl Larsson paints pictures full of the sunshine of life. He is pre-eminently a draughtsman, and both in his oils and watercolors it is evident that the problems of light and shade interest him less than the effects of color from a decorative point of view.

A picture that is typical of much of Larsson's work is called "The Fairy Tale" and represents a group of young children seated around a table upon which appears a tiny exquisitely clad fairy-queen. But illustrating domestic scenes is only one side of his art, and in order to see what Carl Larsson has done as a mural decorator one must see his fine frescoes illustrating the "Triumphal Entry of Gustav Vasa in Stockholm," on the walls at the head of the grand staircase in the National Museum, Stockholm.

**Two Royal Exhibitors.**

One of the interesting exhibitors at Malmo is His Royal Highness, Prince Eugene, younger brother of the King of Sweden.

His landscapes stamp him as an idealist, for he indulges chiefly in poetic light-effects. His latest work called "Pramar" shows a harbor scene at twilight. The royal family of Sweden has furnished another exhibitor in Crown Princess Margareta who has sent on ten landscapes in oil.

A large room filled exclusively with the work done by the members of the Society of Swedish Women Artists is something of an innovation. The canvases done by Edith Fischerström and Edith Granström von Knaffl are particularly good.

Anna Louise Wangeman.

Lovely in treatment and sentiment is Alden Twachtman's "Eric and Undine." D. Putnam Brinley in "The Ascent" shows some trees upon a hillside. E. Ambrose Webster's snow scenes "Up the Hill" and "In the Woods," are startling but effective. Others notably represented are Alfred Vance Churchill, Arthur Wesley Dow, Edward Hopper, Rolston Keeler, Jonas Lie, Elmer McRae, David B. Milne, Van Dearing Perrine, James Preston, Alexander Schilling, George Alfred Williams and Clagett Wilson.

**Modernists at Daniel's.**

Fifteen painters of the more advanced and "modernist" school are represented in the opening exhibition on to Oct. 19, at the Daniel Gallery, 2 W. 47 St. Bertram Hartman and Lucy Hartman in "Spring" and "Landscape" recall Pissarro, while Leon Kroll suggests Zuloaga with his solid little Spanish landscape "A Gray Day" as does Stuart Davis with his vigorous "Portrait." W. Zorach suggests the Persian miniature painters with his "Spring" phantasy. Lawson has a sunshiny "Lily Pond" and Samuel Halpert a strong rough "Landscape." H. Pendleton shows an agreeable little shore scene and G. Mager's "Spring," while painty is strong. Stephen Haweis has a true impression of "Fifi."

**Mac Dowell Club Season.**

The Committee on Painting and Sculpture of the MacDowell Club, will open its fourth season on October 22, with an interesting exhibition of Sculpture and Paintings, by the following: Leroy Barnell, Benjamin C. Brown, Robert Doran, Erwin Frey, Burt W. Johnson, Roy Manning, Annetta St. Gaudens, Louis St. Gaudens, de'cd., C. Pearl Saunders, Alice Schille, Karl Schmidt and Max Winn.

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**AT THE FOGG MUSEUM.**

Several changes have been made in the arrangement of the objects shown in the ground floor rooms of the Fogg Museum at Harvard, and a number of new works have been recently placed on exhibition. The northeast room has been given over to Asiatic art. There are now to be seen three jars of Chinese glazed pottery, and dating from the Ming period, and some Persian miniatures, dating from the 16th century. The southeast room is now devoted to an exhibition of textiles, both Oriental and Western. In the main hall have been placed some watercolors of European architecture and sculpture, by Joseph Lindon Smith. These new objects are all loaned by Dr. Denman W. Ross, Class of 1875. Dr. Ross has also lent a small watercolor sketch by J. M. W. Turner.

**ART BOOK REVIEWS.**

"The Study of Modern Painting," by Margaret Steele Anderson, 8vo., \$2, Century Co., N. Y.

An interesting and informing volume, illustrated by a number of reproductions of paintings, some of them emphasizing the most modern tendencies. The aim of the book it is claimed is to set down briefly the various currents, or trends, of modern painting, and to bring to the layman an intelligent understanding of its movements and significance, together with some idea of the work of the big men who stand for it.

It is an intelligent and comprehensive statement and most readable.

"Art-Talks with Ranger," by Ralcy Husted Bell. G. P. Putnam's Sons.

Deals with the problems of painting from the Tonalists' way of seeing and producing pictures. The book incidentally throws somewhat novel lights on the methods of the old masters, their traditions and ideals. The work is dedicated to the American Tonalists, living and dead.

**MAGAZINE NOTES.**

The October number of Scribner's Magazine contains a strong and convincing article on "Armageddon—The Forging of a Great Peace," by Sir Henry Norman M. P. Col. Roosevelt describes the start and early stages of his journey down "The River of Doubt." Rear-Admiral Schroeder writes of "The Fleet" and the late Price Collier of "Norway and the Norwegians from an American Point of View", William Walton writes of the animal sculptures of Carl E. Akeley at the Museum of National History.

