

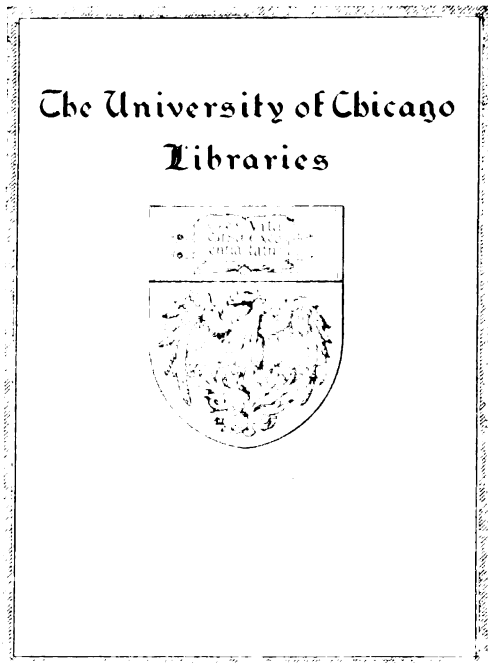
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# American Art News

VOL XIV., NO. 1.

Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 9, 1915.

SINGLE COPIES, 10 CENTS.

## BEHIND THE RUGS.

"A jury before Supreme Court Justice Goff almost saw an exhibition on Tuesday," say the N. Y. Sun, "of the process of treating Oriental rugs to make them look ancient, and of doctoring motheaten rugs to make them look as good as ever, as part of the evidence in a suit by Paul M. Allo, a well known oriental rug 'expert,' against Benguiat Bros., Fifth Avenue dealers.

"Allo, who was one of the head salesmen and rug experts in the Benguiat establishment for about fifteen years, sued to recover a commission of 1 per cent. on rug sales totalling \$880,000 on the ground that he was engaged at a salary of \$25 a week and the commission. The Benguiats contended that Allo was to receive only a weekly salary and no commission. The jury returned a verdict for \$8,091, which was all Allo sued for, with interest, less \$1,000 he admitted owing the Benguiats.

"In the course of his testimony Allo told of the immense profit to rug dealers through the employment of competent salesmen. He told of one Polonais rug bought in Paris for eighty francs, which sold in New York for \$12,000. In another case the dealers bought an Indian rug for £50, and after making \$400 worth of repairs on it they held it at \$15,000.

Allo offered to name the purchaser of the \$12,000 rug, but neither his attorney nor counsel for the Benguiats wished him to do so. He also testified that although his employers contended he was receiving only \$25 a week they charged \$500 a day for his services when he was engaged as an 'expert' on the collections of Charles T. Yerkes, Senator William A. Clark and Capt. Philip M. Lydig.

"Vital Benguiat, chief witness for the defence, denied that it was possible to make new rugs appear old so purchasers would be deceived. 'They could be told a mile away,' he said. This drew from Max D. Steuer, counsel for Allo, the statement: 'If they could be told a mile away a lot of you rug dealers wouldn't be in business.'

"Allo testified that new rugs were made to appear old through the use of pumice stones, which wore down the fabric. In certain rugs there were 800 knots to a square inch, and it sometimes took an hour to cover an inch in the ageing process, he said. In filling up holes in old rugs and making them whole again Allo said it was necessary to take the same number of stitches that were taken in the original, and then remove traces of repairs by the use of pumice stones.

"In the course of the trial the jury asked Justice Goff to excuse the jury while he offered certain evidence, because he didn't want the offer to appear theatrical. When the jury had filed out Mr. Steuer said that he had brought to court an old, damaged rug and intended to ask Allo to demonstrate the method of making it appear sound in order to prove that his services in rehabilitating old rugs into new were of a unique and extraordinary character. Counsel for the Benguiats objected and Justice Goff ruled out the exhibition."

## MACMONNIES RETURNS.

Frederick MacMonnies, the sculptor, returned from France on Tuesday on the Rochambeau. He says he hid his works under the straw of his barn in Givernay and that they were overlooked by the Germans. His "Civic Virtue," for the fountain in the City Hall Plaza is stored underground in Paris. Mr. MacMonnies intends to make a long stay in this country and possibly again take up a residence here.

## Comstock's Successor.

John S. Sumner, a lawyer who has been associate secretary of the N. Y. Society for the Suppression of Vice, has been chosen to succeed the late Anthony Comstock as secretary and director of the Society. He is a son of Rear-Admiral George W. Sumner, retired.

## R. M. SHURTLEFF ESTATE.

Ropwell M. Shurtleff, the veteran American landscapist, who died January 6 last, left an estate appraised at only \$17,375 to his widow Clara E. Shurtleff. Six pictures now at the Folsom Galleries are held to be worth \$2,900, the principal one "In the Shadow of the Big Rock" having been appraised at \$1,200. Three cases of pictures, valued at \$7,700, stored in a safe deposit vault for about 10 years, have been darkened by dust and exposure. The majority of them will be destroyed.

## HOMER FOR MINNEAPOLIS.

An important water color, "The Conch Divers" by Winslow Homer, one of his Bahama series, has been purchased from the Macbeth Galleries for the permanent collection of the Minneapolis Museum.

## What Art Prices Teach.

In reviewing the work of Gunther Koch on "Art Auctions and Prices," the *Cicerone* remarks that a further advance in prices is to be looked for in the Aransatlantic market, adding:

"The Americans have only begun to buy; the love of art is constantly increasing the circle of its influence. The result of the war will be that instead of having to pay first class prices for third class articles, as has been the case of recent years, for various reasons a large number of first class works will appear on the market."

## SIR HUGH LANE'S BEQUESTS.

A cable to the N. Y. Times says that Sir Hugh Lane, the collector and dealer who perished on the Lusitania, left \$250,000. He

## TO SHOW BESNARD'S DECORATION.

W. Francklyn Paris is hoping to get the consent of the French Minister of Fine Arts, to exhibit in the principal American cities, for the benefit of the families of French soldiers artists, Albert Besnard's large decoration for the Peace Palace at The Hague. The subject is "Peace by Arbitration."

## DESTROYED HIS SCULPTURE.

Charles E. Alden who once worked under Augustus Saint Gaudens is living at New Bedford, Mass., making papier mache material for theatrical settings in an abandoned factory building, where he also lives and does sculpture between whiles. He points with something of sadness to a photograph of his statue of an old whaler with a boy by his side to whom he is telling "The Story of a Harpoon." This he had to destroy as he was unable to pay the cost of putting it in bronze for the City of New Bedford would not take it at cost. A local art club black-

brought very low figures, some going at \$7 and \$9, due to the fact that many were too large for ordinary use.

Mr. Kraushaar was a large buyer of the carpets, wall coverings, chairs, etc. The very large Wilton carpets almost new, went for a song, as did also the electric light fixtures and reflectors. The Ehrlich galleries secured some crimson velvet velours wall covering and curtains to match, the coverings 4 feet wide and approximately 70 yards square, for \$62.50.

## STUART OR MATHER BROWN?

The reproduction in the September issue of the Burlington Magazine of London of a portrait of William Harwood which Mr. Lionel Cust in an article in the same number attributes to Gilbert Stuart, and argues must have been painted between 1780 and 1789, when Stuart left London for Dublin, has had an unexpected and valuable result in bringing to the attention of both English and American collectors—the work and history of another early and strong American artist—almost unknown to art lovers—namely Mather Brown.

This result has come about through the questioning by Mr. Charles Henry Hart, admittedly the best authority on early American painting, of Mr. Cust's attribution to Stuart, of this portrait which he claims is by Mather Brown. Mr. Cust has been communicated with on the subject and his reply to Mr. Hart's questioning is awaited with interest.

Meanwhile a paper by Mr. Hart entitled "Notes on Gawen Brown, Clockmaker and His Son, Mather Brown, Painter," communicated to a meeting of the Massachusetts Historical Society, of which he is a member, Nov., 1913, is timely and interesting and is herewith republished:

"The presentation to the Society last December of the watch of Rev. Mather Byles, made by his son-in-law Gawen Brown, leads me to give some further data concerning Gawen Brown, who is sometimes misnamed 'Gendon Brown.' His first wife, Mary, died May 28, 1760, aged 31, and was buried in the Granary Burying Ground, Tremont Street, Boston. They had children baptised in the Old South in 1757 and 1758. But Elizabeth Adams was not his second wife as stated. He was a widower but three weeks to the day when he was married to Elizabeth Byles, daughter of Mather Byles, by whom he had one child, born October 7, 1761, and named for his grandfather, Mather Brown.

"This son went to London in 1780, received some instruction in painting from Benjamin West and became, if not a great, a well-known portrait painter, having among his sitters Thomas Jefferson, of whom in 1786 he painted a portrait for John Adams, which is now owned by Mr. Henry Adams of Washington, D. C., and was engraved for Bancroft's History of the United States. The artist's receipt for painting this portrait is pasted on the back of the canvas and the price paid him was six guineas. Contemporaneously he painted a portrait of John Adams for Jefferson, which, with a replica of Jefferson's own portrait and one of Tom Paine painted for Jefferson, have disappeared, although they were both in the exhibition of paintings at the Athenaeum, in Boston, which opened May 1, 1812, as appears by the supplement to the catalog headed, 'The following were collected by the late President Jefferson,' in which they are numbered 311 and 316 respectively. Trumbull wrote from London to Jefferson in Paris, 'Brown is busy about the pictures. Mr. Adams is like—yours I do not think as well of.' The latter has however great historical importance as it is the earliest known delineation of Jefferson's face. A portrait of John Adams's daughter Abigail, who was the wife of Colonel William Stephens Smith, painted by Brown in 1787, is in the old Adams house at Quincy, Mass., and a self portrait of Brown, which he had sent to his aunts Mary and Catherine Byles, was sold at auction in Boston, April 4, 1908, and is now in the possession of Mr. Frederick Lewis Gay of Brookline, Mass. Brown exhibited at the Royal Academy, London, for fifty years; some of his portraits and historical compositions have been engraved, and his heads of John Howard and of Sir Francis Buller are in the National Portrait Gallery, London; but he was not very successful, and we have doleful accounts of his last days, although his obituary in the Gentleman's Magazine styles him 'Historical Painter to His Majesty and the late Duke of York.' He died in London, May 25, 1831.

(Continued on page 2)



WILLIAM HARWOOD

From Sept. Burlington Magazine

Gilbert Stuart or Mather Brown?

made many legacies to his family and gifts of pictures to various British galleries, the chief beneficiary being the Dublin National Gallery, of which he was once director.

Since March 15, the Vienna Museum of Art History has been reopened to the public on a restricted scale, on certain days. Owing to the number of the officials called to the front, the hours of opening has had to be shortened.

The Royal Porcelain Collection at Dresden has been again opened to visitors, as well as the Sascon Historical Museum.

The famous gilded bronze horses which for a century have adorned the principal portal of the Cathedral of St. Mark, at Venice, have been removed from the city to a place of safety because of the fear that they might be damaged by hostile aviators or war ships.

## RICHARD LORENZ ESTATE.

The Milwaukee painter Richard Lorenz who died Aug. 8 left an estate in excess of \$7,500. There was no will.

balled him and to get even he got together a class of mill lads and taught them free, enough art in a year or two to form a rival show. His unique signature is three doughnuts and a cup of coffee. In addition to being a sculptor, Mr. Alden is according to the Boston "Journal" a painter, inventor and trick bicyclist.

## BLAKESLEE FURNISHINGS SALE.

The fixtures and furnishings of the Blakeslee Galleries, No. 665 Fifth Ave., were sold at auction Tuesday morning last by the American Art Association, by order of the administrators, the lease having expired. Mr. Otto Bernet acted as auctioneer. There was a fair attendance, chiefly of dealers, notably Messrs. Charles W. Kraushaar and R. C. Vose of Boston, who were the chief purchasers, while the Ralston, Ehrich and Reinhardt Galleries were represented.

The prices obtained, considering the conditions, were on the whole, fair, although probably not over 10% of the original cost, while many bargains were obtained.

The total of the sale for 143 numbers was \$2,446.50. There were 44 picture frames sold, some very handsome, which

**OLD RUGS AND MINIATURES.**

"Persian rugs have always been known, but the earlier weaves, the great monuments of Persian work in this field, have only recently been given a just appreciation of their full value. The greatest collection of rugs is owned by the Emperor of Austria, and has been described in a book commonly known as 'The Viennese Publication.' This book, published through an Imperial subsidy, contains some of the most remarkable examples of lithography known, having caught and reproduced on a small scale the delicate shadings and color-tones and the intricate patterns of the carpets in this collection. The Kent-Shmavon collection included a number of examples of the Isapanan or Herat rugs, which have obtained considerable popularity in America.

"The dating of Persian rugs presents a difficult problem, even for the most expert, as but few are dated, and designs are traditional, and reappear again and again through several centuries. It is, however, an easy matter to distinguish the XVIII century and later productions from those of the three preceding centuries. The highest development of Persian carpet-weaving was reached in the designs which had animals and human figures as the decorative motive. This has won for them the common, but slightly inaccurate, name of 'hunting-rugs.'

**Patterns on Rugs.**

"Unlike the Occident, where textile arts have frequently been arrested in their development through the introduction at too early a stage of naturalistic motives in imitation of paintings, in Persia and the East in general, the animals and human being were not introduced as a motive until a well-developed stage in decorative art had been reached. 'This fondness for the narrative motive,' Mr. Friedley once wrote, 'is the inevitable expression in terms of art of the imagination and poetry that entered so largely into the lives of the Oriental.' Viewed from a distance the patterns of many of the large rugs seem at first to be overlaid and give a feeling of restlessness. But it should be remembered that these carpets were used to sit upon, and the eye, at this close range naturally took in but a small part, which, although connected with the whole design, was in itself a complete composition.

"For this reason the patterns on even the largest carpets were generally of the same scale as those of the small rugs. The varied, rich motives continually change slightly in color or line, so that an impression of infinity replaces the optical weariness which would result from the monotony of a constantly exact repetition, and yet the whole pattern is held together by a wonderful rhythm of both line and color.

**The Austrian Emperor's Rugs.**

"The great majority of the best Persian miniatures date from the period between the XV and XIX centuries, but the art reached its highest development in the XVI century, the age of the Bokhara school. These miniatures are beautiful as mural

decorations, and the enlightened connoisseur is today turning his attention to the Persian field in preference to Occidental art.

"Recent excavations in the sites of ruined cities in Persia and Mesopotamia have brought to light the unique charm of the early Persian pottery. Such cities as Rakha, Rhages and Sultanabad were overrun and destroyed in the thirteenth century, and considerable quantities of faience, exquisite in its shapes and colors, have been found among the ruins. Due to long burial in the earth, the pottery found in Rakha and Sultanabad especially has acquired a beautiful iridescence. Unfortunately, a complete and unchipped piece of pottery is a very rare discovery, but a small group of experts in Paris have acquired a remarkable skill in piecing together fragments and repairing the less damaged vessels. Their best work is, indeed, so cleverly done that only the trained observer can discover the patching."

**Research in Miniature Painting.**

"It is only recently that a general interest has been taken in the wonderful art of Persian miniature painting; and as science and collecting usually go together, Dr. F. R. Martin, one of the best connoisseurs of Persian art, has just given to the public the results of his research along these lines in an authoritative publication, at the moment when the Museum has received a most generous gift of Persian Mss. from Mr. Alexander Smith Cochran.

"The great period of the Timurids (1369-1494) is represented by a Koran copied in 1427 by Ibrahim Sultan, the grandson of Timur, a brother of Baisunghar, who was one of the first influential bibliophiles of the Orient. These men and their father, Shah Rukh, who has been called 'the founder of the most elegant style of book production of Persia,' created a new type of book, unsurpassed as to paper, illuminations, and covers. This Koran has naturally no illustrations, but the writing and the simple border with flowers and arabesques have the impressive, robust character of the school. An example of book illumination of this period is the Nizami of the year 1449-50, by an artist not of great refinement, but of vigor and entertaining variety. The design shows Chinese influence, still much in the style of the earlier Mongolian miniatures of the fourteenth century. The colors appear at first profuse and almost offensive in their vividness, but a closer study shows them to be a nice expression of the artist's temperament, and not without brilliant ideas and imagination."

"Of the Cochran Collection, the greatest work is undoubtedly a Nizami Ms., with fifteen miniatures, illuminated by Mirak. This artist was the contemporary and pupil of Bihzad, and founded the Bokhara school. Writing in another issue of the bulletin, Durr Friedley, a colleague of Dr. Valentiner, and with him one of the greatest authorities in this field of art, calls Mirak 'the Carpaccio of the East.'

**Fineness of Technique.**

"The work of the Persian illuminators was done with an incredible fineness of technique never equalled by any other people. The most conspicuous qualities of their work were the brilliance of color, the lack of shadow, and the way in which the color surfaces were broken up. Their entire decorative conception has had a marked influence on the most modern school of painting, just as at an earlier date the Persian inlay and metal work gave rise to a school in that field of decoration in Venice.

**Stuart or Mather Brown.**  
(Continued from page 1)

"Washington Allston, in writing of Mather Brown to Dunlap (History of the Arts of Design in the United States, I. p. 228), says, 'I have heard that he was the son of a celebrated clock-maker—the maker of the Old South clock, in Boston, which is said to be an uncommon piece of mechanism.' And he was. On July 23, 1768 Gawen Brown presented a petition to the Old South that having made a suitable clock for public use, a number of inhabitants desire to purchase the same by voluntary subscriptions, provided it may be put up in the temple. It was nearly four years before action seems to have been taken on the proposition, as not until March 30, 1774, a committee was chosen at a Town Meeting to purchase the clock of Gawen Brown and have the same fixed in Old South, for which, on April 4, 1774, Brown was paid eighty pounds. Gawen Brown died Aug. 8, 1801, at 82.

"Copley painted a portrait of Elizabeth Byles Brown in 1763, which must have been shortly before her demise, June 6, 1763, if Gawen Brown married Elizabeth Adams on Oct. 19, 1764.

"The data for this note have been gathered from various sources and it is the first time that an accurate account of Mather Brown, the painter, has been given.

**DUTCH AND SWEDISH ART AT FAIR.**

One of the finest and most comprehensive of the foreign sections in the Fine Arts Section at the Exposition is that of the Netherlands. The standard is exceptionally high and the installation both beautiful and harmonious.

That the quality of Holland's work is appreciated is shown in the number of awards given that country in painting, the graphic arts and sculpture.

Among the oils are two fine canvases by the late Johannes Blommers, remarkable for their rich color and splendid technique. A dignified and serious work entitled "Amsterdam Timber-Port" by G. H. Breitner, the winner of the Grand Prix of the Netherlands, is most pleasing in its soft tonality; and in sharp and direct contrast there is a spirited and well handled study, "Spanish Cafe," by Isaac Israels (son of Joseph Israels). "Old Woman reading the Bible," by Hobbe Smith, is a splendidly painted canvas—full of fine feeling and well expressed by the artist. Other fine examples of Modern Dutch Art are shown by David Bantz, Arnold Mari Gorter, Johan Hendrik von Mastenbroch, Willem E. Roelofs and W. B. Tholen.

Among the prints are three superb etchings by M. A. J. Bauer, entitled "The Holy Camel," "A Damascus Bazar," and "An Oriental Prince." In these three prints this master-etcher has attained the height of technique and great beauty of composition.

Well rendered, full of charm and entirely different in character is the work of Th. Van Hoytema, whose "White Heron" has attracted much attention. Two impressions of this print have already been sold.

The sculpture of the Netherlands is best represented by the three fine bronzes of Charles Van Wyk, whose work, in character and subject, is somewhat similar to that of Constantin Muenier, and executed with great sincerity.

The Manager of the Holland Section, Mr. G. E. De bries, has been exceedingly active and successful in interesting the public in the art of his country and has sold many fine works to both collectors and private buyers.

**The Swedish Pictures.**

The Swedish Section affords an opportunity to see the modern art of Sweden at its best, and has also been exceptionally fortunate in the receiving of awards. Many artists are represented in the eight galleries of this section, but the work of Liljeffors, Schultzberg, John Bauer, Fjaestad, Carl Larsson and Anna Boberg may be said to show the strength and variety of the exhibition.

To Bruno Liljeffors was awarded the Grand Prix of his country for painting, and his four fine canvases most amply fill the largest gallery of the Swedish Section. This artist has found particular inspiration in the study of bird-life in the open and his rendering is at once virile and convincing. Mr. Anshelm Schultzberg, Swedish Fine Arts Commissioner, gives as his contribution nine beautiful works, showing his country in varying moods and seasons. He is especially noted for his winter scenes, and a most happy handling of the artist's favorite theme is shown in his "Winter in the Forest."

An entire room is devoted to the work of Gustav Fjaestad, an artist as remarkable for his versatility as for his strength. He gives us not only many canvases, full of both vigor and delicacy—of grey mountains, misty fogs, and soft quivering light, but has produced stunning tapestries with much the same effect as his paintings, and also some unique furniture. There is always a touch of mystery about the work of Fjaestad, lying perhaps in his very unusual and interesting technique and in the poetic nature of his subjects.

The work of John Bauer, who has with brush and color so beautifully translated the fairy tales of his native land, proves fascinating alike to both young and old, and his exhibition is never without an admiring devotee. With his truly magic touch and masterful handling he takes us back to our days of dreams and fairies and gives us at once, not only a beautiful work of art, but an old-world legend. His "Hut and Goblins," "The Magic Plant" and "Humpe and his Mother" are extremely clever renderings of the old folk-lore tales.

In Anna Boberg Sweden possesses an exceptionally strong painter. Her work is vibrant with life and color and shows deep study and an intimate knowledge of her subjects. Her "Huts and Boats" is particularly pleasing, and was one of the first paintings sold in the Swedish Section.

Last to be mentioned, but among the first in point of excellence, comes the work of Carl Larsson, to whom was given a Grand Prix for his drawings and etchings. There is always a particular charm and distinction about the work of this artist, whether it be a large and ambitious decoration or one

of the delightful interiors we have known in "Der Haus in der Sonne." His absolute sincerity of purpose is felt in each and every drawing and his color, always under perfect control and in complete harmony, gives added beauty and satisfaction. The Carl Larsson room is one to which one goes back again and again for rest and inspiration.

Sweden, shows much that is good in the graphic arts, but her artists in this line do not seem to have produced as important works as her painters.

On the whole, however, it may be said that the Swedish Section is one of the most interesting and instructive in the Department of Fine Arts. M. J. Coulter.

**EXPOSITION PICTURES SOLD.**

Swedish Section.	
Paintings.	
"Huts and Boats," Anna Boberg.....	\$ 200
"Drying the Sails," Anna Boberg.....	200
"Spring in the Mountains," Anna Boberg.....	200
"Hut and Goblins," John Bauer.....	215
"Old Age," Gabriel Burmeister.....	250
"Contemplation," Gabriel Burmeister.....	250
"Spring Evening," Alfred Bergstrom.....	600
"A Frosty Afternoon," Anshelm Schultzberg.....	700
Prints, Etchings, Lithographs, Etc.	
"Study of a Head," Ernst Norlind.....	20
"Snow Melting," Ernst Norlind.....	20
"Gates of the Fide Gemetery," Ed. Cranier.....	10
"Salome," Gustav Magmisson.....	27
"Violin Player," Gustav Magmisson.....	22
"The Bridge," Ferdinand Boberg.....	10
"Snow Storm," Ferdinand Boberg.....	20
"St. Martin's Bridge, Toledo," Ferdinand Boberg.....	35
"Ducks," Carl Petersen.....	16
"Spring," Hilding Nymant.....	20
"Old Peasant, Dalecarlia," Helmar Mas-Olle.....	30

Netherlands Section.	
Paintings.	
1. "Spring," W. C. C. Bleckmann, Mr. G. H. Beal, Pittsburgh, Pa.....	\$ 200
2. "Standing Water on Sand Hills," Jan Jane, F. H. Kraft, Los Angeles, Cal.....	100
3. "In the Woods," L. L. Valentine, Chicago, Ill.....	150
4. "Village Talk," J. E. Aldred, N. Y. Arend.....	1,500
5. "Old Woman Reading Bible," J. E. Aldred, N. Y. Hobbe Smith.....	1,000
6. "The Angeles," Wm. T. Baird, N. Y. Willy Sluiter.....	Price not given
7. "Dutch orphan House Girl," Wm. T. Baird, N. Y. Nicolass van der Waay.....	Price not given
8. "Before the Mirror," H. C. Fleury, Seattle, Robert Ives Browne.....	100
Prints, Etchings, Lithographs, Etc.	
9. "The Amsterdam Loch," H. A. van Torchiana, Holland, Dirk Harting.....	15
10. "Steeple Montelbaan," Oude Waal, H. A. van Torchiana, Holland, W. Witsen.....	18
11. "Edam," Robert Hochstetter, Cincinnati, O. W. O. J. Nieuwenkamp.....	20
12. "White Herons," John E. D. Trask, Th van Toytama.....	15
13. "White Herons," a duplicate print.....	15
14. "Old Bridge," J. M. Grandt van Roggen.....	24
15. "Salerno," Mr. C. F. Adams, Portland, O. Etienne Bosch.....	25
16. "Steeple Montelbaan, Oude Waal," W. Witsen.....	18
17. "Sunny Tree-Lined Path," W. de Zwart.....	10
18. "Old Bridge," Graadt van Roggen.....	24
19. "Edam," W. O. J. Nieuwenkamp.....	20
20. "Down-Oaks," Martinus Kramer.....	20
21. "On the Lake," W. O. J. Nieuwenkamp.....	20
Italian Section.	
"The Procession," N. Bonifilio, Ettore Tito.....	\$2,500

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## LONDON LETTER.

Sept. 29, 1915.

An interesting instance of the manner in which Sculpture may minister to Science is illustrated in the "Sculpture Department" of the London General Hospital at Wandsworth, where a number of prominent sculptors (among them Mr. Derwent Wood and Mr. Wilcoxson) are acting as Red Cross Orderlies. The services of these artists have been employed in the preparation of beautifully executed plaster-casts of injured limbs, so minutely copied and so accurately carried out that the makers of surgical instruments and of anatomical splints are enabled to produce with the minimum of trouble the required supports. Naturally each individual sculptor has brought to bear upon his task greater skill and elaboration than is actually necessary for the information of the instrument-maker, with the result that a series of the most minute and delicate anatomical studies has been prepared.

So little that is authentic is known of the life of Thomas Gainsborough that the forthcoming publication by Smith, Elder of Mr. William Whitley's illustrated biography of the artist is awaited with very considerable interest. This volume, which has occupied its author for many years, is the first work of serious research written on the subject, and throws a great deal of valuable light upon a career which hitherto has been practically a closed book. Some idea of the detailed manner in which the biography has been treated may be inferred from the fact that no less than ten exhaustive chapters have been devoted to the period of Gainsborough's life in London, of which until now only the barest details have been known, while for the first time the story is told of his famous portraits of Mrs. Siddons and "Perdita" Robinson as well as of the beautiful Mrs. R. B. Sheridan, whose full-length picture is in the possession of Lord Rothschild. In fact, the book will differ altogether from the common run of monographs in that it is not a compiled rechauffé of other biographies but a work of original research composed for the most part of new material, establishing the dates, hitherto unknown, of important canvases yet not disdaining to recall many an amusing anecdote and scrap of gossip about contemporary men and manners.

It is unfortunate that a book which has entailed such immense labour should have been compelled to make its appearance during the War.

Notwithstanding the fact that a great number of our treasures have been removed from English public museums and galleries, there still remains a vast quantity of irreplaceable works which one would rather not see exposed to the visitation of Zeppelins. We are always a little inclined to shut the stable door after the departure of the thoroughbred, and questions are being asked on all sides as to the reasons of the authorities for not having already removed to safer quarters such priceless possessions as, for instance, the collections of Greek vases, Egyptian sculptures and the unexceptional Rubens of the National Gallery. Mr. Charles Ricketts is calling public attention to the dilatoriness of those responsible in the matter, by means of letters to the press, and asserts that had it not been for the warnings given by Sir Claude Phillips, the situation would have been treated with even less precaution. It is curious that we should be so wanting in foresight seeing that not only have the Parisians exercised the greatest wisdom in regard to the safeguarding of their own collections, but even the enemy, by removing from Brussels all the finest of the antiquities found there, have themselves set us the example of timely care.

By the death of Lieut. Lord Spencer Douglas Compton in action, Watts' famous picture of "Love and Death" passes to his sister, Lady Loch, while as many as three Titians, as well as an Albert Durer and a Raphael are among the other bequests. The Watts canvas has so endeared itself to our people and its autotype reproduction is such a common feature of English homes that one has grown accustomed to thinking of it as a sort of national possession—the finest tribute that could possibly have been paid to the artist, one of the most spiritual and exalted thinkers of the 19th Century. A man like Watts belonged as much to the country at large as does any of the most prominent of our statesmen or philosophers and one feels that there is as much need for the "municipalisation" of his achievements as for any other great public possession.

L. G.-S.

**The Message of Greek Art**, by H. H. Powers. The Macmillan Standard Library. N. Y., 50c.

This is an intelligent historical and critical exposition of the work of Grecian sculptors from the days of the Kingdom of Minos, 3000?—1500? B. C., to those of the Dispersion and Transfusion at Alexandria, Rhodes and Peigamon. The illustrations are numerous and not hackneyed.

## A NEED OF THE METROPOLITAN.

(By the Second Viewer.)

The Metropolitan Museum is a great and comprehensive institution. But its very greatness exposes the more noticeably one weak link in its chain of collections. This weak link is unfortunately the very department in which the studios or even the casual visitor (and especially the foreign visitor) might naturally look for particular strength—namely the department of early American paintings. Year after year, friends of American art have waited patiently to see a development of this sadly unrepresentative and unimpressive section. All but in vain, for while from Morgan, Altman, Hearn and other sources, have come a wealth of Dutch, French, British and contemporary paintings, only an occasional and usually feeble acquisition is noted in the defective and deficient early American collection. To be more explicit—one is positively ashamed to observe that the most important of American museums possesses but one single important example of the art of America's great old master—Copley. The one example is a pastel and exquisite though it is, it certainly inadequately represents the painter who is the very rock bottom of our early American school.

## THE ART OF C. A. SLADE.

C. Arnold Slade, perhaps the most prolific of young modern American painters, and certainly the most energetic, began the season with a large and important "One Man" show in the handsome galleries of the Phila. Arts Club in that city last Saturday. The display, after a fortnight in Philadelphia, will go to Terre Haute, Milwaukee and other American cities in turn.

While a notice of the exhibition appears elsewhere in the Phila. letter in this issue, it deserves added passing comment for marked improvement over the artist's former work, versatility, facility and general promise. That Mr. Slade's art is liked and appreciated by American collectors is evidenced by the support given it by such collectors as Mrs. J. Gardiner, of Boston, who, already the owner of several of his paintings, motored all the way from Boston to the artist's summer studio at Provincetown, Mass., last August and purchased three more examples. Her nephew, Mr. John Gardiner, also has bought several Slade paintings, and from the present show in Phila. Mr. William Grange alone has secured five canvases.

The present display has no less than 70 numbers, including two very large Acad-



"COME UNTO ME ALL YE THAT LABOR, ETC."

C. Arnold Slade

Copyright by C. A. Slade

In Exhibit Phila. Arts Club

There should be at least five or six oils of Copley. New York must hang its head in shame when it contemplates the noble display of colonial American art made by the Boston Museum or even the Pa. Academy. In Boston one always finds not five but twenty-five examples of Copley, many of them new loans constantly replacing other loans. And Gilbert Stuart splendidly represented in Philadelphia fares better in New York, although even the show Stuaris of the Metropolitan, the portraits of the Spanish Ambassador, Juanes, and his wife have been assailed on the score of authenticity. The Avery Gibbs-Channing Washington is of course very fine, and certain other Metropolitan Stuaris are of interest, but certainly none other than the Washington have the importance of the General Knox at Boston.

The Metropolitan needs building up in the art of Colonial America, and especially it needs strong, genuine examples of the great portraits of John Singleton Copley and Gilbert Stuart. Their works are to be obtained and much more reasonably now than they can be obtained ten or even five years hence. Other museums are making such acquisitions. It would be interesting to know why the Metropolitan is not doing likewise.

James Britton.

emic figure compositions, "Christ and the Money Changers" and "Le Depart," the last much the best, several smaller figure compositions with good stories, of which "Jeunesse," three children sporting on a sunlit sea beach is too close an imitation of Sorolla. "His Comrade's Story," in which a wounded French soldier tells to a bereaved mother and sister in a Brittany hut the tale of his fellow's death, was reproduced in the ART NEWS last Spring. "Les Nouvelles" three French girls seated and discussing war news, is a good composition and a portrayal of a young French soldier dead on the battlefield, with the mystical figure of the Savior standing near with outstretched arms, has a timely and sentimental appeal. This last canvas is notable for the admirable drawing of the soldier and its faithfulness to detail in costume, etc.

The rest of Mr. Slade's canvases are landscapes, townscapes with figures, done

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at Biskra, Algerian character type portraits, marines painted along the rocky Maine and the sandy Mass. coasts, and a few Venetian scenes and American winter landscapes. It is rare to find an artist who can range so skillfully through landscape, marine and figure work, and the man's versatility is really remarkable.

The story-telling faculty is strong with Mr. Slade, but his best work is really done in portraiture, in which he well renders expression and character, in his tonal and luminous Venetian scenes, his high-keyed, sunlit Algerian landscapes, and especially in his marines. "Looking Down—Perkins Cove," which in color, feeling and dash indicates a future as a marine painter.

There is a certain thinness of color, hard at times, and a stiffness in the large figure works, which mars their general effect.

The artist, now that he has proven his facility and versatility might well "slow down" in his output, for there is danger of too much productivity and an atmosphere of haste about his work in general which spells danger, if persisted in. J. B. T.

## CANESSA CATALOG.

The firm of C. & E. Canessa of 547 Fifth Ave. has issued a handsome catalog of their notable exhibit of antique art at the Pan-Pacific Exposition.

Statement of the Ownership, Management, etc., of the American Art News, published weekly from October 1 to June 1—monthly in mid-June, July, August and September at New York, N. Y., required by the Act of August 24, 1912.

Editor, James B. Townsend, 15 East 40th St., N. Y. Managing Editor, A. van Cleef, 15 East 40th St., N. Y. Business Manager, R. C. Berg, 15 East 40th St., N. Y. Publisher, American Art News Co. (Inc.), 15 East 40th St., N. Y.

Owners: American Art News Co. (Inc.), 15 East 40th St., N. Y.; Stockholders James B. Townsend, 15 East 40th St., N. Y.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Grover Cleveland Walsh, 30 Pine St., N. Y.; Reginald T. Townsend, 15 East 4th St., N. Y.

Bondholders: None.

JAMES B. TOWNSEND,

Editor.

Sworn to and subscribed before me this 30th day of September, 1915.

M. Litterbusch,

Notary Public, Kings Co.

My commission expires March 30, 1917.  
(SEAL)

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . 2.75  
Single Copies . . . . . .10

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tures, sculptures, furniture, bibelots, etc.,  
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of art works and the obtaining of the best  
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sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

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We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially, to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant  
needless and costly appraisal expenditure.

## PROTECT VENICE ART.

Art treasures in Venice have been covered  
with wood, concrete and steel to protect  
them from destruction if the city is bom-  
barded from sea or sky, says a recently re-  
turned visitor.

The lions of St. Mark are thus shielded  
from attack, he said, and paintings which,  
because of their antiquity might be de-  
stroyed by concussions, have been padded  
and incased in iron boxes.

## EDUCATION IN ATTRIBUTION.

The educational value of attributions  
by authorities, in that they frequently  
bring out information regarding Old  
Masters and long dead artists, or his-  
torical details of value, is well proven  
in the discussion, now under way be-  
tween Mr. Lionel Cust, the accom-  
plished English art critic and author-  
ity, and an editor of the Burlington  
Magazine, of London, and Mr. Charles  
Henry Hart, the eminent American au-  
thority on early American art and art-  
ists, over the attribution by Mr. Cust  
to Gilbert Stuart of a portrait of Wil-  
liam Harwood, reproduced in the Sep-  
tember Burlington and on our front  
page this week.

Through Mr. Cust's attribution of  
this work to Stuart, Mr. Hart throws  
an interesting light on the career and  
work of the almost forgotten and yet  
strong early American painter, Mather  
Brown, some of whose portraits are  
undoubtedly figuring as Stuarts in  
English and American collections to-  
day.

The progress of the discussion as to  
the authorship of this strong portrait  
will be watched with keen interest by  
connoisseurs in both England and  
America.

## CORRESPONDENCE

## THE WORSHIP OF UGLINESS.

Under this heading, the N. Y. Times  
recently published an interesting letter from  
Carroll Beckwith, in which the veteran artist  
says in part—

"A published letter from L. Govett calls  
attention to the neglect of our art schools  
in not emphasizing in their curriculum that  
branch of art cultivation embraced in  
aesthetics. His criticism seems to me both  
timely and just. For several years past it  
has been borne in upon me that the gradu-  
ates from our best art schools were seri-  
ously lacking in those higher moral and  
intellectual qualities, the development of  
which should have been as carefully nursed  
as the technical facility of the hand  
and the eye.

"Authoritative guidance is unquestionably  
lacking in all of our art schools. The dig-  
nity of the Royal Academy, and the high  
respect in which the Directors of the Ecole  
Nationale des Beaux-Arts are held, has a  
restraining influence upon the student,  
which saves him from being led astray into  
the hopeless paths of so-called 'Modernism'  
or 'Art Nouveau' that have shipwrecked  
so many men of talent. In view of the per-  
nicious and monstrous developments, or  
rather perversions, which the misguided  
schools of painting and sculpture have un-  
dergone in recent years, it would seem to  
me right at this moment that our serious  
art schools, such as those of our Academy  
of Design and Art Students' League, should  
establish courses of aesthetics which the  
students in all the departments should be  
required to attend. In other words, classes  
where good and bad taste should be dem-  
onstrated, where beauty and grace should  
be defined, in contradistinction to the ugly.  
In past years art students were required to  
study the antique. Inevitably they ab-  
sorbed from the contemplation of the Greek  
a sense of proportion that was beautiful,  
of refinement, of grace which became a part  
of their artistic equipment, and uncon-  
sciously their works were always tinged  
by the great art of the past.

"I am aware that this recommendation  
will not meet with the welcome of the  
present-day art student. He wishes his  
freedom from the 'academic,' to paint the  
thing as he sees it; and as he realizes that  
to 'épater' the public is one of the short  
roads to prominence, he selects an instruc-  
tor who does not require much drawing  
and teaches that to be strong is to be  
brutal."

After quoting at length from a recent  
discourse by Leon Bonnat, published in the  
Paris La Renaissance to the general effect  
that "only by the study of form and the  
purity of drawing, humanity has been en-  
riched by countless chef d'oeuvres," Mr.  
Beckwith concludes as follows—

"I cannot disassociate in my own mind  
the monstrous aberration of Germany in  
the present war with this awful develop-  
ment in my own profession. Some two  
years ago, in a picture dealer's shop in  
Paris, Vollard by name, I was horrified to  
find the entire collection composed of the  
most extreme works of the Cubists, Fu-  
turists, Pointillists, and all the insane  
schools of mental maniacs. I remarked to  
the dealer my horror and asked if he ever  
sold them. Raising his shoulders he re-  
plied, 'I take three carloads of them to  
Germany every Spring and Fall and sell  
every one.'"

## Why Are Pictures "Great?"

August 30, 1915.

Editor AMERICAN ART NEWS,

Dear Sir:

Many years ago I became interested in  
oil painting. Certain pictures attracted and  
held me—others made no impression. Often  
those that interested, appeared no better  
technically, than those that did not. I  
asked myself, Why was this? Living in a  
remote section, away from art centers, I  
naturally turned to books. I read them  
faithfully, with a real earnest desire to  
learn. But I found out little or nothing.  
About the only value most of the books  
had, lay in the illustrations. Why are Corot's,  
or Rembrandt's or Inness' pictures great?  
What is in them that makes them master-  
pieces? If there is a book that tells you this,  
I have not found it. Descriptions of the  
pictures, more or less good as literature,  
technical terms about light, shadow, color,  
lines, etc., tell you nothing about the funda-  
mental thing, without which there is noth-  
ing. The very thing I wanted to know was  
not said. I wanted to know, not about  
color, or light, or drawing; I wanted to  
know why it was that these things used in  
a certain way were art, and not used in  
that way were rubbish. What was the dif-  
ference, what was it made it art? Well I  
did not find out.

Later I talked with persons who knew  
about pictures, and not but little further.  
There was plenty of talk but not much  
light. It was a mystery to me, for I know  
they were able to judge that they knew  
the true from the false. One said it was  
inspiration, another that it was imagina-  
tion, another that it was emotion. This did  
not help much. The picture was there on  
the easel, a thing alive; glowing with  
beauty; we felt its mastery, but we could  
not tell it.

Is it meant to be told? In the great  
scheme of things, is it intended that words  
should spell out the secret? Is there not  
another language, which cannot be printed,  
and is not that the reason it has not been  
printed? It seems to me this must be true.  
Is not the soul of art, translated to the  
printed page, much like the soul of music  
when it is transferred to the scroll? It is  
not there. Only signs and figures are there,  
not music, not art. It is untranslatable.  
One art may serve another art but it can-  
not convey it.

And so we come to the bottom of it. No  
one can describe a song so as to make you  
hear it, to realize it, to feel it; no one can  
put in prose the poet's words without losing  
the magic; no one can tell you about, or  
describe a picture, without leaving out the  
very thing that makes it a picture.

And as no one can tell you why it is that  
a melody of Chopin is wonderful, however  
much they may talk about it, and say this  
and that, so no one can tell you why Corot's  
or Inness' pictures are wonderful. It is not  
explained or told, by saying it is because  
they are beautiful, or because they inspire  
emotion or stir the imagination. These  
things are only results, not the cause.

And so I have come to the very unsat-  
isfactory conclusion that the only way to  
learn pictures is to study the pictures them-  
selves; that they speak their own language,  
and there is no other; that one person can-  
not hand it on to another; that all one  
ever gets from a picture, as from a poem  
or other work of art, is the result, the ef-  
fect of it; that as to the original cause, the  
thing that gives it life eternal and makes  
it glorious, it is no more definable or get-  
table than Divinity itself, of which I some-  
times think it partakes. The man who  
created it can no more tell you what it is  
than the mother can describe the spirit of  
the being she has brought into the world.

Art can never be defined; words cannot  
tell what it is. All we know is, that it is a  
something that charms and delights those  
who have eyes to see it, and hearts to re-  
ceive it.

Very truly yours,

S. L. Kingan.

Tucson, Ariz., Sept. 30, 1915.

## Copley Not a Pupil of West.

Editor AMERICAN ART NEWS:

Dear Sir: I notice in the October Bur-  
lington Magazine the statement in a signed  
article by Lionel Cast that "Copley was a  
pupil of West." This is incorrect. Copley  
was in no sense a pupil of West, as Stuart,

Trumbull, Morse, Leslie and Sully certainly  
were. West sought to "sponsor" Copley's  
entrance to the R. A. exhibitions, but in  
this matter he moved only after Sir Joshua  
Reynolds himself. Before he ever saw  
West, and it was in London that he first  
saw him, Copley had to his credit a series  
of portraits painted in Boston which placed  
him in a position to teach rather than to  
receive instruction from Benjamin West.  
West himself testified to his countryman's  
genius by recommending Copley to the  
King and Queen as the painter qualified to  
paint the Royal Princesses. The group exe-  
cuted by Copley has been one of the art  
treasures of Buckingham Palace for more  
than a century.

Respectfully yours,

James Britton.

N. Y., Oct. 7, 1915.

## ART TREASURES IN DEMAND.

"It has been noticed of late as a curious  
sequel to the war and its economic effects,"  
says a Paris correspondent of the London  
Morning Post, "that the price of Old  
Masters and valuable works of art has been  
rising. Moreover business from the deal-  
ers' point of view as regards obtaining im-  
portant pieces for sale has been exception-  
ally difficult. One might almost conclude  
from the reluctance evinced by owners to  
part with their art treasures, and from the  
high prices they fetch, that there is a great  
deal more idle money lying about than  
would be supposed from the outward aspect  
of the financial markets. Once or twice re-  
cently I have dropped in at the Hotel  
Drouot to see what was doing in the pub-  
lic auction rooms. I have found that the  
sales, although considerably reduced in vol-  
ume, are very well attended, and, most  
surprising of all, one saw the smaller fry  
among the professional dealers actively bid-  
ding for lots of quite inferior interest well  
up to their full value.

"The causes of these apparent paradoxes  
are somewhat complex. On the one hand,  
regarding the higher classes of works of  
art, I have had the privilege of receiving  
the personal experience and views of Mr.  
J. P. Labbey, one of the leading New York  
dealers, who is just completing a some-  
what disappointing buying trip in Europe.  
The opinion in America, he said, was quite  
unshakable that one had only to come over  
to Europe with some hundred thousand  
dollars in cash to be able to buy anything  
conceivable, up to the Venus de Milo, at a  
thief's bargain. The actual facts Mr. Labbey  
has found to be very much the contrary.  
Even professional dealers are not the least  
inclined to liquidate their stocks for any-  
thing but fully conventional trade profits.  
To cite a specific case. There was one  
particular picture coming up for sale that  
Mr. Labbey had marked down as his. He  
was prepared to go to £2,500 for it, which  
he considered a high bid even in normal  
times. It fetched over £3,000. He cabled  
for instructions, and next day approached  
the purchaser with an offer of 10 per cent.  
higher, which was laughed at. America it-  
self, he asserts, even with its present trade  
boom, is not yet prepared to pay the prices  
for pictures Europe is paying today, al-  
though the contrary is usually the case.  
Private owners of valuable things in Eng-  
land or France do not appear to evince  
the smallest desire for converting their  
treasures into ready cash. Among the rea-  
sons for this in the first place is that French  
art dealers are almost always possessed of  
ample capital, and are by no means forced  
to turn over their money rapidly, and of  
course there is the fact that over here we  
are not personally so hard pressed for ready  
cash as some would like to make out.

"These reasons, however, do not explain  
the willingness to sink money in purchas-  
ing works of art, even at high prices. I  
have found other suggestions, the most sig-  
nificant of which is that many people with  
idle capital are endeavoring to ambush it  
in the tangible form but intangible value  
of, say, pictures which, while being stand-  
ard commodities in the markets of art,  
would escape, as they think, any compulsory  
action by governments in borrowing capital  
for the purposes of war loans. This rea-  
son seems to go deeper into the heart of  
things than any of the others.

## OBITUARY.

## Kaspar von Zumbusch.

Kaspar von Zumbusch, the famous  
Viennese sculptor, died in late September  
at the age of 85. He was the author of  
the Maria Theresa memorial and other  
monuments and statues.

## Oglesby Paul.

Oglesby Paul, a Phila. landscape archi-  
tect of Fairmount Park, who arranged many  
large estates in the suburbs of that city,  
died in Boston Tuesday. He was born  
in 1877.

## Marie Bell Gurnee.

Marie Bell Gurnee, a painter in water-  
color and decorator of china, died in Brook-  
lyn on Tuesday aged 37.



CHICAGO.

The Artists' Guild is past the experimental consideration of whether "it pays" to organize and establish an association of local artists with "permanent quarters" as it has "arrived" as a material success, as well as a source of delightful and beneficial comradeship. Its quarters in the Fine Arts Building is a Mecca for art lovers, and a cheerful market place for paintings, sculptures, and hand craft products. Its roster carries sixty-seven regular members, fifty-two associate, and several life members. The Guild will inaugurate its season on Oct. 11, in its quarters, with an exhibition of paintings by members. The Fine Arts Building prize awarded to the Society of Western Artists for several years, has been shifted to the Guild this season and will be awarded to the best painting included in the initial show. The change was made because the Western Artists' Association has left Chicago out of its annual circuit. The Guild's jury includes Lawton Parker, Frederic C. Bartlett, Frank Peyraud, Lucie Hartrath, C. F. Browne, O. D. Grover, all members. There are in the Guild galleries this week three sculptures by Emile Zetter. One is the portrait bust of a child of marvelous delicacy in the execution of the head and shoulders. "The Dancer" in bronze, and "La Source" in marble.

The Art Institute's setting for the annual Arts-Crafts show is a surprise in artistic colorings. The material, especially dyed, for the walls of one gallery has a ground color of gray-tan and over it is scattered foliage and flowers in bright hues. Another gallery is paneled in checkered effects of gold and blue. In the gallery where the sibil Carter laces are installed there are panels with white grounds scattered with black decorations—the products of American Indian craftsmen, and presented by Mrs. Bayard Cutting, Jr.

The examples of early American domestic art are interesting, notably the Mrs. Emma Hodges collection of patch-work quilts in "patterns," one "The Circuit Rider" made of pieces of material presented by the widows, spinsters, and housewives to the circuit parson.

The Nike Club has sold its collection of paintings by local artists, paid its current bills, gathered cash due the organization, closed its affairs, given the \$2,000 cash-on-hand to the founding of an art scholarship in the Art Institute School—and disbanded. This scholarship provides not only the student's course, but all the advantages the Institute offers to students, including lectures. The paintings sold at higher prices than were paid for them which demonstrates the general rise in prices for local art. Some of these were "In a Vineyard," by Pauline Palmer; "A Roadway," Anna L. Stacey; "Kelley Lake," Bertha Manzler; "The Golf Cape," Allen Philbrick; "A Street Scene," William Schmedtgen; "When the Sunflowers Bloom," Netta Nixon; "A Boy," A. E. Albright, and "The Subway," A. E. Fleury. The Club was founded by Dr. Frank Gunsaulus and a group of young women in 1887.

Adam Emery Albright recently gave a private view of his work during the past summer amid Pennsylvania's wildest scenery, in his studio at Hubbard Woods. The paintings are characteristic and picture children with landscape settings.

Helen Parker has been appointed assistant instructor at the Art Institute for parties and individuals touring the galleries. She will also inaugurate a private class for children in the "Appreciation of Art." Mrs. Herman J. Hall remains in the Institute as chief instructor. Two or three more docents will be added to the staff on account of increasing requests for qualified guides by visitors touring the galleries.

The Art Institute school will soon begin the publication of a magazine with the title, "The Art Student," devoted to art and art news, applied art and all industrial art, and to local art interests. It will be liberal in policy. Dean Keane reports larger classes than ever. The mural department has commissions sufficient to cover a year's work by the classes.