Very timely is Mr. Troy Kinney's article on "The Dance" in the October Century, in which he follows the progress of the art's earliest times and discusses its most noted exponents. The article is illustrated with many delightful sketches and drawings. Mr. George Bronson-Howard continues his series of stories relating to the adventures of François Villon.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

## THE SEPTEMBER BURLINGTON.

Dr. Abraham Bredius opens the September number of the Burlington Magazine, with a note on an early Rembrandt, a portrait of an old woman, owned by M. A. Silvestre, of Geneva, which furnishes the frontispiece. Tancred Borenius writes of "The Anderson Gift to the Ashmolean Museum," five of the paintings being reproduced. G. F. Hill discusses "The Portraits of Michael Angelo," and Lionel Cust "Chantilly." Other articles are by H. Clifford Smith, Sir Martin Conway and A. E. Conway. The September number may be had of the American agent, Mr. J. B. Townsend, at 15 East 40 Street.

## ADVICE TO COLLECTORS.

There seems to be a prevalent and, to our minds, unfounded impression among art collectors and buyers that by delaying the selection and purchase of art works until the devastating European war has still further progressed, with possible continued business depression in America—they can secure really fine and choice works at a minimum figure, both from private owners and dealers, forced by necessity to sell their possessions and their wares.

Those who argue in this way are evidently unaware of the fact or have forgotten it, that private owners, especially in France and England, tempted by the exceptionally high and attractive prices of the past few years, offered by American private buyers or dealers, have disposed, for the most part, of their finest art works. Those who have not done so have sufficient wealth, since they have withstood the temptingly high prices above alluded to, to be untempted by any "war prices" now. The same argument will prevent dealers, no matter how pressed now or in days to come, to sacrifice their best objects for these they must hold, both to prevent utter failure, and for the better prices they can demand and secure after the war's close. This was proven during and after the Franco-Prussian war of 1870-71.

There never was nor will be a more propitious time for the discriminating and careful collector and art lover to select and purchase than the present. He or she will find prices, while not bargain ones, lower than of late seasons, and an abundant choice in this country of both high class and foreign and American art works, from which to select.

But the collector must be warned to avoid patronizing or purchasing from any of the army of itinerant foreign dealers, many of them charlatans, which, it is to be feared, the war in Europe will bring to this country this season, and who will make every endeavor to unload their mediocre, and often false wares and objects upon the sympathetic American art lover, rehearsing tales of starving families, etc., or claiming under pledge of secrecy, that their offerings are "loot" from Cathedrals, Museums, etc.

We have repeatedly urged our readers and patrons to purchase only from art firms of established reputation and known responsibility, most of whom advertise in this journal

## THAT RICKETTS DISCHARGE.

Surprise is expressed in the art trade at the announcement in the ART NEWS last week of the discharge in bankruptcy in Chicago of Mr. Roy Ricketts, of the defunct firm of Moulton and Ricketts, and the question is asked as to how and why this discharge was granted without any statement of the bankrupt on which his discharge was presumably granted having been furnished his creditors, so that an opportunity of opposing the discharge might have been given.

The opinion is generally expressed that Mr. Ricketts has been exceptionally favored in Chicago, and that it is surprising that the controlling manager of a firm which failed with such disastrous results and such heavy indebtedness to the trade, should have been able to so quickly extricate himself from his entanglements, and be able to announce that he will resume business and in the same line. What is Mr. Ricketts' pull in Chicago?

## ARTIST WOUNDED.

Arthur Schlubeck, the German painter, serving as a lieutenant of hussars, was wounded by shrapnel shell while fighting in the battle of the Aisne. He was given the Iron Cross for bravery in the field. Herr Schlubeck was married to Mrs. Claire Schandain-Heyl.

## SOME ANDERSON SALES.

The Anderson Auction Company announces the sale of part four of the collection of Americana belonging to the late John Boyd Thatcher, of Albany, New York. Part four consists of autographs, colonial and revolutionary, of signers of the Declaration, of presidents of the United States, and later American celebrities, and will be sold on October 22 and 23, at the Anderson Galleries, Madison Avenue and Fortieth Street. The Library collected by the late John J. Jennings and books from other sources will be sold at the same place on Monday and Tuesday afternoons, October 26 and 27, and on Wednesday evening, October 28, etchings, mezzotints and stipple engravings including prints from the estate of Dr. F. F. Sellev, of New York.

## CHAPMAN AS AUCTIONEER.

Mr. F. A. Chapman, son of the late Henry G. Chapman, the Brooklyn art collector, and for several years himself a well-known New York dealer has become the auctioneer, succeeding Mr. Kennedy for the Metropolitan Art Association (Anderson's Auction Rooms). Mr. Chapman conducted his first sales of books last week, and made a most favorable impression.

## Robert Louis Stevensoniana Sale.

Books, Mss., autograph letters, paintings, drawings, and curios from the library of the late Robert Louis Stevenson and removed from his former residence in Samoa have been consigned for sale to the Anderson Auction Company by Mrs. Isobel Strong of Santa Barbara, Calif., who inherited them from her mother, the late Mrs. R. L. Stevenson whose death occurred in California last February. The collection is very large, embracing 500 books, including many presentation and association copies, more than 200 autograph letters by Stevenson and to him by literary celebrities, more than 200 original Mss., some of them unpublished, many original drawings, and some remarkable art works, including the medallion portrait by St. Gaudens, the oil portrait painted by John S. Sargent in 1885, and a beautiful plaster group, "Le Printemps," by Auguste Rodin and presented by the artist to Stevenson with an inscription nearly thirty years ago, which, like the portrait by Sargent, has never been exhibited. Part I of the collection will be placed on public exhibition at the Anderson Galleries Nov. 16 and will be sold in four sessions during the following week.

## Congdon's Compliments.

Editor AMERICAN ART NEWS.  
(The only art periodical now published in the civilized [?] world.)