H. Effa Webster.

FAKE ANTIQUES THEIR TOPIC.

A conference of U. S. appraisers, at the Public Stores Wednesday, decided that stricter examinations were necessary when "antiques" are entered, claimed to be 100 years old, as free of duty. It is alleged that large quantities of "fake" antiques have been brought in, especially pictures, bronzes, marbles, curios and furniture. Assistant Appraiser James Fay of the Art Division declared that the Govt. was being robbed of thousands by false representations.

SALE OF NAPOLEON PRINTS.

Stan. V. Henkel's of 1304 Walnut St., Phila., will sell on the afternoons of Oct. 20 and 21 a remarkable collection of engraved portraits of Napoleon and members of his family, together with scenes from his life, there being a number of battle scenes, the whole the property of a Southern gentleman.

PHILADELPHIA.

The season of local picture shows was inaugurated Oct. 2 by the Press View of seventy oils at the Art Club, the work of C. Arnold Slade. The canvases vary in size from several square yards in area to small sketches of a few square inches of painted surface, but all are none the less worthy of attention as giving evidence of a remarkable degree of versatility of talent combined with excellent technical facility. The largest of these works, such as the one entitled "Christ and the Money Changers" and "Le Depart," the latter an incident of life of the fishermen at Etaples, crowded with well drawn and colorful figures, suggest in a certain measure the conventional academic exhibition canvas, yet they are well composed, conscientious and carefully studied. A note of touching pathos is sounded in the effective canvas, entitled "His Comrade's Story," already reproduced in a previous number of "The American Art News."

The artist makes a powerful appeal to the religious sentiment evoked by the tremendous struggle for life now proceeding in France by his well conceived picture, "Come Unto Me All Ye that Labor and Are Heavy Laden and I Will Give You Rest," in which the appearance of the figure of Our Lord on a corpse-strewn battlefield forms the motif of the design.

The subjects of some of the moderate sized works are drawn from scenes about Etaples, where the artist spent some time recently within sound of the cannonading at Arras, only thirty miles away. The gorgeous color pageant of the Orient plays its part also in the variegated display in sketches of Tangier, Jerusalem, Stamboul and Biskra. A number of heads of local types peculiar to the far East give additional interest to the show and finally we must not forget to record a number of charming notes of the picturesque in architecture shown in the artist's sketches of canals, time-stained palaces and arched bridges of old Venice.

Some time in the coming season there will be held here, in a gallery not yet decided upon an exhibition of the works of Alexander Robinson, well known as a water color and pastel painter of decided force and original methods. Letters have been received from him in Paris stating that he has been obliged to discontinue his painting classes on the Continent and will be coming to America for an exhibition tour.

Important additions to the collections of material in the Egyptian section of the Museum of the University of Pa. have been made possible through the efforts of Mr. Clarence S. Fisher, curator of this department and now directing the excavations on the site of ancient Memphis, undertaken by the Eckley B. Coxe Expedition. Before beginning work at Memphis, a site was secured, through the Department of Antiquities of the Egyptian Government, on the Royal Cemeteries, surrounding the pyramids at Gizeh. Discoveries made here, in the course of six weeks' work of excavation, include an offering table, bearing inscriptions containing the names of Khufu and Khepra, builders of the first and second pyramids and of a third mysterious King Dedefra, unknown as yet to antiquarians. The digging at Memphis has been proceeding since the 13th of March but now temporarily halted on account of climatic conditions will be resumed this Autumn. Numerous small articles, consisting of about four thousand specimens of scarabs, amulets, gold and silver rings, necklaces and other objects of personal adornment, a painted statuette and a number of sculptured heads executed in sand and lime stone, were unearthed and will form an interesting ensemble when exhibited with the famous Sphinx of Rameses II, already an attraction of the Museum and the subject of a former article in the AMERICAN ART NEWS. These objects were found in the ruins of the Temple of Seti I, ruler of Egypt at the period when Memphis was the Metropolis of this part of the world.

A recent acquisition also is a series of eight Chinese paintings of the Sung dynasty, among them a landscape by Hsu Shich'ang on a piece of silk 8 ft. 8 in. by 8 ft. 5 in. and three remarkable stone statuettes of the Wei and Tang dynasties. Mr. Martin Van Straaten, of London, who lost his life in the Lusitania disaster, loaned to the Museum before his departure four Seventeenth Century tapestries, representing Europe, Asia, Africa and America.

Dr. Warren P. Laird, Professor of Architecture at the University, has been chosen as the advisor of the State Meade Monument Commission in charge of the erection of a statue of the hero of Gettysburg, in Washington.

The officers of the Pa. Society of Miniature painters will open a school of miniature painting this Autumn, as owing to the successful annual displays of the Society at the Academy the demand for such a school has made it a necessity.

Eugène Castello.

BOSTON.

Brookline, that residential suburb of Boston representing—in its own estimation at least—the best and brightest of Boston's brains, is tremendously pleased with itself at present, as it is to erect a soldiers' monument. Edward C. Potter is the sculptor, not of the Boston group, and his selection proves the truly conservative mind of Brookline's noblest, for "a Prophet is not without honor save in his own country," and therefore why not go farther—and fare worse, possibly?

The design for the group shows a mounted bugler reining up his horse, and sounding the call to arms. Mr. Potter was the sculptor of the chariot horses on the Minnesota State Capitol, the Custer Statue at Monroe, Mich., the roses of the Devens Monument in Worcester, and the Hooker Monument at the State House, Boston.

A firm of well-known local art dealers announces a second annual exhibition for art students—to open Oct. 29. Here is a change for the novice, it would seem, to make her debut without expense and under favorable conditions. But a clause or two in these conditions alters the plan, slightly. The "art student" must be registered in one of the regular art schools. Now, to the layman it would seem that any person admitting herself to be an amateur and also a student should be eligible for this exhibition. Then the fact that graduates of an art school, if they had not been graduated before 1914 are also eligible, allows a class of real professional workers to enter if they care to, and so reduces the amount of space for the real art student, as generally understood by that term.

A criticism, too good not to be true, is the following: "Frank B. Sanborn, portrayed by one of the race of whom he has been a constant friend, invites his many admirers to the Copley Gallery, Newbury St., to see this latest likeness that by Cloyd L. Boybin. This young painter who has been studying in Boston in the face of great obstacles, has always shown a 'terrible verity' in his portraits that augurs well for his future accomplishment. . . . He has depicted the Concord sage seated in a chair with cyma top, and urn finals. The distinguished sitter wears a black coat and a tie, inclined to ride upward at a tilt which one unacquainted with the man might call ministerial. The head shows much veritism and some vitality; this painter is gradually acquiring the latter quality."

John Doe.

NASHVILLE (TENN.)

The Nashville Art Association co-operated with the Art Department of the Tenn. State Fair Home and Educational Section in a very broad and liberal way, Sept. 20-25.

The Association contributed four exhibits as follows: 1st—Exhibit from Art in Trades Club of N. Y. City, as arranged by Mr. Frank Alvah Parsons, President N. Y. School of Fine Art and Applied Design. 2nd—Collection of Pictures in Color suitable for Schoolroom Decoration from Congressional Library. 3rd—Photographs of Model American Cities from N. Y. Architectural League. 4th—Collection of Plans for Rural Homes from Minnesota State Fair, through courtesy of Maurice I. Flagg, Chairman of Minnesota State Art Commission.

The Art Association sent out Travelling Art Exhibits last year during the scholastic term in Tennessee.

Many visitors from over the State to the Fair expressed their appreciation of such work and studied the splendid collection on view with interest.

"The Art in Trades," and "Pictures Suitable for Schoolrooms" are now placed in the Rotunda of the new High School, where they will remain for ten days.

The Tenn. State Fair Board of Managers awarded a Special Premium to each of the visiting exhibits.

The Tenn. State Fair Board also intends to do for Tenn. artists a work similar to that which Minnesota's great Fair is doing for her artists—although in different degrees—as Tenn. has not Minnesota's liberal art appropriation.

The Nashville Art Association, by its co-operation with the State Fair, State Normal School, City Schools exhibitions of oils, watercolors, crafts, murals, architecture, etc., is proving the primal factor in the re-awakening of art in Tenn.

The schedule for the Autumn, Winter and Spring Exhibitions, Lectures and Musicales will be announced this month.

Through the courtesy of the American Federation of Arts, the N. Y. exhibits were secured for the Tenn. State Fair.

The collection of Paintings, Miniatures and Sculpture by Tennessee Artists made a splendid showing.

J. W. Russwurm, Director of the Fair, provided excellent lighting facilities for the Art Department that made the gallery very beautiful.

ART BOOK REVIEWS.

"The Galleries of the Exposition," by Eugen Neuhaus-Paul Elder and Co., San Francisco. \$1.25.

This, a companion volume to the same author's "Art of the Exposition," favorably reviewed in the August issue of the Art News, is a well written, more or less critical review of the paintings, statuary, and graphic arts display in the Exposition art galleries at San Francisco. It is dedicated in most flattering and hyper-eulogistic words to the Fine Arts Director, John E. D. Trask, "Untiring worker and able executive."

The author states in his introduction that "It was a vast undertaking to gather such numbers of pictures together. (The reason for which Mr. Pennell explained in the September ART NEWS) but the reward was great—not only to have gratified one's sense of beauty, but to have contributed toward a broader civilization, on the Pacific coast specifically, and for the world in general, besides."

He also says that "The subject of the appreciation of pictures from a theoretical point of view is not exactly the purpose of this book. What I should like to do is to bring the public a little closer to the artists' point of view, through the discussion of the merit of certain notable works of art."

Beginning with a chapter on Retrospective Art, the author discusses certain pictures in the Foreign Sections somewhat discursively, and then devotes himself to a long review of the United States section. The work is well and intelligently written—will recall to those who have visited the galleries their general effect and many details, to those who are still expectant visitors will be an excellent and illuminating guide book and to those who may not see the Exposition at all will afford perhaps the only intelligent far off view of the galleries.

Winslow Homer by Kenyon Cox—Privately printed, in an edition of 300 copies,—Frederic Fairchild Sherman. New York.

In this beautifully printed and discriminatingly and finely illustrated little volume, Kenyon Cox gives an appreciation of the art of the fourth of the quartet of modern American Masters in Painting of which George Inness, Homer Martin and A. H. Wyant are the other members.

Franklin's acknowledging, in his brief preface, his debt to Mr. W. H. Downes for his biographical data, taken from the latter's exhaustive work on "The Life and Works of Winslow Homer," to John W. Everts' introductory note to the same work, and to Homer's own letters; Mr. Cox states that the interpretation he has put on the facts gathered from these sources and for his attempt at a critical estimate of Homer's work, he is alone responsible. In his lucid attractive style the author, after a review of the artist's curious life, half hermit at the last, gives a charming and, it would seem, a just estimate of Winslow Homer's art. He well says, commenting upon the slow development of this art that "If Homer had died at fifty he would be remembered as an artist of great promise and as the author of a few pictures, in which promise had become performance. It is because he lived to be 74 that his career is the great and rounded whole we know."

Mr. Cox traces the development of Homer's art through the early materialistic stages, the years in England which produced the Tynemouth series, the Adirondack and West Indian watercolor outputs, and the last and strongest Maine Coast series.

His explanation of why Homer worked better in the lighter medium of watercolor, as opposed to oil, is most interesting and instructive. The brochure is a most valuable contribution to American art criticism.

So well chosen are the illustrations, and so well done, that with them, the reader can follow clearly the stages of the artist's development. The color plate of the artist's Metropolitan Museum picture, "The Gulf Stream," which serves as the frontispiece, is an unusually faithful reproduction.

Lithography and Lithographers, by Elizabeth Robins Pennell and Joseph Pennell, president of the Senefelder Club.—The Macmillan Company, N. Y., \$4.50. These chapters on the history of a fascinating art, for some decades in desuetude, by Mrs. Pennell, together with the descriptions and technical explanations, of her husband are of great value and interest. Authors better qualified for their task could hardly be found.

The volume which is fully illustrated with large plates traverses a wide field, and will take its place as a standard authority. It treats of Alois Senefelder, the Cellini of the art, of its birth in France and great period of floraison there, of the early English exponents, of the revivals in both countries and its further spread. Then comes the technical and critical introduction, the descriptions of the stone and metals, the materials, tools and methods of work; etc.

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—  
Exhibition of American Works.

Bonaventure Galleries, 601 Fifth Ave.—  
XVIII Century French and English En-  
gravings, Oct. 16-23, inclusive.

Daniel Gallery, 2 W. 47 St.—Works by  
American painters.

Ehrich Galleries, 707 Fifth Ave.—Paintings  
by Old Masters.

Folsom Galleries, 396 Fifth Ave.—Modern  
Stage Settings by John Wenger, to Oct.  
22, inclusive.

Gorham Galleries, Fifth Ave. & 36 St.—  
7th Annual Exhibition Recent Works of  
American Sculptors, Nov. 8-29.

Katz Galleries, 103 W. 74 St.—Oils by H.  
Leith-Ross and J. F. Folinsbee.

Keppel & Co., 4 E. 39 St.—Etchings and  
Drawings by E. D. Roth, to Oct. 23.

Knoedler & Co., 556 Fifth Ave.—Works by  
A. P. Roll and Etchings by A. P. Legros,  
to Oct. 16.

Lorillard Mansion, Bronx Park—Metro-  
politan Loan Exhibition.

Macbeth Galleries, 450 Fifth Ave.—Exhibi-  
tion in aid of Woman Suffrage, to Oct. 17.

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 25c. Free other days.  
Morgan and Altman collections on public  
view.

Montross Gallery, 550 Fifth Ave.—Autumn  
Exhibition of American Works, to Oct.  
23, inclusive.

Municipal Art Gallery, Irving Place at 16  
St.—Natural History Museum Loan Ex-  
hibition of Navaho Blankets and Mexi-  
can Serapes, to Nov. 1.

Museum of French Art, 599 Fifth Ave.—  
French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Summer  
Show of Works by Artist Members, to  
Oct. 12. Fifth Special Exhibition Society  
of Illustrators, Oct. 14-31.

N. Y. Public Library, Print Gallery (321)—  
"Making of a Line Engraving." On in-  
definitely.—Room 322—Mezzotints from  
the J. L. Cadwalader Collection—"Making  
of an Etching."—"Making of a Wood-  
Engraving." On indefinitely.—Stuart Gal-  
lery (316)—"Recent Additions." On in-  
definitely.

Museum of Natural History, 77 St. & Cen-  
tral Park West.—Western Scenes by W.  
M. Cary.

Mrs. Whitney's Studio, 8 West 8 St.—Young  
Architects Competition Exhibition. Daily  
and evenings, to Oct. 15.

**CALENDAR OF AUCTION SALES.**

Anderson Galleries, Inc., 15 E. 40 St.—Part  
VII. Library of Adrian H. Joline. Af-  
ternoons Oct. 19-22, inclusive.

Stan. V. Henkel's Rooms, 1304 Walnut St.,  
Phila.—Americana, afternoons Oct. 13  
and 14. Engraved Portraits of Napoleon,  
etc., afternoons Oct. 20 and 21. Letters of  
Gen. Beauregard, afternoon and evening,  
Oct. 25.

**EXHIBITIONS NOW ON****Works by Roll and Legros.**

The collection of the life work of Alfred  
Philippe Roll, who may be styled the official  
painter of the French Republic, lately  
shown at the Albright Gallery in Buffalo,  
and then noticed at length throughout the  
country and in the Art News, is now on  
view to Sept. 16, with a remarkable dis-  
play of etchings by the French Rembrandt  
in that line, the late Alphonse Legros, at  
the galleries of M. Knoedler & Co., 556  
Fifth Ave.

In the framework of his art, in his nude  
and other studies in pastel, crayon and san-  
guine M. Roll is altogether charming. A  
number of the earlier pictures, portraits  
and studies are sober, virile and vibrant,  
but some of the later work when official  
honors and orders began to fall is coarse,  
though often effective, and theatric. In  
portraiture, however, M. Roll is facile  
princeps. He paints his subject for all it is  
worth realistically and puts air all around  
it. Witness the portraits of M. Faure with  
the boy, President Fallieres and Leon  
Bourgeois, the "Lady with the Fur Toque"  
and the "Lady with the Poppies," the two  
last exceptionally fine in quality.

A masterly composition is the sketch for  
the picture, "War—Forward March," and  
largely treated the huge "Trotting—Child on  
Horseback" from the Salon of 1888. De-  
lightful are the two female figures in "The  
Trojans at Carthage" from the Salon of  
1904 and capital the man on horseback on  
"A Summer Day." Two examples of official  
work are the sketch of the laying of the  
first stone of the bridge of Alexander III  
and that for the Gobelin tapestry of the Ar-  
gentine liberator. The red robed female  
representing "The Young Republic," loaned  
by the Luxembourg is rather commonplace  
which is not the case in the small work  
where she is represented throwing flowers.

As to the etchings M. Legros was a  
master of line in both portrait and land-  
scape, and no lover of black and white  
should fail to see the collection.

**Early Season Show at Montross'.**

The opening display at the Montross Gal-  
lery, No. 550 Fifth Ave., briefly noticed last  
week, is attracting deserved attention. Fol-  
lowing his departure of last season in the  
exploitation of the "new movement" in art,  
Mr. Montross has assembled a representa-  
tive and interesting number of oils, draw-  
ings, pastels and watercolors by some of  
the leaders of the new movement in this  
country, and others of the older and, up till  
recently, more conservative painters, who  
have been influenced by these leaders here  
and more especially by those abroad.

Eugene Speicher, for example, shows a  
half length man's portrait, strong in color  
and expression, which evidences close study  
of Cezanne, and is a far cry from his accus-  
tomed finely colored, smoother, earlier  
work. Even W. L. Lathrop, the idyllic  
landscapist, is found "in this gallery"—al-  
though his example "By the River" does not  
show any marked departure from his ac-  
customed charming vein.

George Bellows has two virile works—a  
sombre, almost too black presentment of  
a beetling cliff "The North Country" and a  
high-keyed well-drawn half length seated  
portrait of a girl—"Anne." There is fine  
and rich color quality in Edward Gross-  
man's broadly-painted "Landscape," evi-  
dently done in Canada, and attention was  
called last week to Allen Tucker's joyous,  
clear-aired "Cornfield," flooded with keen  
sunlight—a delightful work.

Van Dearing Perrine shows more of his  
landscapes with figures in broken vivid color  
—such a contrast to his earlier gloomy, if  
strong, Palisade canvases, and Putnam  
Brinley in "Peonies" shows another colorful  
alluring work.

From Arthur Wesley Dow comes a coast  
scene, lovely in color and with fine distance  
"Under the Cliff," and Guy Du Bois sends  
two of his amusing satirical small figure  
compositions "After Dinner Speaker," and  
"Mr. and Mrs. Middleclass." Du Bois is

fast earning the title of the modern Ameri-  
can Gavarni. Randall Davey with a "Por-  
trait of a Young Woman," good in color and  
expression, and Jerome Myers, with a  
characteristic fantasy complete the list of  
the more conservative older artists repre-  
sented in oils.

Of the advanced men Thomas H. C. Benton  
with what he calls "A Figure Organization,"  
rich in color, at least, if somewhat wierd in  
idea, Amos W. Engle with a so-called  
"Lullaby," better termed a "Puzzle," K.  
Gibran—after Arthur Davies, in a portrayal  
of two consumptive Venuses entitled "Dead  
Memories," C. Bertram Hartman, in a queer  
but effective study of a red curtain called  
"Mme. Fashion," A. A. Nankivell in a cubis-  
tic "Fete," Walter Pach in two impressions  
of an Italian town cathedral and a "Rain-  
storm," James Preston with a still life, and  
Morton L. Schamberg, C. H. Sheeler, Jr.,  
Joseph Stella, C. H. Walther and E. Am-  
brose Webster in wierd arrangements, are  
to the fore.

Of the advanced men George F. Of seems  
to have more sanity in his painting and  
drawing than his fellows.

The feature of the interesting array of  
drawings, pastels and watercolors, is Mau-  
rice Sterne's 12 color drawings in tempera  
of Miss Mabel Dodge, who was evidently  
a most obliging summer model, and whose  
graceful figure, gowned in summery attire,  
and expressive features, he has drawn with  
sympathy and skill. The foreshortening  
strength and yet grace of line of these  
studies deserves high praise.

Some of the artists mentioned above in the  
review of the work in oils, are equally well  
represented in the drawings, etc., notably  
Putnam Brinley, A. W. Dow, K. Gibran,  
Jerome Myers, Geo. F. Of, Walter Pach,  
Allen Tucker and Joseph Stella.

**Works by Folinsbee and Leith-Ross.**

There are now on view at the Louis  
Katz Galleries, 103 W. 74th St., to Oct. 21,  
a number of landscapes and an off shore  
scene or two by John H. Folinsbee and  
Harry Leith-Ross. Folinsbee, who wields  
a vigorous and artistic brush and makes  
every stroke tell, has great simplicity  
of method and a good eye for the pictur-  
esque. There is a striking view of the  
Poughkeepsie Bridge in winter and a most  
attractive view in "Early Morning, No-  
vember" of the edge of a mountain village.  
A fine old farmhouse is shown in moon-  
light in summer and with sunlight and  
noon shadows playing over it. A fresh  
breeze blows "Off Pilot Island;" "Cloud  
Shadows" fall over a rolling country, there  
is a "Winter Haze" over snow.

L. W. Leith-Ross is particularly happy in  
his snow scenes, in his cow pastures, and  
his old farm houses and barns. He has  
fine light and greens in "The Cow Pasture,  
Morning" and an excellent effect in "Old  
Barns in Snow." Attractive is the brook-  
side at the "End of Winter," while faithful  
portraiture and good color are to be found  
in "Dan Magill's House" and "Old Penn-  
sylvania House."

**Etchings and Drawings by Roth.**

Ernest D. Roth, who shows three score  
and ten etchings and drawings, to Oct. 23,  
at Frederick Keppel and Co.'s, 4 E. 39  
St., is a capital draughtsman and a vigorous  
and picturesque etcher, particularly well  
equipped to interpret architecture. He has  
found his subjects in Italy and France, and  
especial interest is furnished by the plac-  
ing side by side in several instances, of the  
original drawing and the etching made from  
it. In his effects of light and shade Mr.  
Roth often recalls Meryon, while his hand-  
ling of line is summary and effective, a  
maximum of effect being produced by a  
minimum of execution. Witness "Amiens,"  
"Gisors" and the "Pont Neuf." Most at-  
tractive are the aerial views such as that  
looking down on "Assissi."

**School Art League's Annual Show.**

Interior decorations costume illustrations,  
drawings of birds and animals and em-  
broideries will be shown in the Fine Arts  
Galleries, 215 West 57th Street, October  
12-17, from 2 to 6 P.M., by the School Art  
League, which conducts an annual exhibi-  
tion of the work of the high school pupils.  
Work of graduates who have held fellow-  
ships in the School League will also be  
shown.

**Wenger's Stage Settings.**

At the Folsom Galleries, 396 Fifth Ave.,  
John Wenger, who runs to the fanciful,  
decorative and fantastic, and often gets a  
great deal out of the combination, is show-  
ing a number of his "Modern Stage Set-  
tings," as well as several pictures, some of  
which are familiar. Mr. Wenger's idea is  
to build up a scene without drops or flies,  
the effects of the moulded foregrounds (and  
backgrounds being softened by gauze), and  
the whole suitably illuminated. The results  
are attractive, the models including "Oriental,"  
a "Music Room," "Spring," "Pier

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Gynt" and "The Sunken Bell." Among the  
pictures are the two figures—"Elegie-Mas-  
senet," "The Concert," which might be well  
called "The Curtains," and the delightful  
night scene, "Etude."

**Elverhot Colony Show.**

An exhibition of jewelry and silverware  
by the Elverhot Colony of Artists, at Mil-  
ton-on-the-Hudson, is open to Oct. 16 at the  
rooms of the National Society of Craftsmen,  
119 E. 19 St., from 10 A. M. to 6 P. M.

**Paterson Textile Display.**

The First National Silk Convention will  
be held in Paterson, N. J., Oct. 12-31, as  
already announced. This convention has  
been organized by the Chamber of Com-  
merce in Paterson, and the local silk asso-  
ciations, with the co-operation of the Silk  
Association of America. A Committee of  
Honor and an Executive Committee are be-  
ing formed, including many prominent peo-  
ple whose names will be later announced.

The exhibition will be of the highest ar-  
tistic and scientific standard, will comprise  
about 250 specimens and will be divided  
into the following sections: 1—Primitive  
Period. Hellenistic and Coptic tapestries  
from Egypt, 4-7th Cent. A. D. Decorations  
of garments. Entire garments. Silk bro-  
cades manufactured at Alexandria. 2—Ear-  
ly Medieval Textiles. Byzantine fabrics  
after Sassanian models. Early Italian and  
Sicilian Weavings (Palermo), German tex-  
tiles (School of Regensburg). Early Orient  
Persian textiles from Ishahan Tabris 6—  
Gothic Period. The transformation of  
style in fabrics through Chinese influence.  
Italian textiles, especially from Lucca.  
Oriental textiles in Egypt, Syria and Persia  
under Chinese influence. (XIV Century.).  
4—Pre-renaissance and Renaissance. XV  
Century. Venetian and Genoese velvets  
(gold and red) with huge pomegranate pat-  
terns. Silk weavings of the same period.  
XVI Century. Italian and Spanish Dam-  
asks, velvets, etc. 5—Orient XV-XVII  
Century. Turkish gold brocades from  
Brussa. Turkish velvets from Scutari.  
Persian textiles from Ishahan Tabris. 4—  
France. Velvets, damasks. Louis XIV,  
XV and XVI brocades. Italy. XVII and  
XVIII Century textiles, especially Vene-  
tian and Genoese. Far East. China and  
Japan. 8—America. Peruvian Tapestry  
work.

It is to be remembered that a similar  
movement was started fifty years ago by  
the Chamber of Commerce, Lyons, France.  
This led to the foundation of the famous  
Musée des Tissus (Textile Museum) in  
Lyons, and it may be that the attempt in  
Paterson may lay the foundation of an in-  
stitution which will develop education and  
rouse an interest in textile art in the great-  
est center of the silk industry in the United  
States.



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**NOTES OF ART AND ARTISTS**

An exhibition of the work of American women artists is on at the galleries of the Milwaukee Art Society.

A memorial window to Julia S. Chapman was unveiled at the Classon Ave. Presbyterian Church, Brooklyn, Oct. 3. The subject is a symbolic figure of Faith and the window was designed and executed by the Tiffany Studios.

Clifford W. Ashley, a pupil of the late Honard Pyle, and a marine painter of New Bedford, Mass., is exhibiting at the Hotel du Pont in W. Pyle's native city, Wilmington, Del., a collection of oils and water colors illustrating the whaling industry and the coast and island of Jamaica.

A benefit performance for French and Belgian artists, musicians, painters, sculptors and actors, rendered destitute by the war, is to be held on or about Nov. 10 at the Metropolitan Opera House. M. Capilani, jeune premier at the Comedie Francaise has arrived to make the preliminary arrangements, is commissioned by M. Dalimier, the French Minister of Fine Arts, and also represents the Societe Fraternelle des Artistes, to which organization the proceeds of the benefit will go.

Julian Scott's "Distant View of Moki Pueblo," which was cut from its frame in the Hemenway collection in the Peabody Museum, Hartford, two months ago, has been returned. It was taken by a young man of a prominent family, and sold to a man who gave it as a wedding present. Assistant curator Willoughby saw the picture and identified it.

The October exhibitions at the Detroit Museum include works by Everett L. Warner, and a loan collection of pictures owned by Mr. E. L. Ford, of Detroit, which includes examples of English, Dutch and Barbizon masters.

Luis Graner, the Spanish artist, who, after spending part of last winter in New Orleans, went to California, is arranging to show the results of his trip at the Delgado Museum, New Orleans.

Watercolors by Alexander Robinson and pictures loaned by local collectors are shown at the Memorial Gallery, Rochester.

The Phila. Art Alliance to promote the arts of music, painting, the drama, sculpture and interpretive dancing, was chartered on Sept. 28. The membership is by invitation and there is to be a club house.

De Witt C. Lockman recently completed a portrait of Miss Howard, formerly of the Century Opera Co.

Miss Helen Parker has been appointed assistant museum instructor at the Chicago Institute.

Mrs. Edward C. Gale's purchase of eight of the Morgan porcelains from the Duveen Brothers has been presented to the Minneapolis Museum.

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>CHICAGO INSTITUTE—28th Annual Exhibition.</b>	
Opens	Nov. 16
Closes	Jan. 2, 1916
Entries by	Oct. 22
Works received	Oct. 25—Nov. 2
<b>DOLL &amp; RICHARDS, Boston—2nd Annual Art Students Exhibition.</b>	
Opens	Oct. 29
Works Received	by Oct. 9
<b>NEW YORK WATER COLOR CLUB—26th Annual Exhibition.</b>	
Opens	Nov. 6
Closes	Nov. 28
Works Received	Oct. 22 & 23
<b>SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).</b>	
Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 9
Works received	Oct. 25
<b>PHILADELPHIA ART CLUB—18th Annual Exhibition of Watercolors, Black and Whites and Pastels.</b>	
Opens	Oct. 24
Closes	Nov. 21
Entries by	Oct. 16
Works Received	Oct. 16
<b>PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).</b>	
Opens	Nov. 7
Closes	Dec. 12
Entries by	Oct. 16
Works received in Philadelphia	Oct. 18, 19 and 20

Ogonquit has a rival. The members of the Palette and Chisel Club, of Chicago, have been painting an undraped model in the woods of Lake County, Ill.

The Mary B. Blair collection of Medieval and Renaissance, lent by Mrs. Chauncey J. Blair, is now on exhibition at the Albright Gallery in Buffalo.

A collection of Navahoe blankets and Mexican serapes owned by the Museum of Natural History is on view at the Municipal Art Gallery, Irving Place at 16 St.

Mr. George Leland Hunter's lecture promenades on tapestries, rugs and furniture at the Metropolitan Museum will begin the week of November 8. Mr. Hunter will also give in the class room of the Museum, opening on the afternoon of November 9, an illustrated course of 18 talks on the "History of Civilization as Manifested in Art."

**PITTSBURGH ARTISTS' JURY.**

The jury selected by the Associated Artists of Pittsburgh for their 6th Annual Exhibition at the Carnegie Institute consists of W. M. Chase, C. W. Hawthorne, W. S. Robinson, G. W. Sotter, Margaret V. C. Whitehead and A. W. Sparks with James Bonar, president of the Associated Artists as chairman. The jury will meet Oct. 15.

**OCTOBER ART MAGAZINES.**

The International Studio for October has a good Autumn table of contents, of which the most interesting are Francine Almond's "Impressions of Brittany," delightfully illustrated with sketches in colored chalks by Douglas Almond, an appreciation of "Three New York Painters," Robert Henri, George Luke and George Bellows, by John Cournos, one on Canadian artists and the war by H. Mortimer Lamb, and an illuminating critical discourse by Christian Brinton on the Foreign painting at the Panama-Pacific Exposition.

There are the usual good illustrations. Arts and Decoration for October has for its cover design a reproduction in brown tones of a Degas ballet girl picture. Guy Pene Du Bois has an essay on "Nationalism in Art" as exemplified by the Boston group of painters, which "is wrote scarcastical," and William B. McCormick discusses the work of "Four New York artists in a Newport chapel—namely Durr Friedly, Paul Manship, Eleanor Deming and Helen Keeling Mills.

Childe Hassam is the subject of the "Who's Who in Art" monthly sketch.

**AMONG THE DEALERS.**

Messrs. Henry and Joseph Duveen sailed Tuesday on the Nieuw Amsterdam. They stated, in an interview, that they were going abroad to complete an important art deal, to visit both Paris and London and return in mid-November.

Mr. E. F. Bonaventure is to show at his galleries from Oct. 16-23 a collection of XVIII Century French and English engravings.

Mr. and Mrs. Roland F. Knoedler are back in town after a summer spent at the White Sulphur Springs, Va., and Atlantic City.

Mr. George W. Stetson, has leased his residence at 26 E. 45 St, for ten years to Mr. Ben-Simon, a dealer in antique furniture. Mr. Stetson has been asking \$10,000 a year rental.

Mr. George Durand-Ruel is expected from Paris at the galleries, No. 12 E. 57 St., late this month. The many friends of M. Durand-Ruel, Sr. will be glad to know that he is in excellent health and very optimistic as to art business conditions and the result of the war.

Mr. James P. Labbey of Kleinberger & Co., who returned from Paris last week said in an interview, "I expected to find many art works on the market at war time prices, but was surprised to find everywhere both dealers and private collectors asking more for paintings than ever before, and that no one seemed at all anxious to sell. There is no stampede in the art world on the other side, but on the contrary, the war seems to have increased the tenacity with which Europeans are holding on to their art. This may be caused by the spirit which the war has developed in the people. I have found that they do not want to part with their pictures even for prices in excess of those that prevailed before August, 1914."

Mr. Herbert Labbey, of Arthur Tooth & Sons, of London, arrived from London last week and brought a number of important canvases.

Mr. A. H. Bahr, who for two seasons made successful exhibitions of oriental art at the Montross Galleries, 550 Fifth Ave., arrived Thursday on the New York.

Mr. Louis Ralston, of the Ralston Galleries, 567 Fifth Ave., returned from Europe on the New York Thursday.

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**BERLIN PHOTO. CO.'S DISPLAYS.**

Mr. Martin Birnbaum, of the Berlin Photographic Co., announces a most interesting series of exhibitions for this season, in spite of the War. The first five will consist of the following: Original paintings and recent decorations by Leon Bakst, who is coming to this country, in person, to superintend the settings at the Metropolitan Opera House, original paintings, graphic work and applied art by Emil Orlik, the work of Stephen Haweis in Fiji and the Bahamas, and the first New York exhibition devoted solely to the new works of Paul Manship.

Late this month there will be an exhibition of oils, watercolors and graphic work of Anne Goldthwaite. An international exhibition of a most interesting nature is also being arranged.

**COLLECTORS' MARKS.**

A new handbook on Collectors' Marks, to replace the nowadays wholly incomplete work of L. Fagan, is in course of preparation. Thanks to extensive research and the many notes kindly put at the disposal of the compiler by some friends, it has already been possible to triple Fagan's work.

The needed material, however, is so widely diffused and so many private collections are still not known, that more general assistance would be very welcome, so that the work may be brought to the highest degree of completeness. The compiler, Mr. Fritz Lugt, will therefore be grateful for the sending of any little-known marks and the identification of unsolved marks to his address in Holland: Van Baerlestraat 10, Amsterdam. Every collector is invited to send him original impressions of his own stamp, or tracings of other collectors' marks found on prints or drawings. All accompanying explanatory information concerning the personality of the collectors and characteristics of their collections will be valuable.

**"ART AND THE CHILD."**

The Art Alliance of America will hold a public exhibition to open in the last week of November, extending to the middle of December, of "Art Associated with the Child."

It is planned to include any phase of art expression relating to children, such as Portraiture, Sculpture, Miniature, Interior Decoration, Furniture, Theatrical Arrangements, Books and Plates, China, Pottery, Dolls, Toys, Games, Fancy Costumes, Play Rooms and Play Houses, and Table Utensils.

The idea originated with W. Francklyn Paris, the architect. Already several museums and institutions are asking for the exhibition after its ending in N. Y.

The locality is still uncertain, but may be the former Knickerbocker Club building at 32 St. and Fifth Ave., or possibly the Colony Club.

Mrs. Harry Payne Whitney is doing a mantel, several architects are planning play houses and numerous interior decorations.

Mr. Carton Moorepark is repeating the frieze he did for Lady Warwick's nursery, while Mr. Harrie T. Lindeberg, the architect, is designing the room for it.

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# American Art News

VOL. XIV., NO. 2. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 16, 1915.

SINGLE COPIES, 10 CENTS.

## DIRECTOR WYER RESIGNS.

Mr. Raymond Wyer, director of the Hackley Art Gallery, gave written notice to the Muskegon, Mich., Board of Education, at its meeting Oct. 9, that this was the last year he would serve the city and its art interests. His letter was virtually a resignation to take effect in July, 1916.

"Mr. Wyer's prospective quitting of Muskegon," says the Muskegon Daily Times, "is another result of the niggardly policy of the Board, affecting not only the Mackley Art Gallery, but the Public Library and the entire school system, and is a protest at the attitude of the board as is shown by his letter, which follows:

"Gentlemen:—Will you kindly accept this intimation that at the expiration of my contract I shall not submit myself for reappointment. I feel that it is only fair to inform you now of my intention in order that there may be as much time as possible to make other arrangements.

"The opposition of certain members of the Board of Trustees began nearly two years ago by their refusal to act on the report of the Art Gallery Committee of the board recommending the purchase of our Whistler painting. Since then, this attitude has been pursued more or less consistently; first by all by opposing the publication of the museum bulletin 'Aesthetics,' followed among other things by a refusal to sanction a budget for the running of the gallery, culminating in an entire restriction of the continuation of that work for which I was originally engaged, namely the formation of the permanent collection.

"This condition, for some time past, has made me feel that I could not continue to occupy a position in which so much antagonism is encountered and where little apparent confidence in my judgment is entertained.

"Believing that this opposition has tended in a marked degree to minimize the good work of this gallery and that it will prevent me from carrying out that work creditably to the institution and to myself, I consider I have no alternative but to take this action and to give room to a successor who will be more adaptable or more in sympathy with the wishes of the board. Believe me, gentlemen.

"Yours faithfully,

"RAYMOND WYER,  
Director."

"When seen at the Gallery," says the Muskegon Times, "Mr. Wyer said he had no statement to make concerning his communication to the Board of Education, as it was self-explanatory. Questioned as to his future plans he said he had none formulated definitely, although he had received several excellent offers to go to galleries in large cities.

## Some Local Comment.

"Mr. Wyer has been head of the Hackley Art Gallery for the last three and one-half years, and has filled the place in a manner that has won him high praise both in Muskegon and throughout the United States in art circles. His distinguished services to the city as a curator have won him recognition in the principal art publications of the country and newspapers that specialize on art subjects. His purchases of pictures have been made with such rare discernment and discretion that the Hackley Art Gallery now has a unique distinction among art galleries large and small in America, and is recognized and listed with the great galleries of Europe and South America, an honor won by no other gallery of its size in this country. There are only a few galleries of the first class in the United States that have collections to compare with the one here in representation and catholicity.

"Mr. Wyer has been noted as a lecturer on art and sociology at art museums and at universities, and has been a prolific contributor to the art literature of the day. Since his appointment here in 1912, he organized in the same year an exhibition of contemporary European and American artists, and in 1913 an exhibition of contemporary American artists, visiting Michigan cities.

"He assisted in organizing the Michigan State Federation of Art in 1912 and last year he was a judge of the Fine Arts Department of the Royal Canadian Industrial Exhibition. He is a member of the Artists' Society and Langham Club, London; the Cliff Dwellers, Chicago; the Archaeological Institute of America, American Association of Museums and chairman of the exhibition committee of the Michigan State Federation of Art. He is the author of 'The Artist's Conception of Art,' 'Modern Etchers and Their Work,' 'An Art Museum, Its Concept and Conduct' and 'Art and Discrimination.'

"For Muskegon to lose the services of such a man will appear a pity to the people of the city. It follows in the train of resignations from the school board of its secretary, Frank Hubbard Smith, one of the most capable and progressive of its members, who gave the city years of capable and earnest service, but who recently found conditions too intolerable to remain. It also follows wholesale resignations of some of the best teachers in the public schools of the city, most of whom left the city to take better positions in other cities \* \* \*"

## WANT TO BAR MATERNITY

Mr. J. E. D. Trask, Chief of the Pan-Pacific Department of Fine Arts, has been having trouble with the Woman's Board of the Exposition but has met the attack boldly and repulsed it. The women object to Bela Utiz' charcoal sketch in the Annex to the Fine Arts Palace, called "The Expectant Mother" and asked its removal on the ground that they had received several letters, evidently from non-expectant mothers, protesting that the display of the picture is an affront to taste and morality. Mr. Trask replied that the work was selected by an international jury as an example of the best Hungarian art of the period, and that to remove it would be unfair to both jury and artist. He also permits himself to observe that the Woman's Board should not allow its opinion to be biased by letters from persons whose artistic judgment is unknown to it, and asks it to have an opinion based upon that of

## AN ALTHORP REMBRANDT SOLD.

The cable brings the news of the sale by Earl Spencer, from his famous collection at Althorp House, of Rembrandt's portrait of his son, Titus, which is reproduced on this page. The price is variously reported to have been \$175,000 and \$75,000. It was thought probable that it was bought for Mr. Henry C. Frick but he has denied this and Mr. Colnaghi has said in London he thought the picture would stay in England. If the work has been sold, which some of the trade are inclined to doubt, it is quite probable however that it will eventually be added to a certain collection in this country.

## A WEST FOR CHICAGO.

One of the finest examples of the religious paintings of Benjamin West which has come into public notice in America, is the picture recently purchased by the Chicago Art Institute from the Vose Gallery, Boston, entitled, "He that is without sin

## ARTIST GRUPPE WINS SUIT.

An unusual and most interesting suit and one of much importance to the art trade regarding the validity of a large picture, attributed to Mauve, conducted in the U. S. District Court at Philadelphia this week was concluded on Wednesday.

The defendant, Mr. Joseph T. Kinsley the well-known Phila. collector and President of the Phila. Taxicab Co., some time ago commissioned the equally well-known artist Charles P. Gruppe, whose patron he had been, to secure for him on a visit Mr. Gruppe purposed making two years ago to Holland, in which country he painted many years, a representative example of Anton Mauve for \$5,000. This commission Mr. Gruppe claimed to have executed by the securing from Mr. Flierman of The Hague, and bringing to this country of a large canvas.

The picture is 32 by 42 inches and shows a group of cattle resting and standing on the borders of the Rhyn. On the back of the canvas is an alleged authentication of the work, a translation of which, according to Mr. Ralph N. Kellan, counsel for Mr. Gruppe, reads: "This painting, landscape with standing and resting cattle on the borders of the Rhyn has been painted by me. A. Mauve."

While visiting the Flierman galleries in The Hague, Gruppe saw the painting in dispute and upon inquiry ascertained that it could be purchased for \$5,000. He had a photograph taken and sent to Kinsley with full details. It is charged that Kinsley answered and said he would take it. The photograph was then authenticated by Boussod, Valadon & Co., art dealers, The Hague, and sent to Kinsley. The latter then wrote to Gruppe, it is alleged, with instructions to ship the work over. The painting subsequently arrived here and was sent to Kinsley's office in Locust street.

A short time later a controversy arose over the payment for the picture, with the result that it was sent to Gruppe's studio in New York by the defendant. Suit was then brought by Gruppe against Kinsley to recover the purchase price. After a careful study of the technique, an inspection of the work and a comparison of it with other paintings of Mauve in the Metropolitan Museum and the Widener and other Phila. galleries, Mr. Kinsley declared he was convinced that the painting is not a Mauve, but a copy. Even if it is an original his counsel declared that under the agreement with Gruppe the defendant had the right to reject it if he so desired.

Conflicting testimony was adduced by both of the litigants.

Anton Albers, a Dutch artist, resident in Phila., was called as an art "expert" by Kinsley. Albers said that he studied carefully the details of the painting, and in no instance did he find the characters on the canvas true to nature. Mauve's forte, he said, was in making his subjects true to nature.

Issue with the opinion of Albers was taken by Mr. Charles F. Haseltine, artist and art dealer. Mr. Haseltine said that as a lover of art, and as a dealer, he had carefully observed the work of Mauve, and in his opinion, the painting on exhibition in court was that of the famous artist.

According to Mr. Gruppe, the painting he obtained for Kinsley was painted in 1867, when the artist was 22 years of age.

After Judge Dickinson instructed the jury that it would not have to consider whether or not the painting was the work of Mauve, it retired and later brought in a verdict of \$5,308.33 against Mr. Kinsley.

The judge explained that the jury merely had to consider whether an agreement to purchase the picture had been entered into by Kinsley. The verdict includes interest on the full amount of the claim.

## ALTMAN'S TOMB UNVEILED.

On Sunday at Cypress Hills cemetery a granite sarcophagus, built to hold the remains of Benjamin Altman was unveiled. An address was made by President Robert W. de Forest, of the Metropolitan Museum, who eulogized the late merchant for his great gift to that institution.

## TO ENLARGE LAYTON GALLERY.

Mr. Frederick Layton of Milwaukee has given \$10,000 to be used for the erection of a north wing to the museum which bears his name. The addition will house the present sculptures and prospective new collections.



THE PAINTER'S SON TITUS

Rembrandt

Said to be sold from Althorp House by Earl Spencer

a committee of its members and not on that of those "who write letters." The work is owned by Herr Marcell Nesmes, one of Hungary's best known collectors, and the artist has received a gold medal at the Exposition.

## SAYS HE MORTGAGED TO FREER.

Lee Kee Son, a highly educated Chinese, was arrested Sept. 29 in Berkeley, Cal., pending an investigation as to the alleged sale of antique Chinese pictures valued at \$52,000. The works belong to Liu Sung Fu, a Shanghai art merchant, and form part of a collection sent for display at the Pan-Pacific Exposition. Three hundred are shown and 87 were stored for lack of space. These latter Liu Sung Fu is said to have shipped to Mr. Charles L. Freer, the well-known Detroit collector, on Lee Kee Son's suggestion. The latter says that he mortgaged them to Mr. Freer and received \$5,280. Mr. Freer claims, it is said, he bought the works from Lee Kee Son as agent for the owner for that sum, much less than their value. Son had \$6,000 in his possession when arrested.

among you, let him cast the first stone," reproduced on page 3.

West's religious compositions were numerous, and it is not too much to say that, whatever their faults, they are equal, if not superior, to the better pictures of that class painted by any of the Georgian British masters of his day.

One of his conspicuous achievements in this department is the picture now in Chicago, another is the very large canvas presented by the late J. P. Morgan to the Hartford Morgan Museum, "The Raising of Lazarus."

The Vose Gallery has done much to re-establish the artistic repute of West, by importing a number of his better compositions painted in England. No American museum can longer afford to ignore this early artist who went from the "wilds" of Colonial Pennsylvania to an intimate position in the British court by sheer virtue of talent.

## A TITIAN FOUND.

A cable from Berlin says a painting by Titian has been discovered in Vienna. The subject is "The Rape of Lucretia."



## ART SALES AT EXPOSITION.

The Department of Fine Arts of the Panama-Pacific Exposition announces that the sales made by it for artists of work exhibited in the Department reached a total of slightly over \$100,000 on October 2.

Of this amount \$81,025.65 was for paintings; \$12,947.40 for sculpture; \$7,301.05 for prints; \$25,388.30 for works by foreign artists and \$75,885.80 for U. S. artists.

Tabulation of Sales.	
Paintings	\$81,025.65
U. S. Section	\$58,176.25
Foreign Sections	22,849.40
Sculpture	\$12,947.40
U. S. Section	\$12,116.00
Foreign Sections	631.40
Prints	\$7,301.05
U. S. Section	\$5,593.55
Foreign Sections	1,707.50
Total	\$101,274.10

Painters whose works have been sold, U. S. Section: Inez Addams, Ethel F. Bains, Anna W. Betts, Hugh H. Breckenridge, E. L. Bryant, H. M. Camp, A. B. Carles, C. C. Curran, E. Shippen Green Elliott, T. E. Fassott, Gertrude Fiske, C. E. Fortune, F. C. Frieseke, E. Garrett, W. W. Gilchrist, Jr., Walter Griffin, Jules Guerin, J. M. Hamilton, E. L. Henry, Irma Kohn, N. MacGivray, A. F. Mathews, Gari Melchers, W. L. Metcalf, H. D. Murphy, J. F. Murphy, R. P. R. Neilson, Bruce Nelson, Eugen Neuhaus, F. Hunn, M. D. Page, Edgar Payne, E. H. Potthast, James Preston, E. W. Redfield, H. E. Smith, Jessie W. Smith, Alice K. Stoddard, Dwight W. Tryon, and C. H. Woodbury.

Painters, etc., whose works have been sold, Foreign Section: M. Yabu, Osaka; S. K. Kyoto, Pau Steek, Ettore Tite, W. Teh-chang, Teh Hsin-chen, Yang Tien-li, Houn Chun-kaio, Kee Ku-kai, Yong Teh-fu, Ma Hsso-shien, Li Hsao-yu, Lien Hsun-hao, Yu-chio, Liu Tsz-hsin, Li Hac, Kao Ki-fong, Chien Shun-chu, John Bauer, Alfred Bergstrom, Anna Bohtrg, Gabriel Burmeister, Hugo Carlborg, Anshelm Schultzeberg, Alberto V. da Rocha, A. A. Manta, Eliseo Coppini, C. Be La Terre, E. A. Beek, W. C. C. Bleckmann, G. J. de Beer, Arend Hyner, Jan Jans, W. C. Nekken, Jan van Rhyemen, Willy Sluiter, Hobbe Smith, William Steelink, L. van der Tonge, Nicolaas van der Waay, Curt Agthe, A. Koresfoerich, Mme. Remsey, L. Richmond, and Otto Valstad.