In answer to numerous inquiries as to our whereabouts and welfare, kindly say that Mrs. Congdon and I are here safe, sound and very comfortably situated in a Villa with Jardin and studio. All of our baggage and works in our Paris studio were expressed to us here the same day that the French Government officials left Paris for Bordeaux—great minds—same channel. N'est ce pas.

France will never surrender to the Germans, nor will there be an occasion. Let us hope that this will satisfy the war gods, forever, and end wars, even to the painting of battle pictures.  
Finisterre, France, Sept. 4, 1914.

Truly yours,

Thomas R. Congdon.

## "ART IN AMERICA."

The October bi-monthly number of "Art in America," whose editor Dr. Wilhelm R. Valentiner is serving with the German army, announces a raise in its subscription price to \$5 a year, and that the price of single copies will be \$1. The number is exceptionally interesting and opens with a discussion of an unknown portrait by Velasquez, sold by the Ehrich Galleries, N. Y., to Sir William van Horne as a Murillo. Dr. Valentiner writes con amore, and with rare knowledge, of the "Rembrandts in the Altman collection," soon to be open to the public at the Metropolitan, Frank J. Mather, Jr., on "Two Siennese Panels," owned respectively by Mr. Otto Kahn and Mrs. Edward Wheelwright of Boston, Kenyon Cox enthuses, with reason, on "The Water-colors of Winslow Homer," Garret C. Pier describes "Two Chinese Paintings" in the Freer collection in the Smithsonian Institute, Joseph Breck tells of a "Portrait of Himself and Family," by Charles Wilson Peale, owned by Mr. and Mrs. William C. Edgar of Minneapolis, and finally Margaret Talbot Jackson writes of one of what she says "Are the only two examples of Francia owned in the United States." (How about the fine example in the Pierpont Morgan Library; that owned by the Pa. Academy. Mrs. Gardner of Boston owns the other Francia in this country, according to Miss Jackson.

## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Arlington Galleries, 274 Madison Ave.—Child-  
ean landscapes by Arthur Helmsby.  
City Club, 55 West 45 St.—Portraits and  
genres by Wayland Adams.  
Daniel Gallery, 2 West 47 St.—Opening  
exhibition of American works, to Oct. 19.  
Folsom Galleries, 396 Fifth Ave.—Works  
by American Artists.  
Goupil Galleries, 58 West 45 St.—Monotypes  
and original etchings in color. Bronzes  
by Rembrandt Bugatti.  
Hispanic Museum, 156 St. and B'way—  
Spanish art, etc. Daily and Sunday, 10  
A. M. to 5 P. M. free.  
Kelekian Galleries, 709 Fifth Ave.—Persian  
potteries and Chinese hangings.  
Macbeth Galleries, 450 Fifth Ave.—Recent  
American oils.  
Metropolitan Museum, Central Park at 82  
St. East—Open daily from 10 A. M. to  
5 P. M.; Saturdays until 10 P. M.; Sun-  
days 1 P. M. to 5 P. M. Admission Mon-  
days and Fridays, 25 cents. Free other  
days. Morgan collection on public view.  
E. Milch Galleries, 939 Madison Ave.—Por-  
traits in oil, miniature and sculpture, to  
Oct. 31.  
Montross Gallery, 550 Fifth Ave.—Opening  
exhibition of recent American works.  
Municipal Art Gallery, Washington Irving  
High School, 16 St. and Irving Place.—  
Exhibition of the work of the Herter  
Looms.  
New York Public Library, Print Gallery  
(Room 321).—Works by Sir Francis Sey-  
mour Haden. Stuart Gallery (Room 316)  
—Recent additions to the Print Collection.  
Room 322—English 18 Century prints be-  
queathed by John L. Cadwalader.  
Reinhardt Galleries, 565 Fifth Ave.—Ameri-  
can Oils.

## CALENDAR—OUT-OF-TOWN.

Boston Art Club—Orson Lowell's draw-  
ings. Copley Gallery—Exhibition of sil-  
houettes. Public Library—Rheims Cath-  
edral photographs. Doll & Richard's—  
Autumn exhibition. Vose's Gallery—  
Miss Macomber's new picture. Arts and  
Crafts—Mr. Callowhill's China. Cobb's  
Gallery—Etchings by Simon. Milton Li-  
brary—Etchings by A. A. Blum.  
Chicago—Art Institute—Exhibitions of Arts  
and Crafts and of the Chicago Society  
of Miniature Painters.  
Rochester Memorial Art Gallery—Exhibi-  
tion of Society of Painters of the Far  
West. Works by Hayley Lever and Ger-  
mna Posters, to Oct. 31.  
St. Louis—Art Museum—Fourth Annual  
Exhibition of Paintings owned in St.  
Louis and exhibition of works by Ameri-  
can artists, to Oct. 31.  
Syracuse—Museum of Fine Arts—Land-  
scapes by Everett L. Warner.

## OBITUARY.

Charles D. Hunt.

In the first week of the month was re-  
corded the death, in his eightieth year, of  
the veteran Brooklyn landscape painter,  
Charles D. Hunt, who for forty years had  
his studio at 75 St. James Pl., where he held  
an annual exhibition of his oils and water-  
colors. Though it is estimated that he must  
have painted over a thousand pictures, there  
remained in his studio besides a large un-  
finished canvas, barely half a dozen. Mr.  
Hunt was born in Detroit, the son of a  
frontiersman and trapper, and having  
shown a talent for drawing was sent East  
to become a pupil of J. F. Kensett. He  
found many of his subjects in Maryland in  
the Adirondacks, where he was associated  
with Wyant, in Connecticut and Vermont  
and on Long Island. He first married  
in Connecticut a Miss Moore, who was a  
writer and a friend of Elizabeth Peabody,  
and of Hawthorne, and after her death  
married again. His works were shown in  
Washington, Boston and other cities and  
were owned not alone in this country, but  
abroad, the late Lady Curzon possessing  
several of his productions.