Etchers, Lithographers, etc., whose works have been sold, U. S. Section: C. Addams, G. C. Aid, F. H. Arrington, O. Bacher, A. Barone, V. Bernstrom, B. C. Brown, M. G. Carr, G. W. Chandler, John Cheney, W. B. Closson, Timothy Cole, Elizabeth Colwell, Nell Coover, J. W. Cotton, C. W. Dahlgreen, Dawson-Watson, M. De Cordoba, Blanche Dillaye, A. W. Dow, A. B. Durand, John W. Evans, Henry Farrar, C. A. Gagnon, Sears Gallagher, G. F. Goetsch, Anne Goldthwaite, L. O. Griffith, Paul Hammersmith, F. W. Harer, Robert B. Harshie, Ernest Haskell, Eugene Higgins, Clark Hobart, E. B. Hopkins, L. G. Hornby, Earl Horter, W. M. Hunt, E. T. Hurley Helen Hyde, B. E. C. Jaques, W. R. Johns, C. B. Keeler, Jr., Katherine Kimball, Pedro J. Lemos, Beatrice S. Levy, W. A. Levy, Allen Lewis Bertha Lum, D. Shaw MacLaughlin, Thomas R. Manley, John Marin, Xavier Martinez, and Anna L. Merrifield, N. Moran, T. Moran, L. C. Mullgardt, P. W. Nahl, B. J. Nordfeldt, Louis Orr, Bess Otis, G. R. Partridge, Margaret Patterson, F. P. Paulus, R. M. Pearson, Joseph Pennell, Isabelle C. Percy, George T. Plowson, Will J. Quinlan, Leo F. Randolph, E. D. Roth, Worth Ryder, C. D. J. Fovret de St. Memin, J. Sortain, E. Savage, Phil Sawyer, O. J. Schneider, S. A. Schoff, George Somers, John Sloan, J. D. Smilie, J. A. Smith, Maud H. Squire, Dorothy Stevens, W. C. Stevens, B. C. Sturges, Benjamin Tanner, John C. Vondrous, Everett Warner, C. Washburn, W. G. Watt, H. A. Webster, D. A. Hehrschmidt, E. K. Kant Wetherill, C. H. White, J. S. Williams, Henry Wolf, F. T. Wood, Margaret H. Wright, Mahenri N. Young.

Etchers, Lithographers, etc., whose works have been sold, Foreign Section: Elsa Bjorkman, Ferdinand Boberg, Gabriel Durmeister, Ed Cramer, Ernst Halgreen, Reguhild Nordensten, Ernst Norlund, Gustaf Magnusson, Hilding Hyman, Carlo Peterson, M. A. J. Bouer, Etienne Bosch, G. van Roggen, Johannes Matthous, Dirk Harting, Martinus Kramer, W. C. J. Nieuwenkamp, W. Witsen, C. D. Zwart, Th. van Hoytama, Frank Brangwyn, T. Kasimir-Hoennes, Ermina Lowenstamm, T. E. Simon, Svyatskiy, Bela Erdessy, A. Hammabaack, and Frite Thaulow.

Sculptors, Medallists, etc., whose works have been sold, U. S. Section: Lillian Baer, Edward Borge, Karl Bitter, V. D. Brenner, A. S. Calder, Nessa Cohen, C. E. Dallin, Harriet W. Fishmuth, Malvina Hoffman, Albert Laessle, E. B. Longman, Paul Manship, E. B. Parsons, A. Piccirilli, Albin Polasek, B. L. Pratt, Frederic Remington, Lucy Richards, C. E. Risque, C. Cary Rumsey, Janet Scudder, L. M. Sterling, Bessie P. Vonnoh, Alice M. Wright.

Sculptors, Medallists, etc., whose works have been sold, Foreign Section: Tatsuki, Nogami; Tokyo; Ermengildo Luppi, Giovanni Prini, Cheo Tz-chen, Pac Hue-lo, and Yeh Ku-kei.

## THOSE EXPOSITION AWARDS.

Dr. Albrecht Montgelas says in the Chicago Examiner: "The agitation over the prize awards at the San Francisco Exposition has not yet subsided, as evidenced in the last issue of the AMERICAN ART NEWS. Now, no jury ever expects to satisfy everybody, public or artists, and in the case of the San Francisco Exposition the jury was confronted with the thankless task of awarding a certain number of prizes without having a sufficient range of really eligible pictures to choose from. But whatever can be said against the decisions of the jury in San Francisco reflects only on the judgment of the jurors, not on the selection of membership of that body.

"It is only when the methods of a jury are attacked, regardless of whether their decisions are bad or, by a stroke of good luck, correct, that the matter of juries becomes a menace to the interest of art.

"The most satisfactory solution of the jury question seems to lie in the method employed in various cities of the continent of Europe, for instance, in Paris. Out of a large number of jurors who make the original selection there should be elected by ballot a smaller number of men, who in turn would, by a process of elimination, select the amount of pictures which would come in for a consideration of awards. Then all of the original jurors pass over these works and decide on the special character of the awards.

"This method insures the broadest possible basis for ultimate decisions, eliminating the danger of oneness and personal favoritism.

"But even among the original large number of jurors at the Paris Salon you will vainly search for anybody who might bring into the jury sessions his personal ideas as to the propriety of divorces or as to the charms which since the days of Eve the weaker sex has exercised over man.

## Needs and News of the Museum.

Director Edward Robinson, at the monthly press view on Monday at the Metropolitan Museum, called attention to its need of a large increase in its annual membership, which has fallen to 2,282 against some 3,500 last year. A strong letter of appeal is to be issued this month to those whom it is thought might be likely to become annual members. In view of the fact that the city is not financially as strong now as usually and that its annual appropriation is one of the chief means of support, the need for other aid is now unusually pressing.

Under present conditions no new purchases can now be made, except from funds especially set aside by bequest or otherwise, for that purpose. In the bulletin a report is made of the work of the Museum's Egyptian expedition during the war. It is also noted that the objects of the Theodore M. Davis bequest, including the Rembrandt "Sybil," already reproduced in the ART NEWS are now at the Museum, pending the results of the litigation, over the estate, now on in the Rhode Island courts, some of them being shown in the galleries.

In the new tapestry gallery is now hung a remarkably fine Gothic hunting specimen of large size, purchased last spring. It is apparently French or Franco-Flemish of about the year 1500. In the gallery of recent accessions was shown an interesting stonehead from Angkoe Wat with a curious smile on the features. There are also displayed various new Eastern ceramics from Persia and Mesopotamia. A number of specimens of terra-cotta, bronze, glass and gems, in addition to those accessions to the Department of Classical Art in 1914 already described, are written of in the present number of the bulletin.

## COMING BOOK AND ART SALES.

**Important Sales of Autographs.**  
The Anderson Galleries (Inc.), Madison Ave. at 40 St., will begin the season of 1915-16 by the sale on the afternoons of Tuesday, Oct. 19 and the three succeeding days of Part VII of the great collection of autographs made by the late Adrian H. Joline of this city. This division of the collection embraces autograph letters and documents by famous kings and queens of England and the Continent, and letters and manuscripts by the Brownings, Burns, Byron, Gray, Keats, Lamb, La Fontaine, Macaulay, Mitford, George Sand, Southey, Tennyson, and many other distinguished literary men and women of England and France. There is an unusually fine collection of play bills, and among the extra-illustrated books are one of thirty copies of the life of G. P. R. James by Mr. Joline, with more than forty autograph letters by James and his contemporaries, and a life of Ainsworth, with 165 autograph letters by him and his literary friends.

## Remarkable Collection of Lincolniana.

For many years Mr. John E. Burton, of Milwaukee, has been a collector of material regarding Abraham Lincoln, including Mss., relics, medals, books and pamphlets.

The Anderson Galleries announce the sale of this collection in five afternoon sessions beginning Monday, Oct. 25, and says that it is the largest collection of printed material regarding Lincoln that has ever come on the market, embracing many great rarities, including one of fifty copies of the Emancipation Proclamation signed by Lincoln; an extraordinary collection of Lincoln broadsides; his own copy of the Constitution with a proposed amendment in his hand; two pages from his Sum Book, showing how he worked examples in arithmetic when a boy, and a remarkable series of legal documents, seven in all, signed by Lincoln and all but two wholly in his hand, which show his professional associations, beginning in 1838 and running on to 1855.

The miscellaneous books in the Burton library and his valuable collection of gold and silver coins will be sold in eight sessions beginning Nov. 8, and there will be a third important sale later on.

## John Boyd Thacher Sale (Part VI).

The coming sale at the Anderson Galleries Nov. 3-4 of Part VI. of the John Boyd Thacher collection includes Autograph Letters, Mss., and Documents of the following, among many other distinguished persons: Statesmen: C. J. Fox, Sir Christ. Hatton, Sir T. Gresham, Sir M. Hale, Judge Jeffreys, the Earl of Nottingham, the Duke of Hamilton, etc.; Authors: Fielding, Gibbon, Goldsmith, Gray, Lord Herbert of Chisbury, Dr. Johnson, Ben Jonson, Keats, Lamb, Kipling, Landor, Locke, Andrew Marvell; Composers: Flotow, Gluck, Gounod, Handel, Haydn, Liszt, Mendelssohn, Meyerbeer, Moscheles, Mozart; Artists: Gainsborough, Kneller, Gibbons, Hogarth, Inigo Jones, Kneller, Mme. Lebrun, and Morland; Famous Soldiers: "Chinese" Gordon, Gen. Ireton, Kitchener, the Earl of Leicester, the Duke of Marlborough, Gen. Monck, Sir John Moore, and others; European Celebrities: David Garrick, William Harvey, Archbishop Laud, John Law, Madame de Maintenon, Laura d'Este, Mazzeppa, Madame Moliere, Duchess de Longueville, etc.

Particular attention is called to the three unpublished letters by Charles Lamb, an unpublished poem by him, and the original Manuscript of his poem, "The Triumph of the Whale," and also to the remarkably fine historical letter on the campaign in Flanders by the Duke of Marlborough, and the exceedingly important letters by Goldsmith, Keats and others.

## Sale of Japanese Art.

An interesting collection of Japanese art, embracing color prints, original drawings and books, the property of Mitsuo Komatsu of Tokio, will be placed on exhibition at the Anderson Galleries, Oct. 30, preliminary to the sale on the evenings of Nov. 3 and 4. What is considered the finest painting in the collection is the "Hawk and Monkey," by Tenryu-Dojin, a great colorist, who flourished in 1570-1620, 70x18 inches in size, from the famous collection of Lord Ono, and has been described as one of "the secret gold treasures" of his castle. Another fine and rare example of an ancient painting is "Yasan Jin," an allegorical figure by Masanobu-Karino (1380-1477), one of the greatest artists of Japan.

## Phila. Autograph Sale.

At the auction sale of Autograph Letters and Historical Documents by Stan. V. Henkels on Oct. 8, the highest price realized was \$200 for a Sheffield silver plated breakfast castor, formerly the property of Thomas Jefferson. A letter dated Dec. 7, 1797, from James Monroe, President of the U. S., inviting Alexander Hamilton to the field of honor fetched \$105. A deed of sale to Cardinal Fesh from Napoleon I, bearing the Emperor's signature and also the initial "N" four times, setting forth the sale of lands and tenements in Corsica, fetched \$65. Robert R. Livingston's letter to Col. Wm. Duane in reference to the character of Benj. Franklin was sold for \$60. The Historical Society of Pa. acquired two documents, signed by Benj. Franklin, having relation to the affairs of the Library Company of Phila. at an aggregate price of \$48. A letter of Wm. Franklin, Colonial Governor of New Jersey and illegitimate son of Benj. Franklin, fetched \$21.50.

Queen Elizabeth's Privy Council were the signers of a letter to the High Sheriff of Norfolk requiring horses for Ireland sold for \$23. An order signed by the Earl of Essex, the Queen's favorite and by other historical personages was disposed of for \$21 as was for the same figure a letter of Andrew Jackson's to his daughter. The celebrated Dr. Samuel Johnson mentions the provisions of his last will and testament in a signed letter dated Dec. 5, 1778 and sold for \$55. A warrant signed by the Earl of Pembroke, Shakespeare's patron fetched \$41, and a paper signed and sealed by Wm. Penn appointing a Court of Inquiry in Bucks County was sold for \$39. Eugene Castello.

A portrait of Kemble as Coriolanus by Sir Robert Ker Porter, given by Mr. James Buchanan Brady, has been hung in the main dining room of the Friars' Club.

There were a number of sales of oils, drawings and sculptures at the Woman's Suffrage Exhibition at the Macbeth Galleries, 450 Fifth Ave., which closes to-day. The sculptures led in the sales.

A statue by J. Massey Rhind of Gen. Alexander Stewart Webb was unveiled at Gettysburg, Oct. 12.

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SEMI-MONTHLY JOURNAL PUBLISHED  
IN THE INTERESTS OF THE ART  
EXPERT AND COLLECTOR

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LONDON LETTER.

London, Oct. 6, 1915.

The City Art Gallery of Manchester is at present holding an interesting exhibition of Flemish Lace, representing every type produced in Flanders during the last 350 years and including many rich examples of Church altar lace of the most elaborate and exquisite kind. Certain pieces, executed during the reign of Albert and Isabella are so fine that they had to be made by the light of a small lamp in an underground cellar, so that the fine thread might not be injured by the dry air above ground. But, quite apart from the delicacy of workmanship, the designs, often including mythical animals, as well as flowers and fruit of great beauty, are of remarkable draughtsmanship, showing that the skill of the most eminent designers must have been requisitioned in connection with this work. Added interest is given to the collection by the fact that it was removed by its owner from Ghent while the German army was actually about to enter the town!

It was an apt idea on the part of the Medici Society to hold at their Grafton Street Galleries an exhibition of stained glass by modern artists, for not only will there later on be great scope for the designers of memorial windows, but, when the time comes for the reconstruction of the ruined cities of the continent, the art of staining glass will occupy a more important place among the crafts than has been given it for many a year. The exhibits to be seen on this occasion are not of course of equal merit, many achieving but a weak result in their attempt to base their methods on primitive models. The artists who have elected to be frankly modern are by far the more successful and one cannot but be impressed by the particularly excellent work done by women in this line. The disposition and arrangement of the leads is of course as important a matter in regard to stained glass as is the main design or the tone of color, and it is perhaps due to the natural ingenuity of the feminine character that the women artists seem to overcome this difficulty with more apparent ease than do their brethren. There is an unexpected sense of humor also about some of their work, notably in that of Miss Townsend, who shows a clever composition, in which Mr. Bernard Shaw is seen hammering the world into shape with the assistance of his fellow Fabians! Wooliscroft Rhead is represented by a dignified figure of St. George, an admirable piece of work, which is decorative without being so unduly insistent as to detract from the merits of the architecture which may surround it. This exhibition is valuable as demonstrating, not only what our modern artists are doing in this branch, but also the pitfalls which beset those who tread in this particular path.

American admirers of Mr. Henry James will be interested to hear that his marble bust, executed by Derwent Wood, is now on view at the Tate Gallery. In this work the sculptor must have had an exceedingly subtle and difficult task before him, for the qualities which he was called upon to express with his chisel were many and various. It was almost inevitable that something should be missed from the whole, but it would be ungenerous to deny that there is much that is worthy of praise, both from the technical and the artistic point of view. The bust is pleasingly free from affectations and has obviously been wrought with sincerity and feeling.

An exhibition of Copenhagen Porcelain is on at the Brighton Art Gallery and is familiarizing its visitors with a type of ceramics which is too little known and understood over here. There are, however, various indications that it will not be many years before Danish pottery will take a high place in the affections of collectors, who

will no doubt specialize either in the crystalline ware in which the decoration adheres closely to the technique of the body, or in the porcelain which adds a delicate luminosity to its beauty of color. The modelling of animals and figures shows a high degree of craftsmanship, the best artists of Denmark working in this medium. Specimens signed in leading names will assuredly appreciate in value before long.

The article in the August issue of the ART NEWS on "False and Forged Bronzes" has created a considerable amount of interest over here, several journals commenting upon it and the nefarious trade with which it deals. The facts which it disclosed do not, of course, come as an entire surprise in many quarters, but as it is the first time they have been publicly disclosed, the comments made on the article have been interesting and in many cases—illuminating! L. G. S.

MEDALLIC ART.

The N. Y. Evening Mail's Medal for Athletics, the work of the sculptor Gutzon Borglum, shows how satisfactory it is to everyone concerned to have a competent artist, familiar with the requirements of the medal, knowing just what its limitations are.

The catalog on Spanish porcelains contains illustrations of two most remarkable figure groups, always supposed to be Buen Retiro, but which proved to be noble examples of Capo di Monte of the second period, and the finest specimens, undoubtedly, in America.

DEBTS IN ENEMY COUNTRIES.

Fortunately for the British fine art trade, it is probable that it owes to enemy countries far more money than Germany owes to it. But those firms which have debtors in Germany and Austria should note that it has been arranged that the Public Trustee shall keep a record of "debts (including bank balances) due to British subjects from persons residing in enemy countries." Persons desiring to record their claims should obtain Form G for the purpose of doing so from the Public Trustee (Trading with the Enemy Department), 2, Clement's Inn, Strand, W.C. Of course the action of the Public Trustee will be confined to entering upon the record claims of which particulars are supplied to him, and in no way commits the Government either to responsibility for the correctness of the claim entered, or to taking any action on the conclusion of hostilities or otherwise for the recovery of the



"HE THAT IS WITHOUT SIN, ETC." Benjamin West

Purchased by the Chicago Art Institute from R. C. & N. M. Vose, Boston

to employ his best efforts in this most difficult art. The medal here mentioned, beautiful and simple in design, shows on the obverse the necessary inscription in a wreath of laurel and oak and upon the reverse a beautifully modeled nude figure of an athlete preparing to enter a contest, effectively set off against a perfectly plain background giving wonderful value to the figure standing against it and the beautiful detail of muscular development shown therein. Eugène Castello.

HISPANIC MUSEUM CATALOGS.

The Hispanic Museum has published four most valuable ceramic catalogs compiled by Dr. Edwin A. Barber, Director of the Pa. Museum.

In the catalog on Hispano-Moresque pottery Dr. Barber calls attention (for the first time) to the use of white slip and lead glaze, developed gradually after the Moorish potters introduced tin enamel into Spain. His investigation of this subject resulted in the discovery that almost every piece of Hispano-Moresque ware made after the fourteenth century contains a large proportion of lead in the glaze and more or less slip, a fact which does not seem to have been known before.

debts in question.—London Fine Arts Trade Journal.

FOREIGN ART NEWS.

Professor Philipp Franck has been appointed director of the Berlin Royal Art School.

Max Lehs, director of the Royal Copperplate Cabinet at Dresden, has recently celebrated his 60th birthday. He brought into shape the collections of Durer, Holbein and other old masters.

Owing to the scarcity of copper in Germany the government is reported to have ordered the seizure of all works of art, such as statues, and all chandeliers and lighting apparatus.

Winston Churchill, formerly first lord of the British Admiralty, has not yet accepted

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the request to exhibit at the coming display of the Painters' Society. He is said, in this line, to be especially modest.

Print Collectors' Quarterly.

The Print Collectors' Quarterly for October, under the editorship of Fitzroy Carrington, curator of prints at the Boston Museum, opens with Louis R. Metcalfe's account of Claude Mellan, the brilliant original portrait and figure engraver, supposed to have been a pupil of Leonard Gaultier, rather than of Thomas Le Leu, who stood with him alone in the front rank of the artists of line of the day. His portraits are excellent and his compositions, such as "St. Pierre Nolasque" and "St. John in the Desert," brilliant. A welcome paper by Frank Weitenkamp, chief of the Prints Division at the N. Y. Public Library, treats of the lithographs of Gabey, a master of the art and a remarkable and particularly picturesque draughtsman. Miss E. L. Cary writes of Dante Gabriel Rossetti as an illustrator. Emil H. Richter who treats of German XV century wood cuts, answers further a letter, also printed, by W. G. Rawlinson, on the unpublished series of mezzotints of Turner. John Charrington, honorary curator of the Department of Prints of the Fitzwilliam Museum at Cambridge, Eng., has a note proving that the subject of a print by Rembrandt is "Sylvius." An entry into Jerusalem by Master Lez, acquired at the Ives sale last season by the Boston Museum, is reproduced.

Mr. Ercole Canessa of C. and E. Canessa, whose American house is at 547 Fifth Ave., recently arrived from San Francisco where the firm has a large and beautiful exhibit in the handsome Italian Government Building at the Exposition which has attracted thousands of visitors and been deservedly successful.

Mr. Amadeo Canessa is en route from Italy and is expected here soon.

Statement of the Ownership, Management, etc., of the AMERICAN ART NEWS, required by the Act of August 24, 1912, published weekly from October 1 to June 1—monthly in mid-June, July, August and September at New York, N. Y., for October 1, 1915.  
 Editor: James B. Townsend, 15 East 40th St., N. Y.;  
 Managing Editor: A. van Cleef, 15 East 40th St., N. Y.;  
 Business Manager: R. C. Berg, 15 East 40th St., N. Y.;  
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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Art News Office . . . . . 17 Old Burlington St., W.  
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Dear Sir: I am very glad to enclose my  
subscription for another year to the AMER-  
ICAN ART NEWS, which I find a most satisfac-  
tory and up to date art publication.  
Yours very truly,  
Alice Worthington Ball.  
Baltimore, Md., Oct. 12, 1915.

## AS TO EARLY AMERICANS.

Attention was called by a writer in  
our last issue to the comparatively fee-  
ble showing at the Metropolitan Mus-  
eum of the works of early American  
masters, and this fact, especially in  
view of a marked revival of public in-  
terest in these works, and the further  
fact that several of the new, and some  
of the older American Museums are  
rapidly acquiring representative exam-  
ples of these men and their followers,  
as evidenced by our news columns  
every issue—which also means that the  
supply of such works, not overplenty,  
is diminishing; would seem to make  
evident the necessity of the Metropoli-  
tan's moving soon to build up its col-  
lection of early Americans. In this  
issue alone we record the acquisition  
by the Chicago Art Institute of a fine  
example of Benjamin West, and of the  
securing by the Worcester Museum of  
a superior pastel portrait by Copley,  
while the interesting description of the  
many good examples of early Ameri-  
can Masters, owned by the N. Y. His-  
torical Society, also published in this  
issue, shows that another New York  
institution is in the field as a competi-  
tor for these works.

## MR. WYER'S RESIGNATION.

Following the controversy between  
Director Raymond Wyer, of the Hack-  
ley Museum of Muskegon, Michigan,  
and certain newly elected Trustees of  
that institution over the former's pol-  
icy in the expenditure of the Mus-  
eum's bequest funds for pictures, fully  
related in our last issue, comes the  
news of the resignation of Mr. Wyer,  
to take effect at the expiration of his  
contract with the Museum, on July 16  
next.

This is to be regretted, for while we  
have differed with Mr. Wyer's policy  
in the purchase of pictures ourselves,  
in that he has not paid sufficient atten-  
tion, in our opinion, to the building up  
of a collection of early American  
works, which, also in our opinion,  
should be the first ambition of the Di-  
rector of a new American or, as a mat-  
ter of fact, of any American Museum;  
he has otherwise made a good record  
and his purchases on the whole have  
been marked by good judgment and  
knowledge.

Further than this, Mr. Wyer has  
evinced the possession of qualities of  
management, judicious exploitation of  
his institution, locally and abroad, and  
an attention to the educational and  
most important side of a Museum, not  
always found in Museum Directors.

We sympathize with Mr. Wyer in  
the obstacles placed in his path by  
perhaps well-meaning citizens of Mus-  
kegon, but men evidently, through  
lack of opportunity or want of inter-  
est, not fitted to dominate the affairs of  
an Art Museum, and we are confident  
that so capable an Art Director and  
Executive as Mr. Wyer has proven  
himself, will soon find a wider and bet-  
ter field for his abilities than he has in  
Muskegon.

## DON'T KNOW THE FACTS.

"Art circles are interested, likewise amused,  
at the various letters published in the  
American Art News, protesting against  
the award of the special Grand Prize to  
Frank Duveneck, instead of to William M.  
Chase. Strange, they argue, that so many  
letter writers should be ignorant of the  
fact that the honor came to Mr. Duveneck  
as a special appreciation of the foreign  
members of the jury, and had nothing to  
do with the American members nor with  
the Exposition authorities. Strange, too,  
that the various protestants did not know  
that Mr. Chase, having had a special room,  
was not eligible for further honor. As for  
Mr. Pennell's attitude toward prize awards,  
I refer all interested to Mr. Trask's letter,  
to Mr. Pennell's reply, and the second note  
from the head of the art department, which,

so far as I know, Mr. Pennell has not yet  
had the courage to answer.—Saunterer, in  
Town Topics, Oct. 7.

[Strange! That the usually well-in-  
formed Saunterer should evidently,  
when he penned the above comment,  
have been ignorant of the fact that  
Duveneck's name was suggested for  
the special Grand Prize by one of 13  
foreign members out of a Jury of 36,  
all the rest having been Americans,  
that the foreigner's suggestion could  
not have been made effective without  
the majority vote, at best of these  
Americans, so that they really gave  
him the honor, and finally, that Duven-  
eck had a special room—as did Chase  
—and that he was just as ineligible  
under the Exposition Art Department  
rules—as was Chase—both being  
"Hon. Concours." Why then was  
Chase passed over for Duveneck, or at  
least not given equal honor?—Ed.]

## CORRESPONDENCE

## As to Mather Brown.

Editor AMERICAN ART NEWS:

Dear Sir:—The prominent notice given to  
Mather Brown, in your last issue, leads me  
to believe that you may be glad to supple-  
ment Mr. Hart's excellent sketch of this  
early American artist, with a few excerpts  
from letters written by him shortly after his  
arrival in England, in 1780. He carried with  
him to Europe two letters of introduction  
from his grandfather, Rev. Mather Byles,  
one of them addressed to Harrison Gray,  
Esq., formerly Treasurer of the Province,  
and the other inscribed by the famous wit,  
"To Mr. Copley in the Solar System."

While Mather Brown was pre-eminently  
a portrait painter, and like Stuart achieved  
his greatest success with heads, like all  
painters of that period he essayed historical  
subjects as well. For Boydell he produced  
"Bolinbroke offering the Crown to Richard  
II," and among his best work of this char-  
acter may be mentioned "The Marquis  
Cornwallis Receiving as Hostages the Sons  
of Tippoo Sahib." In 1793 two pictures by  
him, "The Baptism" and "The Marriage of  
Henry VII." sold at auction for £84.

The following comments on Brown's  
style are taken from the "Critical Diction-  
ary of Painters," London, 1876: "His touch  
is particularly dry, almost as dry as Benja-  
min West's, yet his portraits have not that  
hard effect which characterizes many of  
West's heads because Brown was careful in  
leaving the outlines delicate. We can also  
trace in his best portraits, nice wiry strokes  
about the features similar to what we see in  
chalk drawings. As there is character and  
considerable variety of expression in  
Brown's portraits we are encouraged to  
conclude that he was successful in preserv-  
ing the likenesses of those who sat to him."

As some natural wonderment may be felt  
why, in view of the early achievement of  
success, we find the artist later neglected by  
his former patrons, and now a name so lit-  
tle known, it may be explained that a men-  
tal malady which first disclosed itself in ec-  
centricities, finally developed to the degree  
of extinguishing the fires of genius with  
which Mather Brown had by nature been  
genuinely gifted.

If Mr. Hart and Mr. Cust are to engage  
in a discussion of the attribution of the Har-  
wood portrait to Stuart or Brown, I think it  
might be well to open the question broadly  
enough to enquire which of the two artists,  
at that period, may have been regarded as  
the greater painter.

Respectfully yours,

Edward Francis Coffin.

Worcester, Mass., Oct. 11, 1915.

## Excerpts From Mather Brown's Letters.

Here follow the excerpts from Mather  
Brown's letters referred to above:

In a letter dated Paris 23, 1781, Mather  
Brown writes: "Dr. Franklin has given me  
a pass, and recommendatory letter to the  
famous Mr. West. He treats me with the  
utmost politeness; has given me an invita-  
tion to his home. I delivered him my grand-  
father's message; he expressed himself with  
the greatest esteem and affection for him,  
and has since introduced me at Versailles,  
as being grandson to one of his most par-  
ticular friends in America."

In his first letter from London, written  
1781, the artist says, "In consequence of  
the recommendation of Dr. Franklin, who  
gave me letters to his fellow townsman,  
the famous Mr. West, of Philadelphia, I

practice gratis with this gentleman, who  
affords me every encouragement, as well  
as Mr. Copley, who is particularly kind to  
me, welcomed me to his home, and lent me  
his pictures, etc. At my arrival, Mr. Treas-  
urer Gray carried me and introduced me to  
Lord George Germaine."

In a letter written in 1783, he writes: "I  
have exhibited four pictures in the exhibi-  
tion; the King and Queen were there yester-  
day." In 1783: "I have painted several  
Americans. Yesterday I had two pictures  
shown His Royal Highness the Prince of  
Wales. They were carried to the palace by  
his page. He criticised them and thought  
them strong likenesses. I believe I never  
told you that the King knew a picture of  
mine in the last exhibition, of the Keeper  
of Windsor Castle, and took particular no-  
tice of Mr. Gray's picture; asked who it  
was, and who did it, at what book he had  
in his hand. Mr. West told him it was  
the Treasurer of Boston, painted by his  
pupil, Mr. Brown, a young man from  
America. The King asked him what part.  
He told him Massachusetts."

In 1785 he writes: "Among other great  
people I have painted, Sir William Pepper-  
ell and family, and Hon. John Adams, am-  
bassador to His Britannic Majesty. On the  
20th of June, I had the honor to be in-  
troduced to the Duke of Northumberland  
at his palace; His Grace received me with  
the utmost politeness."

In a letter 1786, he writes: "I have near a  
hundred pictures of my countrymen in my  
rooms, which are universally known; Mes-  
srs. Adams and Jefferson on one side  
of the room, and on the other, Treasurer  
Gray and Sir William Pepperell."

The following extract is from a letter  
mentioning Brown, written March 6, 1789,  
in London, and sent to Boston: "Your  
countryman, Mather Brown, is well and in  
the highest state of success. He now rents  
a house at £120 a year and keeps a servant  
in livery, and is appointed portrait painter  
to His Royal Highness the Duke of York.  
He has a great run of business and has not  
only painted many of our nobility, but  
also the Prince of Wales."

He also painted the portraits of many of  
the distinguished English military and na-  
val officers of his time, among whom were  
Elliot, Rodney and Cornwallis.

## TAKES ISSUE WITH BECKWITH.

Mr. Frederick James Gregg in a letter to  
the N. Y. Times, in answer to Carroll Beck-  
with's letter on "The Worship of Ugliness,"  
republished from that paper in last week's  
ART NEWS, says:

"I leave out of consideration the sugges-  
tion of Mr. Carroll Beckwith that recent  
developments in art have been 'pernicious  
and monstrous,' and the other one that our  
innocent students should be saved from  
such 'perversities' by lectures on morals—  
in the Ruskin manner, no doubt. Let me  
deal with one point in his letter in your  
issue of Oct. 4.

"He says that, on visiting the Volland  
Gallery in Paris, two years ago, he was hor-  
rified to find the entire collection consisting  
of the most extreme works of the Cubists,  
Futurists, Pointillists, and all the extreme  
schools of the mental maniacs."

"Mr. Beckwith must be incapable of tell-  
ing the difference between a Renoir and a  
Cubist, or a Degas and a Futurist. How,  
then, could we expect him to tell a Cezanne  
or a Gauguin when he saw it?"

"In spite of Mr. Beckwith, the Volland  
Gallery owes its fame—as everybody but  
Mr. Beckwith knows—to its richness in the  
works of Renoir, Degas, and Cezanne. It is  
to see the paintings of these masters that  
people go there from all over Europe and  
America."

## Beckwith Upholds a Principle.

Editor AMERICAN ART NEWS:

Dear Sir: Referring to my note in the  
N. Y. Times recently, and which I notice  
you republished in part in your last issue,  
I would like to add that I feel it is time  
the artists who have been educated in  
their profession should no longer allow the  
public to remain in any doubt of their po-  
sition, or the standards of art training in  
which they believe. We have been tolerant  
and patient, trusting that it would be a  
fad of the moment, but when it threatens  
to become a vicious disease, when we find  
that our art critics of the press, whose duty  
it is to guide public taste, no longer direct  
with thought that is elevated, but cater to  
an unwholesome sensationalism that is both  
vulgar and degrading, it is time, I say,  
that we follow the example of such distinguished  
men as M. Bonnat and endeavor, with voice  
and action to stem this current of so-called  
"Modernism" which threatens the very  
foundations of the future generation of ar-  
tists in this country, not to speak of the  
taste of our entire people.

Yours sincerely,

Carroll Beckwith.

Ontoora, N. Y., Oct. 11, 1915.



CHICAGO.

Whether handicraft and "commercial art" should be classed as "fine art" is a question made prominent in the exhibitions that are opening the season here—and it may be argued outside Chicago that the Art Institute is the first American institution of high art that opened its doors and offered its galleries to shows of applied art, on the basis of a "fine art standard." This fact is eliciting considerable comment in local art circles, following the report that the establishment of a museum of textiles will be discussed at the present convention of silk manufacturers in Paterson, N. J. Certainly Chicago patrons and art lovers are hoping for the materialization of the textile museum, quite apart from commercial interests. The stunningly skillful execution, subtle genius and delicate taste displayed in the annual show of applied art now on in the Institute, is accentuating the appreciation of what has heretofore been graded as "trade genius," and bringing it into recognition as "fine art."

Wilfred Voynich, a Hungarian and a Londoner through residence, is exhibiting ancient Mss. and illuminated volumes, in the Institute. The display covers the most important collections of royal families and monasteries through several centuries. Included is the Hapsburg Mss., stored in vaults for centuries. There is a "Lives of the Saints," with its 300 watercolor pictures, presumed by Giotto. The one authentic self-portrait of Boccaccio enhances the value of an illuminated Mss. of this author's "Genealogy of the Gods." There's a XVI century Latin New Testament, in cipher, by Roger Bacon. This interesting collection will be on show about two weeks more.

The Chicago Ceramic Association's display in the Institute is convincing in its distinctive designs of decoration and in its sensitive adaptation of colorings. Among the artists exemplified are Ione Wheeler, Anne T. Browne, Mary E. Hipple, Isabelle Kid-singer, Marguerite J. Rood, Olive M. Johnson, Myrtle E. Lynberg, Ellen Inglehart and Anna V. Cornish.

The Chicago Society of Miniature Painters and its invited artists have made their annual show at the Institute a national affair—and the result is a delightful assemblage of pictures in the little. "Little Brook in the Woods" by Carolyn D. Tyler, "Mrs. F." by Marian D. Harper, "Queen Anne's Lace" by Mildred J. Tuttle, are notable examples. Other artists well represented are Magda Heuermann, Kate L. Bacon, Lucy M. Stanton, Cecil Jay, Virginia Reynolds, Rosina C. Boardman, Edward W. Carlson, Eva Springer, Harriette A. Clark, Eda N. Castleton, Nicolas S. Macsoud, Minerva J. Chapman, Ann Martin, Katherine McIntire and Evelyn Purdie.

H. Effa Webster.

PHILADELPHIA.

More than forty immense pieces, some of them locally owned, others borrowed in New York, will be shown in the Tapestry Exhibition for two weeks beginning Oct. 25 at the Pa. Museum. The collection is being organized and cataloged by Mr. George Leland Hunter, author of a standard work on the subject entitled "Tapestries, their Origin, History and Renaissance," who will also give, by appointment, during the course of the exhibition lecture promenades, explanatory and instructive in aim, to art and architectural societies who may so arrange with him. All periods in the art of weaving picture cloths will be represented, including besides those better known, even ancient Coptic, Peruvian, Modern Chinese and American. One remarkable example of Gothic Tapestry that will be seen is ten feet six inches high by thirteen feet six inches wide, and has for its subject "Bathsheba at the Bath," and another is a piece of Brussels tapestry eleven by fifteen feet, dating from the sixteenth century, telling the Bible story of "Prophets and Kings," and is from the famous Somzée collection that was sold in 1901 in Brussels.

An important accession to the collection of books of interest to artists in the Library of the University of Pa. was made through the gift by Mrs. George C. Stout of a copy of the famous work entitled Brevaire Germani XII, comprising twelve volumes bound in white and illustrated by sixteen hundred plates, each page separately colored and finished by skillful Venetian bookbinders.

Eugène Castello.

In connection with German Baroque and Rococo art between 1650 and 1800, of which an exhibition was held last year at Darmstadt, a comprehensive work has been issued by George Biermann, Leipzig. This exhibition originated from the 1906 centenary art exposition.

German art during the 17th and 18th centuries met with much prejudice owing to the higher appreciation of foreign art. Experts like Henry Lemonnier pronounced an unfavorable opinion on XVII century German art.

MINNEAPOLIS.

There is now on exhibition at the Art Institute some fifty watercolors by the English artist, Charles John Collings. All of the great water colorists are of the English school, and among contemporary water colorists, Collings stands at the head. It was good fortune for Director Breck and the Institute to secure the first American exhibition of this artist, lent by three gentlemen from Winnipeg.

Collings was born in Devonshire, Eng., lived near Exeter, exhibiting in the Royal Academy, and other exhibition galleries, until 1910 when he came to Canada, and is now living at Shoswap Lake, B. C., painting scenes between Banff and Victoria.

The artist in his views in the Canadian Rockies invests nature with compelling charm, and in the selection of simple, elemental themes as "A Shattered Tree," which stands after a storm, defiant against a golden sky, "A Grey Morning," showing the subtle relations of light and color. "The Mountains in Springtime," and "Among the Bull Pines," emphasize color and decoration designs. These are color poems, showing not only a keen appreciation of the beauty of nature, but a feeling for design, pattern and color, which recalls the early Japanese yet with surface all his own.

His technique is characterized by transparency of color and rare feeling for decoration, like stained glass. The color is worked in to give effect and yet retains gem-like purity. Whether in the snow effects of many winter scenes, depicting prismatic colors for fiery browns of tree trunks, or dull greens of moraines or lonely meadows, he so disposes the color, tones and patterns as to give with both the mountain, valley and plain and yet make them recognized by all.

BOSTON.

When Boston needs a (vicarious) art thrill nowadays it hies itself to the Arts and Crafts Exhibition and looks up the luscious enamels. These fine examples of pure color are so "sensuously beautiful," and yet "so impersonal," as one æsthetic critic describes them.

Miss Elizabeth Copeland takes a first prize, which is not, however, munificent enough to awaken the mercenary instincts of others. F. G. Hale with a good conservative show is "hors concours," having received the medal of the Society this year, and F. J. Marshall has interesting specimens of Limoges enamel. Miss Mary Churchwood of Cambridge has an individual exhibition of decorated porcelain, and wood carvings of high order of merit are by L. Kirchmayer and A. Luldi.

The "Guild of Boston Artists'" first travelling exhibition is now on tour, making its first stand the Worcester Art Museum. This is a surprisingly good collection, with Messrs. Tarbell, Benson and Paxton represented well to the fore. Most of the members have evidently put their best foot forward, and the fortunate Worcesterians are duly grateful. It certainly is a good thing for the middle West and South that this show is going their way and that they may see that Boston is still on the artistic map with modern color and well drawn outlines. Forty oils, 15 pieces of sculpture and 15 miniatures make a representative show.

Malden is now reported to have its own Matisse, in the person of Horace Burdick, stalwart member of the Boston Art Club—"No striking resemblance, to be sure" . . . "But they, like Matisse's things, show the influence that stemmed from the Byzantine." The transition to this manner in which Mr. Burdick is now working was

CINCINNATI.

The Museum is happy in the choice of its first exhibition of the season. The work of George Bellows has been selected for this opening attraction.

Edward C. Volkert, a clever animal and landscape painter who divides his time between here and New York is here now to superintend the placing of two large decorative panels in Woodward High School; the subjects, cattle and sheep with figures, have been carefully studied and skillfully keyed to mold into their surroundings and form a harmonious note in their permanent setting. Mr. Volkert is also preparing an exhibition of about 50 canvases for the Art Museum to succeed the Bellows display.

Messrs. Clossons' Gallery announce an exhibition of landscapes in oil and monotypes by J. F. Earhart. This artist spent some time abroad at Barbizon and the influence of this school is felt in his works, which abound in delightfully tender and subtle coloring as well as poetic feeling.

The exhibition at Traxel's Art Store of several works by the late P. S. Duncanson has aroused more than ordinary interest in local art circles since the artist, a negro, was one of the first painters to settle here, where he painted as far back as 1843 portraits of Sumner, Birney and other abolitionist leaders and was eventually sent to Edinburg by the anti-slavery society, succeeding so well that his talent coming under the notice of Queen Victoria, she purchased one of his works now hanging in Windsor Castle. The best picture exhibited is the "Trial of Shakespeare," showing the bard before Sir Thomas Lucy, the magistrate, charged with poaching. Among the other figures are Ann Hathaway and her child, the game-warden, as well as the body of a deer and two hounds. Among his works are "Shylock and Jessica," "The Ruins of Carthage," "The Western Hunter's Encampment" and "The Battle Ground of the River Raisin," as well as various portraits and landscapes. He died abroad in 1871.

G. Frank Muller.

N. Y. HISTORICAL PORTRAITS.

(By the Second Viewer.)

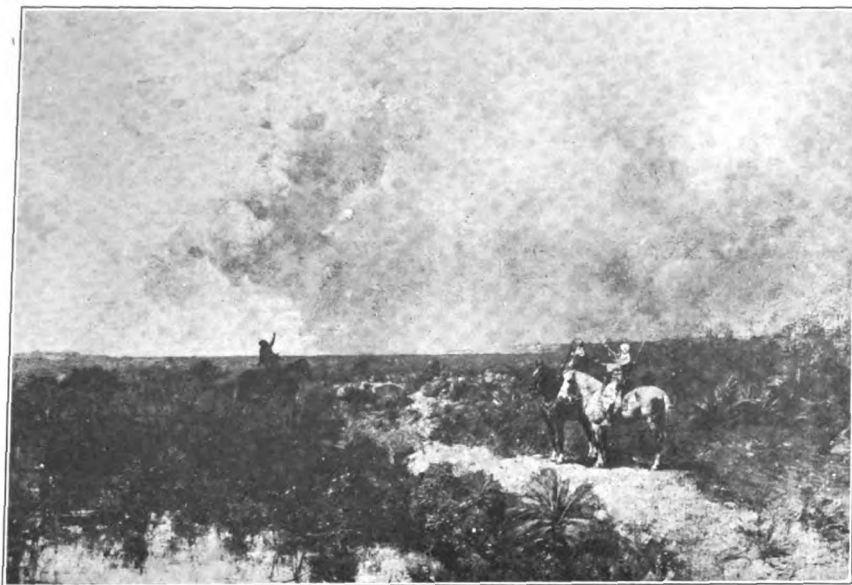
Possibly the most valuable collection of early American portraits owned by a public institution in N. Y. City, that of the N. Y. Historical Society, 77 St. and Central Park West, is soon to have a new catalog. This collection, which comprises the famous Bryan bequest, and numerous canvases from the old "Museum" of Charles Wilson Peale, is especially rich in genuine examples of Copley, Charles Wilson and Rembrandt Peale, Benjamin West, Thomas Sully, Samuel Waldo, John Trumbull and John Wesley Jarvis. Of particular moment, in view of the extraordinary revival of interest in his work is the superb self-portrait of America's greatest "old master"—John Singleton Copley. This three-quarter length representation of the painter standing with brush and palette in hand, wants only intelligent restoration to place it in the first rank of Copley's canvases now owned in America. Even in its present unfortunate condition its color gives a hint of its power.

Considerable interest centers around the Copley portrait of Myles Cooper, Tory President of Kings (Columbia) College; inasmuch as the Society's portrait is in design similar to two portraits of President Cooper owned by Columbia and hanging in the University buildings. Two De Peyster portraits, attributed to Copley, are very likely by the same hand that executed the Dongan "Copleys."

Copley's self portrait forms the centre of an interesting group of artists' portraits which includes Benjamin West's strong head of Charles Wilson Peale as a youth; Abraham Delanoy's charming portrait of Benjamin West as a young man, and the portrait of Gilbert Stuart by Charles and Rembrandt Peale showing "Gibby" in his vigorous prime.

The Stuart portraits are of Thomas Jefferson, Egbert Benson, George Washington and John Adams. The Peale family group, a work which stamps Charles Wilson Peale as a painter of great ability, is the most notable of the several canvases painted by the Philadelphian, the others being Washington, Hamilton, Pieter van Borchel, John De Peyster and Gen. Jos. Reed. Sully is represented by the portrait of Guy Bryan, Samuel Waldo by portraits of Peter Remsen and David Grimm; Vanderlyn by a true profile head of Aaron Burr, and heads of "Bob" Livingston, Roger Strong and Henry Benson, and Trumbull by portraits of John Pintard, Gen. Huntington, Bryan Rossiter, Dr. Maurice Swabey and Robert Benson. Other early American portrait painters represented by numerous examples are S. F. B. Morse, J. W. Jarvis, William Page, Thomas Hicks, Frank Carpenter, George Baker, Ezra Ames, Geo. P. A. Healy, Ch. Loring Elliott, James Frothingham, Henry Inman, Eastman Johnson, Henry Petus Gray, Joseph Wright, John Paradise and Robert W. Weir.

James Britton



THE FALCON HUNT  
A. Pasini

At the Schultheis Gallery

On a recent visit here, Collings said "I endeavor to paint by suggestion. I see grace of line, color, light, shade and pattern in all subjects, whichever are most apparent, I emphasize." "People ask, what is my motif? I answer, 'I have only one motive, that is to produce a work of art that shall be a lasting and ever-present pleasure to those who are in sympathy with me, in every outlook upon nature.'"

The watercolors will be on exhibition this month.

M. C. Wells.

Threats to Newspapers.

Editor AMERICAN ART NEWS:

Dear Sir: I noted in your columns last season, letters from artist subscribers threatening a withdrawal of patronage if the editorial tone of the paper touching some prize awards was not changed. This conduct ought to be stigmatized as blackmail, for is not the essence of blackmail only this: If you do not knuckle down to me, I will make it cost you something. The law deals with blackmail on the part of councilmen and legislators; public opinion should deal with this old-time blackmail of publishers.

Furthermore, a simple application of common-sense to the situation should convince these befuddled and disgruntled people that, were you to yield to their admonitions, it would—and ought to—cost you more dearly than non-compliance. A paper whose principles seem to be good and honest, and whose clientele has been built up with regard to those principles, cannot turn its back thereon with impunity. Evidently this simple proposition has become the pons asinorum of your dissentient subscribers.

R. A. C.

Brooklyn, L. I., Oct. 12, 1915.

shown in an enamel-like landscape at the Boston Art Club Exhibition not long ago. Miss Doris Burdick, the young daughter of the artist, is an expert silhouettist and exhibits work with her father. H. M. Sylvester rounds out the trio with several examples of his style.

The new gallery of Bigelow-Kennard is occupied by sculpture by a modern Italian, working after the old manner—Angelo del Nero—once again represented in Boston by a one-man show. A portrait bust of the composer Verdi by Fontana is the most important example. A "Narcissus" and "Faun and Fauness" are in silver.

The Museum is always acquiring at present, and new-old "finds" are frequently reported. The layman hankers in his soul for modern pictures and sculpture that does not need many repairs and much imagination to make it beautiful and perhaps these will come—some evidence pointing that way. A sculptured stone niche, Gothic, early 15th century, has been added to the Western Art Collection and should prove useful to students of Gothic Architecture.

The John Hancock memorial tablet for the Mass. State House, presented by the Society of the Sons of the Revolution, will be placed in Doric Hall, opposite the Lincoln memorial. It is designed around a replica of the old portrait bust of Hancock by the architect A. Reuling, New York.

Works of the late Albion H. Bicknell are now on exhibition in the Copley Gallery. One hundred and fifty paintings and studies with many etchings and monotypes make up the collection. Mr. Bicknell painted many portraits of Lincoln. One of these is in the present show, and in the Massachusetts and Maine State Houses are two others. His "Lincoln at Gettysburg" is owned by the Malden Public Library.

John Doe.

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

- Arlington Galleries, 274 Madison Ave.—  
Fall Exhibition of American Works.
- Bonaventure Galleries, 601 Fifth Ave.—  
XVIII Century French and English En-  
gravings, Oct. 16-23, inclusive.
- Daniel Gallery, 2 W. 47 St.—Works by  
American painters.
- Ehrich Galleries, 707 Fifth Ave.—Paintings  
by Old Masters.
- Fine Arts Building, 285 W. 57 St.—School  
Art League Exhibition and Display of  
Kenyon Cox's "Wedding of Atlantic and  
Pacific."
- Folsom Galleries, 396 Fifth Ave.—Modern  
Stage Settings by John Wenger, to Oct.  
22, inclusive.
- Gorham Galleries, Fifth Ave. & 36 St.—  
7th Annual Exhibition Recent Works of  
American Sculptors, Nov. 8-29.
- Katz Galleries, 103 W. 74 St.—Oils by H.  
Leith-Ross and J. F. Folinsbee.
- Keppel & Co., 4 E. 39 St.—Etchings and  
Drawings by E. D. Roth, to Oct. 23.
- John Levy Galleries, 14 E. 46 St.—Ameri-  
can and Foreign Pictures.
- Lorillard Mansion, Bronx Park—Metro-  
politan Loan Exhibition.
- J. Lowenbein Gallery, 57 E. 59 St.—Works  
of American Artists.
- Macbeth Galleries, 450 Fifth Ave.—Exhibi-  
tion in aid of Woman Suffrage, to Oct. 17.  
Works by Hayley Lever to follow
- MacDowell Club, 58 W. 55 St.—Works by  
Kathleen Houlahan, Aline Bernstein,  
Edith Reynolds, Amy Londener, Burt  
Cressey, Meta Cressey, Ruth Takoli and  
Albert Oleson, Oct. 21-Nov. 2.
- 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 25c. Free other days.  
Morgan and Altman collections on public  
view.
- Modern Gallery, 500 Fifth Ave.—Works by  
Picabia, Picasso, et al.
- Montross Gallery, 550 Fifth Ave.—Autumn  
Exhibition of American Works, to Oct.  
23, inclusive.
- Municipal Art Gallery, Irving Place at 16  
St.—Natural History Museum Loan Ex-  
hibition of Navahoe Blankets and Mexi-  
can Serapes, to Nov. 1.

Museum of French Art, 599 Fifth Ave.—  
French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Fifth  
Special Exhibition Society of Illustra-  
tors to Oct. 31.

N. Y. Public Library, Print Gallery (321)—  
"Making of a Line Engraving." On in-  
definitely.—Room 322—Mezzotints from  
the J. L. Cadwalader Collection—"Making  
of an Etching."—"Making of a Wood-  
Engraving." On indefinitely.—Stuart Gal-  
lery (316)—"Recent Additions." On in-  
definitely.

Museum of Natural History, 77 St. & Cen-  
tral Park West.—Western Scenes by W.  
M. Cary.

Ralston Galleries, 567 Fifth Ave.—Opening  
Exhibition of Foreign and American Pic-  
tures.

Henry Schultheis Gallery, 142 Fulton St.—  
American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—  
Portraits by Harrington Mann, to Oct. 30.