## Friedrich Pfannschmidt.

The death in battle of Friedrich Pfann-  
schmidt, the famous sculptor, was recently  
announced in despatches from Berlin.  
Pfannschmidt, who was a member of the  
German Royal Academy of Arts and presi-  
dent of the Association of German Sculp-  
tors, was born in Berlin in 1864. Among  
his works were statues of Field Marshal  
Von Moltke, Gen. Von der Tann Rathsam-  
hausen and Paul Gerhard.

## René Gilbert.

The painter and pastellist, René Gilbert,  
died in Paris, Sept. 24.

**PHILADELPHIA.**

The beginning of October marks the opening of most of the art schools of the city. Many of the instructors as well as a large number of students have been abroad during the summer, but most of them have returned safely, or, as reported out of the zone of disturbance.

Faculties remain practically unchanged with the exception of at the School of Industrial Art which adds to its corps of instructors, Thornton Oakley, the well-known illustrator.

At a meeting of the Sketch Club, on Saturday, October 10, the question of the extension by taking in the adjoining premises owned by the club, but at present occupied by the Coin D'Or, was discussed and a committee appointed to prepare plans. \$100 bonds at 6% will be issued to members desirous of supporting the club in its proposed expansion.

The sum of \$6,000 has been donated to the Franklin Institute by Samuel Insull of Chicago, for the foundation of a new award for work in practical science to be known as the Franklin Medal. The design and dies of this medal are the work of R. Tait McKenzie.

American connoisseurs of the Medallic Art will be interested to know that, following the example of the removal of the seat of the French Government to Bordeaux, the work of the coinage of the silver money of France, usually carried on at the Hôtel de la Monnaie, Quai Conti, Paris, has been transferred for the time being to the town of Castelsarrasin, about half-way between Bordeaux and Toulouse. The pieces to be struck there will be specially designed and of the denominations of two francs, one franc and fifty centimes, bearing upon the obverse side Louis Oscar Roty's famous figure of "The Sower" (La Semeuse), and upon the reverse the conventional olive branch. Some minor changes in the design of the decoration surrounding the date 1914 is made, giving a distinctive character to these pieces that will probably cause them to be especially desirable to collectors as a temporary issue limited by the duration of the war. The suggestive olive branch of the reverse side, it is to be hoped, will have its effect on the warring nations and add to the rarity of the coins.

A collection of important oils, mainly by artists of the Barbizon school, and other foreign masters equally desirable, will be offered at the Annual Sale of works from the McClees Galleries about Nov. 20. They will be exposed to the public before the sale at the Philadelphia Art Galleries under the management of Mr. Reed Walmer.

At the Rosenbach Art Galleries preparations are being made for the exposition of a very interesting collection of the works in black and white of Joseph Pennell most of them being the original drawings.

Eugène Castello.

**ROCHESTER.**

Following the loan exhibition which filled the Memorial Art Gallery during the summer months, came a remarkable collection of German Posters, the work of some of the foremost German painters and designers of the present day. In September, an exhibition of the work of Hayley Lever was put on, to continue through October. He has never before exhibited his work collectively. The present collection contains several large exhibition canvases, recently honored in New York and Pittsburgh, and also a number of small sketches.

During October the Gallery has also on exhibition, a group of thirty canvases by "The Painters of the Far West." November will bring an exhibition of the work of Allen Tucker, and of a selected group of other contemporary American painters.

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JAMES B. TOWNSEND, Editor.

Sworn to and subscribed before me this 8th day of Oct., 1914.

JOHN BURLINSON, Notary Public, New York Co. (My commission expires March, 1915) (SEAL)

**BOSTON.**

Animation prevails everywhere in Boston's little art world. H. H. Ahl leads the procession of "one man" shows at Doll & Richards' where he is exhibiting twenty oil landscapes, which individually and collectively make a pleasing impression.

His color is always interesting and his choice of subjects poetical; his work has individuality and charm. Perhaps "Winter" is the best of the group.

Orson Lowell's pen and ink illustrations made for "Life" are still on view in the Art Club galleries, both of which are filled with highly original and amusing cartoons, mostly having a satirical twist, but impeccable in their drawing and skilfully composed.

At the Copley Gallery the front room contains a collection of old time silhouettes, and a group of mezzotints of some of the later of J. S. Copley's works. In the main gallery are some new paintings, and others seen there before this season. Among the novelties is a portrait of a gentleman in a brown suit by Charles Hopkinson, and a young lady caressing a blue Chinese jar by W. M. Paxton. Herbert Adams has two figure studies, quite unusually faithful to nature, and promising fine things for the future of this young artist.

At the Vose Galleries there is a group of the work of many leading Americans with Mary L. Macomber's "Twenty-third Psalm," as a special offering. This is a decorative and colorful interpretation of the psalm, the impression being that Rossetti has contributed not a little to the painter's inspiration, although the picture as a whole is original and brilliant in treatment. The one or two other examples of this painter's works shown in the other gallery are decorative and idealistic, with the same Pre-Raphaelite note emphasized. Here, too, is an unusually interesting Daingerfield, and examples of C. H. Woodbury, Paul Dougherty, Ballard Williams, Bruce Crane, J. T. Murphy and other well-known moderns.