Paterson, N. J., City Hall.—Textile Exhibi-  
tion to Oct. 31.

**CALENDAR OF AUCTION SALES.**

Anderson Galleries, Inc., Madison Ave. at  
40 St.—Part VII of the Collection of  
Autographs formed by the late Adrian  
H. Joline, of New York, embracing Eng-  
lish and French Autograph Letters, Man-  
uscripts, and Documents, Afternoons,  
Oct. 19, 20, 21 and 22. Part I of the fine  
Library of John E. Burton, of Milwaukee,  
embracing the largest collection of print-  
ed material regarding Abraham Lincoln  
ever placed on the market, Afternoons,  
Oct. 25, 26, 27, 28 and 29. Part VI of the  
Autograph Collection formed by the late  
John Boyd Tracher, rare English Auto-  
graphs, Afternoons, Nov. 3 and 4. Jap-  
anese color prints, original drawings, and  
Japanese books, the property of Mitsuo  
Komatsu, of Tokio, on exhibition Oct.  
30 to sale evenings, Nov. 3 and 4. Part  
II and III of the Burton Library, embrac-  
ing miscellaneous books and gold and sil-  
ver coins, eight sessions beginning  
Nov. 8.

Stan. V. Henkel's Rooms, 1304 Walnut St.,  
Phila.—Engraved Portraits of Napoleon,  
etc., afternoons Oct. 20 and 21. Letters of  
Gen. Beauregard, afternoon and evening,  
Oct. 25.

Phila. Art Galleries, 15 and Chestnut Sts.—  
Pictures and Furniture from the Jesse L.  
Tilge estate. Afternoons Oct. 19 and  
four following days.

**EXHIBITIONS NOW ON****Illustrators at the Arts Club.**

The Society of Illustrators inaugurated its  
fifth exhibition on Wednesday evening at  
the National Arts Club Gallery, 119 E. 19  
Street, with a first view and reception. The  
display remains open to the end of the  
month. It is a remarkably attractive gath-  
ering of 280 odd works arranged by the  
exhibition committee, of which Stetson  
Crawford is the head, with a view to decora-  
tive effect rather than for the placing in  
prominent places of the work of the best  
known men. The examples are in various  
mediums, in oil and watercolors, as well  
as in black and white wash, pencil, pen and  
etched line.

Among the more notable exhibits are  
those of C. D. Gibson, C. M. Flagg, J. Scott  
Williams, H. C. Christy, A. O. Fischer,  
R. M. Crosby, W. B. King, Helen Dryden,  
G. Wright, F. D. Steele, E. S. Crawford,  
Clara E. Peck, Howard Heath, E. L. and  
Mary Greene Blumenshein, A. Little, Helen  
Dryden, O. Lowell, F. D. Booth, Sheridan,  
J. A. Williams, A. J. Kellar, J. Pennell,  
R. W. Amick, T. Oakley, H. Townsend,  
H. Dunn, W. T. Benda, W. van Dressar,  
D. G. Cowles, A. Kimball, F. J. Johnson,  
W. Hale, A. O. Fischer, L. W. Hitchcock,  
F. W. Taylor, L. E. Chambers, A. W.  
Brown, M. W. Enright, E. Penfield, E. Fred-  
erick, T. S. Sullivant, P. Stallo, N. C. Wyeth,  
R. Carton Moorepark and D. Robinson.

**Portraits by Harrington Mann.**

There is now at the Scott and Fowles  
Galleries, 590 Fifth Ave., an attractive  
group of woman and child portraits by Har-  
rington Mann, which remain to Oct. 30.  
The two principal works, with the figures  
most naturally posed, represent the chil-  
dren of Mr. and Mrs. J. C. Denehy, of Chi-  
cago. In the first a boy furnishes the most  
striking figure and in the second a girl.  
There is a charming picture of Miss Dor-  
othy Duveen, and Miss Elizabeth Francis  
is also most agreeably portrayed with a  
rabbit in her arms. Other subjects are  
Mrs. Skiddy von Stade, and Mrs. Devereux  
Milburn. Young Angus Menzies is pic-  
tured with a hobby horse in the Velasquez-  
Manet manner, and Curtenius Gillette, Jr.,  
Sara Francis Barrows and J. J. Schubert,  
Jr., are other children presented. A pensive  
girl holds a "La France" rose and symbol-  
izes that country.

**New Mural by Kenyon Cox.**

Kenyon Cox is exhibiting a recently com-  
pleted decoration in the Vanderbilt Gallery  
of the Fine Arts Building through to-mor-  
row. The subject is "The Marriage of the  
Atlantic and the Pacific" and it is to be  
placed in the Senate Chamber of the State  
Capitol, Madison, Wisconsin.

Turning to Mr. Cox's production one can-  
not but feel an entire lack of inspiration.  
The artist seems to have been fully occu-  
pied with his craftsmanship, each part hav-  
ing been carefully painted without relation  
to its value as a whole. Abnormally devel-  
oped muscles and colossal weight have been  
given to the central figures but expression  
is lacking. Angelo's exaggerated forms  
usually emphasize and beautify the move-  
ment of the human figure or show the ef-  
fect of a mental struggle upon the body, but  
here one finds exaggeration without reason,  
which merely emphasizes a pose. It is  
perhaps unjust to judge the composition or  
color until the work is properly placed, but  
at present the scheme seems to be a group  
of vivid colors, used without obedience to  
the laws of harmony. H. C. R.

**Modern Paintings at Schultheis**

An unusually fine Pasini is one of the  
attractive canvases on view at the gallery  
of the Henry Schultheis Co., 142 Fulton St.  
This is the "Falcon Hunters," (formerly  
owned by a member of the French diplo-  
matic corps) an extremely beautiful land-  
scape with Arab figures and horses, ren-  
dered in the manner characteristic of this  
favorite of collectors. This Pasini contains  
an extraordinarily beautiful sky, and the  
treatment of horses and horsemen is ex-  
quisite in its minute perfection.

There are few Pasinis publicly owned in  
America which surpass this rare one.  
Schreyer and Pasini, so often associated in  
collections, are seen here together—a large  
Schreyer of unusual power.

The Americans at present represented at  
this gallery are George Inness—two inter-  
esting early Italian landscapes; Alexander  
Wyant, an early, minutely rendered moun-  
tain and pasture subject reminiscent of  
Hudson River tendencies, and very fine in  
color; two J. Francis Murphys of good  
quality, an Irving Couse, a large Parton  
landscape (suggestive of Constable for  
scope of country depicted), a Bruce Crane,  
a Bricher, etc.

Other European pictures of particular  
attractiveness are a small but charming  
Daubigny pastoral and a fine Jan Mon-  
chablon, showing an expanse of French hill  
country through which winds a country road  
dotted here and there with shade trees. The  
Monchablon has a fine quality of color  
throughout.

**Homer in Brooklyn.**

The Trustees of the Brooklyn Museum  
announce a Loan Exhibition of Water  
Colors by Winslow Homer, Oct. 16—Nov.  
7, inclusive. The exhibition will include  
58 watercolors, in addition to the group of  
twelve owned by the Museum, and obtained  
from the Estate of the artist. The loaners  
of the collections drawn upon were gener-  
ally in such intimate relations with the  
artist as to give them exceptional oppor-  
tunities in the choice of their pictures. The  
major portion of these watercolors has  
never previously been shown in public; the  
exhibition, will, however, include eight of  
the important subjects, which were shown  
at the Winslow Homer Memorial Exhibi-  
tion held at the Metropolitan Museum of  
Art in 1911.

Among the collections, of especial in-  
terest will be those loaned by Mr. Charles  
S. Homer, the brother of the artist, and  
executor of his Estate, and by Mr. and Mrs.  
N. T. Pulsifer, who are the present owners  
of the watercolors, which originally be-  
longed to Mr. and Mrs. Lawson Valentine.  
This last collection includes some sixteen  
watercolors painted at Houghton Farm, in  
Orange County, about 1878, and two  
Gloucester subjects, painted in 1873. Twenty  
pictures, none of which have ever been  
seen in public, are loaned by Mr. Charles  
W. Gould. The subjects are very evenly  
distributed between those from Tynemouth,  
Prout's Neck, the Adirondacks and the  
South. Among the latter is a watercolor  
counterpart of the "Gulf Stream" with in-  
teresting variations from the famous oil  
painting of the same name. The only oil  
shown has the interest of being the last  
one finished by Winslow Homer (dating  
1909). Among other contributors to the  
exhibition are Mr. Sidney Curtis, Mr. W. A.  
Putnam and Mr. Walter Crittenden.

**Autumn Exhibition at the Daniel Gallery.**

The reopening of the Daniel Gallery at  
2 West 47 Street with its group of modern-  
ists, many of whom have had wide recog-  
nition, is of especial interest. The general  
effect is brilliance of color and the spirit of  
summer is reflected in the work shown.

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The most important canvas is a full length  
portrait of a woman by Man Ray. One  
should not look at this from the same view-  
point as at a more conservative work but  
after acquaintance the human quality is  
appreciated, surface details are eliminated  
and the inner character revealed in a fas-  
cinating way. "The Coast," by Harry Ber-  
lin, a man of different persuasion, although  
of no less virility, is strong both in design  
and color. W. Zorach is essentially a  
decorator and his two canvases "The Val-  
ley" and "Mountain Paths" show consistency  
in his realization of surface. They are  
poetic works which it takes time to ap-  
preciate.

Alfred Maurer shows brilliancy of color  
and Preston Dickinson, unlike so many  
"modernists," is choice in his work. His  
landscape has much in common with the  
primitive. There are few exhibitions in  
New York where one does not find the  
Brooklyn Bridge. In this instance Samuel  
Halpert's portrayal of this subject is ef-  
fective. Charles Demuth's "Sensations of  
Times Square" invites careful consideration.  
The painter aims to convey sensations  
through the abstract significance of form,  
as Mr. Walther, who exhibits at the Mon-  
tross Gallery, strives in his "Melody to  
Grief" to give such an abstract emotion as  
would music. H. C. R.

**Americans at Levy's.**

An important early canvas by Thomas  
Moran is one of the recent sales by John  
Levy from his gallery at 14 E. 46 St. This  
picture, which has been on exhibition at the  
gallery, is "The Flight Into Egypt," dated  
1861, an individual treatment of a favorite  
subject in which the figures are subordi-  
nated to the landscape. The composition,  
an oblong one, shows the pyramids in the  
left distance and the virgin and child with  
St. Joseph coming through the rich tropical  
verdure at the right. The tropical growths  
are rendered with masterly precision and  
with remarkable color effect. A rich and  
luminous sky overspreads the darkened  
earth, and an air of mystery and enchant-  
ment pervades the whole. This canvas is a  
distinct contribution to the limited number  
of significant religious pictures painted by  
Americans.

**Ralston's Opening Show.**

The Ralston Galleries, 567 Fifth Ave.,  
are showing to open their season, several  
works of interest. There is a notable por-  
trait of an elderly man by Watson Gordon,  
the successor of Raeburn as President of  
the Royal Scottish Academy. Another male  
portrait is by Lawrence, and still another  
of the Duc de Belfort, by Rigaud. Lely  
presents Miss Elizabeth Norbonne. A large  
Venetian Ziem glows with light and color,  
and there are in addition examples of Jean  
Raoux, Adolph Marais, Th. de Bock and  
R. W. van Boskerck.

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**Works by Picabia and Picasso.**

The Modern Gallery at 500 Fifth Ave., an annex to the Photo Secession Gallery, long at 291 Fifth Ave., has been opened with a collection of works by Picabia, Picasso and Braque, to which the manager, Mario de Zayas, the caricaturist, has added an alphabetical fantasy on paper entitled "Elle," which has as its centre a throbbing scrap from an actual feminine love letter. This is evidently a reply to M. Picabia's "Voila Elle," which is an exploding "There She Blows," combination of a gun and a pneumatic tube.

Picabia's "Ecce Homo" is a good specimen of a mechanical drawing. Picasso and Braque pipe in crayon, water color and oil much the same tune as does Picabia in his other contributions. There are, in addition, examples of primitive African sculpture, cubistic sculptural contortions by Adolf Wolf and some rare picturesque photographs of phases of the city and its life by Mr. Alfred Stieglitz himself.

**Loan Exhibition at Montclair.**

A new Loan Exhibition is open at the Montclair Museum, and will continue until Oct. 31. It comprises a choice collection of Etchings by Whistler, Wood-Engravings by Timothy Cole, and Colored Prints by S. Arlet Edwards, the last loaned by Mr. William B. Dickson, and a picture by Mr. Charles Warren Eaton. A private view was held on the evening of Oct. 8.

**ART AND ARTISTS.**

One by one the artists are coming back to town, all with rugged coats of tan and some with sketches which exhale the true spirit of the woods and sea.

Adolf Borie, the Philadelphia painter, has taken a N. Y. studio in the Bryant Park Building, 80 W. 40 St.

Allan Tucker is sailing on the St. Paul to-day to take up hospital work in France.

Birge-Harrison is painting at New Hope, Pa.

Charles T. Connick of Boston, who was awarded a gold medal for stained glass windows, at the Pan-Pacific Exposition, has recently installed a large window in the new chapel of Boston University.

Mr. W. B. McCormick, the well-known art writer, is to do hereafter the art criticisms for the N. Y. Evening Mail.

G. L. Nelson has closed his cottage at Kent, Conn., and is back with a noteworthy canvas or two and sunny little sketches full of spontaneity and charm, as a result of his summer's work. He has taken a studio at 15 West 67 Street.

William R. Leigh has returned from a fruitful western trip with interesting bits of Arizona and more of his well-known characterizations of Hopi Indians and their haunts.

Mr. and Mrs. Harry Watrous are back in town after a summer of rest from work at their Lake George residence.

Arthur Crisp has returned from Maine and is again at work in his studio.

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>CHICAGO INSTITUTE—28th Annual Exhibition.</b>	
Opens .....	Nov. 16
Closes .....	Jan. 2, 1916
Entries by .....	Oct. 22
Works received .....	Oct. 25—Nov. 2
<b>DOLL &amp; RICHARDS, Boston—2nd Annual Art Students Exhibition.</b>	
Opens .....	Oct. 29
Works Received .....	by Oct. 9
<b>NEW YORK WATER COLOR CLUB—26th Annual Exhibition.</b>	
Opens .....	Nov. 6
Closes .....	Nov. 28
Works Received .....	Oct. 22 & 23
<b>SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).</b>	
Opens .....	Nov. 7
Closes .....	Dec. 12
Entries by .....	Oct. 9
Works received .....	Oct. 25
<b>PHILADELPHIA ART CLUB—18th Annual Exhibition of Watercolors, Black and Whites and Pastels.</b>	
Opens .....	Oct. 24
Closed .....	Nov. 21
Entries by .....	Oct. 16
Works Received .....	Oct. 16
<b>PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).</b>	
Opens .....	Nov. 7
Closes .....	Dec. 12
Entries by .....	Oct. 16
Works received in Philadelphia .....	Oct. 18, 19 and 20
<b>SOCIETY OF PORTRAIT PAINTERS (With N.Y. Watercolor Club).</b>	
Works Received .....	Oct. 29 and 30

A portrait of President Wilson by Marian Swinton, which is individual and an able rendering of character, is on exhibition at the Holland Gallery, 5th Ave. and 42 St.

The National Society of Craftsmen announces the 9th Annual Exhibition of Arts and Crafts, to be held in Dec. at the galleries of the National Arts Club, 119 E. 19 St.

Richard Maynard painted several portraits in Utica during the summer.

Francis C. Jones found his studio a pleasant summer resort and devoted himself to finishing some decorations destined to grace his apartment.

Robert Aitken is completing an imposing memorial to Elihu Burritt, "The Learned Blacksmith," which will be placed in New Britain, Conn., where this man of phenomenal intellect and kindly spirit was born and died. He was an advocate of the abolition of war and spent his life in trying to promote universal peace. Mr. Aitken's work is appealingly symbolical.

The Hotel des Artistes at 1 West 67 Street is started at last—a gaping hole, daily growing to formidable dimensions.

The four striking canvases by Ignatio Zuloaga recently shown at a local gallery, are to become part of the wall in the residence of Mr. Willard D. Straight. They will be sunk in as panels.

Sherry E. Fry is modelling the figure for a monument to Captain Abner for Tompkinsville, Conn., and is also completing the memorial to Major Clarence E. Barrett soon to be unveiled in the little park to the left of Borough Hall, Staten Island.

Carl C. Gruppe's interesting collection of works by modern masters of Holland is shown at Braun's Gallery. Sketches and finished pictures, exchanged with Mr. Gruppe during the many years he worked among these men are displayed. Joseph Israels, Sluyter, Neuhys, Von Bartels and Blommers are all represented.

Prince Troubetsky has been modelling a portrait of Mrs. Leonard Thomas at Newport. It has rare charm and a vital quality most impressive. The arrangement of gown and scarf is unusually effective.

Hayley Lever spent the summer at Gloucester, Mass.

Leon Kroll has moved his studio from 2231 Broadway to the Clinton, 253 W. 42 St.

E. L. Henry has returned from Cragmoor, N. Y., to his studio in the Chelsea, 222 W. 23 St.

T. S. Perry is back from Hancock, N. H., and at his studio at 312 Marlborough St., Boston.

Susan Ricker Knox has returned from York Harbor, Me., to 119 E. 19 St.

Edwin Booth Grossmann is at his studio at 116 E. 63 St., after a summer at Saratoga Springs.

Edward Dufner is again in his studio at 318 W. 57 St.

Helen Watson Phelps is back in her studio at the Sherwood, 58 W. 57 St., from Elizabethtown, N. Y.

Elliot Daingerfield has returned from his summer studio at Blowing Rock, N. C., to 222 W. 59 St.

An exhibition of works of 23 American painters is on to Nov. 9, at the Rhode Island School of Design.

Mary Dale Clark gave on Tuesday a private view to inaugurate her studio for direct color photography at 665 Fifth Ave.

An exhibition of original drawings by Xavier Martinez is on to Oct. 23, at the Hill Tolerton Print Rooms, 107 Grant Ave., San Francisco.

Eliseo Meifren, a Spanish painter, has opened a studio at 35 W. 39 St. He was recently director of the School of Fine Arts at Mallorca in the Balearic Isles and received a gold medal at the Pan-Pacific Exposition. An exhibition of his works will be held at the Knoedler galleries.

Charles Grafly has lately made a bust of Frank Duveneck. It was done at Bass Rocks on Cape Ann.

**GIFTS TO THE LIBRARY.**

Dr. Horace White has presented a number of autographs to the Public Library, including those of Lincoln and other presi-

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dents. Stephen Parrish, the etcher, has given ten of his works.

**WORCESTER ACQUISITIONS.**

The Worcester Museum has acquired a marble bust of Marcus Aurelius Caesar as a youth. There has also been recently purchased a Roman cinerarium of marble dating from about 100 A. D., with an inscription which translated runs "Sacred to the divine Manes of Nicanor. Cincia Trophine and Hermes erected it to their well deserving fellow slave." There are also a small triptych in alabaster executed in Southern Italy in the XV century by one of the Gaggini, a couple of Italian XV century Renaissance marble columns, a portrait of a Venetian nobleman by Veronese, a Copley pastel of Joseph Barrel, miniatures by Malbone of members of the Farley family and an oil by Homer Martin called "Twilight near Honfleur."

**IN MEMORY OF F. KEPPEL.**

As a memorial of his father, the late Frederick Keppel, Mr. David Keppel has presented to Columbia University, of which his brother Frederick Paul Keppel is dean, a collection of modern etchings, which have just been placed on view in the library. There are nearly fifty examples and the gift is named the Frederick Keppel Memorial Collection of Modern Etchings. Among those represented are Millet, Corot, Bracquemond, Legros, Daubigny, Lepere, Lalanne, Whistler and Pennell.

**OBITUARY.**

**Austin M. Purves.**

Austin M. Purves, vice-president of the Pennsylvania Salt Company and an art collector, died in Philadelphia Tuesday. He collected original drawings and works by Maxfield Parrish.

**Alberto de Gainza.**

Alberto de Gainza, one of the architects of the Prenza, Club del Progreso and other notable buildings in Buenos Ayres, is dead. He was also a civil engineer.

**Francisco del Marmel.**

Francisco del Marmel, the Spanish artist, a former regent of the Academy of Art at Cabra, Cordoba, Spain, died at San Antonio, Texas, Wednesday of pneumonia. He was forty-six years old.

**J. C. Adler.**

J. C. Adler, a portrait painter, formerly of N. Y., hanged himself Oct. 2 in his studio at Charleston, W. Va. He had painted portraits of many well-known Southerners, including former Governor G. W. Atkinson of West Va. He was a brother of Mr. Sigman Adler of Baltimore.



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# American Art News

VOL. XIV., NO. 3.

Entered as second class mail matter.  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 23, 1915.

SINGLE COPIES, 10 CENTS.

## GREAT TAPESTRY SOLD.

One of the most important Gothic tapestries in the world has just been acquired from Messrs. P. W. French & Co. by Mr. Edward A. Faust, President of the St. Louis Art League, at a price said to exceed five figures. This is the "Prophecy of Nathan," seen last year for the first time at the tapestry exhibitions in Buffalo and Brooklyn, and that will occupy the place of honor at the coming tapestry exhibition in Philadelphia. It is a wonderful composition that pictures the story of David and Bathsheba in three scenes, and that was evidently created by the same designer from the same models, and woven in Brussels on the same looms as the famous David set in the Cluny Museum. The tapestry measures 12 feet by 22 and commands the immediate admiration of all who see it, although it does not possess the paint qualities that some insist on, being an exemplification of the most extreme use of rib-and-hatching contrast to separate figures and motifs and produce gradations of shade and hue. It is said to have been formerly in the Royal Spanish collection, and after that in the Chateau de Vierville in Calvados. There is no other tapestry of equal importance west of the Alleghanies.

## LEAGUE WITHDRAWS AWARDS.

The Municipal Art League of Chicago has withdrawn its prizes awarded annually since 1903 for exhibitions by members of the Chicago Artists' Club. Such action was foreseen last year, when the artists, led by Lawton Parker, objected because the women did not have artists on the Committee of Awards. A group of artists refused to hang pictures, claiming the women had no authority to award prizes, though they could make purchases if they chose. The plan to discontinue the awards, when presented in resolution form by Mrs. W. F. Young, was adopted unanimously.

## RICKETTS APPEAL HEARD.

Arguments on a petition for the reversal of a decision of Judge Carpenter, holding Robb R. Ricketts, formerly of the defunct firm of Moulton & Ricketts, art dealers in contempt of court, were begun in Chicago last week before the U. S. Circuit Court of Appeals. Mr. Ricketts failed to obey an order of Frank L. Wean, referee in bankruptcy, that he turn over the surrender value of a life insurance policy for \$5,000, of which his wife, Jennie B. Ricketts, is the beneficiary, to the trustee in bankruptcy, Frank M. McKey. The surrender value was \$1,210.27 on March 15, 1914, when the involuntary petition in bankruptcy was filed. Roy D. Keehn, attorney for Mr. Ricketts, contends that the order of the referee was void and unenforceable and that, therefore, the commitment of the petitioner under contempt proceedings was likewise invalid.

## MUSEUMS NOT MAUSOLEUMS.

"An art museum should be an art museum, and not an art mausoleum," said Mr. Charles L. Hutchinson, president of the Chicago Art Institute speaking in the rooms of the Wilkauer Art Society last week. His topic was "Development of the Art Movement in the West." "Every one to whom is entrusted the conduct of an art museum asks himself often and seriously what is the proper function of an art museum," said Mr. Hutchinson. "In former years this was answered that it should preserve and care for permanent collections entrusted to its keeping and keep the galleries open under more or less severe restrictions to the public. The art museum of today, if it properly fulfills its function, is no longer a mere storehouse. It must offer to the public changing exhibition of contemporaneous art. "It is not the sole mission of art to amuse, nor is art alone a mission for moral instruction. Here is another subject worthy of discussion—the value of an ideal. May we not attribute the present war in Europe to the fact that the world has grown rich and strong in material things at a rapid pace during the past twenty-five years, while its advance in morals has in no wise kept pace? Art still has a mission. It is a luxury for the rich, but a necessity for the poor." Mr. Hutchinson told of art as it made European countries famous for several centuries, and inquired: "Is there any reason why there should not be another renaissance of art? Are not present conditions favorable for such a movement? Why should not our own country be the center of a new renaissance?"

## TO SAVE EXPOSITION BUILDINGS.

The military board headed by Maj. Gen. J. Franklin Bell to decide the fate of the Exposition buildings, which stand on government property at San Francisco will report to the Secretary of War. The original agreement with the government was that all buildings on its property be down within four months after the close of the Exposition. Among these buildings, which have been listed as desirable to save, are the Palace of Fine Arts, the Missouri Building, the Japanese pavilion and the Enlisted Men's Club. The board will determine what buildings if any are suitable for military purposes.

## SAFETY FIRST POSTER PRIZES.

The Safety First Society of Greater Detroit offers at the current Safety First Federation of America convention 20 prizes for a poster for the whole country. The competition will close about Jan. 1 and there will be prizes of \$300, \$100, \$50, \$30 and \$20.

## NEW RODINS COMING.

Four of the latest works of Auguste Rodin will soon arrive here, following their purchase by Col. Samuel P. Colt, of Bristol, R. I. The group contains "The Hawk and the Dove," "Eve," much sought by the Metropolitan Museum, "Psyche" and "Le Lion Dououreux." The desire of the sculptor not to separate any of the four in their sale led to his refusal to sell the "Eve," and finally to their purchase by Col. Colt.

## MINN'PLS MUSEUM PURCHASES.

A collection of Cypriote pottery and glass has been recently purchased by the Museum from the Dunwoody permanent fund. It is from the duplicate material of the Cesnola collection in the Metropolitan Museum. Seventeen drawings and etchings by Joseph Pennell that have been on exhibition at the Museum now become a part of the permanent collection. The Museum itself purchased fourteen, and the others were bought for the Museum by John R. Van Derlip, President of the Fine Arts Society.

## CLAIMS NOT A ROMNEY.

A special cable to the Sun from London, dated Oct. 20, says: "Mr. Henry E. Huntington, nephew of the late Collis P. Huntington, is suing in the English courts to recover the greater part of the purchase price of a portrait of Mrs. Siddons and her sister, Fanny Kemble, sold as the work of Romney. The case will come to trial in the near future. "Mr. Huntington paid \$100,000 for the picture under a guarantee of its genuineness. Subsequently he came to doubt the genuineness of the work and sent it to London, where it was examined by eminent 'experts.' The examination resulted in a difference of opinion. "Mr. Huntington contends in his suit that the painting is not a genuine Romney and that it is worth only \$1,000. The defendants will call witnesses in rebuttal to establish that the picture is really what it was sold for. "Although the transaction was put through in New York, the suit is brought in England and will be tried in London for the sake of convenience, since practically all of the experts on Romney's work live here. "An application was recently made to the court to have Mr. Huntington attend the trial and testify. Mr. Huntington's counsel opposed this application and the court directed that his testimony be taken by a commission in New York. The Court of Appeals later reversed this decision and ruled that Mr. Huntington must come here and testify."

## FALSE AND FORGED BRONZES.

Referring to an article in the August 14 issue of the AMERICAN ART NEWS from its London correspondent the London Star says: "Americans who buy bronzes in London are the special mark of the producers of a number of faked bronzes of a particularly fine artistic finish, which, it is stated, are extremely difficult to detect from the general antique. "The faking of bronzes, of course, is no new thing in the art world, for bronzes, unfortunately, lend themselves easily to the art of the unscrupulous but clever craftsman. "It is most difficult to decide the authenticity of bronzes," an official at one of the museums told a 'Star' man, "and I know bronzes in several private collections about which I should be very loth to pass judgment."

## West-end Expert Opinions.

"West-end art dealers also agreed that the faked bronze was extremely difficult to pick out from that made by the master hand of some Italian sculptor, but they did not know of many high-priced fakes on the London market, as the circle of collectors was small, and, in the main, fairly expert. "It is the Americans who are deceived," an art dealer said, "and it is to America that these fakes go chiefly. The standard of art knowledge is not so high there, and many spurious bronzes pass muster in the private collections of America which would be spotted very quickly here."

## Fakes from Italy.

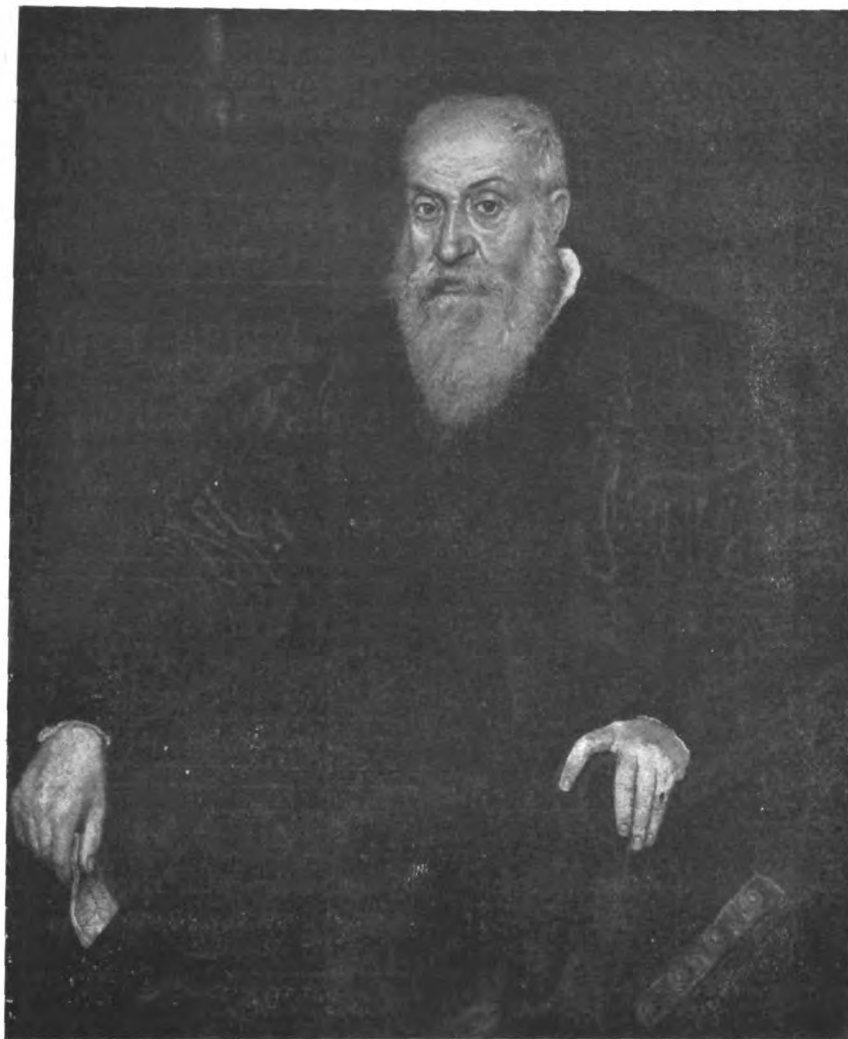
"Personally, I doubt if the best fakes are made in London, for we generally find they come from Italy. "There they are found by people with a little knowledge, whereas if they were put straight into a sale here there might be awkward inquiries as to their history. "Tourists in Italy are still deluded into the belief that they have picked up a valuable bronze in an out-of-the-way village, and bring it home, expecting to pay for their holiday out of the profits. In that way many of these faked figures from Italy find their way to the saleroom."

## Victimised Americans.

"As a matter of fact, the London art world generally regards Italy as being drained dry of the genuine antique, and the fakers realizing this have been devoting increasing attention to the American market. The AMERICAN ART NEWS, for instance, specially warns its readers to be on their guard, and 'L. G. S.' gives there a list of the latest fakes of a gang which, he says, "is working in a big way."

## HENRY HUNTINGTON ILL.

Mr. Henry E. Huntington, the well-known art collector and bibliophile, and nephew of the late Collis P. Huntington, who has been dangerously ill at his home, 5th Ave. and 57 St., is happily much improved.



A VENETIAN NOBLEMAN

Paolo Veronese

In the Worcester Museum

## ENGLAND EXPORTS PICTURES.

According to the report of an English Commission, there have been about 500 old masters exported within the last few years, mostly to America, including: 52 Rembrandts, 29 Gainsboroughs, 27 Van Dycks, 26 Romneys, 25 Franz Hals, 21 Rubens, 12 Hobbemas and 4 Raphaels.

The English Commission does not favor the Italian plan of forbidding the export of art works, but proposes placing funds at the disposal of the National Gallery for the purchase of art works coming on the market. It is proposed, among other changes, to increase the parliamentary annual grant for this museum from £5,000 to £25,000.

## NEW STATUE OF KAISER.

The design of the new equestrian statue of the Kaiser to be placed at Heidelberg has been completed. It represents the Emperor with a marshal's baton, and beneath a bas relief depicting the struggle of the Knight and the Dragon is the inscription: "Germany has never been vanquished when she has been united." Another bas relief representing the crowning of fallen heroes is inscribed: "Through life and death toward victory."

Among the series of the Pennell etchings and drawings is a new one, the Minneapolis Flour Mills.

## TWO YOUNG TITUS PORTRAITS.

Many readers of the ART NEWS will have noticed the similarity, in pose and general aspect, of the Rembrandt portrait of his son Titus, reproduced last week and reported sold from the Althorp House collection by Earl Spencer and that which is in the Altman collection at the Metropolitan Museum. The open eyed, smiling youthful charm which irradiates from both and the similarity of costume emphasize the likeness, not alone, as is but natural of the subject, but also of the two works. The Althorp picture, which dates from 1648, shows Titus at about the age of 7 or 8, while that in the Altman dates from 1655 when he was circa 15. In the Altman picture there appears the emphasis of light and shade which is so characteristic of the master's mature art, while in that from Althorp the face is almost entirely in light and most delicately modelled. Both are on canvas, the Altman 65 centimetres high by 56 wide and the Spencer 76 high by the same width.



**PATERSON TEXTILE DISPLAY.**

The Paterson loan exhibition of textiles now on in the City Hall, Paterson, N. J., until Oct. 31 is important as an accomplishment, but is even more important as a promise for the future. It is held in the city that is the center of silk manufacture in America, where a knowledge of what has been woven in silk in past ages, can be made immediately productive in the form of improved products and better designs. The expenses of the exhibition are being met by the local Chamber of Commerce that appreciates the value to Paterson of a form of publicity that helps local manufacturers to raise the quality, as well as increase the quantity of their output.

The leading American museums and dealers have co-operated generously. The exhibition has been assembled, arranged and cataloged by a man who is familiar with ancient textiles, as well as with the making of exhibitions, Dr. Meyer-Riefstahl, who was publicity manager for the extraordinary exhibition of Mohammedan art held in Munich four years ago.

**Sumptuous Catalog Planned.**

The purpose of an exhibition like this is not merely to thrill the amateur lovers of the antique, or even to inspire to higher efforts the men behind the looms. Unless a permanent and worthy record of the exhibits is published, the effect will be but temporary. A superb folio volume lavishly illustrated, not in halftone but in more pleasing and accurate form, was created as a memorial of the Munich exhibition. It is earnestly to be hoped that the Paterson committee will be able to bring out the work that they are planning and to which they invite subscriptions on their historical exhibition of textiles, to contain a hundred photogravure plates, with others in color, a short history of the textile art as exemplified by the exhibits, and a complete catalog of the exhibits prepared by Dr. Riefstahl. Nothing has helped Germany in recent years toward raising the merit of German art industry so much as the huge tomes that assemble for the student and manufacturer adequate pictures and descriptions of the masterpieces of the past, in textiles and furniture and architecture, as well as in painting and sculpture.

**Practical Side of Display.**

Again I wish to return to the practical side of this exhibition. It is being held in the city that it can help most. Whether the citizens of Chicago or Minneapolis know anything about the history of design in silk, counts for but little in the development and growth of these cities. But for Paterson such knowledge is vital. It should permeate the atmosphere and be the foundation of the whole educational system there. A permanent textile museum as at Lyons and Crefeld should be established to supplement with actual examples the teaching of the library of textile books that should be the most extensive in the world, at least on the subject of silk. The United States already leads the world in quantity of silk manufactures, why not in quality also?

The present exhibition was assembled with almost incredible speed and under extraordinary difficulties, and the catalog was printed as rapidly as a daily newspaper. So that it would be unjust to cavil at doubtful attributions and the sometimes awkward English. The exhibition as a whole is well selected and well arranged, and the inexpensive catalog should be in the possession of all those interested in the textile arts, and on the shelves of public libraries in cities where there are important textile industries. The introduction that shows praiseworthy familiarity with Folke's "Seidenweberei" will be found especially valuable by contrast with the textile articles in gen-

eral encyclopedias and books of reference in English. It shows briefly the development of textiles from ancient Egypt to modern Europe, and shows an understanding of texture that is as welcome as it is unusual.

Of course there are numerous examples of Coptic fabrics in the exhibition. I hope that the permanent catalog will describe these more fully. Perhaps it might have been better to omit these non-silk stuffs, even though they do fill an important gap in the history of pattern. I feel that an exhibition should be organized along the simplest possible lines, and with the fewest possible divergent suggestions to mislead the unwary and the inexperienced.

**Some Notable Exhibits.**

Silk brocade No. 31, with elephants, griffins and hippocamps in round medallions, red and yellow and green, is an important specimen showing the influence of Sassanid-Persian upon Byzantine design. It is loaned by the Cooper Union Museum of Decorative Art, from which Museum comes also interesting XIII and XIV century Lucca silks. Among English embroideries the "star" piece, one of the most precious in the world, is loaned by Mr. J. Pierpont Morgan and was made in England circa 1290. Of XV-XVIII century Italian textiles XV-XVIII century Spanish, XVII and XVIII century French and of Hispano-Arabic, Persian, Turkish and other Oriental cloths there is a great variety. There are two picture tapestries, one Louis XIV. Gobelin and one Gothic from the early XV century. The description of the latter might have been made more adequate by reference to my catalog of the tapestry exhibition a year ago at the Avery Library.

Among museums and collectors who have loaned numbers are Boston Museum, Brooklyn Museum, Museum of Decorative Art, Cooper Institute; Museum of Cleveland, Ohio; Museum of R. I. School of Design, Prov., R. I.; Metropolitan Museum, Horatio G. Curtis, Boston; Henry G. Dearth, Dr. Arnold Genthe and J. P. Morgan, N. Y.; Miss R. A. Polhemus, Brooklyn; Dr. Denman Ross, Boston; J. H. Wade, Cleveland, Ohio; Hervey E. Wetzell, Boston, and Duveen Brothers, French & Co., Funaro & Keller, Dikran G. Kelekian, Hagop Keorkyan, Loo & Co., Luigi Orselli, Dr. Tabet, Robert de Rustafjaell and Yamanaka & Co., all of N. Y. Geo. Leland Hunter.

**PLAYING THE GAME.**

Fifteen years ago Richard L. Miller left his home in St. Louis for Paris to study art. \* \* \* He returned to the Mound City last November, and in the year since is reputed to have made \$30,000 painting portraits of well-known St. Louisians. \* \* \* The explanations is incidental to qualifying Mr. Miller as an artist. When questioned as to the truth of the story that he had made \$30,000 in the last year, Mr. Miller replied:

"That's not a proper thing to ask. I may make more and I may make less than that amount. Art is not a matter of money."

"In this country they measure a man's worth by the money he makes. In Paris the question is 'is his work original?' There are few good things in this country because of that miserable 'best seller idea'—that cheap catering to the popular taste."

"That Harrison Fisher stuff, for instance, is all bosh. He's just giving the people what they want. I know Fisher personally. He has told me often that he was 'just playing the game' and giving them the 'dope' they wanted."

From the standpoint of art, Mr. Fisher's work may be all that Artist Miller says it is. From the standpoint of finances it is considerably above that of Mr. Miller's own revenue returns, and from that of recognition considerably superior to that of the St. Louisian. All of which probably doesn't concern either Mr. Miller or Mr. Fisher a great deal, but merely opens up a field for speculation as to the more desirable in life, "fame to-morrow or a comfortable living to-day?" \* \* \*

While Mr. Miller evidently has a very high appreciation of what constitutes real art, he nevertheless recognizes there is another angle to the situation that seldom is seen by artists who refuse to "play the game." Many a man of great talent starts in painting, in literature and in sculpture with very high ideals. If he finds the public unappreciative of his work along the established technical lines, few can see any real reason for him turning aside to fill a popular want and reap a financial harvest. \* \* \* In the division of his moments he is practicing real economics by providing for himself and his, looking after to-day and hoping for the morrow. There is nothing particularly inspiring in a starvation career to-day that people a hundred years from now may recognize you as a genius. For again, they may not.—Little Rock Democrat.

**MUSEUM PICTURES CRITICIZED.**

The November number of the Forum, today, contains an article by Mr. Willard Huntington Wright, on "The Paintings of the Metropolitan Museum," which is a severe criticism on the institution's standing as a factor in art education. Opening with a statement that "Predjudicial complacency has always been one of the most corrupting and disintegrating factors of a national existence" the writer goes on to say:

"No better example of this spurious complacency in a nation can be brought forth than the attitude of the American public toward the paintings in the Metropolitan Museum of Art. We have come to consider this institution as of genuine aesthetic value, possessed of much of the best graphic art; and we deem it adequate to meet the national demand for an educational exhibition of the world's greatest painting eras."

"The Metropolitan Museum," continues the writer, "warrants no such attitude, however. From the standpoint of its paintings (to which this article is devoted) it is distinctly a second-rate exhibition. It is not representative of either the great art of the past or the present. Nor has it any educational value save a minor one. Not one great school of painting is shown to advantage by a comprehensive selection of canvases."

**An Extreme View.**

Mr. Wright opines that "fully fifty per cent. of the pictures in the Museum are worthless, no matter what viewpoint we assume toward them and that by their removal the Museum would be a more truly educational show. It would reveal," he says, "the development of art to better advantage, for it would then approach nearer to a homogeneous display, and would thereby create a more accurate impression of art history. But even with an intelligent elimination of all the worthless work, there would be but little to recommend the Museum as a great national art institution, for even when we find pictures of the principal men of the past we approach only from a distance the true greatness of ancient painting. The majority of the pictures of the masters are not examples of their best work, nor even their characteristic work; in many cases, in fact, they are representations of their most inferior work, and can readily be dispensed with. Fully three-fourths of the canvases of the leading graphic creators give no adequate impression of the artist's genius. In the entire collection there are less than a dozen pictures which are coequal in rank with the greatest art."

The author condemns the system of hanging and says "the arrangement that prevails is chaotic and meaningless."

**Individual Works Criticized.**

Then follows a discussion on how individual painters are represented, from which the following excerpts are made:

"Let us first look specifically into the Museum's offerings. To begin with it might be well to name twenty of the greatest representative painters the world has produced and to set down briefly the manner in which they are represented. As to who these twenty are is a subject which might be open to infinite discussion, but the following names, I believe, will be generally accepted without cavil: Michelangelo, Rubens, El Greco, Veronese, Giotto, Tintoretto, Masaccio, Renoir, Cézanne, Leonardo da Vinci, Giorgione, Titian, Goya, Delacroix, Borrassá, Rembrandt, Pollaiuolo, Velasquez, Poussin and Ingres."

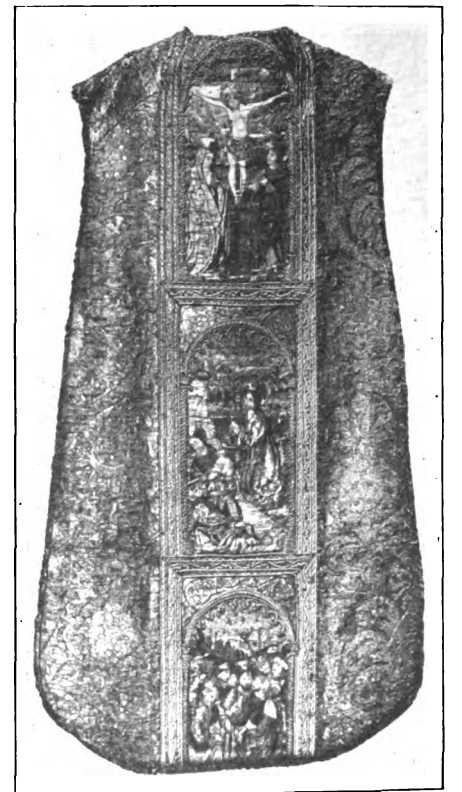
"Borrassá," says Mr. Wright in part, "is represented by a large altar piece, but unfortunately it is a detached bit of beauty. \* \* \* But what of the great Italian primitive, Giotto. \* \* \* there is nothing of his. \* \* \* Masaccio \* \* \* is not represented even by a copy. \* \* \* Pollaiuolo \* \* \* is shown in one frieze of disputed authorship. \* \* \* Leonardo da Vinci—there is no picture by the great Florentine. \* \* \* The most glaring omission \* \* \* is of Michelangelo. \* \* \* Rembrandt, however, is well represented. \* \* \* Of Giorgione \* \* \* there is nothing. \* \* \* Of Rubens, the greatest painter the world has produced, \* \* \* the Metropolitan Museum has two fairly representative works. \* \* \* Of Velasquez \* \* \* there are four examples—enough in number if they were all of his best work. But two of them are undoubtedly copies from the Prado and the Hermitage \* \* \* and the sole picture \* \* \* from the brush of Titian can be ranked only among his very worst works. \* \* \*

"Again, there are only three Tintoretto's. \* \* \* Veronese \* \* \* has only one canvas here, 'Mars and Venus United by Love,' which is inferior to many in the Louvre and the National Gallery. \* \* \* Next to Rubens' 'Wolf and Fox Hunt,' the best picture in the Museum is the El Greco. \* \* \* The Poussin \* \* \* is small and simple, but good. \* \* \* it is hung badly and high. \* \* \* Goya \* \* \* is represented by a painted Capriccio of little value except as a record; by 'A Jewess of Tangier' which is even less consequential; and by the Portrait of Don Sebastian Martinez, which fortunately is one

of the most purely beautiful bits of painting of the collection. \* \* \* Of Delacroix there is only one canvas. \* \* \* David \* \* \* is not represented at all. Nor is Ingres. \* \* \* But one of the most unforgivable and unnecessary omissions in the entire collection is the case of Renoir, who is represented by a single canvas. Cézanne \* \* \* has only one small work. \* \* \* His canvases can be had at a price much lower than they will bring five years hence and at a tenth of what they will bring in twenty. In fifty they will outbid Rembrandt. \* \* \* Yet our Museum has recently bought an utterly worthless canvas by Cecilia Beaux. \* \* \* With its list of second-class men the Museum is less deficient. \* \* \* The Netherlands painters are better represented. \* \* \* But there are no works \* \* \* by Dirck Bouts, Van Outwater, Jerome Bosch, Brower, Jacob Cornelius, Paul Potter and Van Gogh. \* \* \* While the British school is adequately represented as to numbers, the works are generally far from being good. \* \* \* There are no Thornhills, no Burne Jones, no Holman Hunt's, no Ramsey's. And though Brangwyn is a poor painter, he is of sufficient importance to be shown. \* \* \*

**Italians and Americans.**

"The Italian school," concludes Mr. Wright, "is the worst represented of all. \* \* \* Turning to the German School we find a few good pictures. \* \* \* The pictures of the Spanish School are few and far between. \* \* \* We now come to the American School. These pictures are truly representative of this country up to ten years ago, but beyond that they do not adequately go. There are better artists working in New York now than the great majority of those hung in the Museum. \* \* \* In this American exhibition there are, to be sure, many charming and competent works. \* \* \* Quantity, not quality, would appear to be the keynote of the Museum's policy. \* \* \*



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**LONDON LETTER.**

London, Oct. 13, 1915.

An admirable exhibition is that of the London Salon of Photography now on in the galleries of the Royal Watercolor Society and showing distinct originality in the manner of its arrangement. Frames, for instance, have been altogether dispensed with, and the photographs are seen beneath a sheet of plain glass, resting upon nails. This method has distinct advantages, for not only does it enable foreign exhibitors to contribute with greater facility and so familiarize our own photographic artists with foreign work, but it enables the merits of each print to be examined with the distraction of possibly inappropriate surroundings. Each successive year these exhibitions of the London Salon testify to the strides which photographic science is making in the realm of art, gradually solving the problems of color and treating the questions of composition and lighting with the skill demanded in ordinary painting. Happily very few pictures connected with the war are on view, the aim of the majority of exhibitors evidently being to achieve perfection of technique and handling rather than to reach notoriety through sensationalism of subject.

It was a happy thought on the part of Messrs. Yamanaka of New Bond Street, to organize, on behalf of the Red Cross Society, an exhibition of Japanese works of art belonging to English collectors. Over 60 leading English collectors have responded to the appeal made and have sent of their zest, so that when the exhibition opened on Oct. 11, it was found that it comprised much of great interest both in old lacquer work, ivory sculpture, metal work and prints. Many of our English connoisseurs have in the past enjoyed exceptional opportunities for acquiring rare and early specimens of various kinds of Japanese arts and crafts, while others have specialized in the finest of modern handiwork, so that the greatest variety exists. Among the exhibits is an interesting collection of old pottery dating from the 7th Century B. C., some 12th Century sword furniture and some particularly beautiful iron of the 14th and 15th Centuries. In all, some 3,000 pieces have been loaned. England's alliance with Japan in the present war makes the co-operation between this distinguished firm and English collectors particularly appropriate and Messrs. Yamanaka are to be complimented on the graceful thought which prompted their action.

This month is to see the completion by Mr. Lee Warner of the Medici Society, of the Quattrocentenary Edition of Vasari's "Lives," as well as an illustrated booklet of "Twelve Scenes from the Life of Christ, after Duccio," with notes on the pictures by Mr. G. F. Hill of the British Museum. All these booklets, issued under the Ricardi Press, are of such uniform quality and so excellent as regards type, matter and general production that Mr. Warner's announcement will be hailed with pleasure by many on are booklover.

It is good to know that when the war is ended, Great Britain is not to be at the mercy of any unsightly memorials to its dead soldiers, which it may please local authorities or committees to erect. An influential association, called the Civic Arts Association has been formed, with the laudable object of discouraging the erection of monuments which shall detract from the beauty of public places in lieu of adding to them and it is hoped that corporations, and also private donors, will avail themselves of the advice which the Association is prepared to furnish. By means of offering prizes for suitable designs and by organizing exhibitions, the Association hopes to put itself into touch with the artists best fitted for the work, and eventually to secure for them the commissions for the principal undertakings of the kind. The Committee is an important one, containing the names of persons distinguished in various departments of art and science. With so laudable an object in view, few will grudge the humble five shillings which constitutes the annual subscription.

The first week in November will see the sale at Glendining's of the Japanese collection formed by the late W. L. Behrens, who made a special feature of fine netsuke, medicine boxes and sword ornaments. A number of Buddhist carvings and shrines, as well as some Chinese antiques are included. L. G-S.

**BUDAPESTH'S HALS.**

The Budapesth Fine Art Museum, according to the Kunstchronik, has a picture by Franz Hals, from the Paris collection of Moritz Kann, representing a handsome young man. It was exhibited at the 1911 Paris exhibition of 17th century Dutch masters, and was reproduced in W. R. Bode's "Life and Works of Franz Hals," published in 1914. The original drawing likewise appeared in the catalog of drawings of old masters issued by the Stadel Institute of Frankfurt last year.

**SALES PAST AND TO COME.**

**Japanese Art.**

Mr. Mitsuo Komatsu of Tokio has consigned to the Anderson Galleries for unrestricted sale a fine collection of Japanese prints, original drawings, and books, which goes on public exhibition Oct. 30, preliminary to the sale on the evenings of Nov. 3 and 4. The collection contains a complete set of the "36 Views of Fuji," by Hiroshige, 25 of his "36 Views of Yedo," and a complete set of "22 Stations of Tokaido." There are seven of the set of "Mother Love" by Utamaro, and many other examples of his work, including the famous triptych, "Girls Gathering Awabi Shells." A score of the famous artists of Japan are represented in the collection.

**Boston Coin Sale.**

John E. Burton of Milwaukee was a coin collector as well as a collector of books. His collection, which embraces rare American and foreign gold, silver and copper coins, will be sold by the Anderson Galleries on the afternoon of Nov. 5. The collection is unusually rich in gold coins, the division including a very fine Jewish shekel, the earliest Jewish coin, and some examples of the private gold "slugs" put out in California half a century ago. Among the Ameri-

ing, and \$14.50 and \$11 documents signed by Charles I and II, respectively. L. W. Gabriel Weiss paid \$260 for a letter by Burns to Lady Don of Coates and Miss Belle da Costa Greene \$30 for a letter from La Guiccioli alluding to Byron.

At the Wednesday session Mr. Smith was again the chief buyer. He gave \$120 for a letter addressed by Henry VIII to Pope Clement and signed unusually "Henricus;" \$115 for a document signed by Edward IV; \$112.50 for a letter of Queen Elizabeth; \$67.50 for a letter of Queen Henrietta Maria; \$60 for a letter in latin from Henry VII to the Duke of Milan; \$21 for a letter of Cowper; the same amount for a receipt signed "Jno. Driden," and for a letter of Geo. III to the Duke of York, and \$15 for a Mss. poem, "Chivalry at a Discount," by Edward Fitzgerald.

Mr. J. B. Soley gave \$55 for a document in Latin of Henry VII; Mr. P. F. Madigan \$29.50 for two letters of De Quincey. The total for the first two sessions was \$3,279.10.

**Americana Sold in Phila.**

At the sale of a collection of Americana by Stan. V. Henkels in Phila. Oct. 13-14, an Indian Spelling Book by David Zeisberger printed by Henry Miller in 1776 was sold for \$47.50. "Father Abraham's Almanac" for the year of our Lord 1777,



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can copper coins are all the rarities in fine condition. The dates most precious in the eyes of collectors are the cents of 1793, 1799 and 1804. Over \$200 a piece has been realized on some occasions for specimens of these dates. The "Liberty Cap" cent of 1793 has an auction record, made in this city in 1910, of \$340. The Burton collection has three very fine examples of the earliest Roman bronze coin, the aes, which was a huge affair, thick and round in shape, cast to weigh a pound, in the year 350 B. C.

**Joline Sale Part VII.**

The book sale season was opened Tuesday at the Anderson Galleries with the offering of the first installment of part VII of the library of the late Adrian H. Joline. Mr. George D. Smith was, as usual, to the fore and paid \$610 for an extra-illustrated copy of Ellis' "William Harrison Ainsworth and His Friends," in which appear 165 autograph letters of Ainsworth and other literary material. He also secured for \$165 the Mss. of 6 verses of Byron's "Oscar of Alva," with which was an autograph; for \$130, an official letter signed by the Duke of Parma, High Chancellor of the Empire under Napoleon I, and for the same amount a letter of Charles I in French to Louis XIII. He further secured for \$40 a letter of Elizabeth Barrett Browning; for \$28, a letter of Bright to Greeley, on the re-election of Lincoln; for \$18 a letter of Brown-

etched \$37. Another, with same title for the year 1762, sold for \$22. A folio volume dated London, 1753, by Joseph Besse, treating of the sufferings of the Quakers, went for \$24. A Historical Memoir of the Schuylkill Fishing Company with portraits of the members and dated 1830 was sold for \$14. The "Boston Imprint" published in 1725 containing the results of the Synods of the Churches of Mass. fetched \$13.50.

**Fine Collection of Lincolniana.**

The first important sale of books of the season will begin Monday next, with the dispersal at the Anderson Galleries of Part I of the library formed by John E. Burton of Milwaukee. This division embraces the Lincolniana, which is so large that five afternoon sessions will be necessary to dispose of it. Mr. Burton was an industrious collector for many years, beginning by acquiring two small collections in the West and then buying from dealers and at auctions in this country and Europe. In the Lambert sale last season one page from Lincoln's Sum Book, showing how the boy Lincoln

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worked his examples in arithmetic, sold for \$360. There are three of these pages in the Burton collection, containing examples, autographs and a stanza by Lincoln. A more personal or characteristic souvenir of Lincoln would be difficult to procure. The pages show the hard mental toil of the youth at night, after the day's work was done in the fields, in 1822 and 1824, when he was educating himself. The Lincoln medals, broadsides and relics—among the latter a lock of his hair—are interesting, and among the books and pamphlets are some items not previously known to bibliographers.

**Rare Americana.**

Part III of the Burton Library which the Anderson Galleries will sell in five sessions, beginning Nov. 8, contains standard sets and first editions and some very unusual items of Americans, like Covert's "True and Almost Incredible Report," London: 1631; the "Royal Commentaries of Peru," London: 1688; Willard's "Spiritual Desertions," Boston: 1699; Coxe's "Description of Carolina," London: 1741, and "A Poem Suitable to the Present Day," by Beigelow, Worcester: 1776, which was not in the Church library and was unknown to Sabin, Evans and other bibliographers.

**GERMAN ART NOTES.**

The famous Jan Sorel altar, with a view to avoiding the danger from proximity to the Italian front, has been placed in the store room of the Vienna Imperial State Gallery. Since its restoration in 1881 by Herr Karl Schellein of Vienna it had remained in the church of Obervevllach.

A domestic museum under the skilled direction of Rector Goebel was recently opened at Emmerich-on-the-Rhine. It contains the antiquities of the municipal collection. The first group consists of prehistoric finds from the neighborhood.

The Berlin art exhibition now on has many interesting exhibits. Among them a view of Pontresina by Wilhelm Geissler of Berlin, "Breakfast Table," by Body Wille of Düsseldorf, and a still life by Ludwig Muhrmann, of Dresden.

The exhibition early last spring at Frankfurt of works by Wilhelm Altheim, afforded the admirers of the late master an opportunity of seeing his paintings in collective form, to the number of 30 specimens. Under present conditions special interest attached to a military picture, "The Death of Prince Louis Ferdinand," dated 1892. One of the features of this artist's works is his sparing use of color. A score of etchings completed the varied collection.

Among the works of Max Sievogt lately acquired by the Berlin Copper Plate Cabinet, are a number of etchings, including early impressions of views in the Zoological Garden. Prominent objects are lions, lionesses, tigers and jaguars. Other etchings embrace scenes from "Reineke Fuchs" and "The Prodigal Son."

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## THE OCTOBER BURLINGTON.

Tancred Borenius, in the October number  
of the Burlington Magazine, writes of Gio-  
vanni di Paolo's "Sts. Fabian and Sebastian,"  
owned by Mr. Robert Ross and which re-  
produced for the first time forms, the front-  
ispiece. Herbert P. Horne follows with  
some "Notes on Luca della Robbia" based  
on Prof. Allan Marquand's work on  
the Sculptor, and supplemented by origi-  
nal and illuminating notes by the re-  
viewer. Campbell Dodgson discusses "Two  
New Drawings by Durer in the British  
Museum," a jousting scene and a caval-  
cade. Sir Martin Conway has the  
opening article on the much scattered Bam-  
berg treasury. F. Schmidt-Degener writes  
of a Dossi-Dossi in the Boyman's Museum;  
A. F. Kendrick has the first article on the  
Tapestries at Eastnor Castle, and C. J.  
Holmes writes of an attractive portrait of  
a woman by Ferdinand Bol owned by W.  
R. C. Witt. Lionel Cust talks of the Mona  
Lisa with particular reference to the work  
claimed by Mr. John R. Eyre to be another  
version of the subject, and now Mr. Cust  
rather unkindly says "apparently added to  
the increasing number of doubtful old  
masters in the Museum at Boston, U. S. A."  
Roger Fry has an appreciative note on Sir  
William Van Horne. The Burlington may  
be had of the American agent, James B.  
Townsend, 15 E. 40 St.

## A JUDGE'S CURIOUS CHARGE.

If the published story of the trial of  
the suit in Philadelphia last week of the  
artist Gruppe against the collector  
Kinsley to recover the value of a canvas  
attributed to Mauve, told in our last is-  
sue, is correct—the instructions or  
charge of Judge Dickinson to the jury—  
namely that that body would not  
have to consider whether or not a  
picture in question was by Mauve, but  
only whether an agreement to purchase  
the picture had been made by Kinsley—  
was a curious, and it seems to us, an  
illogical one.

The defendant, Kinsley, produced a  
witness, a young artist named Albers,  
who testified that the figures on the can-  
vas were not true to Nature, while the  
forte of Mauve was in making his figures  
true to Nature. Gruppe's witness, Mr.  
Charles F. Haseltine, artist and dealer,  
on the other hand, testified that the  
work was unquestionably by Mauve.

Are we to understand that if these  
witnesses or others, had testified that  
the picture was a spurious one, that  
Judge Dickinson would have ruled that  
Mr. Kinsley was bound by an agree-  
ment to take from Mr. Gruppe, at a  
figure agreed upon beforehand a work  
by Mauve, that he was, therefore, bound  
to accept and pay for, a work that com-  
petent authorities declared not to be  
what the agreement called for? How  
could the Jury have decided, even on  
the Judge's charge that Mr. Kinsley  
was bound to carry out the agreement  
with Mr. Gruppe, had it not felt, and  
presumably on Mr. Haseltine's testi-  
mony, that the picture was a genuine  
example of the dead Dutch master?

It is to be hoped that Judge Dickin-  
son's ruling will not act as a precedent  
in future cases of the kind, for, if it  
should, of what use is competent testi-  
mony on the validity of art works?

## THE MUSEUM COMPLIMENTED.

The Metropolitan Museum has "ar-  
rived," as the French would say, or in  
other words, has reached the promi-  
nence as an art Institution that the  
great art Museums of Europe have long  
enjoyed, one of the chief proofs of  
which, is the calling into question by  
writers and critics of the validity or  
unrepresentative character of some, at  
least, of their possessions or exhibits.

While there have been sporadic criti-  
cisms in the American press, for some  
years, of this or that work owned  
and shown at the Metropolitan, it has  
remained for Mr. William Huntington  
Wright, extracts from whose article in  
the current issue of the Forum maga-  
zine entitled "The Paintings of the Met-  
ropolitan Museum," we give elsewhere  
in this issue; to make a general and  
somewhat scathing criticism of the val-  
idity and lack of representative char-  
acter of the pictures—chiefly the Old  
Masters, in the Museum.

It would appear that Mr. Wright is  
more desirous of achieving a reputation  
for erudition in the history of painting,  
than of endeavoring to accomplish a  
judicial summing up of the merits and  
defects of the Museum's pictures, and  
it would also seem that he is, to judge  
from his article, not sufficiently aware  
of the difficulties that any Museum, and  
especially one in a country still young  
in art, finds in acquiring not only un-  
questionably authentic, but even first  
class or representative examples of ar-  
tists, and especially of those long dead  
and gone.

One would really think, in perusing  
the article, that Michael Angelos, Da  
Vincis and Raphaels, could be picked  
up on the streets of European Capitals  
any day, and that the easiest thing in  
the world is to secure old pictures  
whose authorship will not be ques-  
tioned, and often by competent authori-  
ties.

While there is truth in some of Mr.  
Wright's strictures, the majority of  
these, it seems to us, are hardly fair.  
The collections of the greatest Euro-  
pean Museums contain questionable  
and unrepresentative canvases, many of  
them. Why then, should the Metro-  
politan be blamed for lapses?

Of recent years there has been much,  
and good, weeding out of its pictures  
by the Museum authorities and the gen-  
eral average of the canvases it owns, is  
improving constantly.

The Museum is the great and leading  
art Institution of the country. It  
should be supported by kindly, not ad-  
verse criticism and while we ourselves  
opine that it should pay more attention  
to the building up and strengthening of  
its collection of early Americans—we  
also believe that, in general, its pictures  
are wonderfully good, under its condi-  
tions—lack of funds for many years,  
changing Boards of Trustees, and Di-  
rectors, the small and constantly lessen-  
ing output of good examples of old and  
modern Masters the world over, and the  
red tape that inevitably hampers the  
management and progress of all public  
or semi-public institutions.

We have published portions of Mr.  
Wright's article, simply because we be-  
lieve that he has by said article, uncon-  
sciously complimented the Metropolitan  
as we have above explained.

## CORRESPONDENCE

## Rockefeller and Aphrodite.

Dear Sir: Having read in your August  
issue an article entitled "Rockefeller and  
Aphrodite," telling the story of the pur-  
chase by Mr. John D. Rockefeller of the  
Statue, recalls to me my efforts on behalf  
of the then reputed owner of the work,  
Mr. F. Linton, now deceased, to whom I  
was presented by Mr. Charles de Kay  
shortly after my arrival from England in  
this country in 1909.

My visit to America was made in order  
solely to place on view a collection of old  
Masters at my studio near the National  
Arts Club then in West 34th Street, New  
York. Mr. de Kay suggested an exhibition  
of these at the Arts Club, and through the  
kindness of Mr. F. Linton the "Aphrodite"  
was unearthed from her long sojourn in  
the Columbia Storage Warehouse, where  
she had for many years, rested in seclusion,  
and placed in the centre of the large gallery  
of the Arts Club, making an important  
feature of the fine exhibit, and exciting  
much discussion.

## Following History of Statue.

After six weeks this exhibition closed,  
and the statue was removed again to her  
former resting place in storage.

Meeting Mr. Linton one day at the Arts  
Club I suggested he send the Aphrodite to  
my studio in 34th Street, and I would en-  
deavor to effect its sale. This he acceded  
to, and the statue there was admired by a  
select number of connoisseurs, but still the  
question of authenticity always balked a  
sale. Finally, having the acquaintance and  
friendship of the late Sir Purdon Clarke, then  
Director of the Metropolitan Museum, I  
endeavored to obtain his influence to fur-  
ther the purchase of the Aphrodite for the  
Museum, but the Directors declined on the  
grounds of lacking the necessary purchase  
price of \$150,000. I again approached Sir  
Purdon and asked him if in event of my  
obtaining a purchaser would he accept on  
behalf of the Museum a gift of the statue—  
to which he acceded. I finally found a  
wealthy Western man who accepted by  
proposition, and having apprised Sir  
Purdon of my efforts, we together decided  
upon the place where "Aphrodite" was to  
stand in the Museum.

## The Deal Called Off.

The \$100,000 which Mr. Linton had  
agreed to accept was about to be paid  
over, when the Equitable Life Insurance  
troubles came on and my buyer withdrew  
his offer for the time being, promising if  
the money market improved by Spring he  
would be willing to carry out his first  
proposition.

As Spring approached I prepared to re-  
turn to England and business in Wall Street  
had not really improved, so Aphrodite was  
again placed in captivity by her owner,  
and I returned to Europe.

## In British Museum.

To my great surprise, accidentally meet-  
ing Mr. Charles de Kay in London and  
questioning him one day as to what had  
become of "Aphrodite," he remarked that  
he had been commissioned to effect her sale  
in Europe and hoped to influence the Di-  
rectors of the British Museum to place the  
statue there "on view." This Mr. de Kay  
accomplished, in so far as the exhibition  
was concerned, but his efforts to induce  
the Museum to purchase were of no avail.

## French Critical Opinion.

After many meetings both in Paris and  
London with Mr. de Kay respecting the  
"Aphrodite" I know that, although he pre-  
vailed upon Rodin to give this opinion as  
many other artists did, of the work, they all  
refrained from an absolute and positive  
opinion of its being the work of Praxiteles,  
as its owners claimed.

## British Museum Director's Opinion.

Through a transaction which involved an  
ancient Egyptian lamp I, at this time,  
through the courtesy of the late Mr. J.  
Pierpont Morgan, formed the acquaintance  
of Mr. Smith, the authority on early Greek  
art at the British Museum. He then in-  
formed me that if I cared for his opinion  
on any early Greek art work at any time,  
he would gladly give it to me. Not having  
heard for some time of the "Aphrodite," I  
called upon Mr. Smith, desiring to have his  
opinion and directly after admission to his  
office and stating the purpose of my visit,  
he smilingly said: "Why Miss Schanck  
that statue is an old Roman work, very  
beautiful but not ancient Greek. No doubt,  
to my mind, the artist conceived the idea  
after the Venus de Medici, as the likeness  
is very pronounced in its pose and fea-  
tures. This is why the British Museum did  
not purchase the statue. The last is the  
second time the work has been exhibited  
in the Museum, the first having been some  
twenty years ago, and it was then rejected  
as a purchase, for the same reason as now."  
He informed me he believed the statue had  
been returned to America.

It would be interesting to know how and  
when the Aphrodite passed from its owners  
whom Mr. Linton represented, to the  
dealers who sold it to Mr. Rockefeller.

After these few years of silence during  
which I frequently was asked by my friends  
"What has become of the beautiful Aphro-  
dite?" I am very much astonished to learn  
of the purchase by Mr. John D. Rocke-  
feller of the statue and offer my congratu-  
lations on the purchase, position and place  
he has given it, in his beautiful grounds  
at Pocantico Hills.

A. Schenck.

New York, Oct. 19, 1915.

## OBITUARY.

## Frank T. Sabin.

Frank T. Sabin, the well-known London  
dealer in prints and pictures, and who was  
almost as well known to the art trade and  
collectors here as in Europe, as he spent  
many years of his younger life in this coun-  
try, died in London October 1 last.

Mr. Sabin was a man of most genial and  
agreeable personality and was greatly liked  
and esteemed by a host of American friends  
and patrons, who will be grieved and  
shocked at the news of his death. Exceed-  
ingly well read and cultivated, he was also  
an authority on early English and Ameri-  
can prints and on Americana in general.

He had a gallery on Shaftesbury Ave.,  
London, for many years after his return to  
his native land, but some eight years ago  
removed to 172 New Bond St., where his  
handsome rooms and the fine prints, old  
books and pictures he there assembled,  
were an attraction for many American  
friends and collectors. Mr. Sabin was one  
of the oldest friends and patrons of the  
AMERICAN ART NEWS which, in common  
with a host of friends in this country and  
Europe, deeply mourns his loss.

## Mrs. Richard Newton, Jr.

The many friends of Mr. Thomas B.  
Clarke and his family, and of the artist,  
Richard Newton, Jr., are deeply grieved at  
the comparatively sudden death, following  
a brief illness, last week, of Mrs. Richard  
Newton, Jr., formerly Miss Grace Clarke,  
at her home, No. 22 East 35 St.

Mrs. Newton inherited her father's ar-  
tistic taste and interest. She was a young  
woman of rare sweetness of character, and  
was greatly esteemed and beloved. The  
sympathies of an unusually wide circle of  
friends go out to Mr. and Mrs. Clarke and  
Mr. Newton in their sad bereavement.

## L. Clarence Ball.

L. Clarence Ball, landscape painter in oil  
and water color, died Oct. 9 in South Bend,  
Ind., at the age of 50. He had contributed  
to the Indiana Art Exhibit and the displays  
of the Society of Western Artists. He  
leaves a widow.



**CHICAGO.**

The Artists' Guild is inaugurating its season with an exhibition of paintings by members of the fraternity and thirty-six canvases are included in the show held in the galleries of the Guild's Fine Art Shop, Fine Arts Building. The display is seemingly an early leader to the important annual international exhibition of American paintings in the Art Institute next month. Every canvas shown is new, and with few exceptions are memories of Summer journeys in quest of "atmosphere" and inspiration.

Pauline Palmer's "Sketching Out of Doors," painted at Provincetown, Mass., where Mrs. Palmer spent the Summer, is a coast picture, redolent with sea breeze, with driftings of rain-drenched clouds, and happily human in the group of girls on the rocky shore. Anna L. Stacey shows "Muir Woods of Marine, California," a colorful work done while touring the Pacific Coast last Summer, while John F. Stacey shows "Through the Eucalyptus," another colorful landscape, one of his Summer products.

Other artists represented are L. S. Parker, F. A. Werner, O. D. Grover, W. Irvine, Marie E. Blamkie, L. O. Griffith (a stunning decorative work), A. E. Albright, C. F. Browne, F. V. Dudley, T. C. Steele, R. Grafton, C. C. Davis, A. R. Shulz, Jessie B. Evans, C. R. Craft, Harriet Phillips, B. Sanzen, A. Juergens, Margaret A. Hittle, C. A. Herbert, Margaret Baker, J. E. Colburn, Oda W. Shulz, Mary Butler, Bolton Brown, C. E. Boutwood, C. W. Dahlgreen, J. Reichmann and J. A. St. John.

The Fine Arts Building prize, recently transferred to the Guild, was awarded to a figure painting, "In Pensive Mood" by Louis Rittman—Rittman, the young and fervid "modernist" upon whom Lawton S. Parker lavished much artistic encouragement, and still affectionately approves. Honorable mention was given "Late Summer Afternoon," by Leon Roecker and to Pauline Palmer's "Sketching Out of Doors."

The Chicago Ceramic Art Association surpasses its previous records in artistic decorations, in its annual exhibit at the Institute.

An exhibition of eighty-seven illustrations by Orson Lowell is on at the Academy of Fine Arts.

The artists are not flocking home with any apparent haste since the fine Autumn weather is giving them splendid colorings. Carl H. Krafts and Rudolph F. Ingerle are still in the Ozark country, Missouri, and the news comes from them of the organization of a school of Ozark painters. This is the third season of their painting in that colorful country.

There is an exhibition of modern American, French, and Dutch oils in the Thurber galleries—and the print rooms have new and important etchings and mezzotints. Etchings by Donald Shaw are installed in one of the Roullier galleries.

H. Effa Webster.

**TOLEDO.**

The Museum will show during November, paintings by John Folinsbee and H. Leith-Ross, recently shown at the Katz galleries, N. Y., an exhibition by the Chicago Society of Artists, and another of painter etchings. In addition there will be on view a loan collection of paintings by old and modern masters of Europe, including Rembrandt, Hals, Bol, De Hoogh, Hobbema, Reynolds, Raeburn, Constable, Jacob Maris, Mauve, Van Dyck, and Bosboom. The policy of the Museum has always been a broad one. This museum, so far as is known, is the first institution of the kind to adopt the motion picture as an educational feature. Pictures illustrating art, craftsmanship, industries, bird and animal life, travel, etc., are shown in the hemicycle on Saturdays, Sundays and holidays, which are free days. These motion picture exhibitions are largely attended, especially by children.

**Bernardsville Art Show.**

At the Somerset Hills Country Club, Bernardsville, N. J., an interesting exhibition opened October 15th, consisting of sketches by the out-door painting class, which has worked all summer under the direction of Ellen Ravenscroft. Miss Ravenscroft is showing with the class work, a number of her paintings of the beautiful gardens in the neighborhood. Among the members of the class, represented in the exhibition, are Mrs. Joseph Larocque, Mrs. Grafton Pyne, Mrs. Kenneth Schley and Mrs. Arthur Whitney. Elsie and Caroline Stevens, Dorothy Mitchell, Helen Turnbull, Miriam Harriman, Florence Blair and Julie Steersberg. The younger girls, including Katherine Bliss, Esther and Dorothy Stevens, Elizabeth Larocque, Belle and Shirley Behrs, and Caroline Talmage are also represented by a group of watercolor and oil studies and some interesting memory compositions.

**PHILADELPHIA.**

The 18th Annual Exhibition of watercolors and pastels at the Art Club opened yesterday.

The Philadelphia Chapter of the Institute of Architects at its annual meeting held last week elected Mr. Horace Wells Sellers, President; Mr. Edward A. Crane, Secretary; Mr. Edmund C. Evans, Treasurer, and Mr. Arthur I. Meigs, Librarian. The Chapter was organized in 1869, chartered in 1872 and included as charter members most of the leading local architects of that day. A standing committee for the preservation of Historic Monuments has already been responsible for many restorations to the original appearance of Independence Hall and its environment and seems a most appropriate activity for the Chapter in a locality of so many old landmarks.

Messrs. Gregg & Leisenring, architects, of Washington, D. C., are collaborating with Richard E. Brooks, sculptor, in the design of the monument, to cost \$30,000, to be erected to the memory of Robert Morris at the entrance to the Parkway near City Hall.

The collection of Chinese Porcelains which Duveen Brothers are sending to the University of Penna. is now being installed in the new rotunda of the Museum. Some unexpected delays have occurred in the completion of the room where these works will be exposed, owing to complications over the proper lighting arrangements, but this has finally been adjusted. The work of installation and the preparation of the catalog will occupy at least two months more, and the collection will probably be open to the public in December.

An instructive and amply illustrated brochure by Dr. Edwin Atlee Barber, Director of the Pa. Museum, treating of and cataloging the collection of Tiles on exhibition there, should prove a most valuable handbook to the visitor. Fine examples of Mexican Majolica tiles, large panels of modern Spanish, Russian and American work are among the attractions to the connoisseur of this form of ceramic art.

Eugene Castello.

**OBERLIN (OHIO).**

The Oberlin Art Association opened its fourth season of exhibitions and lectures with an interesting exhibit of thirty-one oils and pastels by representative American painters.

The artists represented include: Emil Carlsen, John Carlson, Charles H. Davis, Arthur B. Davies, Paul Dougherty, Ben Foster, Frederick C. Frieseke, Daniel Garber, Birge Harrison, Child Hassam, Charles W. Hawthorne, Robert Henri, L. H. Meakin, Richard Miller, Chauncey F. Ryder, William Sartain, W. Granville Smith, Theodore C. Steele, Gardner Symons, Frederick J. Waugh, F. Ballard Williams and Charles M. Young.

The art committee of Oberlin College has purchased from the exhibition John Carlson's "Passing Winter" and Robert Henri's "Spanish Gypsy Girl" for the College collection.

The next exhibition early in the winter will be one of a collection of American Watercolors.

**MONTREAL.**

On Monday in the main gallery of the new Museum there was opened, under the auspices of the Art Association of that city, an exhibition of 65 pictures by American artists loaned by R. C. & N. M. Vose of Boston. Features of the display are groups of works by Paul Dougherty, J. Alden Weir, J. Francis Murphy, Mary L. Macomber, C. H. Woodbury, and Charles H. Davis.

**ART IN AMERICA.**

In the October number of Art in America, the acting editor, Prof. Frank Jewett Mather, Jr., writes of "Three Early Flemish Tomb Pictures," the illustration showing a Daret in Mr. John G. Johnson's collection; a De la Pasture and a diptych attributed to Gerard David in the Fogg Museum at Cambridge, and an example of the "Master of the St. Ursula Legend," owned by Mr. Philip Lehmann. Dr. Oswald Siren discusses "The Earliest Pictures in the Jarvis Collection," at Yale. Hervey E. Wetzel treats of the Persian and Indian pictures in the Boston Museum, and R. Meyer-Riefstahl describes the "Early Textiles in the Copper Union Collection."

The "Notes on Spanish Pictures in American Collections" by Dr. August L. Mayer is illustrated by reproductions of Mr. Archer M. Huntington's "St. Paul," by Ribera, sold by the Ehrich Galleries and which he says is a superior example, an "Interior" by Herrera, the Elder and a "Martyrdom of St. Stephen" by Legote, owned by Mr. Eugen Boross, and Mazo's "Portrait of a Man" in the collection of Mr. William P. Douglas. Dr. Mayer pronounces the much discussed Portrait of Philip IV in the Boston Museum, attributed to Velasquez "a poor copy."

**BOSTON.**

The art season may be said to have opened (with eclat) when the "Guild of Boston artists" first-of-the-year "one man" show is on, although in this case it is a two women duet, in oil paint and clay, by Marie Danforth Page and Lucy Fisher Richards as performers. Mrs. Page's canvases are good; Mrs. Richards' sculpture is also good; as although no especially new notes are struck, the familiar truths are well told and are sufficiently original in design to hold the attention among several figure studies and portraits by Mrs. Page. "The Sisters" and "Her Littlest One" are of note. Mrs. Richards' "Portrait of Miss Theresa Weld," a young girl skating, and a fountain design, "Lilies," demonstrate her ability.

Mrs. W. Scott Fitz has added to her frequent and opportune gifts to the museum, three Italian primitives, a panel attributed to Barabdi di Modena, a Head of the Magdalen by Segna di Buenaventura, and another panel attributed to the School of Simone Martini.

A general exhibit of work by members of the Society of Arts and Crafts is on at the City Club.

The Fogg Museum at Cambridge has lately acquired several prints, a rare little etching of a man in armor by Hirschvogel, a drawing by Altendorfer, and a print by the Master E. S. In November there is promised an important showing of early Italian prints, some owned by the University, others lent by friends. All the prominent American collectors have volunteered to help make this the greatest exhibition of its kind ever held in America.

In another Temple of Art in the famous group of arts cold storage repositories in the vicinity of Copley Square, is now an exhibition by a painter of Taoznua—one Charles King Wood. In 47 works whose subjects were found in Sicily, Egypt, the Alps, the Dolomites, Greece and Crete, this artist exploits, with considerable success, well trodden tourists parts.

Bigelow and Kennard's gallery is now largely occupied with small sculptures.

A collection of etchings by Donald Shaw MacLaughlin is now on view in a local gallery.

In the Vose Galley, the exhibition of works by the late William Keith of California continues. In the second gallery there is a showing of modern Dutch and French oils. John Doe.

**SAN FRANCISCO.**

Photography seems rapidly passing the stage wherein it is described as hard, cold or merely technically beautiful. By some magic process the feeling of the painter or sculptor has crept into the pictures made by J. Dunbar Wright of New York, who shows a collection of marvelously beautiful photographs in the Schussler galleries. They are printed on Japanese tissue, and though such a background is probably more sympathetic than ordinary papers, the result is not wholly due even to that.

Wright has secured a filmy, floating impression that appears impossible to have emanated from anything but a brush or soft pencil, and the subjects vary from Algeria to Saint Augustine, Florida, with scenes from Crete, Venice, Arizona, Massachusetts and the ever-alluring Monterey.

Wright is a man of many arts, and while far from being a dilettante, his inclination leads him to express himself in many lines, but the expression is finished and all loose ends caught up into place with the care of a professional craftsman.

Twelve charcoal drawings by Xavier Martinez, now shown at the Print Shop of Hill Tolerton, reveal the artist as a master of the medium. He has not worked seriously in charcoal since his student days in Gerome's Paris Studio—but the present display proves that his taking it up again will benefit the American art world.

Miss Marion Froelich has been exhibiting a series of studies and sketches of the Exposition in a local gallery which have greatly increased her reputation. Her work in the lighter medium is facile and most colorful.

**The Century for November.**

The November Century opens with the first chapters of Stephen Whitman's "Children of Hope," the capital illustrations being by F. R. Gruger. Oliver Herford illustrates in his quaint style his ode "To a Goldfish." George Wright furnishes the drawings with Jerome K. Jerome's "His Evening Out." Col. F. Feyler writes of "The Swiss Military System," the illustrations being from photographs. A clever drawing by Everet Shinn accompanies Mary Heaton Vorse's story, "The Highest Power," and well characterized pen and inks by John Walcott Adams illustrate Princess Lazarovich-Hreblianovich (Eleanor Calhoun's) "Pleasures and Palaces."

**CINCINNATI.**

The opening meeting of the local Woman's Art Club was held Oct. 9, with an interesting informal talk on Lithography by Mr. A. de Montluzin. The speaker, who is an "expert" in this particular branch of art, illustrated his remarks with posters showing various stages of the process.

It was Mr. de Montluzin's opinion that there is a large field open to women artists in the realm of poster-lithography.

Miss Elizabeth James, a native of this city, whose New York studio is well known to poster-artists, was present at this meeting.

The original design for the large Christmas poster, "The Nativity," which was displayed on the billboards of New York as well as of other large cities, was made by a well-known local artist, Edward C. Volkert. This poster was displayed in no less than 57 churches in the U. S. and Canada, and was produced in twelve colors at a great expense to the company.

Mr. Volkert is more famous, however, as a landscapist and painter of cattle. He has just completed two large wall panels, called "New England Pasture," and "A Breezy Day," which are to be placed in the large assembly hall at Woodward High School. They convey good out-of-door effects which will make them especially attractive to young students.

The pupils each contribute five cents a week toward this Art League Fund, and make one large purchase a year.

Mr. Volkert, to whom they gave their commission for the class of 1915, has long had a studio in New York, and has painted much in the East.

Upon the invitation of Director Gest of the Museum, Mr. Volkert, will hold his first large exhibit at the Museum early in November. His show will include over 70 oils and watercolors. On this occasion his two mural decorations will be on public view for the first time.

Mr. Norbert Heermann has just returned from a sketching tour in an exceedingly picturesque region near White Water, Southern Indiana.

Anna Louise Wangeman.

**AN APPRECIATIVE TRIBUTE.**

Mr. Roger Fry pays the following appreciative tribute to the memory of the late Sir William van Horne in the October Burlington Magazine.

"Sir William van Horne was one of the most striking and picturesque figures among the great collectors of America. A big, burly figure overflowing with vitality, he took his chances in society as he had taken them in the backwoods of Canada, with a genial and unpretentious simplicity of manner. He did not care to hide behind the entrenchments of etiquette and formality with which most of the newly rich protect their sensitiveness to criticism. On his frequent visits to New York he would put up at one of the big hotels. There he was entirely accessible to anyone who would spend long nights in the Cafe discussing Japanese pottery, the ideal planning of cities, Chinese scripts, Dutch painting, cattle breeding and bacon curing, or who would listen to his racy descriptions of his adventures in planning the Canadian Pacific Railway.

"At his home at his vast and varied collections of old masters and of Japanese pottery. In the evening discussions on some of his so diverse hobbies would go on till well into the early hours, and it was currently believed that when all his comparatively youthful guests had at last dropped off to bed, Sir William retired to an immense attic fitted up as a studio, and there by the aid of an intense arc light would begin to paint one of the ten-foot canvases of Western Canadian scenery which filled up all gaps in his walls as yet uncovered by old masters.

"His curiosity and his power of acquiring knowledge were as insatiable as his energy was restless and untiring. In his attitude to art these characteristics were apparent. His temperament and his past life had been too active to allow of any profound or contemplative enjoyment of beauty. Whatever his unusual faculties enabled him to grasp in a rapid glance he enjoyed exuberantly, but beyond that he never cared to penetrate, too many other curious and odd interests being at hand to solicit his attention. I believe his knowledge of Japanese pottery was remarkable, but I think what attracted him most was the possibilities of connoisseurship which this study afforded him. He used at one time to offer to tell the maker of a piece without seeing it, by feeling it with his hands held behind his back, on condition that if he was right the piece should be his, and if wrong he should pay a forfeit; but, according to his own account, he was so frequently right that the Japanese collectors with whom he played the game, finally fought shy of the ordeal.

"His collection of old masters, as may be imagined, was as varied and odd as his tastes. It was full of out of the way and curious things which other collectors would have overlooked, but as far as I recollect it was not a choice collection, and contained few indisputable masterpieces. But I may be underestimating it, for certainly after all these years, and having only once visited his collection, I find my memory of Sir William van Horne's personality, of his abounding vitality, and his rough-and-ready comradeship more interesting and arresting than any of the objects which he had acquired."

**TAPESTRIES AT PA. MUSEUM.**

George Leland Hunter, author of "Tapestries, Their Origin, History and Renaissance," has organized a tapestry loan exhibition for two weeks at the Pa. Museum, to open Monday. It is to be similar to the exhibitions organized by him last year at the Brooklyn and Buffalo museums, and at the Avery Library of Columbia University, and like them will be accompanied by lecture promenades which are such an attractive feature of Mr. Hunter's classes on tapestries, rugs and furniture at the Metropolitan Museum.

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

Anderson Galleries, 15 E. 40 St.—Exhibition from Oct. 30 to Sale Nov. 3 and 4 of Mitsuo Komatsu, Japanese Color Prints, Drawings and Books.

Arlington Galleries, 274 Madison Ave.—Autumn Exhibition of American Works.

Bonaventure Galleries, 601 Fifth Ave.—XVIII Century French and English Engravings, Oct. 16-30, inclusive.

Daniel Gallery, 2 W. 47 St.—Works by American painters.

Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters.

Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, Nov. 6-28.

Folsom Galleries, 396 Fifth Ave.—Decorative Panels in Pastel by Carton Moorepark, to Nov. 4.

Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Keppel & Co., 4 E. 39 St.—Etchings and Drawings by E. D. Roth, to Oct. 23. Etchings by Dutch Masters from Rembrandt to Brauer, Oct. 28-Nov. 20.

Knoedler Galleries, 556 Fifth Ave.—Etchings by J. McBey, to Nov. 6.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Exhibition of American Pictures, to Oct. 27. Works by Hayley Lever, Oct. 28-Nov. 13.

Macdowell Club, 58 W. 55 St.—Works by Kathleen Houlahan, Aline Bernstein, Edith Reynolds, Amy Londener, Burt Cressey, Meta Cressey, Ruth Takoli and Albert Oleson, to Nov. 2.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.

Montross Gallery, 550 Fifth Ave.—Autumn Exhibition of American Works, to Oct. 23, inclusive. A. W. Bahr Exhibition of Early Chinese Art, Oct. 28-Nov. 20.

Municipal Art Gallery, Irving Place at 16 St.—Natural History Museum Loan Exhibition of Navahoe Blankets and Mexican Serapes, to Nov. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Fifth Special Exhibition Society of Illustrators to Oct. 31.

N. Y. Public Library, Print Gallery (321)—“Making of a Line Engraving.” On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—“Making of an Etching.”—“Making of a Wood-Engraving.” On indefinitely.—Stuart Gallery (316)—“Recent Additions.” On indefinitely.

Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.

Print Gallery, 707 Fifth Ave.—Etchings by A. A. Blum, to Nov. 6.

Ralston Galleries, 567 Fifth Ave. Prints by Arlent Edwards.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Harrington Mann, to Oct. 30.

Paterson, N. J., City Hall.—Textile Exhibition to Oct. 31.

**CALENDAR OF AUCTION SALES.**

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part I of the fine Library of John E. Burton, of Milwaukee, embracing the largest collection of printed material regarding Abraham Lincoln ever placed on the market, Afternoons, Oct. 25, 26, 27, 28 and 29.—Part VI of the Autograph Collection formed by the late John Boyd Tracher, rare English Autographs, Afternoons, Nov. 3 and 4.—Japanese color prints, original drawings, and Japanese books, the property of Mitsuo Komatsu, of Tokio, on exhibition Oct. 30 to sale evenings, Nov. 3 and 4.—Part II of the Burton Library, embracing rare gold, silver, and copper American and foreign coins, Afternoons of Nov. 5.—Part III of the Burton Library, fine miscellaneous books, five sessions, beginning Monday, Nov. 8.

Stan. V. Henkel's Rooms, 1304 Walnut St., Phila.—Engraved Portraits of Napoleon etc., afternoons Oct. 20 and 21. Letters of Gen. Beauregard, afternoon and evening, Oct. 25.

C. F. Libbie & Co., 597 Washington St., Boston.—Books and Pamphlets of the late G. E. Littlefield, bookseller, Oct. 26 and 27.

**EXHIBITIONS NOW ON****Works by Anne Goldthwaite.**

A minimum of means for a maximum of results, seems to be the motto of Anne Goldthwaite, who is showing to Nov. 13, in the galleries of the Berlin Photographic Co., 305 Madison Ave., a collection of her pictures in oil and watercolor, as well as a number of etchings. And often the end justifies the rather rough and summary means.

Perhaps the most vital and satisfactory of her works, which have humans for models is her “Self Portrait.” With Cardinal Gibbons she has not been so successful, just missing the likeness, as she has in the study of Mr. William J. Guard. The portrait of “The Artist's Brother,” on the other hand, is full of life and evidently like.

Two effective sketch heads are of the late Monsignor Benson and Dr. Bellinger. The presentation of Miss Katherine Dreier is decorative and the heads of young Fraulein von Knapitsch and “Dick” are capital.

Among the landscapes in oil the best are the impression of the “Luxembourg Gardens,” “On the Banks of the Loing,” “Aunt Molly's Back-Yard” with its brilliant sunlight, the vivid “August,” “Perdido Bay” and “Cotton Bales.”

The watercolors are summary, and at times effective memoranda, seldom rising to the height of “A Church in Champagne.” For etching, the artist has a real talent, the examples being all of interest, although the dancers are fuller of movement than of grace or beauty. Admirable however are the “Hill-side, Ile-aux-Moines” and the brilliant little seated female nude seen from the back. Miss Goldthwaite is distinctly a personality.

A. v. C.

**Moorepark's Decorative Panels.**

In some decorative panels by Carton Moorepark at the Folsom Galleries, 396 Fifth Ave., the arrangement of foliage and tall grasses with wonderful birds from the Bronx Park Aviary is most decorative. Manchurian Cranes, with vivid red heads, enormous Vultures, Pelicans and brilliant Macaws, lend themselves admirably to this sort of work and make a gorgeous riot of

color. The medium used is pastel and the rare tonal quality and texture could hardly be produced with oils or water colors.

**Americans at Macbeth's.**

The Macbeth galleries, 450 Fifth Ave., have followed the woman's suffrage exhibition, with a general display of canvases by American painters, which is to remain until the Hayley Lever show opens on Oct. 28. Messrs. Frieseke and Miller are in the lead with a couple of their attractive presentations, of the ever divine and not always too fully clothed, feminine. The first shows a young woman by her washstand clad only in a kimono and glimpsing a friend through a lattice, while the latter's subject is seated at her toilet table trying on a necklace. Ivan I. Olinski also presents an attractive girl in a kimono and Charles Hovey Pepper offers an Italian girl ripe as a pome granate.

There is none of the bon bon box and confection, in Frank H. Desch's attractive and strongly handled figure of a young girl seated in full sunlight, on a bench at the seaside. Robert Henri sounds a true note with his vigorous head of a not altogether lovely old man and Emil Carlsen is represented by his son with a book canvas.

The slap and dash vigor of Hayley Lever are well shown in a large St. Ives subject and there is a refreshing village street scene by Chauncey P. Ryder. Great simplicity in stretch of stretch of sea and shore is shown by J. Breyvogel. There are besides landscapes of note by J. F. Murphy, Osip L. Linde, W. L. Paddock—a powerful “Early Spring in the Berkshires,” W. Sartain, F. B. Williams, J. Alden Weir, a veritable idyl, W. H. Howe, Gardner Symons, Guy C. Wiggins, James Knox, Gifford Beal, H. W. Ranger, John F. Carlsen, and A. J. Waugh, and a marine in the vigorous manner of Paul Dougherty.

A. v. C.

**Americans at Milch's.**

A feature of the autumn opening exhibition at the Milch Gallery, 939 Madison Ave., is a charmingly characteristic example of the veteran, E. L. Henry. The title is “Summer Boarders,” and the canvas shows an old farmer in a buckboard driving two city people homewards from the station. It is a subject, in which the artist always excels.

There are Walter Palmer snow scenes in the display, and attractive examples of the art of Ernest Lawson, Leonard Ochtman, Joseph Boston, A. L. Groll and F. W. Kost—a delightful little fantasy by F. S. Church, one of the late B. M. Shurtleff's wood interiors and “A Symphony” by Theresa Bernstein, which is less conservative than the other canvases shown.

Richard Maynard exposes “The Yellow Rose,” a portrait of a vivacious young girl seated by an open fireplace, and Edward Dufner's “Gathering Laurels” and “Morning Sunshine,” are joyous and charmingly fresh in color. By Charlotte Coman, a landscape painted in the Springtime has charm and the tender green of the foliage is fresh and realistic.

H. C. R.

**Sargents at Knoedler's.**

At Knoedler's Galleries three of Sargent's recent works are shown, all vigorous outdoor pictures. One entitled “Piazza Signoria Opposite the Loggia,” was presented by Mr. Sargent to Alphonse Le Gros. There is also a Twachtman snow scene which has rare charm, a Wyant wood interior, a portrait study by Douglas Volk, some delightful little Barbizons, a landscape by John W. Beatty, and numerous other canvases of interest. A special exhibition of the works of the gifted young Scotchman, James McBey, whose etchings and watercolors, sixty-four in all, are most appealing, is also open. In the watercolors, many of which were painted in the vicinity of the artist's birthplace, he proves himself a master of that tricky medium and that he possesses originality and a nice color sense. The story of his artistic development is an interesting one. He was entirely self taught and raised in an anything but artistic environment, so the word gifted may be aptly applied to his work.

**Portraits by Harrington Mann.**

Harrington Mann, in an exhibition of portraits now on at the Scott and Fowles Gallery, 590 Fifth Ave., demonstrates his ability to crystallize a passing mood in his alluring portraits of small children. Little “Miss Grace Wagner,” “Curtenius Gillette, Jr.,” “Miss Elizabeth Kendall,” with her pet rabbit, “Miss Sara Frances Barrow” and other captivating youngsters, are skillfully portrayed. In the portraits of T. C. Dennehy's children, if the background had been a bit simpler the charm of the little faces would have been accentuated. Portraits of “Mrs. Devereux Milburn” and her sister, “Mrs. F. Skiddy Von Stade (the Misses Steele)” have rare charm and “La France,” the artist's wife, is a delightful characterization of young womanhood.

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**OTHER ANNOUNCEMENTS LATER.**

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**Etchings by A. A. Blum.**

Some thirty-nine etchings by A. A. Blum, a young Cincinnati artist and a pupil of the Museum there and the Academy Schools in New York, make up the first display of the season in the Print Gallery connected with the Ehrich Galleries, No. 707 Fifth Ave. The exhibition is also the first to be held by the artist in the Metropolis.

Mr. Blum has been an earnest and diligent student of the world's master etchers, and especially of Whistler, Zorn and Seymour Haden, and the majority of the plates shown are reflections of the work of the last three men. They are good reflections, however, and evince long and careful study—a sympathetic feeling and unusual grasp of the picturesque in subject. Nine plates entitled “Rhythm of Line—a Sequence” are original and have a grace of line and facility that suggest Matisse with a decidedly strong decorative feeling. Mr. Blum's work and progress will bear watching.

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**Annual Exhibit of School Art League.**

Under the auspices of the School Art League an exhibition of Art in Relation to Women's Work is being held in the galleries of the American Fine Arts Society, 215 West 57 Street. It is an exhibition of work by girl pupils of the High Schools of New York City, showing not the product of individual teacher or school but a comprehensive contribution representing what has been accomplished by the associated body of instructors.

It is fascinating to see what children can achieve with efficient guidance. There are costume designs, original and practical, interior decorations, sketches in tempera from models, and designs in free brush work, taught at the Julia Richman High School during the first year of the commercial course. One also finds parasols, hats and decorative hat boxes, table linen, infants' wear and sofa cushions. In most of the work a nice color sense is indicated. The dolls dressed to represent fashions in vogue at various periods compare very favorably with those shown at the Metropolitan Museum a short while ago.

**Arlent Edwards Prints at Ralston's.**

At the Ralston galleries, 567 Fifth Ave., there is now on an exhibition of some 50 mezzotint engravings by S. Arlent Edwards. A display of the delicate and sympathetic reproductive, or rather interpretive art, of this producer of hand colored prints is always welcome, and the present large display is thoroughly representative. All the most sought after impressions appear, such as "Lady Hamilton as Nature," "The Calmady Children," "Duchess of Devonshire and Child," "Henrietta as Flora," the Botticelli and Luini Madonnas, "La Belle Ferroniere," "Baptista Tornabuoni," "Anne of Cleves," "Rembrandt's Mother," "The Parson's Daughter" and "Mona Lisa."

**Mrs. Blommers' Pastel Portraits.**

Caroline Bean Blommers is showing several pleasing little portraits in pastel and some theatrical posters, one of "Florence Walton and Maurice," and one of "Mrs. Vernon Castle," designed for Miss Elizabeth Marbury—at Powell's, 983 6th Ave. In the sketch of Mrs. Castle, quite a bit of that dainty lady's personality has been caught and the arrangement is decidedly chic. Among the most pleasing portraits is one of little "Lisbeth Higgins." There are also two attractive paintings of garden flowers and a small landscape by Mr. B. J. Blommers.

**AMONG THE DEALERS.**

A daughter has arrived in the household of Mr. and Mrs. William Ralston, Jr., who, with the infant's youthful grandparents, Mr. and Mrs. Louis Ralston, are receiving congratulations.

M. Franc de Francheville, who married last year Mlle. Andree Lenique, the portrait painter, has become associated with the Ehrich Galleries.

Mr. Blackie Murdoch, an English art writer and critic, whose work specially on Black and White and Lithography, has appeared in leading art magazines is now in charge of the Print Gallery, connected with the Ehrich Galleries, No. 707 Fifth Ave.