At Cobb's Gallery American painters are exemplified by examples of Homer Martin, H. W. Ranger, W. W. Churchill, Cornoyer, Léon Dabo, W. E. Norton and George Sloan.

Etchings occupy the gallery at Cobb's and are by T. F. Simon of Paris. The subjects are mostly derived from Prague, but there are several beach scenes, and two colored etchings of unusual interest.

A. A. Blum has a group of etchings at the Milton Public Library, many of which were shown here last season. Among these is his now well-known Boston set.

John Doe.

**MINNEAPOLIS.**

The work on the new Institute of Arts in Minneapolis is progressing so well, that it is expected that the opening will occur not later than Dec. 1st. Director Joseph Breck, late assistant Curator of the Dept. of Decorative Arts of the Metropolitan Museum, New York, is busy with the work of installing the exhibits, giving as well close attention to the details of finishing the building. Mr. Breck has acted as expert adviser to the Fine Arts Society previous to his coming to Minneapolis in June, and, while he was in Europe during his vacation made some very important purchases for the Museum. Very fortunately all of these have been safely received, although some apprehensions were felt for the art works which were at Cologne, and other places in the war zone.

Miss Margaret T. Jackson, late of the Fogg Art Museum, Cambridge, has been appointed Director's Assistant. Mr. Breck made his initial appearance before the Minnesota Federation of Women's Clubs on Oct. 7, when he spoke on "The Minneapolis Art Museum, Its Collections and Purpose," under the supervision of Mr. M. I. Flagg, Director of the Minnesota State Art Commission, an exhibit was made at the late State Fair, Sept. 7-12, which was visited by 120,000 persons during 6 days the largest number of visitors ever attending an art exhibit in the Northwest. The exhibition included paintings by contemporary American artists, Minnesota artists, both painters and sculptors, art craft works and models of village and farm houses with 300 architectural drawings.

The building designed by E. H. Hewitt, for the civic Gallery Park, is nearly completed. Through the generosity of a Minneapolis man, whose name is not disclosed, for the present, a marble and bronze fountain will stand in this park. Two local sculptors, Charles Wells and John Daniels, are working on sketch models for this fountain.

The President of the Municipal Art Commission, Mr. John S. Bradstreet, died here a few weeks ago. Mr. Bradstreet was identified with art interests in the city for over 30 years, and has been a prominent promoter. As owner of the Croft house, he had a large collection of art treasures of which he made a bequest to the new art museum.

M. C. W.

**CHICAGO.**

The Arts-Crafts exhibition is proving itself a strong drawing card at the Art Institute this season. Every day, throngs of visitors are in the galleries. The Chicago Ceramic Art Association is largely represented in the show, the products of its members being assembled in one gallery. Skill in decorating china is seen in the work of Mrs. Isabella C. Kissinger, Laura A. Stoddard, Mrs. Anna Stoddard, Mrs. Eliza F. Howard and Anna Senge, among others. Lucia A. St. George shows fine needlework.

The Chicago Society of Miniature Painters is holding its third annual exhibition in the Art Institute. Magda Heuermann, Anna Lynch, Edward W. Carlson, Reubena Deane, Marian Lyall Dunlap, Katherine Wolcott, Caroline D. Tyler, and others, are represented. There are eighty-one miniatures.

The Thurber gallery announces that the exhibition of Mazzanovich paintings is to be postponed until January.

Ralph Clarkson is home from Europe, and busy in his studio painting portraits. Lorado Taft has begun a course of lectures on "Sculpture" at the Art Institute. The Staceys, John F. and Anna L., and also the Camerons, Edgar and Marie Gelon, and likewise Nancy Cox-McCormick are again in their studios after their vacations.

Recently, several Chicago artists were invited to be guests at a dinner given by the Fashion Art League, and were requested to give their views on the artistry in fashions. Among them were Pauline Palmer, Anna L. Stacey, John F. Stacey, Carl Werntz, Edgar and Marie Gelon Cameron, Anna Lynch, and Nancy Cox-McCormick.

H. Effa Webster.

**FROM OTHER CITIES.**

The City Art Museum in Forrest Park, St. Louis, where an exhibition of work by American artists and of a loan collection of pictures owned in the city, is now on, has, at the suggestion of the Art League and the City Club, been opened evenings by Director R. A. Holland.

D. C. French's statue of Ralph Waldo Emerson was recently placed in the Concord Public Library.

An exhibition of the works of Charles Ricketts and Charles Shannon, the English artists, is now open at the Albright Gallery, Buffalo.

The jury of selection for the twenty-seventh annual exhibition of American Paintings and Sculpture at the Chicago Art Institute is comprised of the art committee of the Institute and the painters, Karl A. Buehr, Leonard Ochtman, William M. Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh and William Wendt, and the sculptors Richard W. Bock and Leonard Crunelle.

A permanent Salon exclusively for the display and sale of works by woman artists was opened in San Francisco, Oct. 1, 2 and 3, at the Permanent Gallery, 1509 Gough St.

Forty-one paintings by American artists from the Macbeth Galleries of New York, are on exhibition to Oct. 22 at the Beard Galleries in Minneapolis.

At the Syracuse Museum of Fine Arts there is now on view a collection of forty-one landscapes by Everett L. Warner of Lyme, Conn., and a native of Vinton, Ia.