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>CHICAGO INSTITUTE—28th Annual Exhibition.</b>	
Opens .....	Nov. 16
Closes .....	Jan. 2, 1916
Entries by .....	Oct. 22
Works received .....	Oct. 25—Nov. 2
<b>NEW YORK WATER COLOR CLUB—26th Annual Exhibition.</b>	
Opens .....	Nov. 6
Closes .....	Nov. 28
Works Received .....	Oct. 22 & 23
<b>SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).</b>	
Opens .....	Nov. 7
Closes .....	Dec. 12
Entries by .....	Oct. 9
Works received .....	Oct. 25
<b>PHILADELPHIA ART CLUB—18th Annual Exhibition of Watercolors, Black and Whites and Pastels.</b>	
Opens .....	Oct. 24
Closes .....	Nov. 21
Entries by .....	Oct. 16
Works Received .....	Oct. 16
<b>PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).</b>	
Opens .....	Nov. 7
Closes .....	Dec. 12
Entries by .....	Oct. 16
Works received in Philadelphia .....	Oct. 18, 19 and 20
<b>SOCIETY OF PORTRAIT PAINTERS (With N.Y. Watercolor Club).</b>	
Works Received .....	Oct. 29 and 30

**Prints at Bonaventure's.**

The dignity, grace and charm, of the French and English prints of the XVIII Century, are well exemplified in the display now open in a newly arranged gallery at Bonaventure's, 601 Fifth Ave. which remains to Oct. 30. Here are, for instance, "Le Carquois Epuise" of Baudouin engraved by Delaunay; Fragonard's "La Coquette Fixee," reproduced by Couche, Auguste St. Aubin's "Le Concert et Le Bal," by Duclos; Tauney's "Foire du Village le Tambourin," in colors by Des-Courtais, Nattier's "Madame la Duchesse de en Hebe," by Hubert, Moreau's "Les Precautions," Moreau le Jeune's "La Petite Loge" by Patas, Northcote's "A Visit to Grandmother" by J. R. Smith, and Lawrence's "Miss Farren" by Bartalozzi.

**MacDowell Club's Opening Show.**

The MacDowell Club opened its season Thursday last, with a group of works by ten painters, Aline Bernstein, Bert Cressy, Meta Cressy, Emily Goldberg, Kathleen Houlahan, Amy Londoner, Albert Olson, Edith Reynolds, Carl Springhorn and Cora Louise Venon.

Among the most notable canvases are Amy Londoner's portraits, particularly one of Mary Lolio, a young girl with her face brimming over with merriment, some strong character studies, beautifully painted and decidedly Henriesque, by Kathleen Houlahan, charmingly fanciful subjects by A. Olson, the most attractive of which are "The Lonesome Sung Lady," "Poppies" and "Pan's Island" and landscapes by Edith Reynolds, poetic and nice in color.

Carl Springhorn's "Red Figure on Beach," "Pink Figure on Beach," etc., are weird in conception and crude as to color. Bert and Meta Cressy show brilliant impressions of Spanish Gypsies, Mexican scenes and children in the open with gaily colored flowers. In these, as in most of the works shown, Henri's influence is noticeable.

**Homer Watercolor Display.**

Art lovers should greet the rare opportunity to study Winslow Homer, afforded by the comprehensive collection of his watercolors, loaned to the Brooklyn Institute and now shown there.

Homer had no vaulting ambitions. Unhindered by the traditions of any school he painted for the sheer joy of it, and his work has rare human interest and spontaneity. The examples shown at the museum range from sketches made at Houghton Farm, in the early seventies, to "Driftwood"—the one oil on view, the last picture he ever painted, and include Adirondack, Tynemouth, Prout's Neck and tropical scenes. There are many of his incomparable marines.

**ART AND ARTISTS.**

Edwin B. Child, the portrait painter, has recently moved from his studio in Washington Square South to the Crown Studio Building in 59th Street. Mr. Child has just completed a large portrait of a well-known principal of one of New York's High Schools.

John Flanagan has sent colored plaster casts of his Aetna Ins. Co. bas-relief panels to Hartford for temporary placement in the setting where the finished bronzes will soon be installed. One of these panels is a full length full size portrait of the founder of the Aetna, the father of U. S. Sen. Morgan G. Bulkeley.

George Luks has had a busy summer. At his studio in Edgecombe Road, Washington Heights, one sees a stunning large park picture, rich and brilliant with summer greens of lawn and tree and the white dresses of women and children. A blue marine with pleasure boats and holiday figures is another fine canvas of late production. Luks has also recently painted a bust portrait of James Britton.

Clara Tice's decorations for the Edison "Thimble Theatre," 5th Ave. and 8th St., are among the latest productions of the clever young woman, whose drawings in line and watercolor attracted attention when shown last season. Miss Tice has just been subjected to mock trial at Bruno's Garret on the charge of having overstepped, in treating the nude, the bounds set by the late Anthony Comstock.

Miss Janet Scudder has removed her studio from 507 West 57th St. to 603 Madison Ave.

F. S. Church has returned to his studio in Carnegie Hall.

On Thursday last ground was broken for Anna Vaughan Hyatt's statue of Joan of Arc, at Riverside Drive and 93rd St.

Berenice Langton has moved from the Sherwood Studio Building to 33 West 67 St.

George Bellows has returned from Ogonquit, Me., and is at his studio, 146 East 19 St.

Harrington Fitzgerald, the veteran Philadelphia artist, has been granted a copyright for twenty-eight years for his five-act Romantic Play, "The Million Dollar Necklace." The scene of the drama is laid in N. Y. City and Newport. Mr. Fitzgerald is also putting his play in novel form, and arranging it for photoplay production.

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A. Richard Henry Dana memorial exhibition consisting of pictures, books, letters, and other articles was opened on Wednesday at the Widener Memorial Library at Cambridge in celebration of the 100th anniversary of the birth of the author of "Two Years Before the Mast."

The Craftsman for October has an illustrated article on "Jerome Myers as an Etcher and a Student of Human Nature."

The New Library Art Club of Indiana has been organized at Indianapolis largely through the efforts of Mrs. H. B. Burnet.

Statues of "Sculpture" by D. C. French and "Painting" by Louis St. Gaudens have recently been unveiled in front of the City Museum at St. Louis.

Mr. James Fay, for many years a well known dealer in antiques, his last rooms having been in the old Progress Club building on West 42nd St., where the new Stern Brothers store now stands, was recently appointed chief of the 5th Division of the Custom House Appraisers and has charge of the fixing of duties on art importations, a post filled so well for many years by Mr. Michael Nathan, now with Lewis & Simmons.

Stephen Parrish gave 116 of his etchings to the N. Y. Public Library instead of 10 as previously stated through error.

Arthur Allan Wenzell, the 16 year old son of Albert Beck Wenzell, the well known illustrator, was killed in an automobile accident on Sunday near Englewood, N. J., where his father lives.

The Blair collection of Gothic art and 41 sculptures by Paul Manship are attracting much attention at the Albright Gallery in Buffalo. There is a fully illustrated catalogue of the Blair collection.

Albert Gleizes, a French "cubist" painter and his wife Juliette Roches Gleizes, are recent additions to New York's art colony.

Miss L. F. Rosenthal has opened a sculpture class at her studio, 6 Macdougall Alley.

Paul E. Harney, the St. Louis painter of chickens, has been seriously ill.

Abastenia St. Leger Eberle has reopened her sculpture class at her studio, 206 1/2 West 13 St.

The fall exhibition at the Arlington Galleries, 274 Madison Ave., contains a large 1868 Samuel Colman of the Hudson at Storm King, Bierstadt's Mt. Tamalpais, Cal., and a beach scene by Gari Melchers.



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# American Art News

VOL. XIV., No. 4. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 30, 1915.

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## FOR CANADA'S GALLERY.

The trustees of the Canadian National Gallery purchased from the annual National Exhibition held in Sept. in Toronto, several pictures, etchings and lithographs. The pictures are F. Luis Mora's "In Costume," Alexander Marcette's "Rainy Weather," O. Leduc's "Pommes Vertes" and Arthur Lismer's "The Guides Home." Messrs. Leduc and Lismer are Canadians. The etchings and lithographs are by the Belgian artists Baertsoen and Opsomer.

## DESTROYING VENICE TREASURES.

On Sunday night three Austrian aeroplanes bombarded Venice inflicting considerable damage. One bomb struck the Church of Degli Scalzi destroying the ceiling and with it a large fresco by Tiepolo. This represented the miraculous removal of the House of the Virgin to Loretto. Another bomb fell on the Piazza of St. Mark, but fortunately did no damage.

## ENGLISH ART "EXPERT" SAILS.

Mr. W. E. Roberts, of London, who has been in New York, Boston and New Jersey examining pictures since the middle of August, is booked to sail by the St. Paul today for England.

During his stay here, Mr. Roberts completed, it is understood, the Catalog of the collection of Mr. P. A. B. Widener, of Phila., on which he began work last year, compiled the sale Catalogs for the coming auctions of the remainder of the Blakeslee collection, and that of Mr. Catholina Lambert—both for the American Art Association, and did some "expertizing" and cataloging for two prominent Boston collectors. Mr. Roberts will be one of the witnesses, it is reported, for Lewis and Simmons in the coming trial of the suit of Mr. Henry E. Huntington against that firm—to recover the purchase price of a Romney—he having been one of the "experts" who pronounced the canvas genuine.

## THAT ROMNEY SUIT.

The news of the suit brought by Mr. Henry E. Huntington against the firm of Lewis & Simmons, 587 Fifth Ave. in re. the authenticity of a picture by Romney, sold to him by them of Mrs. Siddons and her sister, came too late last week for the ART NEWS to do more than reprint the Sun's special cable from London. Mr. Simmons of the firm when questioned by a Sun reporter about the suit said:

"This picture was sold to Henry E. Huntington by this firm and guaranteed to be a Romney. It was accompanied by a written expert opinion of the best—if not the very best—English authorities on Romney. After the picture was sold it was hung in the Metropolitan Club, in this city, in Mr. Huntington's private apartment, and while there was seen by several well known dealers who at that time were advising him, and all of whom pronounced very favorably upon the picture. After hanging at the club some time it was sent to the home of Mr. Huntington at San Gabriel, Cal. The following year I met Mr. Huntington in Paris and he told me how pleased he was with the picture.

"About eighteen months ago a well known firm of art dealers in this city held an exhibition of portraits of old English masters, which consisted mostly of pictures bought from the firm, by Mr. Huntington. This firm refused to hang the Romney in its exhibition.

"This poisoned Mr. Huntington's mind and he asked us to take back the picture and return his money. This we refused to do, assuring him that the picture was absolutely as represented, and that we could not take back a picture on which a slur had been cast, but we offered to submit it for further examination to any "expert" or "experts" that Mr. Huntington would name. After this the picture was sent to England under the direction of the large firm before mentioned and the matter was placed in the hands of lawyers, who began this action.

"After this action was brought we had the picture examined by the best authorities on Romney in England, and they have pronounced it absolutely genuine.

"The integrity of our firm has never been assailed before, and we have been established since 1860. We feel that we will demonstrate to Mr. Huntington as well as to the art lovers of the world that this great picture is by the artist Romney.

"We are pleased that this action has been brought, as it will clear the air and prove to Mr. Huntington beyond a question of doubt that he has a perfectly authentic and genuine work."

## THE COLOR LINE IN ART.

Miss Della Raines, originally of the movies, following the example of Miss Mamie Blanha, who went on the stage, has drawn the line at posing before colored students at the Chicago Institute and in consequence will probably return to the realm of the films. Miss Raines is from Dallax, Texas. She was ready to pose when she saw three negro students, and another model had to be substituted. She said that they looked at things in a different way down in Texas. Mr. W. F. Tuttle, assistant secretary of the Institute, said "We are democratic here. We can't bar any one race. We merely substituted another model." It is not on record that any chocolate colored Venuses refused to pose for white students.

## WANT TO KEEP DIRECTOR WYER.

The Muskegon, Mich., Woman's Club, at a meeting Oct. 16 unanimously passed a motion that the Board of Education be petitioned to retain Raymond Wyer, director of the Hackley Art Gallery.

The motion, which was put by Mrs. Frank Dudley Smith, and seconded by Miss Emma J. Latimer, was:

"That the Muskegon Woman's Club petition the Board of Education of Muskegon to retain Mr. Raymond Wyer in his present position as director of the Hackley Art Museum.

"That the president appoint a committee of three to draft a petition to secure the signatures of the members of the Muskegon Woman's Club and of citizens at large."

## A FINE COPLEY SOLD.

The Vose Gallery of Boston has sold the portrait of Admiral Gambier, by John Singleton Copley, to a Boston collector. This is a notable canvas by the early American master whose pictures are now eagerly sought for by private collectors and museums, and whose works have come into the market with remarkable frequency in the last three or four years.

The portrait of Admiral Gambier (the elder) is one of the finest specimens in America of Copley's late American period, a period during which the artist produced, according to his own statement, his finest portraits. James Gambier was commander-in-chief of the British naval forces in America during the Revolution, succeeding Admiral Montagu. The portrait represents the Admiral standing, at three-quarter length, dressed in uniform and leaning upon a cane. The picture is powerful in color, the blue of the officer's uniform telling effectively against a beautifully painted sky. The low horizon allows an expanse of landscape to be seen, the character of which has been said to represent that of Copley's own Beacon Hill estate.

The picture came from London a few years ago from the collection of Lord Aberdare, a descendent of Copley, and soon after its exhibition in this country it was reproduced exclusively in the ART NEWS. It has been said that this canvas, some time ago, was under consideration for purchase by the Metropolitan Museum (which as yet possesses no representative oil portrait by Copley) and was endorsed highly by the artist authorities at the Museum. The failure of the Museum directors to take advantage of this rare opportunity of acquiring a fine Copley is a matter of regret, and the present owner is to be congratulated on its acquisition.

## ANTI-VICE'S NEW BROOM.

The owners and employees of shops, where post cards, music, small sculptures and cheap reproductions of pictures are sold, are up in arms against Mr. John S. Sumner, the successor of Anthony Comstock as head of the Society for the Suppression of Vice, who says that pictures which may be all right in an art gallery are not fit to be exhibited in a store. It is said that some of the works Mr. Sumner objects to are allowed to go through the mails after due inspection. Mr. W. M. Shirley of the Strand Song Shop on Broadway, where Mr. Sumner made a raid, said he picked out reproductions of classic nude statuary, and left other similar works.

At the police court examination was waived and the case goes to Special Sessions. Mr. Shirley said their shops in Buffalo and Chicago had never been raided. A salesman for J. B. Marks, also on Broadway, was also arrested. Mr. Marks said that copies of "The Pearl and the Oyster," which had figured on the front page of a humorous weekly were seized. Mr. Sumner said he had not succeeded Mr. Comstock as a post office inspector. He would have withdrawn the charges he said after the seizure of the pictures if the people had not been especially bold and persistent. When asked why he did not raid the Metropolitan Museum he said "There are indecent pictures in the Museum, but the people who go there do so to study art and are not affected in the same way as are the crowds that gloat over such objectionable pictures in a shop window.

"But," said a reporter, "if these nude masterpieces in the original have been approved by the greatest art critics and connoisseurs, how can you blame the shopkeeper if a few evil-minded persons stop to gaze at copies in his windows?"

"The law holds him responsible," Mr. Sumner replied. "It is all a question of time, place and circumstance."

## OBJECTED TO HADLEY'S LIP.

Mrs. Samantha L. Huntley of Albany, N. Y., is suing a Chicago committee for \$1,200, the price of her portrait of Ex-Gov. Herbert L. Hadley. She claims she was obliged to place on his face a lower lip that never grew there, and the committee asserted the portrait did not look like the subject. When in 1911 the Ex-Governor was mentioned as President Taft's successor, 155 Missouri Republicans promised each to give \$10. The portrait was then to cost \$1,500 and the frame \$50.



THE DISPUTED ROMNEY

Mrs. Siddons and sister, Mrs. Kemble Cause of Huntington vs. Lewis and Simmons \$100,000 suit.

## CANESSA IN ALTMAN GALLERY.

The firm of E. and C. Canessa & Co. of Paris and New York have leased for 10 years, at \$10,000 a year, the art gallery, with was part of the residence of the late Benjamin Altman, on the N. W. corner of 5th Ave. and 50th St. The gallery has the height of 2 stories and covers a plot 33 x 100 ft. After alterations the art firm will occupy the building and a feature of its opening display will be the art treasures owned by the firm in the Italian Pavilion at the Pan-Pacific Exposition.

## GOES BACK TO ROME.

An important view of Papal Rome, by Giovanni Paolo Pannini, was sold this week, by the Holland Galleries, 500 Fifth Ave., to the Sangiorgi Gallery in the Borgese Palace, Rome, through the latter's American representative, Mr. G. Walser.

## GIFTS TO HARTFORD MUSEUM.

Mrs. James Junius Goodwin has, in accord with the desire of her late husband, a cousin of the late J. Pierpont Morgan, given \$50,000 to the Wadsworth Athenæum of Hartford, Conn., for the purchase of art works.

## BROOKLYN MUSEUM IN DANGER.

Controller Prendergast sent a more or less cold shiver down the backs of the Brooklyn Museum officials when he advocated on Oct. 19, an appropriation of \$20,000 instead of the \$118,085 requested.

## THE JOAN OF ARC STATUE.

On Oct. 21 before a notable assemblage, the cornerstone of Anna Vaughn Hyatt's equestrian statue of Joan of Arc was laid in Riverside Drive Parkway at 93 St. The first spadeful of earth was turned by J. Sanford Saltus, honorary president of the Statue committee and Miss Clara Hunter Hyatt, niece of the sculptor who posed for the statue laid the cornerstone. Speeches were made by M. Maurice Heilman, Commercial Attache of the French Embassy and J. Alden Weir, president of the National Academy. The statue is to stand 25 feet high and be 50 feet long on the base. The horse and rider will be 13½ feet high and of bronze. The base will be of Mohegan granite supported by arches in which will lie 3,600 pounds of stone from the heroine's dungeon at Rouen.



### THE SPENCER ALTHORP COLL'N.

"Lord Spencer's collection of pictures at Althorp, his ancestral home in Northamptonshire, from which he has just sold for the sum of \$175,000 Rembrandt's beautiful portrait of his 9-year-old son Titus, to an American multi-millionaire," says La Marquise de Fontenoy in an article in the Evening Sun, "is one of the most celebrated in Europe; and the announcement that the Earl in conjunction with his son and heir, Lord Althorp, Lieut. of the 1st Life Guards, whose consent has been necessary, has decided to dispose of all his old masters at Christie's in London in the near future, is naturally attracting very widespread attention on both sides of the Atlantic.

The galleries at Althorp include several other Rembrandts, a number of Vandykes, some superb Titians, no less than 24 Sir Joshua Reynolds, 32 Lelys and splendid examples of Murillo, Holbein, Raphael, Frans Hals, Kneller and Guido Reni. Althorp is indeed a perfect treasure house, and the vast quantity of old silver is very valuable from an artistic as well as from an intrinsic point of view.

"Among the features of the collection are two huge wine pails, which are the largest pieces of pure gold plate in any private collection, five enormous silver wine coolers adorned with the arms of the Dukes of Marlborough, capable of holding I do not know how many dozen of champagne bottles each and the size of which may be gathered from the fact that one of the so-called wine coolers was used by the first Duke of Marlborough in his campaign in the Netherlands as a bath and formed part of his camp equipage. There are also great Russian cups of solid gold, monster silver water bottles of Charles II.'s time, with corks secured, Jacobean fashion, with silver links and chains, and a beautiful large silver gilt jug, one of the four provided by penny subscriptions from the nation for the third Lord Spencer, Lord Russell, Lord Grey and Lord Brougham in recognition of their efforts in passing the reform bill in the early part of the last century.

#### The Washingtons.

"To Americans Althorp possesses additional interest owing to the fact that Lady Spencer, wife of Sir John Spencer, who owned Althorp in the reign of Queen Elizabeth, and who was the cousin, the friend and the patron of Edmund Spenser, of 'Faerie Queene' celebrity, was a sister of Margaret, wife of John Washington, from whom George Washington was descended. Lawrence Washington was not only the kinsman, but also the most intimate friend of Sir John Spencer's grandson Robert, first Lord Spencer of Althorp, and helped to entertain Queen Anne, consort of James I., and their eldest son, Henry, Prince of Wales, when they visited Althorp in June, 1603. It was for this visit that Ben Johnson wrote his 'Masque of the Fairies,' which was performed in the park at Althorp on June 25 of that year.

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"The late Lord Spencer, half brother of the present Earl, was very much interested in the connection of his family with the Washingtons, and in a letter in 1890 to a member of the Spencer family living in Talbot county, Maryland, he stated that two members of his house, Nicholas and Robert Spencer, sons of Nicholas Spencer of Cople, thirty miles distant from Althorp, migrated to America with John and Lawrence Washington in 1657.

"It may be added that the Mount Vernon estate was originally the half of 5,000 acres of land that were assigned on division to John Washington, the great-grandfather of George Washington, in conjunction with Nicholas Spencer under a patent from Lord Culpeper, Governor of Virginia."

### CORRESPONDENCE

#### Side Light on Exposition Awards.

Editor AMERICAN ART NEWS:

Dear Sir,

Apropos of your excellent comments upon the art awards at San Francisco, and the admirable summing up of the matter by "Academician," I have recently heard of an incident of the art jury sessions in San Francisco, which if my well posted informant is correct, throws a strong side-light upon the question.

"Academician" in his first letter, and yourselves in an editorial, called attention to the granting of a silver medal, and a medal of honor, if I remember aright, to a young woman watercolor painter—an Englishwoman—whose name for chivalrous reasons I omit—and criticised said awards, on the ground that they were, the first, at least, the same given to such American painters of reputation as Murphy, Davis and Tryon.

My informant tells me that this young woman was given this high recognition, although her work is almost unknown here and abroad, because a prominent American artist, long resident in Paris, and prominent in the Jury's councils, suggested it as the woman painter in question "is the widow of a well known American artist." I would respectfully inquire, if this story be true, whether the widowhood of an artist, carries with it Exposition prize awards—the same given to veteran artists, who have long arrived. If so, this is a new form of competition, and might not such a precedent even lead to a dire tragical act on the part of some ambitious married woman artist in the future?

Yours truly,  
Curious.

New York, Oct. 26, 1915.

#### Rockefeller and Aphrodite.

Editor AMERICAN ART NEWS:

Dear Sir,

I was much interested in Miss Schenck's story in her letter published in your last issue of the later wanderings of the "Aphrodite" statue, better known as "The Bathing Venus," recently purchased by Mr. John D. Rockefeller from Sir Algernon Freeman Firth and Mr. William H. Aykroyd of London for his "Temple of Love" on his Pocantico Hills estate; but I notice that Miss Schenck omitted, or is unaware, of certain important and interesting details regarding the statue's history.

When, after the first refusal of the British Museum to purchase the statue, I believe about 1887, Aphrodite was brought to America, to repose some twenty years in storage, her resurrection and exploitation at the Arts Club and in the American press, her return to storage and comparatively speedy return to England, Mr. Charles De Kay acting for some wealthy Lancashire merchants, who had advanced an amount, said to have been \$80,000, to the late Mr. Linton upon the work, spent some five months in London and Paris endeavoring, but unsuccessfully, to effect a sale of the work. I then understood that these Lancashire merchants advanced the amount reported to Mr. Linton, on the advice, and through the influence of a member of the Arts Club—an Englishman of their acquaintance, and a brother of a London art dealer, who ran afoul of Lord Curzon and others of the English nobility some three years ago in a transaction involving the sale of an old English room, which Lord Curzon and his fellows had wished to preserve for the Nation.

However this may be, the Lancashire men have now, presumably, through the sale of the statue to Mr. Rockefeller recouped themselves for their advances on it to Mr. Linton, the statue having presumably passed into their hands to secure their advances.

I also understand that the purchase of the statue was suggested to Mr. Rockefeller by the architects of the "Temple of Love,"

who were members of the Arts Club at the time of the exploitation of "Aphrodite."

Of course the entire transaction was perfectly legitimate, and I send you these details, simply as an interesting addition to those Miss Schenck has already furnished and to complete the story of the later wanderings of "Aphrodite."

Yours very truly,  
Adonis-Mars.

New York, Oct. 26, 1915.

#### A Good Suggestion.

Editor AMERICAN ART NEWS:

Dear Sir,

Apropos of the recent discussion in your columns anent the awarding of a special prize to Frank Duveneck at the Pan-American Exposition it may not be out of place to point out that Mr. Duveneck's work is not as well known in New York as elsewhere in the United States and that it has been suggested that an exhibition of his pictures now on view at San Francisco be held at a Fifth Avenue Gallery and thus afford the New York public an opportunity of becoming better acquainted with the work of an artist enjoying great popularity in Boston, Chicago, Cincinnati and throughout the West.

Yours truly,  
G. Frank Muller.

New York, Oct. 26, 1915.

#### BOOK AND MSS. SALES.

##### Lincoln Relic Sale.

The sale of the Abraham Lincoln collection of literary relics, from the library of Mr. John E. Burton of Milwaukee opened Monday, at the Anderson Galleries. Mr. George D. Smith paid the highest price of the session, \$240, for a leaf from Lincoln's school boy sum book and \$115 for another, as well as \$130 for a Circuit Court document with the Emancipators autograph. Mr. T. A. Barclay gave \$210 for an electioneering broadside and \$100 for another of the Van Buren campaign. The total of the day was \$2,333.45.

On Tuesday Mr. Smith paid \$515 for one of twenty copies of the Emancipation Proclamation signed by Lincoln and Seward, for the Sanitary Fair in 1864 at Phila. He also secured for \$26 the scarce sermon by George Z. Gray, on "The Proper Use of the Memory of a Good Man's Life." Crozier's rare "The Bloody Junta, or the Escape of John Wilkes Booth," Little Rock, 1869, the first to appear in auction, brought \$92.50. The first edition of Herndon & Weik's suppressed "The True Story of a Great Life," brought \$65. A copy of the program on the night of the assassination, of the issue said to have been found in the box, brought \$20. For the "Dreadful Warning of the Six Angels," Louisville, 1873, \$10.50 was paid.

On Wed. Mr. H. W. Bell gave \$45 for "Speeches and Letters of Abraham Lincoln, 1832-65," London, 1909, with some notable autographs, \$40 for an autograph album containing the signatures of the majority of the northern probagonists in the war and a card signed by Lincoln and with three lines by him, \$19 for a collection of Lincoln and other pamphlets and \$16 for Ingersoll's lecture on Lincoln. Mr. G. S. Smith gave \$16 for a letter of Mary Lincoln and \$25 for a letter of Robert T. Lincoln referring to his "brother Tad."

On Thursday Mr. Smith paid \$285 for Lincoln's rifle and \$395 for the Columbus, O., 1860 publication of the Lincoln-Douglas debates. Brentanos gave \$71 for a lock of Lincoln's hair. The total for the day was \$2,145.60, which brought the total of the sale to date to \$6,969.

##### Bauregard Letter Sale.

At the sale of the letters of Gen. P. G. T. Bauregard, of the Confederate Army at Starr V. Henkel's Auction Rooms, Phila., Oct. 25—a letter of Gen. Albert Sidney Johnston's to Gen. Bauregard from headquarters, Huntsville, Mar. 7, 1862, fetched \$60. Another by the same writer, giving information of his movements and autographically signed, dated Decatur Mar. 11, 1862, brought \$40. An autograph letter by Brigadier Gen. Geo. H. Stewart to Gen. Bauregard from Oatlands, London Co., Va., Aug. 8, 1861, went for \$19.50.

##### End Part VII Joline Sale.

The Sale of Part VII of the Joline library closed at the Anderson Galleries on Oct. 22, the total being \$5,295.40 and the grand total of the parts already sold \$58,832.65. At the third session, on Oct. 21, Mr. G. D. Smith gave \$400 for a letter of Keats to the Misses Jeffrey; \$55 for a letter of Ninon de l'Enclos and \$51 for La Fontaine's autograph poem "Pour le Roi." The total of the session was \$1,233.70. On Oct. 22 Mr. Smith gave \$42 for a letter of Horace Walpole; \$40 for a letter of Voltaire and \$30 for a letter of Rousseau and eight portraits engraved by Hopwood. The total for this concluding session of Part VII was \$783.35.

#### EXPOSITION ART SALES.

Further sales in the Dutch and Swedish sections at the Panama-Pacific Exposition are:

##### Holland.

"Along the Coast," W. Steelink.....\$300.00  
"Dutch Landscape," B. Van Beek..... 450.00  
"Oriental Prince" (etching), M. Bauer..... 260.00  
"Stone Cart," W. C. Nakken..... 150.00  
"Larkspur," Anna van den Berg..... 175.00

This makes the total sales to present date in the Holland section, \$9,500, the highest amount of sales of any foreign section.

##### Sweden.

"Humpe and His Mother," by John Bauer...\$ 180.00  
"The Witch Burned Fire Wood" (by John Bauer)..... 215.00  
"Spring Day," by Alfred Bergstrom..... 1,400.00  
"Crofters Returning Home," by Hugo Carlberg..... 280.00  
15 etchings, totalling..... 300.00  
The sales in the Swedish section have amounted to \$5,300.

Mr. C. E. de Vries, the manager of the Holland sections is trying to arrange for a circuit exhibition of Dutch art, such as has already been planned for the Swedish section.

The total sales of the Department of Fine Arts now far exceed \$100,000.

#### RECENT FOREIGN ART AUCTIONS.

The first art auction held in Holland since the outbreak of the war, took place at Frederick Müller & Co.'s Amsterdam Galleries, July 6-8 last.

Among the principal items sold were:  
A. H. Bakker Korff's "Old Lady at Morning Devotions," (Steengraacht Collection, Hague, 1878).....\$1,290  
Rosa Bonheur, "Two Donkeys," 1861..... 840  
J. Bosboom, "Interior of Protestant Church, 17th Century"..... 680  
A. H. Bakker Korff, "The Letter of Recommendation, 1879"..... 500  
J. Van Goyen, "Two River Landscapes—1643 and 1642"..... 2,280

#### SAY IMITATED ASS'N NAME.

The American Art Association, 6 E. 23 St., applied Thursday to Justice Philbin of the Supreme Court for an injunction restraining the American Art Galleries and Auction Rooms, of 13 St. and University Place from continuing to use that name. The plaintiffs are Thomas E. and Gustavus T. Kirby and James F. Sutton, and the defendants are Arthur Kritzer and Maurice and David Gerstner.

The plaintiffs stated their association was organized in 1883 to sell paintings, objects of art and bric-a-brac. Since then they have sold \$32,000,000 worth of such property, and in 1914-15 spent \$60,000 for advertising. In all they had spent a million dollars in advertising. They complained that the defendants organized on Sept. 29 last with only \$5,000 capital, of which but \$3,000 was paid in, and that the purpose of choosing their business name was to trade on their reputation.

A. Jocelyn H. Magrath called on the defendants Oct. 7 on the pretense that he believed them connected with the plaintiffs. He said that the defendants made no effort to correct this impression and asserted that they were a branch of the American Art Association.

#### NOT TO GILD LIBERTY.

Happily the story that the Government was to paint and gild the Statue of Liberty brought out by the fact that Mr. George Kountz, of Harmersville, Pa., offered to do it himself is said to be untrue. The patina of age is considered one of the greatest attractions of all sculptured works in bronze, as are the tones produced by wind and weather on monuments of stone. Did any one in France ever dream of washing Bartholdi's "Lion of Belfort" as did the Treasury Department the groups of the N. Y. Custom House?

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**LONDON LETTER.**

London, Oct. 20, 1915.

The will of the late Sir Hugh Lane, as you have doubtless learned by cable, has recently been proved at £50,000. His Sargent portrait is to go to the Dublin National Gallery, the bulk of his modern paintings and drawings are destined for the Dublin Gallery of Modern Art, while a group of pictures lent by him to the London National Gallery is to be used as a foundation for a collection of modern Continental Art in London. The remainder of his property is left to the National Gallery of Ireland, instead of to the Modern Art Gallery, as a protest against the want of judgment shown by the latter body in its decision to abide by its own taste in matters of art, rather than to rely on expert opinion. Sir Hugh alludes to the action taken by the Modern Gallery of Dublin in 1913 as showing a want of public spirit and hopes that his protest will serve as a deterrent to other public institutions. The Leicester Galleries are holding an exhibition of drawings by Forain, Steinlen, Vallotton and others, as well as by artists in the trenches, who are transcribing on paper some of the stirring themes witnessed among these war pictures, the French instinct for the dramatic seldom allowing itself to obtrude unduly upon the proper balance of composition. The draughtsmanship is in most cases of a very high order, the desired effects being attained in the most direct and simple manner.

On Oct. 25 Mr. Frederick Larkin, the expert in Chinese Art, leaves by a Dutch liner for New York, in company with Mr. C. J. Charles, whose gallery at 718 Fifth Avenue he will conduct his business during his visit. Mr. Larkin is taking with him a few choice specimens of porcelain, although he does not purpose holding any extensive exhibition. He will be away for about six weeks.

The recent death of Mr. Frank T. Sabin, aged 67, the well-known art dealer of 172 Bond St., came as a great shock to his many friends for he was widely respected and a man who made but few enemies. His connection with America has always been a close one, for his father made a special study of books relating to American interests and was the author of a dictionary of these works, handing on to his son many valuable links of interest between the two countries. Mr. Sabin specialized in old color prints and engravings and was in particular noted for his intimate knowledge of the English, French and Dutch Schools.

Mr. Eric Gill, who was entrusted with the task of executing the reliefs of "The Stations of the Cross" for the Westminster Cathedral, has evoked a storm of comment by the four which are already in place. Taking into consideration the fact that this sculptor deliberately affects archaic forms and is pledged to ultra-simplicity of treatment, it might have been expected that this work, in which elaboration or affectation would have indeed been fatal, would have been especially suited to his type of mind. Unfortunately his mannerisms have proved too strong for him, so that devout churchgoers see in his sculptures rather the expression of aesthetic ideas than those which pertain to the ethical and the abstract. His use of color, too, is so deliberately primitive as to be as provocative of derision as might be a child's attempt to color some wooden doll with the contents of his first box of paints and certainly, no matter how profoundly one may be interested in the new movement, it would be an impossibility to claim that it proves anything but distracting in a place of worship! Moreover, these sculptures accord remarkably ill with the architecture which surrounds them and it would be safe to assume that were Mr. Bentley, the architect, still alive, he would have resolutely discontinued anything so incongruous. It may be perhaps that in conjunction with the somewhat tasteless marble decorations of the surrounding chapels, these bald carvings of Mr. Gill seem intensified in their primitive bareness, for certainly taste has likewise erred in the over-decoration lavished elsewhere. Seeing that the building is in itself a really fine piece of modern work, it is deplorable that the effect within should have been marred so unnecessarily.

I wonder that American buyers did not compete at the sale of Stonehenge which took place a few days ago. Perhaps the difficulty of conveying it abroad at the present time, may have accounted for their absence! It came rather as a surprise to the majority of us that it was not a national monument, seeing that it dates back to the time of the Druids. A local patriot purchased it for £6,600.

One of England's foremost authorities on the art of decoration and antique furnish-

ing, Mr. Andrew Russell, leaves this week to pay his first visit to America, going first to New York and thence to San Francisco and other cities. He is taking with him photographs of some of the most interesting items among his magnificent collection of antiques, notably those of an old Tudor house of oak and brick construction dating from 1495 and suitable for re-erection. From an important country seat here he has also obtained a suite of panelled and carved Chippendale rooms, while among the smaller "objets d'art" are a set of fine decorative paintings signed "Lancet."

**A. Burne-Jones Gift.**

An interesting gift has been made to the Polish Relief Fund by the family of Sir Edward Burne-Jones, namely the Burne-Jones portrait of the Polish musician Paderevski, which thus far has always hung in the artist's studio. The picture which has all the softness of a pastel drawing, but which is actually an oil, is well known through its reproductions and represents the sitter crowned with the aureole of auburn hair in the style which he affected some twenty years ago. The price put upon the canvas is £500 and it will be interesting to see whether the Pre-Raphaelite cult is still sufficiently vigorous to ensure so high a figure.

Among other items on sale on behalf of

on one side and turn their heirlooms into good gold. Among the articles for which the outlying districts of Scotland may be looked upon as a happy hunting-ground are porringers, mostly in silver, pottery jugs, often embellished with quaint inscriptions to King James and his descendants, toddyladles of various types and of course Jacobean prints of all kinds. The northerly parts of Scotland moreover, contain a number of old, historic castles, the owners of which have become impoverished with the course of years and among these are several which contain fine tapestries and wood carvings. When the time once more arrives when tours in these parts again become the vogue, American visitors will do well to prosecute their search thereabouts with zeal.

L. G. S.

**GERMAN ART NOTES.**

Fritz Winkler, noted for works on the history of miniature painting, has been appointed librarian to the Berlin Royal Museums. He had recently been engaged as assistant at the Dredens Gallery.

The "Picture of a Lady," by Wilhelm Trübner, dated 1877, has been acquired by the Municipal Gallery of Essen from the funds of the Krupp Foundation.

The Chief Magistrate of Breslau has allotted the equivalent of \$725 for designs of



THE PROPHECY OF NATHAN

Sold by P. W. French & Co. to Mr. Edward A. Faust, of St. Louis

the same fund are a number of exceedingly clever toys made in wood by Polish artists who have temporarily settled in Paris. These take the form sometimes of animals, sometimes of figures, and each is a spirited, individual piece of work. This incursion of the artist proper into the realm of toymaking, which since the War has become such a recognized thing, should have far-reaching effects and perhaps do more towards the development of national taste than all the voluminous writings of a Ruskin! It is difficult to imagine that a child, having once grown accustomed to the delights of a toy of true artistic merit (combining also, as they mostly do, the attractions of whimsicality and humor) will be willing to tolerate patiently the lifeless, commonplace playthings with which he was formerly content. So, even if in the days to come the majority of us find ourselves too impoverished to purchase more ambitious works, we may still be able to support the artist in our midst by at least embellishing the nursery with his products!

The Geffrye Museum in Shoreditch, which exists primarily for the benefit of the cabinet makers who live in that district, has recently been enriched by the addition of the staircase of James Boswell's house in Bloomsbury, the rest of which has been demolished. "Old London" is so rapidly vanishing from sight in spite of the persistent protests made in the press that one will soon be obliged to take a journey to this Museum whenever one wishes to be reminded of the glories that have been. It is curious that the far-spread appreciation of the antique which obtains today should not have proved sufficiently powerful to secure the retention of more of our antiquarian landmarks.

For the information of American collectors who like to purchase their smaller curios direct from the owners rather than from the dealers, I may say that I have heard lately that the northern parts of Scotland still offer many a "find" to the wily buyer. The Scotch as a race are slow to part with family treasures but the rising generation with the Scotch instinct for making money, are beginning to put sentiment

war reminiscences, intended to replace the tasteless productions now extant. Tablets in honor of deceased warriors, to be erected in churches or homes, cemetery monuments, etc., are suggested.

The bronze bust of Bismarck by Adolf Hildebrand has been placed in the new department of modern sculpture at the Frankfurt Municipal Gallery. It is of colossal size and is modelled on the lines of the Bremen equestrian figure of the chancellor.

The gallery of old masters at the Budapest museum has been enriched by a work of Alessandro Magnasco, presented by Herr Marzell Nemes. It represents the "Meal of the Monks" and formed part of the Magnasco exhibitions of 1914 in Berlin and Paris. Another picture by Magnasco of the same title and similar in composition is in the collection of the late Sir William Van Horne in Montreal.

Among recent acquisitions of the Cologne Diocesan Museum is a picture of the old German school dated 1500, representing Saints Fabian and Sebastian, as well as a seated figure of St. Nicholas, of the 14th Century. These pictures are from the collection of Cardinal Archbishop Philippus Krentenz.

**MR. FAUST'S GREAT TAPESTY.**

The remarkable Flemish XV century tapestry, "The Prophecy of Nathan," recently purchased at a figure, said now to be over \$100,000, from P. W. French & Co., 6 W. 56 St., by the well known St. Louis collector, Mr. Edward A. Faust, and reproduced on this page is the most important work of its kind owned west of the Alleghenies. It will occupy an entire wall space, in the new gallery. Mr. Faust, who is president of the St. Louis Art League, has built as an addition to his residence. This will be

**PICTURE RESTORATION ROUGERON**

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decorated and furnished in Louis XVI style. As stated in last week's ART NEWS which exclusively announced the sale, the tapestry, seen last year in Buffalo and Brooklyn forms part of the present display in Phila.

This work, originally from a Royal Spanish palace and later from the Chateau de Vierville in Calvados, and whose exact measurements are 11 ft. 10 in. x 21 ft. 5 in., shows in its three scenes, the story of David and Bathsheba. To the left above is David giving Bathsheba's husband, Uriah, the letter that ordered Joab to place him in the forefront of battle, and on the right Uriah delivering the same. The central scene shows David and Bathsheba, standing before a throne in penitent attitude, while Nathan below extends his right hand saying in prophecy "The sword shall never depart from thine house, because thou hast despised me and hast taken the wife of Uriah, the Hittite, to be thy wife."

Mr. George Leland Hunter says in the Phila. catalog: "Very interesting is this splendid tapestry to compare with the set of ten picturing the Story of David and Bathsheba, in the Cluny Museum, said to have been woven for the French King, which afterward belonged to the Duke of York, to Marquis Cpinola, and to the Serra family of Genoa. The Cluny tapestries are three feet higher than the present one but in no way superior as regards weave, composition or design. Indeed, were it not for the difference in height and the fact that the events of the tapestry and elsewhere covered in the Cluny set, one might almost at first sight suspect it to be part of the set. But while the faces and evidently the models for the personages are similar and similarly treated, the garments, particularly of David, are different and there are numerous other minor differences that I shall treat more fully in a special monograph on the subject."

**J. D. CHAMPLIN ESTATE.**

John Denison Champlin, co-compiler, with Prof. Ripley, of the "Cyclopedia of Painting and Painters," published by the Appletons, who died Jan. 8, 1915, left a net estate of \$36,225. To his son and namesake \$5,000 is left, and the remainder goes to his widow, Mrs. Franka L. C. Champlin.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE - \$2.00  
Canada (postage extra) .50  
Foreign Countries 2.75  
Single Copies .10

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Advice as to the placing at public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives' Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

## A SIGNIFICANT MOVE.

The leasing of the fine and spacious Art Gallery erected by the late Benjamin Altman at the rear of his former mansion at Fifth Ave. and 50 St., and just west of the Avenue, by the well-known and prominent art house of E. & C. Canessa and Co., of Naples, Paris and New York, together with the leasing of former handsome private residences in the same neighborhood by the Paris art houses of Jansen and Pares and the London one of Sparks—all chronicled elsewhere in our columns, are further proofs, if such were needed, of the shifting of the art trade interests and markets, simultaneously with the transfer of financial centers, from the old world to the new.

This shifting of the art interests and markets across the Atlantic had begun long before the war's outbreak, but its

progress has been undoubtedly hastened by that calamity.

We congratulate the Messrs. Canessa on their acquisition of the Altman Gallery, in which, after rearrangement and refitting, they purpose installing the varied and beautiful exhibition of antiques and art treasures they are now showing in the Italian Pavilion at the Panama-Pacific Exposition, and which has been one of the most interesting and important art features of the Exposition.

That so well-established and leading an art house as that of the Canessas should have decided to establish itself in such a location and to lease a gallery, so much esteemed by American art lovers from its association with the lamented and generous art patron, Mr. Altman, is a cause for congratulation not only to New York but to all American art lovers, while the significance of the move will be appreciated in the art world of Europe as well as America.

## THE DISPUTED ROMNEY.

The regrettable incident which we chronicled last week, of the suit brought in London by Mr. Henry E. Huntington of this city and San Gabriel, Cal., against the old and well-known house of Lewis and Simmons, of London, Paris and New York, to recover the sum of \$100,000 which the collector paid in this city for a large double figure presentment of Mrs. Siddons and her sister, Mrs. Kemble—as being the work of George Romney, has been and continues to be the universal topic of discussion in art circles. We call the incident regrettable because it tends to disturb the minds of many American art lovers and collectors, who argue that if so prominent, and presumably so intelligent and well-informed a collector as Mr. Huntington could have been deceived in so notable a picture, and so long established and reputable a house as Lewis and Simmons, could also have been deceived as to the validity of a work by such a master as Romney—of what avail are study and knowledge on the part of a collector, and of what service are the guarantees of even leading and reputable art firms?

And yet, it seems to us, that there is not, and should not, be any real cause for such a feeling or conclusion, from this incident, on the part of art lovers or collectors. The matter simply resolves itself, as the suit soon to be tried in London will reveal, into a question of the preponderance of "expert" or authoritative testimony on either side.

The good faith of the sellers of this canvas, it also seems to us, cannot be questioned, and this being the case, and with any suspicion of dishonesty or fraud on their part eliminated, the art world can the more calmly watch the trial of the suit and draw valuable lessons from its progress and result. It is unbelievable that a house like Lewis and Simmons would purposely sell and for so large an amount, to such a collector, as Mr. Huntington, a picture they knew to be spurious, or, in the vernacular, a "Fake." To put the case on a low plane they are certainly not fools.

We understand that Lewis and Simmons had the best possible advice from the best known authorities in England on the work of Romney, on the canvas, and which authorities they will presumably produce as witnesses when the suit is tried, before they even offered the picture to Mr. Huntington. It is proven by the interview with Mr. Isaac Simmons published elsewhere in our columns, that the picture was seen and admired while it hung in the Metropolitan Club in this city by dealers, critics and art lovers, and not questioned—and this would seem to endorse their own judgment and that of the authorities they consulted upon the validity of the work. We hold no brief for Lewis and Simmons, and we argue solely from the statements published, and other information in our possession, not obtained from them.

In our issue of February 20 last in an editorial entitled "As to Attributions," we commented upon the very general misapprehension in this country as to so-called "Expert" testimony, which is here, curiously enough, generally considered infallible testimony, and we further said an art "Expert" is one who has, or should have, if he is qualified to use or enjoy the appellation, superior knowledge of some branch or branches of art, which makes, or should make him, more or less of an authority on such branch or branches of art, but with superior knowledge and education, also a pre-requisite for an "Expert," he must necessarily, at times, be mistaken. He cannot, in the nature of things, be infallible in his judgment or decisions. Witness the now almost universal belief that the eminent Dr. Bode, of Berlin, erred in his judgment as to the famous wax bust of "Flora" being the work of Da Vinci, instead of the modern English sculptor Lucas, and the frequent and recurring controversies between Dr. Bode and that other eminent authority and "Expert," Dr. Bredius of The Hague, as to the validity of certain works attributed to Rembrandt—controversies that have never been definitely decided in favor of either man.

It may be that Mr. Huntington, or those acting for him in this suit, can and will produce authorities or "Experts," whose testimony as to the validity of the disputed work will outweigh, with the English Judge and Jury, that of the authorities and "Experts" whom Lewis and Simmons will call, and whom they consulted before their purchase of the picture. The case only recently tried in Philadelphia and exclusively chronicled by the ART NEWS here, that of the artist Gruppe against Mr. Kinsley of Phila. to recover an amount of \$5,000 and interest which he claimed Mr. Kinsley agreed to pay him for an example of Mauve—the validity of which work the latter questioned: was decided in Mr. Gruppe's favor by the jury, not only from the fact that the plaintiff had the weight of testimony as to the picture's genuineness in his favor, but because he proved the absence of any motive to deceive the defendant.

As in the Gruppe-Kinsley suit the

absence of motive to defraud and in the case in question, the seeming impossibility of belief that an old and reputable art firm, would be so foolish, to say the least, as to wilfully and knowingly attempt to defraud a wealthy collector and a valued patron and to hazard the loss of his most desirable custom, and the further fact that, probably much against their will, they are contesting the suit to uphold their action and reputation, should, in our opinion, and without any reflection upon or disrespect to Mr. Huntington, who has come to think himself deceived and is naturally aggrieved thereby, gain for them the sympathy of all reputable dealers, who may, any day, find themselves in a similar position, and through no fault of their own.

## OBITUARY.

## Waldo Story.

Thomas Waldo Story, sculptor, son of the eminent American sculptor, William Wetmore Story, long resident in Rome, and brother of the painter, Julian Story, and of the Marchesa Peruzzi, died at his home in this city Oct. 23 at the age of sixty. Born in the celebrated Barberini palace in Rome, which was leased by his father in 1847, four years after the latter married Miss Eldridge of Cambridge, Mass., he inherited the lease on his father's death and most of the elder Story's art collections, his brother receiving the family summer villa at Vallambrosa. A pupil of his father, Waldo Story soon gained commissions and reputation. He modelled the first statue, that of Sir William Vernon Harcourt, placed in the House of Commons in London, as well as a bust of Lord Randolph Churchill, also there, and his statue



T. WALDO STORY

in the chapel of Blenheim Palace. He also designed the bronze doors of the library erected by the late J. Pierpont Morgan, a gold mosaic in memory of the elder Mr. and Mrs. August Belmont in Trinity Church at Newport, and a drinking fountain given by Gen. Draper to the town of Hopedale, Mass. Mr. Story was an intimate friend of Whistler, who referred to him often in his "Gentle Art of Making Enemies." He was twice married, his first wife, still living, being a daughter of the English piano manufacturer, Broadwood. He later married Miss Bessie Abbott, the opera singer. Of his two daughters, Miss Gwendolyn, married Capt. Courtney Stewart, who was then naval attaché at the British Embassy in Rome. In 1907 Mr. Story with the late Frederick Gerhard organized the Ritz Importation Co. in this city for the importation of wines and table delicacies. He was a member of the Calumet Club.

## Constantin Makovsky.

The death was announced Monday from Petrograd, in a street accident, of Constantin Makovsky, the well known Russian historical and portrait painter. He was in his seventy-seventh year and visited this country about 20 years ago. Several of his paintings including "The Russian Marriage Feast," and "Choosing the Bride" were shown at C. W. Schumann & Sons estab-

(Continued on page 6)



CHICAGO.

A truly stunning conquest in the development of "applied art" into great art, is the imitation of fruits and plants by Milton D. Copulos—and products of this "perfection in skill" are amazing visitors at the annual Exhibition of Arts-Crafts now installed in the Art Institute. Botanists who have studied these replicas declare them absolutely true to nature. Copulos has been most assiduous in developing this art into perfection, for years he experimented and tested before he attained the subtle skill that is demonstrated in the Institute's show.

The attraction of the Chicago Miniature Painter's annual exhibition, in the Institute, is enhanced by the acquirement of a neighbor in the same line of art—a collection of portraits on ivory by Edward Earnest Morgan of the Royal Miniature Society. Among the examples receiving the most approval by local artists are the portraits of Mlle. A. Amfreville, Miss Murray-Scott, niece of the Duke of Buccleuch, and Charles Marks.

At the Little Theater Maurice Browne is managing an exhibition of models and designs for stage settings and costumes by C. Raymond Johnson. There are twenty-nine exhibits, including designs for scenery and costumes for "The Trojan Women," "The Pretty Sabine Women," "Jael," "The King of the Jews," "Medea," "The Lost Silk Hat," "The Philanderer." Johnson shows a vivid imagination in these pictures; he is quite kindred with Bakst in his high-keyed effects.

There's a fine display of color-prints from wood blocks by Gustave Baumann, in one of the Thurber galleries—of the romantic scenery in Brown county, Indiana—and some of the landscapes are very ambitious. At Anderson's, an etching in colors of Mrs. Castle, the dancer, by Pierre Nuytens, is a special feature and there is a new exhibition of American and European paintings.

At the Palette and Chisel Club there is a show of J. H. Carlson's pictures of the Berkshire Hills and Green Mountains painted during the recent Summer—splendidly colorful pictures, among which "The Great Oak" is getting much admiration. May Agnes Yerkes is exhibiting her paintings, in water-colors, at the Oak Park Art Shop—a collection painted last Summer.

Leo Mielzner's portrait of Professor Felix Adler is a special feature at Roullier's this week. The Art Institute has acquired ten more manuscripts of the Voynich collection. The first lot included the Canterbury Latin Bible of the XIII century and the wonderful illuminated work purchased by Mrs. Frank Logan. The second includes examples of painting in colors and gold to illustrate religious books of the middle ages—a XIV century Book of Hours, in French and Latin, with fourteen full-page miniatures, a small Book of Hours, with additional prayers, XVII century printing and illumination, a XIII century Anglo-Norman Psalter, a Limoges Book of Hours, with twenty-five miniatures illuminated on vellum in the first half of the fifteenth century, and a French miniature on vellum painted by Jean Colombo of Bourg, 1470; a XII century French Biblia with fifty-eight pictures; Psalms and Hymns in XIV century Parisian work, a XIV century Parisian Art Book of Hymns from Northern Italy; Horace on "The Art of Poetry and Letters" written and illuminated on fine Roman vellum in Florence, 1360; a XV century Book of Hours, with additional prayers and forty-eight full-page miniatures from Flanders.

H. Effa Webster.

SAN FRANCISCO.

An interesting exhibition of original drawings by Xavier Martinez has been on at the Hill Tolerton Print Rooms. Though extremely simple these drawings are done in a masterly manner and possess great charm and sincerity.

Of the twelve drawings which comprise the exhibition, eight are California subjects, two, found their inspiration in Arizona, and two are interesting notes from Guadalajara, Mexico, the old home of the artist.

Mr. Martinez is considered by many competent critics to be the most original and gifted genius on the Pacific Coast.

PROVIDENCE.

The president, Mrs. Gustav Radeke, has presented the Rhode Island School of Design with a 16th Century Northern French wooden sculpture of a "Virgin and Child." From Miss Ellen D. Sharpe comes a miniature by Benjamin Trott of John Wood Pointier, of Newark, N. J. Recent bequests are a "Portrait of the Duchess of Marlborough" attributed to Kneller from Mrs. Abby Greene Harris, and Robert Feke's "Portrait of Pamela Andrews," and James S. Lincoln's "Portrait of Sandford Durfee" from Miss Sarah Durfee.

PHILADELPHIA.

Water colors, pastels and black and white, to the number of 146 make up the 18th annual exhibition, now on at the Art Club, to Nov. 12. The pictures, none of them of large dimensions, are attractively hung on two lines only and include examples by a surprising number of painters whose names are new to the public, yet comparing favorably with the work of the better known exhibitors. Among them should be mentioned two effectively handled and highly decorative street scenes by Miss Felicie Waldo Howell, one "A Tenement Street, Phil." and another "A Marketing, Martha's Vineyard," both showing the last word in the way of the use of opaque color.

On the other hand, that painting in pure aquarelle still holds its own, is well illustrated in Miss Alice Schille's group of "Black Boats," and in a capital street scene in an old world town, "The Top of the Road." A number of admirable pastels are contributed by Fred Wagner, an especially good study of a wintry river view, "Floating Ice," giving a true note from Nature's own book. "The Fishing Fleet, Concarneau," by Carl J. Nordell, "Polperro," a colorful picture of the red sailed craft of a port in Cornwall, by Miss Katherine Patton, are excellent examples. C. J. Gruppe shows a convincing landscape in "The Rain Cloud" as does John F. Carlson in his "Sunny Brook." Mr. Gruppe also shows a good bit of figure painting entitled "An Interesting Book." "A Study for a Portrait," by Sergeant Kendall, in chalks and pastel, has every evidence of careful observation of the essentials in the makeup of the child model. Henry R. Rittenberg shows a charming presentment of American beauty and a fine example of a finished painter's technique entitled "At the Piano." Leon Kroll is represented by two studies of the nude, rendered in pastel, boldly handled and luminous in effect. Leopold Seyffert exhibits some well-drawn studies of the nude in dry point etchings.

The place of honor on the west wall is occupied by a series of ten drawings in black and white by Joseph Pennell of the buildings of the Panama-Pacific Exposition in which the picturesque architecture of the Fair is the leading theme.

Eugene Castello.

CLEVELAND.

The Oriental department of the Museum has acquired thirty Babylonian tablets and comical and cylindrical seals, which are to be shown at clubs and libraries on request, until the Museum is completed. Other plans for outside displays include exhibitions of photographs, prints and lantern slides, to be used in connection with Art talks by Mrs. Emily G. Gibson, formerly of Indianapolis, who has come on to take charge of this branch of the Museum's work.

Work is progressing rapidly on the Museum grounds and on the interior of the building, which will not, however, be completed by the end of 1915 as hoped. Director Whiting and his staff have moved into temporary office rooms in the building and preparations for the opening are steadily going forward.

The Karner and Wood gallery, which has recently been enlarged to nearly double its former size, with greatly improved lighting facilities, has for its opening display a collection of masters of the Dutch, Barbizon and early English schools, from Arthur Tooth & Sons, London.

Oils by Miss Louise L. Heustis, of New York, form the first Autumn exhibit of the Cleveland School of Art. These include three large and striking portraits of the children of Mr. and Mrs. Edmund Stevenson Burke, Jr., prominent among Cleveland art patrons. Of these, that of Josephine, the eldest, especially suggests one of the children in early English portraits.

The Cleveland Photographic Society has been showing fine art photographs by Stephen Doumoukos, of the Panama-Pacific Exposition.

Raphael Raineri, decorative sculptor and carver in wood, formerly with Tiffany, New York, has on exhibition at his studio in the Hatch Building a bust of King Victor Emmanuel which he has made to be sold for the benefit of the Italian Red Cross.

Jessie C. Glassier.

MILWAUKEE.

An exhibit of nearly fifty pieces of sculpture by Cartaino Scarpitta of N. Y. is on in the Milwaukee Art Society's Gallery.

Among the pieces is a portrait bust of Samuel O. Buckner, president of the society, and a group of four children of C. C. Conway of N. Y.

There are a number of other portrait busts of Milwaukeeans in the exhibit, including those of Mrs. William Schuchardt, Miss Margaret Buckner, Messrs. Albert Zinn and Henry Hinrichs. There are also several groups; one, the "Healing Touch," particularly striking.

BOSTON.

Boston, true to type, is now rejoicing with Bostonese thoroughness over two (post mortem) exhibitions, one of works by Monticelli in the Vose Gallery, and the other a showing of old portraits, all painted prior to 1800, in a gallery dedicated to the shades of the great Copley. Stern and, sometimes handsome, ancestors, with rigid souls and close shut mouths are here shown, limned by Gilbert Stuart, John Smibert, Copley and others of their contemporaries.

The Monticellis at Vose's attract the artist and connoisseur, as well as the ancestor worshippers. Here are rarely fine examples by that master colorist to rejoice the art lover. This is the first collection of the great colorist's work ever shown in Boston.

"The Christmas Party" is Monticelli to a degree. A red robed woman with yellow hair is the center jewel spot in a setting of dark notes of richest color. "The Garden Party" exploits two or three nude cherubs glowing with color like rose petals, in an environment of dark tones of ultramarine blue and green, with ripest golden brown and suggestion of underlying crimson. "L'Arcade," "The Star of Bethlehem," "The Peacock Garden" and others are in this collection.

That all Bostonia does not regard all artists as Gen. Miles did the Indian—"No good Indian but a dead one"—is evident by the interest shown in the exhibition of modern sculpture in Bigelow and Kennard's new gallery. Here is an up-to-date Bacchante, called "Peggy," who is intensely modern; Edward McCarten's prize winner, a woman seated on a turtle; a Hawaiian youth and maiden by Clio Bracken; a local polo player, a portrait in action of John P. Fell of the Myopia Club, by Charles C. Ramsey, etc.

An important loan collection of early American portraits is on at the Copley Gallery for three weeks. In almost every case the portraits in this collection have never before been publicly exhibited; and several of the artists represented are comparatively little known painters. The names in the list include those of Copley, Mather Brown, Ralph Earle, John Johnston, Benjamin West, John Trumbull, Gilbert Stuart, Christian Gullager, Robert Feke, John Smybert and Charles B. J. F. de Saint Memin.

The Boston Art Club, with rare courage, announces an exhibition of works by artist members; with a jury to vise the works submitted. This seems to promise a better show, and a bigger row! than in former years.

John Doe.

HARTFORD (CONN.)

The recently completed Municipal Building now occupied by the Mayor and several city departments contains two allegorical panels executed in low relief by Louis Even, after designs by the architects Davis and Brooks. The sculptor, who is now fighting for France in the war, has been successful in combining several features of local significance. The figure of an Indian Chief represents the region of the source of the Conn. River—a hat standing in a ford typifies Hartford, Thomas Hooker and his band of settlers are shown, Ceres is introduced, and in the background oxen and ploughshares, symbolizing agriculture, and the front of Centre Church, representing the fundamental religion of the colony. The second panel represents in figures of Revolution and Union soldiers, the struggle of community development, while the accessories suggest the progress of the centuries.

The architects, Davis and Brooks are making an interesting restoration of an ancient colonial building in the vicinity of Bushnell Park for use as their offices.

Wilfred Evans, late of London, Eng., has been exhibiting a portrait of one of the children of Ex-Corp. Counsel Arthur Shipman, and Mrs. Anna Ball Pierce has been showing her portrait of D. W. C. Skilton at the Moyer Gallery.

CINCINNATI.

Although a conservative, old-fashioned town, the new in art is always eagerly booked for and "given a hearing here," and the Bellows pictures now on exhibition at the Museum are hailed with delight.

Certain it is that the new-comer is a strong painter, a colorist and very original. A pupil of Henri he has long "out-Henried" his master and how he could ever have consistently been included among the "Five Glooms" or "Depressionists" is a mystery for his painting exhales a glowing quality, and his shadows abound in transparency and opalescence. Rarely does one find a more luminous painter.

His female portraits are delightfully direct, limpid transcriptions and his full length, life size presentment of Dr. William Oxley Thompson is a strong, powerful and manly piece of portraiture that will live long and hold its own—no theatrical brushwork, no

labored spotting, all so simple and great is the effect, art without pedantry.

Miss Bessie Hoover has joined the faculty of the Art Academy to succeed Miss Grace Young who has resigned; Miss Hoover is an advanced Duveneck pupil and is a successful portrait painter and well qualified for her new duties.

John Rettig never fails to bring home a goodly crop of interesting sketches from his annual summer outing, and this versatile and talented artist succeeds equally well with interiors and still life as with landscapes and marines. He has always played a prominent part in local art life and in one way or another is constantly giving his time as president or chairman of committees in the interest of the Art Club.

G. Frank Muller.

BUFFALO.

The exhibition of sculpture by Paul Man-ship at the Albright Art Gallery, to remain open until Nov. 14, contains twenty-five of his bronzes, one marble, four plasters, a set of seven terminal figures, and a series of four panels in color symbolizing the elements.

Among the bronzes are the fountain figure of the Infant Hercules, a Salome, a group of Centaur and Dryad, a group of Satyr and Sleeping Nymph, two or three vases, a gilded bronze figure of Christ Crucified, a portrait statuette, a sketch of David, three sketches of boy hunters, a sketch of a mother and child, a sketch of the Madonna, a group of Andromeda and the Dragon, a panel of two medals, a sketch of Music, and subjects catalogued under the titles of "Little Brother," the "Lyric Muse," "Indian and Pronghorn Antelope," "Playfulness," "Wrestlers," "End of the Day," "Marietta" and "Yawning."

NEW ORLEANS.

An exhibition of paintings by Luis Graner the Spanish artist is now on at the Delgado Museum. Since leaving New Orleans last Spring Mr. Graner has done a remarkable amount of exceptionally fine work so that he has now some forty pictures of far greater interest than any previously exhibited here, not only by Mr. Graner but by any other artist. A few of the paintings are figures with landscapes or marines for background, but the exhibition consists chiefly of charming, colorful landscapes done with a lavish brush or more frequently with the palette knife. The pictures are of a desirable size and deal with all features of the day from morning's tenderness to noonday glare, shading down into the soft toned evening effects. There are landscape and marine, wonderful in color and harmonious effects. There is one picture showing a commercial basin and rocky foreground with a wharf and some buildings in the distance which has fine color quality. Looking over the exhibit from the viewpoints of technique and handling and charm of color it is difficult to express a preference. Twelve good sized paintings were purchased by New Orleans art collectors on the opening day; three by Dr. I. M. Cline, three by Mr. Ernest Lee Jahncke, two by Mr. Hunt Henderson, two by Mr. E. W. Smith, one by Mr. Gideon T. Stanton, one by Mr. H. F. Baldwin, and there are others considering purchasing.

There is also on exhibition at the Museum an interesting collection of lithographs, representing John S. Sargent, Charles Shannon, Albert E. Steiner, William Nicholson, Maurice Denis, Matisse and Pennell.

There is also a group of some thirty paintings loaned by Mrs. J. K. Newman, comprising an admirable Cazin, good examples of Boudin, Jongkind, and others of the French school of the eighties and nineties.

ART BOOKS RECEIVED.

The Message of Greek Art, by H. H. Powers. The Mac Millan Co., New York. (Standard Library.)

The Artistic Anatomy of Trees, by Rex Vicat Cole. J. B. Lippincott Co., Phila. (The New Art Library.) \$1.75 net.

Great Schools of Painting, A First Book of European Art, by Winifred Turner. J. B. Lippincott Co., Phila. \$1.50 net.

Joseph Pennell's Pictures in the Land of Temples. J. B. Lippincott Co., Phila. \$1.25 net.

Modern Painting—Its Tendency and Meaning, by Willard Huntington Wright. John Lane Co., New York. \$2.50.

Masterpieces of Painting—Their Qualities and Meaning, by Louise Rogers Jewett. Richard G. Badger, Boston. \$1.00 net.

Decorative Design, by Joseph Cummings Chase (Wiley Technical Series); edited by J. M. Jameson of Oxford. John Wiley & Sons, Inc., New York. \$1.50 net.

Reviews of the above books will appear later.

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—Autumn Exhibition of American Works.  
Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite.  
Bonaventure Galleries, 601 Fifth Ave.—XVIII Century French and English Engravings, to Oct. 30, inclusive.  
Daniel Gallery, 2 W. 47 St.—Water Colors by Charles Demuth, to Nov. 9.  
Ehrich Galleries, 707 Fifth Ave.—Paintings by Old Masters. Early Am'n Landscapes to follow.  
Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, Nov. 6-28.  
Folsom Galleries, 396 Fifth Ave.—Decorative Panels in Pastel by Carton Moorepark, to Nov. 4.  
Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.  
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Louis Katz Galleries, 103 W. 74 St.—Recent Pictures by Otto H. Schneider.  
Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, Nov. 1-30.  
Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Brauer, to Nov. 20.  
Knoedler Galleries, 556 Fifth Ave.—Etchings by J. McBey, to Nov. 6.—Portrait of Cardinal Farley by Pierre Tartoue.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.  
Macbeth Galleries, 450 Fifth Ave.—Works by Hayley Lever, and A. B. Davies, to Nov. 13.  
MacDowell Club, 58 W. 55 St.—Works by Kathleen Houlahan, Aline Bernstein, Edith Reynolds, Amy Londener, Burt Cressey, Meta Cressey, Ruth Takoli and Albert Oleson, to Nov. 2.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mon-

days and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Autumn Opening Exhibition to Nov. 6.  
Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.  
Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 20.

Municipal Art Gallery, Irving Place at 16 St.—Natural History Museum Loan Exhibition of Navahoe Blankets and Mexican Serapes, to Nov. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Fifth Special Exhibition Society of Illustrators to Oct. 31. Exhibition of Wood Engravings under the Auspices of the American Institute of Graphic Arts—Nov. 3-14.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.

Print Gallery, 707 Fifth Ave.—Etchings by A. A. Blum, to Nov. 6.

Ralston Galleries, 567 Fifth Ave.—Etchings and drawings by A. G. Learned, Nov. 5-15.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Portraits by Harrington Mann, to Oct. 30.

Paterson, N. J., City Hall.—Textile Exhibition to Oct. 31.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Library late William Nelson, New Jersey State Historian, by order F. Falone, executrix, Nov. 22-23. Library late Alfred Henry Lewis, by order Wm. E. Lewis, executor, Dec. 1-2. Library of Dr. Edward E. Worl, of Newark, N. J., Dec. 13-14.

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part VI of the Autograph Collection formed by the late John Boyd Tracher, rare English Autographs, Afternoons, Nov. 3 and 4.—Part II of the Burton Library, embracing rare gold, silver, and copper American and foreign coins, Afternoons of Nov. 5.—Part III of the Burton Library, fine miscellaneous books, five sessions, beginning Monday, Nov. 8.—Mezzotint, aquatint, stipple and line engravings, with rare American views, from the Collection of a New York Gentleman, on Exhibition from November 6th to Sale Friday Evening, November 12.—Part IV of the Burton Library, five sessions beginning November 17th.

Fifth Ave. Art Galleries, 3 W. 45 St.—Estate Sales of Very Rich and Artistic Tapestry, Textiles, Bronzes, Porcelains, etc. Afternoons Nov. 3, 4, 5 and 6.

Scott & O'Shaughnessy Collectors' Club, 30 E. 42 St.—Modern Book Plates and Books about same, afternoon Nov. 12.

**EXHIBITIONS NOW ON****Early Chinese Art at Montross'**

At the Montross Gallery, 550 Fifth Ave., there is now on an interesting and instructive exhibition of early Chinese Art—a comprehensive showing of Stone Sculptures, Bronzes, Paintings and Pottery, from the collection of Mr. A. W. Bahr, whose long residence in China, and thorough knowledge of Chinese art made him pre-eminently fitted to obtain rare specimens of the work of various schools, from early periods on.

The dates are recorded by various Dynasties, including the Chow, Han, Wei, T'ang, Sung, Yuan, Ming and Ching.

The panel, "Pines and Rising Sun," attributed to Lio Tsan (Sung), simple in composition and wonderfully decorative, is most inspiring. Such subjects as "The Phoenix" (Ming) and "Arhat and the Dragon" (Tuan) are rarely imaginative in conception.

There is a dignity and a remarkable depiction of personality which always impresses one, in Chinese portraiture, of which there are some notable examples in the present display. H. C. R.

**Flowers and Dunes by Demuth.**

Beautiful color and decorative arrangement are the features of the exhibition of watercolors by Charles Demuth, now on at the Daniel Gallery, 2 W. 47th St. to Nov. 9. Simplicity of method and drawing by masses characterize the thirty odd works and the catalog is simplicity itself, the groups "Flowers," "Dunes" and "Drawings," being known only by numbers, in the first two cases, and in the last the number not being given. That Mr. Demuth can draw with refreshing freedom is shown

in a few strokes in one or two of the examples, but he is generally more concerned with effect and color than detail. His "Dunes" are simply frames for chromatic effects of light and color and his drawings are tinted sketches chiefly of bathers in which is good suggestion of life, but rather forced effects of color. A. v. C.

**Ceramic Art Society Display.**

The 18th annual exhibition of the N. Y. Society of Ceramic Arts is now on in The Little Gallery, 15 E. 40 St., from Nov. 1 to 13.

The aim of this Society has always been to present only the best work of this craft done in this country, and this exhibition is no exception in giving an interesting opportunity to observe the products of the leading potters and decorators.

Among the potters represented are the Marblehead Pottery, the Newcomb College Pottery, the Boston Bowl Shop and the Byrdcliffe Pottery by the Misses Penman and Hardenbergh. The most notable work shown in porcelain is by Miss M. M. Mason in relief enamels.

Other porcelain workers are Mrs. E. Mason Vanderhoof, Mrs. J. Unger, Mrs. A. B. Leonard, Members of the Fawcett School of Industrial Art under Miss Mason's leadership, Miss Van Siclen, Miss Armstrong, etc.

**Pittsburgh Artists Show.**

The Associated Artists of Pittsburgh are holding their Sixth Annual Exhibit at the Carnegie Institute Galleries to Nov. 22. The jury of award this year consisted of W. M. Chase, W. S. Robinson, Charles W. Hawthorne, George W. Sotter, Arthur W. Sparks, and Margaret V. C. Whitehead, with Hames Bonar as Chairman—Pittsburgh. The prize honors went to Elizabeth B. Robb, Ralph Holmes and Elizabeth F. Rothwell. The 181 pictures hung show a modern spirit and show decided progress on the part of the members of the Association. The contest for the Mrs. Richard A. Rowland prize of \$200.00 for the picture voted by the public the best one hung is arousing a great deal of interest among the visitors, and this, together with the fact that there has been no International Exhibition in Pittsburgh this year tends to make this a most popular display.

**Municipal Gallery Shows.**

Exhibitions booked at the Municipal Art Gallery, Washington Irving High School, Irving Place and 16 St. for the season include displays of work by the School Art Dept.; a show of paintings, sculpture and objects of minor art by members of the German Association for Culture; an exhibition of designs for postal cards (looking to the improvement of this branch of art), a movement in which Miss Clara McChesney is one of the leaders; an exhibition of designs for commercial use by the International Art Service, and a display of recent paintings by a group of Americans of whom F. Luis Mora is the leader.

**Portrait Painters Show.**

The exhibition this year of the Society of Portrait Painters, to open with the 26th display of the Watercolor Club, at the Fine Arts Building on Nov. 6, will be much larger than last year when 27 works were shown. This year 54 will represent the 37 members and the two "invited" exhibitors, Oliver Dennett Grover and John Sloan. Newly elected members are J. Alden Weir, Douglas Volk, Joseph De Camp, W. T. Glackens, Helen M. Turner and Leopold C. Seyert of Phila. The executive committee consists of R. W. Vonnoh, W. M. Chase, Cecilia Beaux, William Cotton, Robert Henri and Irving R. Wiles, who replaces the late T. W. Alexander. The President is S. Montgomery Roosevelt. This year's exhibition of the Society after the close, Nov. 30, will go on tour to the Corcoran Gallery, Washington, the Chicago Art Institute, the Carnegie Institute, Pittsburgh, and the Memorial Gallery, Rochester, in succession until the end of March.

**OBITUARY.**

(Continued from page 4)

ishment in this city and through the country, and among other works, he was represented at the St. Louis Exposition by "The Death of Ivan the Terrible" and "Banquet at a Russian Nobleman's House." He painted many of the beauties of the Russian court and aristocracy. He was a strong and agreeable colorist and handled the groups in his huge historical and genre canvases with great skill.

**Stanislao Martini.**

Stanislao Martini, aged seventy-eight, a sculptor of note among the Boston Italians, died suddenly in Boston, Oct. 18. Several of his statues adorn the Church of St. Leonard in Prince St., and others have been placed in other Boston churches.

He was born May 12, 1837, and for many years lived in Mirabella Eclano, Italy,

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where all his children were born. As a child he exhibited artistic ability and studied painting, sculpture and wood carving. Before coming to this country he achieved an enviable reputation in his native land as an artist. One of his specialties was artistic work in straw.

**Hugo Kühnelt.**

Hugo Kühnelt, president of the Austrian Sculptors' Association, has fallen in the war. His marble block of a Medea is one of the ornamental features of the Vienna State Gallery.

**Dr. Jaro Springer.**

This accomplished artist fell at the storming of Nowo Georgiewsk this Autumn at the head of his company. He was born in November 1856, at Prague, where his father was the professor of art history. He was successively appointed assistant and custodian of the Berlin Copper Plate Cabinet, attaining the latter distinction in 1909.

**Dr. Marcus Zucker.**

Dr. Marcus Zucker, an art and literary "expert," recently died at Erlangen, Germany, aged 74. His reputation largely rested on his writings upon Michel Angelo and the 17th Century Dutch school. Albert Durer was, however, his favorite subject. Dr. Zucker was director of the local University Library.

**August Prokop.**

August Prokop, professor of architecture, is dead at Bozen in his seventy-seventh year. He was the architect of the Turnhalle and the Episcopal Chapel at Brunn.

**Dr. Ernst Weiss.**

Dr. Ernst Weiss, late technical assistant at the Hamburg Museum of Art and Industry, a pupil of Adolph Goldschmidt, lately fell in battle. His studies were chiefly directed to the Dutch school of the early sixteenth century.

**David Zacharias.**

Lieut. David Zacharias, the Düsseldorf painter, was killed in the assault on Warsaw. His principal works were a picture of himself and various interior scenes, and his death is regarded as a distinct loss to the Düsseldorf artistic world.

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**ART AND ARTISTS.**

An exhibition of etchings by M. Paul Roche closes today at the School of Fine and Applied Arts of the Pratt Institute in Brooklyn. There are both portraits and street scenes.

D. J. Gue has painted from memory and a daguerreotype a portrait of John Brown of Harpers Ferry.

Edward Borein, etcher and painter, has returned to New Mexico.

The American Federation of Arts selection of pictures from last year's international exposition at Pittsburgh is now on view at the National Gallery in Washington.

Leon Kroll has moved from the Broadway Studios to 253 W. 42 St.

Walter Russell is painting Mrs. W. E. D. Stokes with her baby and has recently completed portraits of Mr. Hudson Maxim and of the Rev. Alexander Charles Garrett, to whom a Memorial Chapel, where the portrait will be placed, is being erected at Dallas, Texas.

Albert Groll has returned to his studio in the Gainsborough, from Provincetown, with a group of sketches in crayon which are most artistic.

The annual "Get-together Dinner" of the Salmagundi Club will take place tonight, and the Sunday night Dinners, to which members are now allowed to bring ladies, will begin on Nov. 7.

Carroll Beckwith was recently struck by an automobile and thrown down, but fortunately was not seriously injured.

Bertha S. Menzler will exhibit her recent paintings of the Arizona Desert and Grand Canyon at the Detroit Museum of Art, Nov. 1-15.

On Wednesday last, Prof. A. H. Munsell, the first person to bring into practice a definite measure of color and color balance, addressed the National Arts Club and the American Institute of Graphic Arts, on "Graphic Color and Appreciation of Color Beauty in the Fine and Industrial Arts."

Among new pictures of interest at the Knoedler Galleries are a recent portrait of Cardinal Farley by Pierre Tartoue who also exposes dainty conceptions of the eternal feminine and a portrait of the late John Harson Rhoades by Albert P. Lucas.

Truman E. Fassett has taken one of the Bryant Park Studios at 80 W. 40 St.

George L. Rose, who occupies with C. Y. Turner the studio of the late F. D. Millet, in old Forrest Hall, Georgetown, near Washington, has been holding there an exhibition of his watercolors. Mr. Rose worked for years with the late John Lafarge.

Edith C. Barry has returned to the Van Dyck studios, 939 Eighth Ave. from Montclair, N. J.

Ida J. Greenleaf is back from Provincetown, Mass., and is at 200 W. 56 St.

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>CHICAGO INSTITUTE—28th Annual Exhibition.</b>	
Opens .....	Nov. 16
Closes .....	Jan. 2, 1916
Works received .....	Oct. 25—Nov. 2
<b>NEW YORK WATER COLOR CLUB—26th Annual Exhibition.</b>	
Opens .....	Nov. 6
Closes .....	Nov. 28
<b>SOCIETY OF MINIATURE PAINTERS—(Pa. Academy).</b>	
Opens .....	Nov. 7
Closes .....	Dec. 12
<b>PHILADELPHIA WATER COLOR EXHIBITION (Pa. Academy).</b>	
Opens .....	Nov. 7
Closes .....	Dec. 12

Elliott Torrey's "Orvieto" has been presented by the Friends of American Art to the Chicago Institute. Another accession is Paul Manship's sculptured panel in color, "Water."

The October Art & Progress contains an article by Frank E. Schoonover on Howard Pyle and another by George Leland Hunter on American tapestries.

Edward C. Potter's bronze equestrian statue of a Civil War bugler, has been unveiled at Brookline, Mass., and is highly praised.

Francisco Pons Arnan, son-in-law of Sorolla, is showing in Havana his equestrian portrait of the King of Spain. It will be seen here later in the season at the Hispanic Museum or in one of the other galleries.

Three Copley portraits, one of a child painted in 1753, when the artist was only six years old, and a portrait of Alexander Hamilton by Trumbull have recently been loaned to the Brooklyn Museum and are on exhibition there.

There will be a new block added to the artists' colony around Washington Mews, in the near future. The property is owned by the Sailors' Snug Harbor.

The Municipal Art Society held its first meeting this year at the National Arts Club on Wednesday. The members showed designs for works intended to beautify the city.

Parker Mann is at Princeton, N. J., after a Summer at Arkville, N. Y.

E. Irving Couse has returned from Taos, New Mexico, to the Sherwood, 58 W. 57 St.

Douglas Volk has returned to his National Arts Club Studio.

Albert P. Lucas is working on an effective moonlight picture, and a conception of "Leda and the Swan," delightful in color and composition.

Ivan G. Olinsky recently completed portraits of Mrs. David Gray and her son, and of Edward Merston's little niece, charming in their pictorial quality and with the elusive bloom characteristic of this painter's work.

Frank Dumond is working on mural decorations for the reception room of the Hotel des Artistes.

The Wilmington Society of Fine Arts will hold its fourth Annual Exhibition from Nov. 1-6 at the New Century Club there. The exhibition consists of works by pupils of Howard Pyle and ten "invited" artists. There are prizes of \$100 each for the best illustration and the best picture.

Henry Mosler, who is back for the winter in his Carnegie Hall studio, has finished, for the firm of Gerlach & Barklow, a historical American composition entitled "The Stars and Stripes Forever."

**DANIEL'S "MODERNISTS."**

(By the Second Viewer.)

The storm center has shifted again and is back home at the Daniel Gallery, where it is welcomed with supreme good humor by that persistent believer and zealous propagandist—Mr. Charles Daniel. One cannot help remarking, in passing, upon the futility of the program of that arch anti-modernist, Carroll Beckwith, who pleads, with such pathetic eloquence to and through the ART NEWS, for a stemming of this tide of "modernism." One's sympathy is enlisted—in truth—in the cause of comprehensibility, enlightenment and progress. While ready to admit the futility of much vagarious rubbish masquerading as expression of "new" thought, the candid observer must also be ready to admit worth, in howsoever small degree it may be found. It is so easy to condemn a picture. But it is very much like condemning a man, for how often do rare qualities appear, following hard upon those which created the first revolting impression.

Like a second "Daniel come to judgment," with a certainty of confidence, this "believer" has lined up his battery and fired, and behold! the spattered remains of "the" critics, Caffin has fallen, still intact, for he would not dissemble; McBride, still cased in Parisian Volland armor, writhes gleefully; others, certain others, variously dismembered, may be observed emerging from the smoke of battle, dragging remnants of once "firm" intellects to a last stand around the adamant figure of Cortissor.

As for the Academicians, they are still safe, for they didn't dare the contact.

Compare Man Ray with Kenyon Cox! What joy! This rare privilege is what New York has granted during the week past, Man Ray, original name surely, elemental name. Why should one be shocked to find such a man painting like a primitive—his "portrait" is truly Giottoesque (?) and decorative. Not decorative like the decorous Cox, most certainly not—not learnedly, industriously decorative, but naively, quaintly so. Fancy a portrait by Man Ray in the Metropolitan Museum! Oh, these "Danielites"! See how this Gus Mager, the man of "the funny paper," visions forth the "Spring." Did ever anyone see painted apple blossoms "jump" like these? The very birds will dip into them.

How about Man Ray's "Still Life," ye cantors who rave of the Japanese? Is there color here? Is there? Is there pattern here? What! Compare that marvelous craftsman, Carlsen, America's own inimitable Chardin? Man Ray, great name, it will be marvelous if it isn't one of the very great.

Zorach, the colorist, sees moving harmonies in the mountains and fell, harmonies no more strange nor less sweet than Mozart's. The Academy makes much of the "poetry" of painting, Zorach proposes the music of it. Harry Berlin, in two coast pictures is rugged, his color is not saccharine like Dougherty's worst, nor brilliant like Dougherty's best, but his tone is big and powerfully dry. Winslow Homer rarely painted a coast with the degree of solemn

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truth that Berlin gives in his large Oquonquit canvas. Demuth's "Sensations of Times Square" are not my sensations. The fault is mine, however, for not being in shape to feel that way in that neighborhood. Halpert's "Bridge" is the recognized Brooklyn structure, heavily delineated.

"The Garden," by Bror Wordfeldt, a Cape Cod subject, is an effective arrangement of green growths, bending female gardener, and brilliant yellow cottage wall. The woman in the picture has a study of peasant character recollective of Van Gogh's "Potato Gatherers."

Flower pieces by Thomas Benton (a St. Louis descendent of the statesman Benton) and Lee Simonson, and a "landscape" by Preston Dickenson are other features of the display. Charles Demuth now has the gallery at his disposition for a display of watercolors which will remain two weeks.

James Britton.

**AND STILL THEY COME.**

Jansen, Inc., art dealers of Paris, are the newest arrivals from abroad to establish themselves in New York. They have leased the former residence of Mr. Morton B. Plant, at 25 W. 54 St. Extensive alterations are to be made and the firm expects to be established by Dec. 1. The house is opposite that of Mr. John D. Rockefeller.

M. Emil Pares, art dealer of Paris, has leased the ground floor of the remodelled dwelling, 20 E. 55th St., just East of the St. Regis Hotel.

The Messrs. Ehrich, of 907 Fifth Ave., have leased the third floor of their building to Charles Sparks, of 37 Duke St., London, dealer in Chinese porcelains, etc. Mr. Sparks and Mr. F. J. Abbot, of the firm, are here to open the new establishment.

**DEALERS' NOTES.**

Mr. Amadeo Canessa of E. and C. Canessa, recently arrived from Naples, on the Dante Alghieri, having spent the summer in Italy and is at the Canessa Galleries, No. 547 Fifth Ave., from which he will direct, with Mr. Ercole Canessa, the fitting up of the new galleries of the firm—in the old Altman Gallery, one door west of Fifth Ave. in West 50 St., and which the firm has leased for ten years.

**SCHIEREN ART FOR MUSEUM.**

By the will of Ex-Mayor C. A. Schieren the Brooklyn Museum receives the Schieren collection of pictures at the Museum, valued at \$22,575.

The Society of the Sons of the Revolution recently presented Boston with a replica of the bust of John Hancock in the senate wing at the Capitol in Washington.



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# American Art News

VOL. XIV., NO. 5. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 6, 1915.

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## MRS. KIMBALL BUYS A REYNOLDS.

Mrs. W. W. Kimball of Chicago has added to her collection Sir Joshua Reynolds' portrait of "Lady Banbury," at a price reported as \$100,000, but which the collector said was less. Mr. Henry Reinhardt, the dealer through whom the purchase was made, also refused to state the sum. Mrs. Kimball said: "A few years ago the home of Mrs. Harold McCormick was burglarized and much valuable property was taken. They caught the burglar finally and asked him how he came to single out that home. He said he read in the newspapers of the purchase of a fine painting by Mrs. McCormick. I will not discuss the matter further." The picture is the well known work painted in 1765 and was formerly in the collection of Mr. C. J. Wertheimer of London.

The picture, bought a few years ago from Sir Henry Banbury, shows Lady Sarah Banbury in full length, kneeling on a footstool before a flaming tripod to offer a sacrifice to group of the Three Graces. Behind her is an attendant, supposed to be her great friend, Lady Susan Strangeways, passes some wine in a flagon. The work was engraved by Henry Fisher in Walter Armstrong's standard work on the artist. Mrs. Kimball intends to exhibit this with the other works of her collection shortly at the Art Institute in Chicago.

## LEVY SELLS A BOL.

The fine "Portrait of a Man" by Ferdinand Bol, reproduced in the AMERICAN ART News of May 1 last, when on exhibition in the John Levy Gallery, No. 14 East 46 St., has been sold by Mr. Levy to Mr. C. G. Conn, the well-known musician, formerly of Elkhart, Ind., but now residing in California, where he is assembling a notable collection of pictures.

The canvas is a superior example of Rembrandt's great pupil and is that of a middle aged Dutch burgher, seated half length. The portrait is perfect in workmanship, and admirably conserved, rich in color and agreeably composed. The character and expression are both typical of Bol's able brush.

## FORESAW LUSITANIA'S LOSS?

According to an application made by Mr. Stevenson Scott of the Scott & Fowles Co. to the Surrogate's Court on Monday last for a construction of the will of his partner, the late Charles F. Fowles, who was lost, with his wife, on the Lusitania, it would appear that Mr. Fowles had a premonition of death when he made said will.

The distribution of an estate of nearly \$1,000,000 depends upon the Surrogate's decision. Under the will Mrs. Fowles received \$5,000, all her husband's personal property at his English home, Fairmile Court, in Surrey, except his paintings, horses, carriages, automobiles and contents of his conservatories, garage and stables and certain other effects. She also gets 45 per cent. of the residuary estate in trust, with power to dispose of half the residue. Mr. Fowles left \$5,000 each to two brothers and four sisters and the bulk of the estate to his two daughters, Gertrude F. Browne and Gladys M. Baylies.

The will of Mrs. Fowles provided that in the event of the prior death of her husband her estate was to be divided among her two daughters and her sister, Mrs. Dorothy Elizabeth Smith.

Under many decisions in this country, it has been held that in the case of the death of husband and wife in a common disaster, when there was no testimony as to which survived, the man is presumed to have survived the woman. This ruling was made in the litigation over the estates of Mr. and Mrs. Charles L. Fair, killed in an automobile accident.

The provision in Mr. Fowles's will which occasioned Mr. Scott's application to the Surrogate's Court indicated that he had a premonition that both himself and wife might die on the Lusitania. He directed that if he and his wife died simultaneously, or if there was any difficulty in determining which predeceased the other, it was to be deemed that his wife had survived him.

## SCHOFIELD JOINS BRITISH ARMY.

According to the Washington Star, news has been received recently that George Elmer Schofield, the American painter, has joined the British army and is now on his way to the front. While Mr. Schofield is an American, he has lived much in England.

## A VEDDER PICTURE FOUND.

"The Three Monks of Fiesole," painted by Elihu Vedder in the Sixties, was sold a little later to Mrs. Laura Curtis Bullard of N. Y. In April, 1880, W. Sartain, the artist, borrowed the picture from Mrs. Bullard, for a loan exhibition in the old Madison Square building. On the night of April 21, 1880, the walls and roof of the building collapsed and many paintings were damaged or lost, the Vedder painting being one of those lost.

In June, 1914, the painting was bought by Mr. Prosper Guerry from Miss Lizzie Potter of Linden, N. J. The old lady dying

## ARTIST SUES FOR PORTRAIT.

Mrs. Henry C. Phipps has filed an answer to the action of August Benziger, in the Supreme Court, declaring that he seeks \$4,000 for a portrait of Mrs. Phipps which is "not even a fair likeness." Mr. Benziger asserted that the amount was due under contract with Mrs. Phipps, who had ordered the portrait of her husband. She alleges that she repudiated any contract soon after work was begun, and that although Mr. Phipps refused to sit for Mr. Benziger the artist finished his work from a photograph.

Mrs. Phipps also declares that while she has not paid the amount demanded the complaint is erroneous in asserting that the painting in question "is a work of art."



LADY BUNBURY SACRIFICING TO THE GRACES

Sir Joshua Reynolds

Bought by Mrs. W. W. Kimball of Chicago from the Reinhardt Galleries.

a few months later it was never known how the canvas came to be in her possession.

Early in January, 1915, Mr. Guerry sent a photograph of the painting to Mr. Vedder in Rome, Italy; who recognized that his lost lamb had been found and informed Mr. Guerry as to the original owner. The Bullard family were informed that the picture had been found, etc., and Mr. Bullard wrote renouncing any claim on the painting.

Mr. H. W. Story who was vice-president of the art committee for the loan exhibition received a check for \$25,000 from Mr. W. H. Vanderbilt to cover the damages.

Lawyers, dealers and artists consulted on the matter, agreed and affirmed that Mr. Guerry paid value for the picture, and bought it in good faith.

## "MET'N MUSEUM SHORTCOMINGS."

"A belated discovery has been made by Mr. Willard Huntington Wright, a critic who, as we learn from a dictionary of contemporary biography was sometime art editor of The West Coast Magazine," says Mr. Royal Cortissoz in the N. Y. Tribune.

"Mr. Wright has discovered that the paintings at our Metropolitan Museum are a mixed lot, and conceiving that many think the collection adequate to meet the national demand for an educational exhibition of the world's greatest painting eras, he proceeds at great pains to show that it is not. His laborious demonstration of the obvious takes up nineteen pages of the November number of the Forum.

"Now, Mr. Wright is probably not aware that many of the glaring faults he insists upon have been a subject of criticism these many years. If he were, he would doubtless have passed over half of his comments as commonplace and confined himself to such original thoughts as he has to offer. For there are original thoughts in his criticism. Everyone knows, for instance, that there are grave gaps in the collection, but not everyone is disposed to complain on the same score as Mr. Wright. Thus, having named Giotto and a few other Italians who ought to be represented in an educational exhibition of the world's greatest painting eras, he admits that such omissions can be more easily forgiven than the void which follows the name of Leonardo da Vinci, and goes on to say that the most glaring omission, however, in the entire Metropolitan collection is of Michelangelo.

"Some years ago, when Mr. Roger Fry came over here with a few modest things he had secured for the museum, a bright reporter, having lightly glanced over the assortment, turned to the collector and desired to know if he had picked up any Angelos. Mr. Fry stared for a moment, and then smilingly asked whether Michael was the one in question. The simplicity of the affirmative answer convinced him of the bona fides of his inquisitor, and instantly recovering his gravity he explained his difficulty in the kindest manner. Not since then had any one seriously questioned the laxity of the trustees on that account till Mr. Wright noticed that the catalogue had left out the name of this colossus of the graphic arts.

"If it seems a little captious to quarrel with the museum for its failure to procure the unprocurable, it is hardly less so to find fault with it for not having the very best of some other painters. First rate pictures by Titian and Velazquez are not easily found nowadays, and it is idle to say that Vermeer should have more canvases than any other Dutchman save Rembrandt. We are fortunate enough to have even a single example by a master whose works so rarely appeared in the market. \* \* \* \*

"Mr. Wright very justly criticises," continues Mr. Cortissoz, "the absurdities of the modern collection, in which it would have been much easier to select critically. But when he speaks of a superfluity of pictures by Manet, while grumbling at the absence of Burne-Jones and Böcklin, one is justified in doubting the infallibility of his taste. He complains that the museum has too few of the more important moderns and alleges that the finest works of Cézanne are now on the market and can be bought at an almost incredibly low figure. This is so surprising a piece of news that it is greatly to be regretted he was not more particular.

"The mistake Mr. Wright makes is in not setting forth clearly what he expects of a museum that is a very late comer in the art market. Apparently he would, as far as Old Masters go, be satisfied with copies, and he says there are many able craftsmen who would gladly make competent reproductions. Well, that is a defensible idea of a museum. But the real mischief, after all, is not that many of the examples of great masters are second rate—for we can hardly expect anything better in most cases—but that there are too many first rate examples by painters who are not masters at all and who have no standing.

"The severest criticism of the collections," Mr. Cortissoz well concludes, "would be a simple enumeration of the futile painters represented. What the museum has is a more just cause of complaint than what it lacks. And for this reason there must have been many who learned with a certain relief the other day that for the moment the state of the funds has checked the process of acquisition."

## NEW OFFICERS CHOSEN.

The annual meeting of the Association of American Painters and Sculptors was held at the Manhattan Hotel on the afternoon of November 1. The following were elected: President, Henry Fitch Taylor; vice-president, Jo. Davidson; secretary, J. Mowbray Clarke, and treasurer, Elmer L. MacRae, who succeeds himself.

## \$250,000 For the Museum.

The will of the late Amos R. Eno, filed Oct. 28, left \$250,000 to the Metropolitan Museum of Art and to the Public Library all the books, engravings and prints relating to the City of N. Y. contained in his residence.



**WATER COLOR CLUB SHOW.**

The twenty-fifth annual exhibition of the N. Y. Watercolor Club, now open at the Fine Arts Building to Nov. 28 proves that while pastel and gouache or body color have many exponents the banner bearers of pure color appear in goodly array. There is one thing that strikes the observer in the present exhibition, which is made in conjunction with that of the Society of Portrait Painters, which fills the large Vanderbilt gallery, and that is the satisfying completeness of the impression made by most of the examples. With these are shown a score or more of small sculpture contributions from the members of the National Sculpture Society which add, with decoration of greens appropriate to the season, to the general picturesque effect. Some cases of miniatures from members of the Society devoted to that means of art expression are also shown.

There is a wealth of color—body color most of it—in George Elmer Browne's picturesque group of "Cape Cod Trawlers," with its almost Italian contrast of blue water in the sunlight with green in the shade, all in a fine ripple. In lighter vein, but full of movement, and delicate in color, is H. Vance Shope's "In Southern Waters." The torment of surf rising and surging on a flat rocky shore is vigorously expressed in Alexander Bower's "Low Tide, Cape Elizabeth."

The shore in quieter aspect appears in Geo. Wharton Edwards' attractive impression of "The Little Harbor, Early Morning"—a pure wash drawing. Felice Waldo Howell, who lays her color on gray paper with fine effect in something of poster style, sends "Gray Weather," a watering place landing stage scene with figures and "Reflections" off a fishing dock. Other shore scenes of note are by Mary Nicholena McCord, Jane Peterson, who in "The Pier, Edgartown" and elsewhere is very Frenchy, M. Sellers, Ernest Albert, who has a very sunny view at Ogunquit, Paula H. Balano, A. C. Goodwin, who has a rather shaky pastel, and A. L. Groll, who shows several capital drawings in cyrolia, or oil chalks, on Cape Cod.

**Figure Works.**

Perhaps the most serious figure work of the show, a beautiful pastel, delightful in its drawing, color and modelling, is Sergeant Kendall's "La Perroquette." He has also "L'Egyptienne" and a portrait. Also in pastel is Christine Herter's bright portrait study of a woman in a black hat. J. W. Breyfogle has a strong but almost too closely handled pastel of a gravely sweet young woman of whom it is queried, "Can she make a cherry pie, Billy Boy?" Mary Wilson Hubbard sends two attractive works "Knitting" and "Juliette" in the Renoir vein. Delightful, but a little lacking in force is Olive Rush's young woman at "The Sundial." Rhoda Holmes Nicholls has a charming pure wash drawing "Larkspurs." By E. Potthast there is a bright pastel with five well drawn and well posed figures of

little girls on the seashore called "A Bunch of Daisies."

There is much go and capital grouping in Gifford Beals' pastels, "Spring Panel" and "Dancing Girls." Quite remarkable as a piece of technique and very graceful and attractive is R. F. Maynard's pastel of a young girl reading and reflected in a mirror called "When Two is Company." The effect of light on Carton Moore Park's decorative "King Vultures" is quite startling. "A Cup of Tea" and "Dorcas," by Charles A. Webb, are two little works of great simplicity and boldness of manner, the latter, however, being a little weak in the handling of the head. W. J. Whittemore has an attractive female figure, "The Flowered Screen," in which that article is a little disturbing. C. P. Gruppe has a bright Dutch horsemarket scene. A quite wonderful effect of light is obtained by Alice Schille by her block of color system, "A Misty Evening in the Park." She is not so successful in her "Gay Spots of Color in the East Side," with all its suggestion of crowd and movement. A similar work holds together better. Louis C. Tiffany is represented by "The Tin Peddler," a well-grouped Southern negro genre. Alethea Platt shows fine color, but rather loose technique in her kitchen scene, "Old Time Things."

**Street and Other Scenes.**

Two simple and strong St. Ives scenes, one of Hayley Lever's studio are by Florence Snell. Very true is the effect of light in Adelaide Deming's street scene in the fishing town of Polperro. W. C. Emerson strikes quite a new note in his landscapes,

several artistic monotypes by H. W. Rubins and several most interesting British Columbia scenes by J. H. Collings.

**Sculptures and Miniatures.**

The sculptures include works by Carl E. Ackerly, E. T. Quinn, Herbert Adams, C. T. Humphries, J. S. Hartley, H. M. Shradly, Karl Bitter, F. W. MacMonnies, Arthur Putnam, Janet Scudder, Chester Beach, A. St. Gaudens, Isidore Konti, Eli Harvey, A. P. Procter, N. H. Ellerheisen, Jane Poupellet, H. A. MacNeil, Edith W. Burroughs, A. A. Weinman, V. Salvatore, R. Hinton Perry, Abastania St. L. Eberle, and A. Saegers.