Mrs. Joseph Hudson Ridner has presented to the Toledo Museum of Art a number of interesting gifts pertaining to the American Art Union, organized in 1840 to promote fine arts. Among the gifts to the museum presented by Mrs. Ridner is a portrait of President John P. Ridner of New York, together with sketches and medals struck for the Art Union, and also an early lithograph showing the distribution of the Art Union prizes at the Tabernacle, Broadway, New York, Dec. 24, 1847. There is also a medal struck in honor of Gilbert Stuart.

**FLEMISH TAPESTRY SHOW.**

The programme of the Institute of Arts and Sciences of Columbia University, at the beginning of its second year of existence, includes an exhibition of Flemish tapestries to open the middle of this month and remain until the middle of November. George L. Hunter, who has charge of the exhibit, will deliver a series of four explanatory lectures in the Avery Library and the Metropolitan Museum.

**ST. LOUIS.**

The ninth annual exhibition of selected Paintings by American Artists—filling nine galleries—which runs to November 1, continues to draw crowds of visitors to the City Art Museum and it is the consensus of opinion that it is the best representative collection of work by American Artists exhibited here since the World's Fair. Paul Dougherty has twenty-five canvases,—principally marine compositions, some forty of which pictures have been "invited" to Chicago Art Institute for their annual Oil Display, and an equal number of works have been selected by the American Federation of Arts for exhibition in various Southern cities; while still others will go to the Corcoran Gallery, and New York galleries.

By special request of the "City Club" the Art Museum was opened one evening, to its members and friends as well as the public, for a view of the current exhibitions of paintings locally owned, and "Selected paintings by American artists." Addresses were made and a suggestion was offered by the Club to provide some way of transportation to Art Hill, visitors now have to walk a mile or more after leaving the street, carline to reach the art gallery, near the centre of a 1300-acre park. The plan most favored was a car line through the valley and ravines up to Art Hill,—making it a kind of subway, and it is to be hoped that this line will soon be in operation. The Museum is not open at evening, owing to its inaccessibility.

The Museum has made a further loan of paintings to the St. Louis Public Library, the Central High School and various grammar schools throughout the city. These pictures are changed about once every four or five weeks.

The Print Department is gradually becoming enlarged and among the recent acquisitions are examples of the most famous etchers and engravers.

Curator Davis, is devoting as much time as can be secured from his other duties to the getting out of a permanent catalog. Curator Curley, is engaged in writing the booklet on paintings owned by the Museum.

Miss Charlotte Rumbold, of the Playground and Recreation Committee of St. Louis parks, has been showing motion pictures of the collection and building of the Art Museum.

The artist colony at Old Lyme, Conn., having formed an association for the erection of a gallery, plans have been drawn by Richard A. Walker for a \$14,000 building. Miss Florence Griswold is active in the matter and nearly \$5,000 had been raised.

**Neighborhood Center Competition.**

The City Club of Chicago offers \$600 to be divided among eight competitors, in a competition for plans for a neighborhood center. The programme has been prepared with the co-operation of the Illinois Chapter of the American Institute of Architects. The preliminary competition closes Nov. 9, the final competition Jan. 25, 1915, and the Neighborhood Center Exhibition will open Feb. 9, 1915, at the City Club.

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"Notice to Agent."

Entries by ..... Jan. 5, 1915  
Works received ..... Jan. 2, 4 and 5, 1915  
Exposition opens ..... Feb. 20, 1915  
Exposition closes ..... Dec. 4, 1915

**BOSTON—Doll & Richards, Agents, 271 Newbury St. "Notice to Agents."**

Works received ..... Nov. 19-20, 1914

**CHICAGO—Newcomb-Macklin Co., Agents, Kinzie and North Sts. "Notice to Agent."**

Works received at Agents' or at Art Institute, unpacked. Nov. 30-31, 1915

**CINCINNATI—E. H. Barton, Agent, 128 West 4th St. "Notice to Agent."**Works received at Agent's or at Museum, Eden Park, unpacked  
Nov. 27-28, 1914**PHILADELPHIA—Charles F. Haseltine, Agent, 1822 Chestnut St.**

"Notice to Agent."

Works received at Agent's or at Pa. Academy, Broad and Cherry Sts.,  
unpackd ..... Nov. 24-25, 1914**NEW YORK—W. S. Budworth & Sons, Agents, 424 West 52d St. "Notice to Agents."**

Works received ..... Nov. 20, 21, 23, 1914

**ST. LOUIS—Noonan-Kocian Co., Agents, 923 Locust St. "Notice to Agents."**

Works received unpacked, from city and vicinity ..... Dec. 4, 1914

**LONDON—James Bourlet & Son, Agents, 17-18 Nassau St., Mortimer St. W.**

"Notice to Agents."

Works received, unpacked from city or vicinity ..... Nov. 16-17, 1914

**PARIS—P. Navez, Agent, 17 Rue Blanche. "Notice to Agent."**

Works received from city and vicinity ..... Nov. 16-17, 1914

**SOCIETY OF WESTERN ARTISTS**

Nineteenth Annual Exhibition—John Herron Art Institute, Indianapolis, Ind.

Entries by ..... Oct. 26  
Limit-day for receiving works ..... Oct. 30  
Opens ..... Nov. 6  
Closes ..... Nov. 29

**CHICAGO ART INSTITUTE**

Annual Exhibition of American Paintings and Sculptures

Entries by ..... Oct. 9  
Limit-day for receiving works ..... Oct. 15  
Opens ..... Nov. 3  
Closes ..... Dec. 6

**NEW YORK WATERCOLOR CLUB**

Twenty-fifth Annual Exhibition—Fine Arts Building

Limit-day for receiving works ..... Oct. 24  
Opens ..... Nov. 7  
Closes ..... Nov. 29

**PA. SOCIETY OF MINIATURE PAINTERS**

Thirteenth Annual Exhibition of Miniatures, Pa. Academy Galleries, Phila., Pa.

Entries by ..... Oct. 10  
Limit-day for receiving works ..... Oct. 26  
Opens ..... Nov. 7  
Closes ..... Dec. 13

**PHILADELPHIA WATERCOLOR CLUB**

Twelfth Annual Watercolor Exhibition

Limit-day for receiving works ..... Oct. 17  
Opens ..... Nov. 8  
Closes ..... Dec. 13

**ART AND ARTISTS.**

Gertrude Laura Pew, who has spent the summer painting portraits at her summer studio at Springhouse, Pa., has returned to her New York studio in the Lester, 30 E. 57th St., for the winter.

Olaf Bjorkman, a young Scandinavian sculptor, whose studio is at 400 W. 57 St., has recently completed a model for a Bethovan memorial, in the conception of which he displays individuality and skill. A trained technician, having studied with some of Europe's famous masters, he expresses his ideas with ease and conviction.

Lester Baronda recently returned from some months painting in Spain. He brought with him, several pictures of Paris and its environs, and is settled for the season at his studio, 17 West 59th St.

Prince Paul Troubetsky, the sculptor, is fighting with the Russian army.

The art departments of the various high schools of the city are holding an exhibition to Oct. 19 in the galleries of the Fine Arts Building at 215 West 57th St. There is a display of poster and costume designs by the students at the Washington Irving High School, and besides drawings there are examples of metal work in copper and silver and samples of jewelry. In connection with the exhibition the high school teachers are to give a dinner at the Hotel Marie Antoinette on the evening of Oct. 16.

E. I. Couse returned last week from his summer studio at Taos, N. M., and is settled for the season at his Sherwood Studio.

Estol Wilson, a miniature painter, who has resided for six years in Paris, during five being represented in the Salon, recently returned to America and has established himself in New York. Born at Rushville, Indiana, Mr. Wilson studied abroad under Francois Biloul and at the Academie Colorossi. Among his recent sitters have been Miss Trenor Park, daughter of Mrs. Mitchell Depew, the late Mrs. Augusta Gray of Paris, Miss Elizabeth Gordon Hanna, granddaughter of the late Mark Hanna, Miss Phyllis Moorehouse, and Mme. Jane Noria, of the Metropolitan Opera Company.

Helen Loomis has just returned from Gloucester, Mass., where she spent the summer painting and since her return has sold six pictures, one of them a large garden scene, and has several orders ahead. This experience of Miss Loomis' should encourage her fellow artists and would seem to prove that, notwithstanding the present depression, there is and will be work and business for American artists this season.

E. H. Blashfield is showing three recently completed decorative panels at the Century Club through next week.

The registration at the Art Students League at 215 West 57th St., is larger this year than last, the number being increased by those who had intended to go to Paris and by some who were studying abroad. A new man among the list of instructors is Robert Aitkin, the sculptor, and Charles Chapman will have a class in illustration. Messrs. Fraser and Blumenschein retire from the corps.

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Harold C. Ellison, a student for six years at the Pratt Institute in Ryerson St., Brooklyn, who has taught in the evening classes, will give instruction this year in free hand drawing from ornament and free hand perspective to the two divisions of the first year class in architecture. Mrs. Florence A. Wilde, formerly Miss Abel, will instruct the second year costume illustration class in commercial illustration, which she also teaches in the evening classes.

Carle Blenner has returned from New Haven, Conn., where he spent the summer, to his Sherwood Studio, considerably improved in health.

Mrs. Edward J. Tytus in memory of her son Robb de Peyster Tytus, has given to the Egyptian department of the Metropolitan Museum the sum of \$15,000. yearly for the period of five years necessary to the completion of the work of reproducing for the museum, through color drawings and photography, some of the principal ornaments of Thebes, in which her son was especially interested, particularly the painted tombs of the great Theban officials at Sheik Abdel Gurneh. The results are to be published in a series of memorial volumes at the rate of one volume each year.

Alyn Williams, president of the Royal Society of Miniature Painters of London, is in Boston for a few weeks.

Mary L. Macomber's new painting, "The Twenty-third Psalm," is now on exhibition at the gallery of R. C. and N. M. Vose, 394 Boylston St., Boston.

George de Forest Brush is at his Florentine home, the Villa San Souci, 68 Poggia Imperiale.

Mr. and Mrs. Carlton T. Chapman returned from California last week to their Sherwood Studio.

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Albert Groll has been painting in California and on his way there painted at the Grand Canyon and elsewhere in Arizona. He will return to his Gainsborough Studio early in November.

Dr. George Kriehn delivered yesterday afternoon, at the Metropolitan Museum, the opening lecture on its art, for the department of extension teaching at Columbia. The lecture will be repeated today.

An exhibition of oil, watercolor and colored crayon and portraits in miniature, and in sculpture opens today, to continue to Oct. 31, at the E. Milch Galleries, 939 Madison Ave. The artists represented are W. J. Baer, Richard Creifeld, Edward Duffner, De Witt M. Lockman, Ferdinand Maersch, Richard F. Maynard, J. Campbell Phillips, Helen M. Turner, G. L. Nelson, A. Elizabeth Henderson, Cecil Jay, Mathias Sandor, Blanche Roberts, Anthony de Francisci, Karl Gruppé, Charles L. Hinton, Isidor Konti, Brenda Putnam, Edmund T. Quinn, Ulysses A. Ricci, Evelyn James and Blanche Roberts.

William Cotton and Miss Georgia Dvorak were married at the Church of the Transfiguration, N. Y., Sept. 29 last, and are at Mr. Cotton's studio, 1 West 64 St.

**AMONG THE DEALERS.**  
Mr. Charles, of the Charles Galleries, No. 718 Fifth Ave., is expected from London about mid-November. Mr. Dawson arrived in late September and is at the galleries.

Mr. Walter Fearon of the Cottier Galleries, No. 718 Fifth Ave., arrived on the "Lusitania" last week from London and is at the new Cottier Galleries, No. 718 Fifth Ave. Mr. Fearon is optimistic as to the season's prospects. The house, while continuing to handle choice old and modern foreign and American pictures, will again take up interior decoration and furnishing in which lines it has won so enviable a reputation.

Mr. Labbie, of the Kleinberger Galleries, No. 709 Fifth Ave., is due to arrive from London today. Mr. Kleinberger and Mr. Sperling, with their families, are said to be in Bordeaux.

Mr. Folsom of the Folsom Galleries, No. 396 Fifth Ave., returned from his summer outing, chiefly spent in Cleveland, O., last week, and is at the galleries for the season. No special exhibition has as yet been arranged, but on the walls of the handsome gallery there hang 15 well-chosen and representative examples of such good painters as Glackens, Carlton Chapman, Dearth, Yates, Surtleff, John F. Carlson, Poore, van der Weyden, Fitler and H. R. Butler.

Mr. Kindlund, who is in charge of the Bourgeois Galleries, No. 668 Fifth Ave., will arrange some special exhibitions during the coming season. The galleries have been open since mid-September.

Mr. H. van Slochem arrived with his family in London from Antwerp, where he has a residence, in late August, and was therefore not in the recent siege of the latter city. He will probably soon arrive at his galleries, No. 477 Fifth Ave.

Mr. Fritz Steinmeyer, of Bohler & Steinmeyer, who is with the German army, when last heard from, was serving in the garrison of the great fortress of Ehrenbreitstein at Coblenz on the Rhine. Messrs. Otto and Julius Bohler, Jr., are also with the German army.

Mr. Edouard Ziegler, of the Reinhardt Galleries has been with his regiment under the French colors before Rheims.

M. Joly, of Lebrun & Co., the French frame-making firm, which has a branch in this city, and who is well known in the New York art trade, has been seriously wounded while fighting with his regiment under the French colors.

Mr. Charles Fowles, of the Scott & Fowles Co., is expected next month from England.

Mr. Joseph Durand-Ruel, of Durand-Ruel & Sons, and who will be the partner in charge of the firm's house in New York this winter, is expected in early November from Paris. The many friends in this country of M. Durand-Ruel, Sr., will be delighted to learn that he has completely recovered his health. He writes very optimistically as to the future of the art trade.

Arthur Ackermann & Son, of 10 East 46th St., have on exhibition an unusually strong and representative example of Constable. The picture entitled "Flatford Lock on the Stour," comes from an eminent English collector.

Letters were received this week in this city, under date of Sept. 17, from V. G. Fischer, who, with Mrs. Fischer, is in Berlin, where they will be obliged to stay for some time. He writes that all his mail and baggage are in Paris, which will necessitate the postponement of his return to this country.

**MAGAZINE NOTES.**  
The September number of "Arts and Decoration," had an interesting and well-illustrated article by C. Matlack Price, called "Transplanted Architecture," which treated of the country home of Mr. Arthur S. Vernay, near Ossining, N. Y., whose materials were taken from early English houses and furnish not alone a highly interesting exterior but also some remarkably fine artistic and homelike interiors.

An interesting article on an unknown portrait by Velasquez, "Portrait of a Young Nobleman," illustrated with a reproduction of the picture, by Dr. August L. Mayer, the Munich "expert," in the October issue of "Art in America," and which, it will be remembered was imported by the Ehrich Galleries last season and sold as a Murillo to Sir William van Horne, is a refreshing proof that reputable dealers are often more inclined to under, rather than, overestimate their pictures. After Sir William van Horne had purchased the picture, Mr. Bernhard Berenson, the Florence "expert," who saw it in Montreal, pronounced it "a fine Velasquez," which opinion Dr. Mayer afterwards warmly endorsed.

**\$290 FOR SIGNER'S LETTER.**  
A letter written by Joseph Hewes, a signer of the Declaration to Captain William Tokeley, of the brig Fanny, in 1776, went for \$290 at a sale in Philadelphia of rare autograph letters and documents collected by the late Garret D. W. Vroom, of New Jersey.

Among other interesting MSS. sold were: A letter by Abraham Lincoln for \$52.50, one of Roosevelt for \$14; a Robert Burns MSS. for \$70; views by Tom Paine on the Constitution for \$60; a letter of Washington Irving, giving an account of his visit to King Louis Philippe, for \$80, a letter of Joseph Bonaparte.

**WATER CLUB JUBILEE SHOW.**  
The New York Water Color Club will celebrate its silver jubilee this season, holding its 25th exhibition at the galleries of the American Fine Arts Society, 215 West 57 St., Nov. 7 to Nov. 29.

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