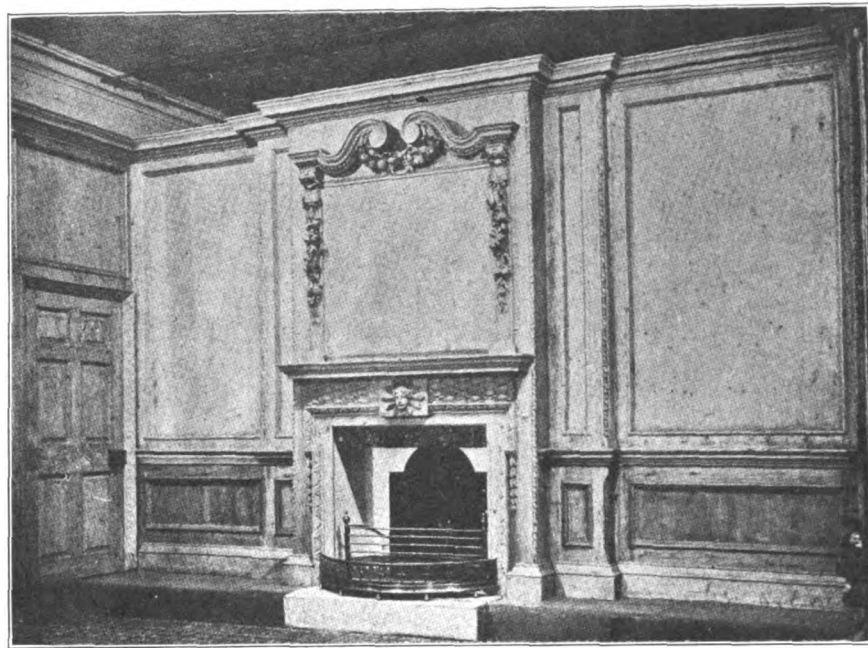
Among the miniatures are examples of W. J. Whittemore, Clara L. Bell, Brennetta H. Crawford, Lucia T. Fuller, Eva Springer, Theodora Larsch, Beatrice Montizambert and Ella S. Volk. A. v. C.

**SHOW OF PORTRAIT PAINTERS.**

The show of the Society of Portrait Painters, which fills the large Vanderbilt Gallery at the Fine Arts Building, to remain to Nov. 28, is about double the size of that of last year, but does not seem to keep to as high a standard as previous shows. Still the general effect is good, if a few jarring notes are sounded in the hanging.

The place of honor, marked by a palm and laurel wreath, is held by the late John W. Alexander's distinguished portrait of a lady in lavender with a collie at her feet.

The new president of the Academy, J. Alden Weir, is represented by a masterly presentation of "C. E. S. W.," painted in 1901.

**GEORGIAN PANELLED ROOM**

Sold by Gill and Reigate to Mrs. E. H. Harriman

ive head of a young woman. By DeWitt C. Lockman there is a brilliant portrait of an elderly lady, glasses in hand, and a most naturally posed young woman with a red box on a sofa. Irving R. Wiles' "Young Girl With Peonies" is altogether charming.

A graceful, delicate impression is made by Helen Turner's "Head of a Lady." A second Bellows' shows with strong quality of life and fine color, a negro nurse and two children, the baby painted like a Hals. George B. Luks has a very unlovely full length of a young woman. Ellen Emmet signs a capital portrait of a gentleman. A third Crawford is a picturesque figure of a young girl among the pines.

There is a capital drawing in panel by Chase. A brilliant head of a pretty young girl is by Eugene A. Speicher. Richard Miller's "Girl at the Breakfast Table" is seen with pleasure. "A Lady Standing by a Chair" is a second and good example of William Cotton. W. M. Chase is at his best in his picture of a lady in furs, and Robert Vonnoh's "Girl at a Table With a Globe of Flowers" is most agreeable.

Highly artistic is the picture of a mother leaning over her baby lying on a pillow by Henry S. Hubbel. It has something of the quality of a Couture. He sends a capital portrait of a female impersonator.

A. v. C.

**MRS. HARRIMAN'S PERIOD ROOM.**

Messrs. Gill and Reigate of London have sold to Mrs. E. H. Harriman, a remarkable Georgian panelled room reproduced on the page which M. S. Briggs describes in the October Burlington as follows:

"Georgian Panelled Rooms From London Houses.—The upper illustration represents a remarkably fine example of Georgian panelling, recently despatched to a purchaser in America by Messrs. Gill and Reigate. This panelling was removed from No. 38 Soho Square, a house reputed to have been occupied at one time by the French Ambassador. Soho is one of those districts of London where many such rooms are to be found, and there are other instances of famous French people dwelling in the neighborhood. There is, however, nothing particularly French about this example, which may well have been erected before the Ambassador occupied the house. The floor dimensions of the room are 23 ft. by 18 ft., the height 10 ft. 9 in. The chimney-piece is 5 ft. 11 in. wide, and extends to the full height of the room. The whole of the woodwork is in remarkably perfect preservation, and the carved ornament is of most delicate workmanship. Pine is used throughout except in the case of some of the smaller decorative details, which are in lime. The cornice and the dado-rail, so often the features to be enriched, are plain in this example, but all the mouldings of the panelling and the angles of the chimney-breasts are carved. The enriched moulding on these angles is stopped a few inches from dado and cornice. The windows, not seen in the photographs, are without shutters, and have jambs panelled similar to the walls. It will be noticed that the panel on the right of the illustration is unusually large. The door is well proportioned and is surrounded by a beautiful enriched architrave. The original rim-lock still remains. The fine carving above the chimney-piece is especially noteworthy for the central pediment, unusual in work of the period.

"The well-known room removed from No. 5 Great George Street, Westminster, and now in the Victoria and Albert Museum, may be compared with the Soho Square example as being of the same date or thereabouts. The former has no enriched mouldings on its external angles, but the modillion cornice is richly carved, as is the dado-rail.

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"Dreamland" and "Idyl." "The Little Coquette," by Arthur Crisp, is hardly up to his standard. There is a spacious feeling about Edward Penfield's vigorous "Spring in Holland," while Frank Mathewson has a fine distance in "Garden in October."

Irma Kolm gives a picturesque little glimpse of "Alvarado St. Monterey." "A Mexican Wood Vendor" is a good moonlight by Frank Tenney Johnson. Simple and strong, as well as picturesque, is H. C. Merrill's "A View in Newbury." Norward MacGilvary shows a cool, graceful nude at a stream, "Among the Hills." Kentaro Kato, a Japanese, has a farm scene from under "Two Apple Trees," which is charming. Some fine work in the late Kubota Beisen's illustrations of the elements and seasons.

Lisbeth C. Hunter displays a picturesque Cezanne-like touch in "Cherry Croft," and Clara Weaver Parrish has a lady with "A Peacock Fan."

Marian Kavanah Wachtel sends a fine large landscape, "The Arroyo." By Reynolds Beal there is a large spirited view over the vineyards of Middle Hope.

Colin Campbell Cooper shows several striking Italian sunsets. J. T. Carlsen has a luminous view in "Grey Winter."

There is a fine Turnesque group of marines and shore views by C. H. Woodberry and "A Schooner at Anchor off Shore" does credit to Alexander Bauer. Harriette Bowdoin signs a bright impression of Washington Square. E. Varian Cockroft has a strange Gauguin-like group; Amos W. Engle a street pattern which is interesting, and Bror. J. D. Nordfelt some unlovely prints from wood-blocks. There is more attractiveness in others by Katherine Mars. Ernest L. Blumenschein has a sketch of his comical German tragedian, and S. Montgomery Roosevelt a good effect of "Rushing Water."

James M. Flagg signs "On the Saco River." Mr. J. M. Magie has an agreeable pastel of a child with "Easter Toys" and Lydia F. Emmet a bright portrait sketch. There are

At one side of this is a weird portrait of two young girls in a land of no light by John Sloan, and on the other an attractive out of door picture of a young woman by F. Crawford Stetson.

There is a sparkling picture by F. W. Benson of a young girl in full sunlight seated in a wicker chair by the shore. Leopold G. Seyfert has an elongated figure of an unhappy looking lady, suavely and skilfully painted with a fan half as big as herself, as well as a vivid male portrait. As a pendant to this is a skilful presentation by F. Stetson Crawford of a young girl against a quite novel background.

As an effect partly of the brightness of Mr. Seyfert's striking head in full light next it, W. M. Chase's "Master Roland" looks almost black in the face. Then, too, there is a very strong aggressive picture of a very determined old gentleman by Geo. Bellows near by with a garish yellow chair and a green and gray background. Next this sparkles an Italian boy by Robert Henri, who e second work is a portrait of a lady.

Former Senator Brice appears, presented in brilliant and yet sober manner, by John S. Sargent. Robert W. Vonnoh has a capital head of a young woman with an XVIII Century headdress. Admirable is Douglas Volk's portrait of himself. Oliver Dennett Grover sends a strong seated three-quarter length of Solon Spencer Beman, a late member of the Institute of Architects.

There is an attractive picture of a lady by Irving R. Wiles. Lydia Field Emmet has a fair two-figure canvas as well as capital portraits of a lady and of a child.

William Cotton has a good picture of Judge Bartlett, and admirable is W. T. Smedley's picture of Mrs. Smedley. De la Gandara's portrait of a fair hunter appears, as does a pendant in somewhat the same vein, by Ben Ali Haggin.

S. Montgomery Roosevelt has a life-like picture of Hiram Maxim, quite the best thing he has done. He has also an attrac-

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**Works by Lever and Randall.**

A freshly painted Gloucester with a brilliancy of coloring like unto Naples, is what Hayley Lever, the Australian artist presents in the striking series of views of the fishing town, so dearly loved of Mass. artists, which he shows among other works at the Macbeth galleries, 450 Fifth Ave., at the exhibition is a joint one with Randall Davey, who is represented by character portraits of subjects found in the same locality, to remain to Nov. 19.

That Mr. Lever is often a brilliant painter there is no denying, and there are some St. Ives views in the present gathering to justify that fact, but somehow, he seems to have been following after more or less strange gods, and to have vulgarized the famous fishing town, instead of interpreting, with his undoubted artistic skill, the picturesqueness which is everywhere round about.

Compare the "Gloucester," (No. 22) with "Morning, St. Ives, Cornwall" and see where a fine picture is superior to what, though realistic in a way, is in quality as crude as a bill board illustrative ad. In "The Bathers, Good Harbor Beach" both sands and sky are contorted in flowing shapes resembling lava. The little group of water colors, of Gloucester and adjacent parts, is quite attractive, although rather fragmentary in execution. It is a pleasure to say that the half dozen odd flower pieces are in every way admirable, fine in quality and color and with something of Chardin and Bonvin about them.

L. Randall Davey is a strong painter, but if there had been no Robert Henri he would not appear in his present guise. Still the "Portuguese Grandmother" who bulks almost out of the canvas, is a remarkable piece of characterization and painting. Notable among the dozen and one works all vibrant and vital, if rather unpleasantly rough in handling, are "The Cobbler," "Old Sea Captain," and "Man and Monkey." A number of children's pictures appear, all of them full of life, but woefully unlovely in type most of them. Surely these could have brought out more of the charm, which is always to be found in healthy youth.

A. v. C.

**New Group of MacDowell Club.**

At the MacDowell Club's second exhibition for this season now on in the club gallery, No. 106 West 55 St., Alice Judson and C. C. Mase, obviously disciples of Twachtman, though not to the extent of swamping their own individuality, represent the Impressionist School, with canvases, poetic in conception and color. Miss Judson's "Azalea Gardens" and "The Frozen Hudson" show realization of atmospheric effects and a nice feeling for color and "Blossoming Trees" by Miss Mase, exhale the very essence of Springtime. Marines by Yarnall Abbott, the only man represented, are rather strong and direct, but hard and quite devoid of feeling. His "Early Summer" is treated in a much milder way and does not show much originality.

"Society Knitting" by Catherine Crichton and "Committee on War Relief" by Sarah Munroe are similar in composition, types and costuming. Both works show the influence of Richard Miller and while Miss Crichton perhaps draws more accurately, Miss Munroe excels in color. The latter shows rare ability as a colorist in "Dahlias," "Fete Day in Brittany" and other works. Edith Barry's canvases have sentiment and charm. As to Dorothea Hale's "Monotony," one can exercise one's imagination, trying to fit the title to the composition which is immature. It is charming in tone, but the placing of the figures on the beach is not correct.

Among the most striking works shown are those by Helen Watkins, and "In Ogun-

quit, Me., she uses the method, specified by the French as "la touche divisee," which produces the vibrant effect of broken color and "In Italy," handled in a different way, she has achieved a colorful decoration. Julia Titworth shows an effective portrait study and a Spanish landscape, painted while she was studying under Sorolla and Frida Gugler's Venetian pictures have charm. The exhibition as a whole is more conservative than the first.

H. C. R.

**Napoleonana at Bonaventure's.**

An exceptionally interesting, important and varied collection of Napoleonana will be placed on exhibition at the Bonaventure Gallery, No. 601 Fifth Ave. today, to remain through Nov. 20.

Among the items to be shown, further notice of which will be made next week, are, among the books "Louis Napoleon—Exposition of 1806," "Historic Letters of M. de Pellisson," from the "Malmaison Library," "Romances put to Music" by Queen Hortense, with many rare portraits, and autograph letters, and Masson's "Cavaliers de Napoleon," one of 75 copies, pub-

ception being made in the case of the veteran Thomas Moran who is still happily with us. He is represented by a large and early woodland glade and a remarkable little Southern moonlight upright. There is a quite remarkable Thomas Doughty, a view of the Phila. water works, and a Kensett which is apparently a view of Harpers Ferry during the Civil War. "Preston Ponds" is a Homer Martin of fine quality and there is a Mexican scene by Sanford R. Gifford. By R. Swain Gifford appears an Alaskan view. There is a most interesting early Newport scene by W. T. Richards. Among others represented are J. W. Casilear, Paul Weber, W. L. Sonntag, Edwin D. Lewis, C. P. Cranch, George Inness, Thomas Cole, John M. Falconer, and F. O. C. Darley.

**Dutch Etchings and Drawings.**

Extremely interesting is the exhibition of etchings and drawings by Dutch masters from Rembrandt to Bauer which is on at the Frederick Keppel & Co. gallery, 4 E. 39 St. to Nov. 20. The etchings are of high interest though naturally many of them are more or less familiar, but the drawings in

**The Gorham Galleries**  
announce their seventh  
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the recent works of  
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which are agreeable without being strong in the main, though at times the facile draughtmanship is most attractive. Among the heads in dry point are those of Poe and MacDowell, the composer, the latter being the more satisfactory. Among the portraits in pencil which form perhaps the most satisfactory group are most notable those of Edwin Markham, Mrs. W. W. Peake, Miss Estelle Richman and Mrs. Frank Day Tuttle.

**Cameron Etchings at Kennedy's.**

At the Kennedy Gallery, No. 613 Fifth Ave., 72 etchings and dry points by D. Y. Cameron are on view through November.

The collection includes the majority of the impressions which have made this strong modern master of the needle so popular with discriminating collectors, and three or four are only recently published, notably two entitled "Cairngorms" and "Amsterdam"—both rich and full in quality, and the last almost a Whistler in delicacy. The fine "Peaks of Arran" appears in two states and the "Wingless Chimera" in an early proof before the plate was cut down.

There is an early proof with figure at right, of "Rosslyn," as also an early proof of "Chartres Cathedral," before the hat was added to the figure on the porch. There is a trial proof of the "Waterloo Bridge No. 2," a first state of "Dryburgh," and one of the three impressions of "Bennan."

The work of this virile and convincing artist is well exemplified in this display.

**Wood Engravings at Arts Club.**

An interesting feature of a comprehensive showing of wood engravings now at the National Arts Club, 119 E. 19 St., is the block of the famous cartoon of "Boss Tweed," which made the late Thos. Nast famous. Practically every American wood engraver of prominence is represented in this collection. There are some rare examples of Timothy Cole's work, never shown before, including a sympathetic depiction of President Wilson, and Mona Lisa. Rudolph Ruzika's design for a new book for the Grolier Club is shown and by Howard McCormick one finds an interesting group. Among those represented are Herbert M. Baer, Frederick T. Chapman, Henry Wolf, Stephen G. Putnam, W. B. Classon, P. Grassby, A. Lewis, V. Preisig, Wm. G. Watt, and Edna Boies Hopkins. A typical F. S. Church, dated 1889, is charmingly fanciful.

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lished by Bossod Valadon and Co., 1895, and extra illustrated.

The other items include the Marriage contract of the Hereditary Prince of Hohenzollern-Sigmaringen and the Princess Antoinette Murat, autograph letters and historical documents of Napoleon, framed autographs and portraits of Napoleon and contemporaries, portraits in color of Bonaparte and Napoleon, in black, portraits in oil of Caroline Murat, Pauline Bonaparte, Lisa Bonaparte, and the drawing for his portrait of Napoleon by Baron Gerard. There is also a Borghese bronze vase on a marble base.

Lovers and collectors of Napoleonana will find this exhibition of rare interest.

**Art at City Club.**

At the City Club, a group of 24 oils from the facile brush of Ernest Tower Rosen command attention. Langorous nudes in fantastic attitudes predominate, and luminosity, fine decorative feeling and a marked ability to subtly depict Bohemian atmosphere, characterize the works. Three portrait studies are charmingly vital.

**Work by Early American Painters.**

The Ehrich's, who seem to have a talent for exhibitions, which have a distant educational value, are displaying to the end of the month, at their gallery, 707 Fifth Ave. a quite remarkable gathering of landscapes chiefly of early American painters, an ex-

their unstudied freedom have a charm all their own. There are 22 Rembrandts besides examples of Van Uden, Van Goyen, Modyn, the Elder, Naeowinck, Van Everlingen, Waterloo, Both, Berchem, Roos, Nooms, W. Van de Velde the Younger, Villartaerts, Van Ostade, Bega, Dusart, Steen, Leys, Van's Gravesande, Tongkind, Israels, M. Maris and the brilliant Orientalist, Marcus A. T. Bauer.

**Etchings and Drawings by Learned.**

There are now on view to Nov. 15 at the Ralston Galleries, 567 Fifth Ave., a series of dry point etchings, drawings and pencil portraits by A. G. Learned

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7.80 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . 2.75  
Single Copies . . . . . .10

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tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
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of art works and the obtaining of the best  
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of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
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gard to personal or commercial motives.

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upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## PUTTING IN TOUCH.

The letter of appreciation from Wil-  
liam A. Coffin the artist, and Chairman  
of the American Artists Committee of  
One Hundred, which has been raising  
funds for the relief of French artists  
suffering from the effects of the war,  
and to which we give space elsewhere  
in this issue, is a convincing proof, if  
such were needed, of the value of this  
journal to the art interests of the coun-  
try, and, in a way, to the same inter-  
ests abroad.

When Mrs. Sortwell wrote us some  
time ago requesting information as to  
the best channel through which to  
send her generous contribution of over  
\$200, raised by an exhibition of her  
sketches in Maine last summer, in  
which she was aided by George Haus-  
halter, the artist, we unhesitatingly  
recommended the "Societe Fraternelle  
des Artistes" of France, of which Leon  
Bonnat, the eminent and veteran  
French painter is the head, and which  
is represented in this country by the  
Committee of One Hundred headed by  
Mr. Coffin.

As will be seen by Mr. Coffin's letter,  
Mrs. Sortwell acted upon our sugges-  
tion and we are gratified indeed to  
know that through such suggestion the  
French Society has been so benefited.

We could wish that other artists and  
art lovers, when in need of informa-  
tion, such as Mrs. Sortwell required, or  
any other topic of art interest, would  
communicate with us, for we are gen-  
erally able to put in touch interests  
and persons who might otherwise find  
it difficult to so get in touch.

Our large and rapidly growing cir-  
culation gives us unusual facilities for  
information and advice on art matters.

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ART NEWS.

## WHY ARE PICTURES GREAT?

The excellent letter from Mr. S. L. Kin-  
gan of Tucson, Arizona, published in the  
ART NEWS of October 9 last, asking the  
question of the headline, and in which Mr.  
Kingan argued that art cannot be defined  
and that words cannot tell what it is—has  
brought to the ART NEWS office, so many  
letters of commendation and interest and  
also of further inquiry along the same  
lines, that it is thought best to publish the  
letter written by the editor of the ART NEWS  
to Mr. Kingan at the time and with which  
he expressed himself well pleased.

This letter read as follows:  
Dear Sir—You are correct in your gen-  
eral assumption that the only way you can  
learn the lesson of art is by continual study  
of the same. Art is the expression of the  
emotions—the handwriting, so to speak. One  
person expresses his emotion in music, an-  
other in poetry or prose, another in paint-  
ing and still another in sculpture and all in  
different ways. Those who cannot express  
aesthetic emotion can feel it expressed for  
them and if such a one is thrilled by a pic-  
ture, a sculpture, a strain of music, a poem  
or line of poetry, or even a sunset or rise,  
or some great vista—one has the aesthetic  
sense. The capability of feeling must be  
there, but one learns through constant study  
why certain art works thrill and express  
emotion and others do not.

Very truly,  
Editor AMERICAN ART NEWS.  
New York, Oct. 10, 1915.

## CORRESPONDENCE

## An Appreciated Acknowledgement.

Editor American Art News:  
Dear Sir,  
I have received a cheque for \$211.40 from  
Mrs. Daniel R. Sortwell, of Wiscasset,  
Maine, which she has sent as a contribu-  
tion to our Relief Fund for the Families  
of French Soldier-Artists. The sum was  
obtained, Mrs. Sortwell writes, by the sale  
of her summer sketches and studies to-  
gether with several tempera sketches by  
George Hanshalter, who co-operated with  
her in her charitable enterprise. As this  
substantial contribution has come to us, as  
you know through the good offices and  
suggestion of the American Art News, I  
feel that our thanks are due to your journal  
and I take pleasure in acknowledging your  
kind interest. Of course, a treasurer's re-

ceipt has been sent to Mrs. Sortwell and I  
have written her on behalf of our Com-  
mittee.

Very truly yours,  
William A. Coffin,  
Chairman, American Artists' Committee of  
One Hundred.  
New York, Nov. 3, 1915.

## Those Exposition Awards.

Editor AMERICAN ART NEWS:  
Dear Sir: I have read with much interest  
the letters which have appeared from time  
to time in your journal anent the art  
awards at San Francisco, and I agree  
heartily with those signed "Academician."  
It seems to me the Exposition, as regards  
the American section, has been a succes-  
sion of mistakes, from the hanging at the  
beginning, to the prize awards at the end.  
The exhibition was beautifully hung and  
spaced it seems, and there yet remained  
2,000 canvases unhung. The hanging com-  
mittee went to Mr. Trask and asked him  
what they should do. His answer was "they  
must be hung" which resulted in the rooms  
appearing as though covered with a cubistic  
wall paper, making it almost impossible to  
view the canvases properly.

## Awards a Joke.

As to the awards, they were a huge  
joke. One painter, who carried off a silver  
medal, told me he was positively ashamed  
to have been given any medal. Of course  
we all know, gold medals were given to  
many who deserved no medals at all, silver  
ones to those who should have had gold,  
etc., but perhaps the most amusing of all  
was the awarding to two women, of gold  
medals, to which strong and stout strings  
were tied, while Robert Henri was only  
honored with a silver one! I have heard it  
said, that Henri did not send his best work,  
but often in exhibitions medals are given,  
not for the work a man exhibits at that  
special exhibition, but for what he stands  
in the art world. For this, certainly Henri  
deserved a gold medal. This must surely  
have been the reason for the awarding of  
the gold medal at the Corcoran Gallery  
show in Washington last year, else the  
honored President of the N. Y. Academy  
could never have carried off with the picture  
he then showed, for one of the hands in  
that picture would not have passed muster  
in a first year art student class.

## Boston's "Grab Game."

Boston has played a regular grab game  
at the Exposition, some sixty medals having  
gone her way, to many of which strug-  
gled securely tied, some six or eight of  
these having gone to art school graduates  
of recent date—to favorite pupils of a well-  
known master—not to speak of the wives  
of the jurymen. Perhaps a third of the  
whole amount went to the Guild of Boston  
painters, rapidly becoming one of the most  
political art corporations in the country.  
This is hardly a creditable showing for  
Boston.

As to the gold medal of honor to Friescke  
as you wrote of him "a charming and  
facile painter," but hardly a great one.

## Chase and Duveneck.

Now, as to the medal awarded to the  
founder of the American School of Paint-  
ing! I do not think there is much doubt  
as to where that should have gone. We  
have heard for years—we have read for  
years—of Chase as being that founder.  
Personally, I have never once heard of  
Duveneck being mentioned in this respect  
until I read of the award in the papers. As  
to Chase, everyone knows he was not  
offered a separate room until the eleventh  
hour and everyone who is versed in the  
politics of the game knows right well the  
reason why. Politics play as large a part  
in the art world today as they do in Tam-  
many Hall. If "in" with the elect, your  
reputation is made, no matter how badly  
you paint; if not "in" with the elect, your  
reputation is not made, no matter how  
well you paint. It would be quite an easy  
matter to decide the justness of this award.  
Let the winner himself decide! If he con-  
siders himself entitled to the medal, let  
him keep it, if not—

Duveneck may have the medal, but—all  
hail to Wm. M. Chase, who has done more  
for art and art students in this country  
than any living painter!

## American Artists' Widow's Medal.

The medals given to the widow of a "well-  
known American painter" should surely be  
withdrawn. Her work is well known to  
me, and as your correspondent says, she  
is "not well known, either abroad or here,"  
and being an Englishwoman is not eligible  
for a prize in the American section.

Another prize was awarded in the Ameri-  
can section to Mme. de Jonge, also a  
foreigner. May I inquire by what right  
medals are awarded in the American sec-  
tion to foreigners? All this is very much  
to be regretted, as it takes away so much  
from the dignity of our art exhibit at the  
Exposition. It has caused so much dis-  
cussion, no end of amusement and goes to

prove still further how politics govern the  
Juries on Admission, the Juries on Hang-  
ing and the Juries on Awards.

In this particular case, the Director and  
his Jury have surely played no very credit-  
able part!

Yours truly,  
Straight from the Shoulder.  
New York, Nov. 1, 1915.

## Chase and Duveneck.

Editor AMERICAN ART NEWS:  
Dear Sir—I have been reading with in-  
terest the correspondence in The AMERICAN  
ART NEWS on the Exposition Awards at San  
Francisco. I have not seen that exhibition,  
and cannot enter into the discussion as to  
the justness of these awards, but I would  
like to say a word as to the merits of two  
of the painters discussed, W. M. Chase and  
Frank Duveneck.

W. M. Chase has been for so long recog-  
nized as a great painter on this side of the  
Atlantic as well as on yours that I do not  
wish to say more than that I am certain  
his reputation is exceedingly well deserved;  
and his pictures in the important Art Gal-  
leries in the United States are sufficient to  
make this widely acknowledged.

Frank Duveneck, on the other hand,  
seems less known, and some of your corre-  
spondents do not hesitate to state that they  
consider the award given to him to be a  
piece of art politics, not justified by his  
productions.

Let me tell you my own experience: Last  
year my wife and I visited the Cincinnati  
Art Museum and this was immediately after  
having made lengthy visits to the splendid  
Gallery of C. P. Taft, and the smaller but  
also most important collection of Mrs.  
Emery, in the same city, and we were by no  
means disposed to accept any artistic pro-  
ductions of ordinary quality.

When we reached the Museum we were  
immensely impressed with the pictures there  
by Frank Duveneck, many of which have  
been given by the artist. We spent a long  
time among them, and then, in conversa-  
tion with the lady in charge, Miss Fish-  
burn, we asked if it would not be possible  
to see the artist, who we learned was then  
in the city. This was very readily arranged,  
and we soon had the pleasure of a little  
talk with the one man who seemed to us  
to be at the head of the American School.

On returning to the Sinton Hotel, I sat  
down and wrote to my collector friends in  
Chicago and said to them that whatever  
American painting they might acquire, they  
must have, at least, one Frank Duveneck,  
and I told them to purchase all this artist's  
works they could, for as a simple monetary  
investment they would be amply repaid. We  
returned by Phila., Boston, New York, and  
saw many collections, Mr. Frick's, Mrs.  
Gardner's, Mr. Johnson's, Mr. Widener's  
and many more, and I have seen no reason  
to alter my opinion. This opinion is that  
the artistic excellence of the pictures  
painted by Mr. Frank Duveneck place him  
at the head of what seems to me to be the  
foundation of a new American School.

I am, Yours faithfully,  
D. Croal Thomson.  
London, Eng., Oct. 19, 1915.

## OBITUARY.

## George Galland.

Prof. George Galland is dead, aged 57, at  
Berlin. He was born at Posen. In 1897  
he devoted himself to the study of archi-  
tecture at the Berlin Academy, taking up  
art history at the University at a later date.  
He was later appointed professor of that  
subject at the Royal Academy of Arts. In  
Hanover he devoted himself to local wood  
architecture and cemetery memorials. His  
chief work was the history of the Renais-  
sance in Holland.

## Victor Moessinger.

The city of Frankfurt recently lost one  
of its most worthy citizens through the  
death of Victor Moessinger. He had been a  
tireless worker, who had grown up with  
public life in his native city. In the estab-  
lishment of the Frankfurt Museum some  
fifteen years ago he had been singularly  
active and energetic, while he was at all  
times a willing helper in the cause of art.

## Wilhelm Widemann.

The above noted sculptor has died in  
Berlin. He was best known for the decora-  
tion of the Reichstag building, in which he  
was associated with Wallot and August  
Vogel, and had studied art workmanship in  
Munich.

The Cleveland Museum has recently re-  
ceived two gifts of \$150,000 each. The  
name of the first donor is still a secret.  
The second fund comes as a bequest of the  
late Dr. Dudley P. Allen and the income is  
to be devoted to the purchase of art works.  
The amount of the income from both funds  
will be probably about \$15,000.



**CHICAGO.**

At the Applied Arts exhibition at the Art Institute, the Municipal Art League prizes for handicrafts for Illinois workers were awarded to Mrs. Signor Korling, William H. Girth, Edward F. Worst, Ellen Gates Starr, Mrs. Ogden Armour and Arthur E. Baggs. The Albert H. Loeb prize was awarded to G. E. Germer for original design in silverware. The Mrs. Julius Rosenwald prize for weavings was given to Mrs. Grieron of the Calumet Industries. The Municipal Art League gave hon. mention to the early American quilts exhibited by Mrs. Emma Hodge.

Mr. Martin A. Ryerson has a collection of pictures by Claude Monet on show in the Art Institute—and he recently added another example to the group.

A collection of prints and books pertaining to husbandry, herbals and gardens is on exhibition at the Newberry Library. There are many old books and illuminated Mss. in the assemblage.

Julia Bracken Wendt, the sculptor, has been given a commission to model a portrait of the late W. M. R. French, director of the Art Institute. Just now, Mrs. Wendt, formerly of Chicago, is in her Los Angeles studio, modelling a fountain, "The Wave," for the grounds of Mr. George Thorne, at Lake Forest. H. Effa Webster.

**BOSTON.**

Boston is as busy as a three-ring circus this week with its variegated shows, one at a "Fine Arts" store, and another at a Department Store, not to mention an animated art student exhibition joining the parade. "Place aux Peintres" (incorporated although they may be), and the "Guide of Boston Artists" sets the pace with Ignace M. Gauguin's "one man" show. This exhibition of conservative works is a good all round show, with many local "real bluefish" conscientiously portrayed. (This does not mean that the painter has used too much cobalt, however.) Portraits loaned by Mmes. Augustus Hemenway, Lawrence Rotch, N. A. Gaston, and J. H. Lanshire are interesting as types in addition to the skillful handling wherein the artist excels. Several genres are included in the displays.

Miss Gladys Thayer gladdens the heart of her father's friends, and others, with an exhibition of 32 portraits and pictures in a local gallery. The two portraits of "My Father" and "My Nephew" show intimate appreciation of character. Two or three flower studies are charming examples.

In a Boylston St. Gallery (Cobbs) Margaret Fitzhugh Brown has a collection of recent portraits marked by careful training the so-called Boston School so faithfully gives. "The Orange Blouse" is gaily exploited, and quite modish. "Andy" is a smart youngster with Puritanical cut to his hair (this is loaned from a Concord family). Augustus Hemenway lends an interesting portrait of Miss Hetty Hemenway and there are presentments of "Tucker Deland," "Henry Hudley" and other portraits, with landscapes, made in the fashionable atmosphere of Stockbridge.

The student exhibition in another local gallery attracts "his sister, and his cousin and his aunt," also an occasional uncle and brother, to see how the young in art disport themselves. Art schools of Boston, six or more, are more or less represented with the pupils from the Art Museum School well to the fore. Most of the examples from this classic school are good and more than one portrait would take rank with the professional art experimenter of the day.

The wary Christmas buyer already wends his weary way along the straight and narrow paths of merchandise and he or she it is who steps aside from well beaten roads and refreshes the soul by a visit to the gallery. Boston's classic Department Store has prepared as a shrine of sacred art. Here is found the "Return from Calvary" by one Herman Schmalz, a large and impressive canvas, completely filled, with figures and accessories suitable to the time and the subject, in the conscientiously "British manner." The painting shows careful research, and well grounded principles of art and religion.

Steinert Hall's Bostonese walls are now enlivened by mural decorations, made within the last year or two by Charles A. Aiken, whom a local newspaper describes as "Well-lesley's Puviss de Chavannes." The latest addition to the series is a large panel, placed at the foot of the stairway. (Steinert Hall being below the level of the street.) The subject is "The Poet," a classic figure on a rock-bound shore, "Augusto mence recitantis" to speak after Juvenal, before a group of admiring wearers of the chiton. \* \* \* "The work is less suave and insipid than many of the efforts we have seen to idealize Greek life. \* \* \* There are no lotos eaters reclining on lush grasses or beds of asphodel." Mr. Aiken has attacked the problems of this piece with gusto, and has made a decidedly interesting composition. The sincerity and honesty of the realism is especially good. John Doe.

**PHILADELPHIA.**

Six works have already been sold in the Watercolor Show at the Art Club, which remains open until Nov. 21, inclusive. These were "At the Piano" by Henry R. Rittenberg, "Foggy Morning" by Mary Lowell Lloyd, "Flower Study" by Marian Keen Wagner, "Horticultural Urns at the Exposition" by Donna Schuster; all water colors. "At Atlantic," etching, by A. C. Williamson, and a monotype "Head" by S. P. Baus. Among the interesting things in the exhibition not mentioned in the first review are some exquisite little dry point etchings from the nude by Leopold Seyffert and a fine landscape badly hung, almost out of sight, over a door, "When Earth and Sky Meet," by F. M. Lamb.

The Rosenbach Galleries are being prepared for an exhibition of black and whites by Joseph Pennell to open Nov. 10.

There was a formal opening of the School of Miniature Painting on Nov. 1. John Frederick Lewis, Esq., President, delivered an address, "The Beginning of Miniature Painting."

Thomas Eakins' famous picture of the "Agnew Clinic" now hanging in the Medical School of the University of Pa. and

**BALTIMORE.**

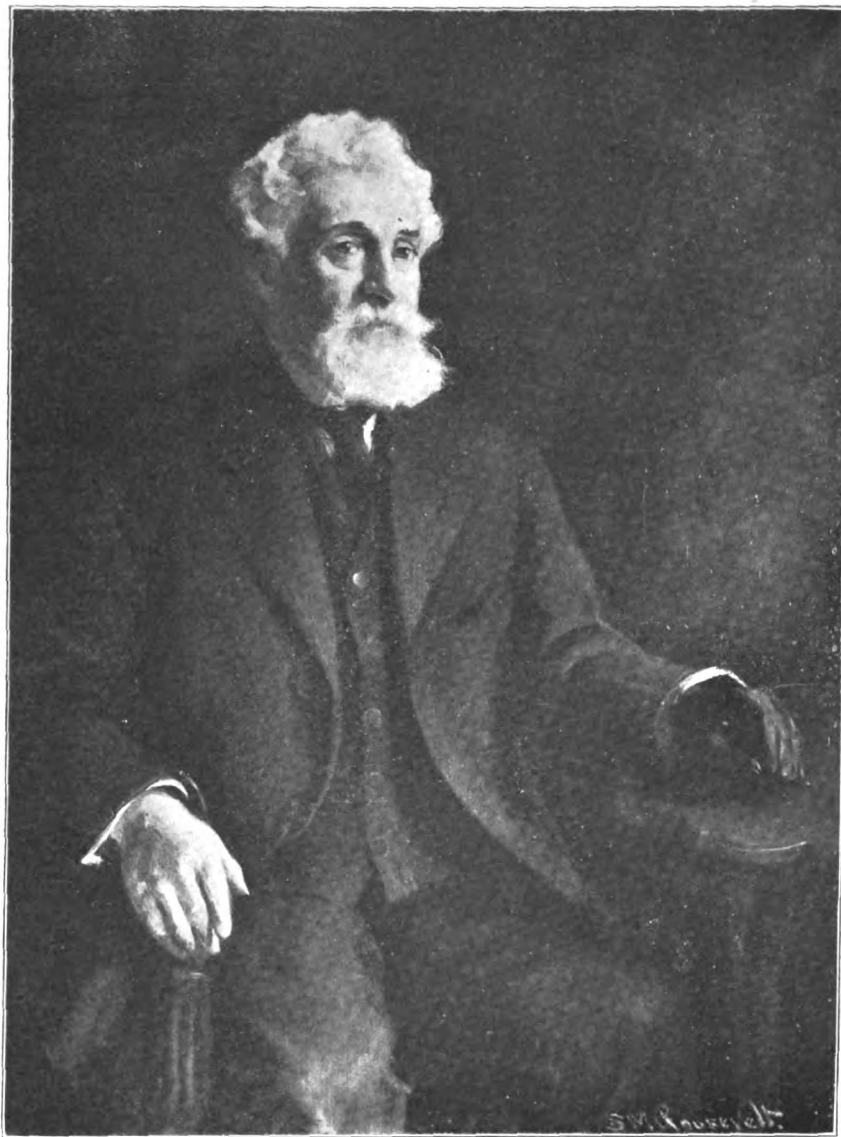
Two Baltimore artists, Edward Berge, sculptor, and Everett Lloyd Bryant, painter, have been especially successful with work they have at the Pan-Pacific Exp'n.

Mr. Berge has sold eight of his bronzes, two of them "The Scalp" and his Sun Dial having been purchased for the Museum of Honolulu. The first of these is one of his earlier works, having first been shown at the National Sculpture Society's exhibition in this city 7 years ago. The Sun Dial is of more recent production. The other six pieces on his list are replicas of the beautiful "Wild Flower," possibly the most popular thing he has done.

Mr. Bryant had four canvases invited to the Exposition, the one that was sold being the flower subject called "Snapdragons," which attracted attention at the Pa. Academy's exhibition last winter.

Plans for the establishment here of a public Art Museum have taken form, and the commission is now considering the question of location.

This committee includes Miss Alice Worthington Ball and Thomas C. Corner, the artists, J. B. Noel Wyatt, of Wyatt and



HUDSON MAXIM, ESQ.  
S. Montgomery Roosevelt.

In Portrait Painters' Exhibition

Painted in 1888, contains 32 portraits, all of which, but one, have been identified. Only last year, at the 25th anniversary of his class, was the one not previously known, finally recognized as that of Dr. John D. Thomas of New Orleans, now residing in Cuba. The portraits were painted from life, giving the picture historic interest to members of the medical profession and is really a record, as well as a work of art. Eugene Castello.

**CINCINNATI.**

There has been a re-shuffling of studios. Mr. Wessells is now installed in the spacious old Duveneck studio on Fourth Street, where a large number of Gloucester sketches are admired. They are strong, virile, highly keyed studies, with a strong Caucasian flavor at which artists resort Mr. Wessell painted for many years.

Mr. Hopkins and Mr. Stearns are looking a big studio in Clifton. Art circles are building forward to the coming display of the Art Club which "on dit" will eclipse all former efforts.

Adolph Treidler won the \$1,000 prize for a design for a poster to advertize the 250 anniversary of the founding of Newark next year.

**SAN FRANCISCO.**

An interesting exhibition is that of the work of Mlle. Betty de Jong, at the Helgesen galleries, 341 Sutters St. In the sixteen oils which form the exhibit, Mlle. de Jong shows remarkable ability, strength and a masterly technique, and well justifies the award given her at the Panama Pacific Exposition.

D. H.

**The Collection of Pictures and Drawings**

of the Late

**Sir Frederick Wigan, Bart.**

**Messrs. Christie, Manson and Woods**

respectfully give notice that they will sell by Auction at their Great Rooms, 8, King Street, St. James's Square, London, England,

**on Thursday, December 9th,**

and

**Friday, December 10th, 1915.**

at one o'clock precisely, each day.

The collection of choice modern Pictures and Drawings of Sir Frederick Wigan, Bart., deceased, late of Clare Lawn, East Sheen, Surrey, England, (sold by order of the Executors) including, "Fishing by Proxy," and "The Sardine Fleet," by J. C. Hook, R. A., "An Idyll of 1745," by Sir J. E. Millais, P. R. A. representing a Drummer Boy, seated under a tree, playing a fife to three little girls; "Waiting for the Train," Irish Emigrants at Ballinasloe Station by Erskine Nicol, A. R. A. 1864; "The Queen of Sheba's Visit to King Solomon," by Sir J. E. Poynter, P. R. A. 1890; "The Favorite Poet," and "In a Rose Garden," by Sir L. Alma Tadema, R. A. and works by J. B. Burgess, R. A., T. S. Cooper, R. A., W. P. Frith, R. A., Sir J. Gilbert, R. A., Frank Holl, R. A., G. D. Leslie, R. A., J. F. Lewis, R. A., P. R. Morris, R. A., J. Phillip, R. A., David Roberts, R. A., Briton Riviere, R. A., Sir Alfred East, A. R. A., David Farquharson, A. R. A., F. Andreotti, Louis Haghe, Walter Hunt, W. Dendy Sadler, Birket Foster, A. Harlamoff, Conrad Kiesel, R. Thorne-Waite, J. Gallegos, J. F. Herring, Sen. H. Fantin Latour, F. Weiser, C. Van Haanen, A. W. Hunt, Clara Montalba, H. B. Willis.

Catalogues may be had on application to Messrs. Christie, Manson and Woods, 8, King Street, St. James's Square, London, England, and the collection may be viewed three days preceding the sale.

**KANSAS CITY.**

Another etchers' show is about to open at the Institute. Bracquemond, Haden, Legros, Buhot, Hardie, Simon and others are represented. The annual show of the local chapter, American Institute of Architects closed October 30, after a fortnight at the Fine Arts Institute. R. Clipston Sturges, of Boston, president of the national organization, was a visitor on his way East.

The Findlay Art Company reopened one of the best equipped galleries west of the Mississippi on Nov. 1. The company has taken an additional building for the gallery. There are works by Inness, Wyatt, Verboekhoven, Van Marcke, Tadema, W. Granville Smith, Tryon, Waugh, Thomas Moran, Remington, Couse, Cranc, Volk, Hartson, Chichester and Johansen. The Alma Tadema is "The Sculpture Gallery," painted in 1875. Etchings are shown by Whistler, Pennell, Haden, Fitton and Tornby. The Rombong is now showing forty of Brangwyn's etchings.

**Notable Coming London Sale.**

Messrs. Christie, Manson & Woods of London announce the coming sale at their rooms 8, King Street, St. James Sq., on Dec. 9 and 10 of the collection of pictures and drawings of the late Sir Frederick Wigan, Bart., late of Clare Lawn, East Sheen, Surrey, England. This collection includes "Fishing by Proxy" and "The Sardine Fleet," by J. C. Hook; "An Idyll of 1745," by Sir J. E. Millais; "Waiting for the Train," by Erskine Nicol, 1864; "The Queen of Sheba's Visit to King Solomon," by Sir J. E. Poynter, 1890; "The Favorite Poet" and "In a Rose Garden," by Sir L. Alma Tadema, and works by Burgess, Cooper, Frith, Sir J. Gilbert, Holl, Leslie, P. R. Morris, Phillip, David Roberts, Briton Riviere, East and Farquharson, Dendy Sadler, Berket Foster, Harlamoff, Kiesel, Herring, Van Haanen among others.

On Thursday evening in the American Numismatic Society's Building an interesting address was given by Mr. Jonathan M. Swanson upon the subject of "The Parts Played by the Artist and the Shopman in the Making of a Medal."

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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

- Anderson Galleries, 284 Madison Ave.—Part III of the Library of John E. Burton; Rare Mezzotints and other Engravings and fine modern Etchings; two collections.
- Arlington Galleries, 274 Madison Ave.—Autumn Exhibition of American Works.
- Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite.
- Bonaventure Galleries, 601 Fifth Ave.—Exhibition of Napoleoniciana to Nov. 20.
- Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.
- Brooklyn Museum—Black and Whites, Millet, Legros and Fantin Latour, to Nov. 30.
- Bruno's Garret, 58 Washington Sq.—Water Colors and Drawings by Djuna Barnes, to Nov. 10.
- City Club, 55 W. 44 St.—Pictures by Ernest Tower Rosen, to Nov. 17.
- Daniel Gallery, 2 W. 47 St.—Water Colors by Charles Demuth, to Nov. 9.—Works by Man Ray, Nov. 10-24.
- Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.
- Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.
- 233 Fifth Ave., Behazel Institute.—Exhibition, Nov. 8-24.
- Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, Nov. 6-28.
- Folsom Galleries, 396 Fifth Ave.—Decorative Panels in Pastel by Carton Moorepark, to Nov. 10.
- Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, Nov. 8-29.
- Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
- Grolier Club, 29 E. 32 St.—Books and Prints Relating to Pirates and Highwaymen, to Nov. 20.
- Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
- Louis Katz Galleries, 103 W. 74 St.—Recent Pictures by Otto H. Schneider, to Nov. 20.
- Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.
- Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Bauer, to Nov. 20.
- Knoedler Galleries, 556 Fifth Ave.—Modern French and Dutch Pictures.
- John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Works by Hayley Lever, and Randall Davey, to Nov. 13.

MacDowell Club, 58 W. 55 St.—Works by Yarnall Abbott, Edith C. Barry, Catherine C. Crichton, Frida Gugler, Dorathea Hale, Alice Judson, C. C. Mase, Sarah Munroe, Julia Titsworth, and Helen Watkinson, Nov. 4-14.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Autumn Opening Exhibition to Nov. 6.

Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.

Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 20.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Exhibition of Wood Engravings under the Auspices of the American Institute of Graphic Arts, to Nov. 14.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Museum of Natural History, 77 St. &amp; Central Park West.—Western Scenes by W. M. Cary.

Print Gallery, 707 Fifth Ave.—Etchings by A. A. Blum, to Nov. 6.

Ralston Galleries, 567 Fifth Ave.—Etchings and drawings by A. G. Learned, to Nov. 15.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott &amp; Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.

Former Blakeslee Galleries.—Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.

**CALENDAR OF AUCTION SALES.**

- American Art Galleries, 6 E. 23 St. Collection of Laces, etc., afternoons, Nov. 15-16.
- W. B. O. Rudkin Collection of Old Silver, Nov. 17.—Dr. Pleasant Hunter Pottery, Ceramics and Glassware, Nov. 18, 19 and 20.
- Dec. 1-2. Antique and Modern Furniture, etc., Dec. 2, 3 and 4. Crowley Pottery, etc., Dec. 6. Salvador De Mendonca Art Objects and Relics, Dec. 11. C. E. Locke, Porcelains, Bronzes, etc., Dec. 14, 15, 16 and 17.
- Anderson Galleries, Inc., Madison Ave. at 40 St.—Part III of the Burton Library, fine miscellaneous books, five sections, beginning Monday, Nov. 8.—Mezzotint, aquatint, stipple and line engravings, with rare American views, from the Collection of a New York Gentleman, on Exhibition from November 6th to Sale Friday Evening, November 12.—Mezzotints and other Engravings from the Collection of the late William B. Dick and Etchings and Engravings by modern masters, on Exhibition from November 9 to sale on Evenings of November 15-16.—Part IV of the Burton Library, five afternoon and evening sessions beginning November 17.—Part VIII of the Joline Collection of Autographs, three afternoon sessions beginning November 22.
- Clarke's Art Rooms, 5 W. 44 St.—Mrs. Evans R. Dick's Italian and Spanish Furniture and Art Objects, etc., afternoons, Nov. 11, 12 and 13.
- Scott & O'Shaughnessy Collectors' Club, 30 E. 42 St.—Library of Henry Blackwell, afternoon and evening Nov. 11.—Modern Book Plates and Books about same, afternoon Nov. 12.
- Silo's Fifth Ave Art Galleries.—A very special Private Collection of rich Period Furniture, Cabinetry, Textiles, Bronzes and other Art Objects. Afternoon, Nov. 11, 12 and 13.
- Walpole Galleries, 10 E. 49 St.—Book Sale, morning, Nov. 12.

**SALES PAST AND TO COME.**

Coming "A. A. A." Sales.

Ten sales at auction, announcement of three of the most important of which was made in last week's "Calendar of Auction Sales," in the Art News, are to be held before Jan. 1 by the American Art Association. Of the artistic sales the first will

come on the afternoons of Nov. 15 and 16, and will be of a collection of laces, under the direction of Misses A. G. Larter and B. M. Kendall, legatees. In addition to specimens of many of the best known weaves, there will be over 100 camels hair, embroidered silk and lace shawls; a number of antique fans, lace and other parasols and other objects. This sale will be followed, on the afternoon of Nov. 17, by that of the collection of old English, Irish and American silver of W. George Osborne Rudkin of this city. There are also bronzes, miniatures and pieces of old Sheffield plate.

On Nov. 18, 19 and 20 will come the sale of the collection of Dr. Pleasant Hunter of Newark, N. J., composed of pottery, ceramics and glassware. This collection, which has been cataloged by Dr. Edwin Atlee Barber of the Pa. Museum includes many varieties, from Herculaeneum to Bennington ware.

On the afternoons of Dec. 2, 3 and 4 will be sold, by direction of attorneys, representing state and private owners, a gathering of antique and modern furniture, tapestries, curtains, Oriental rugs, marbles, bronzes and framed engravings. After this will follow on Dec. 11, the sale by order of the administrator of the late Senhore Salvador de Mendonca, formerly Brazilian Minister, to the U. S. of a collection, including art objects, relics of Columbus and Byron, ancient weapons, bronzes, silver, miniatures, glass, china, bric-a-brac, furniture and Oriental rugs. The pictures of the estate will be sold later in the season.

On Dec. 6 will be sold the collection of Mr. Timothy F. Crowley consisting of Wedgwood ware, including the Flaxman medallion head of Medusa from the Horace Townsend collection; old English china and pewter, ancient stoneware, etc. A part of the collection of Mr. Charles E. Locke of the city comprising antique Chinese porcelains and bronzes, Corean and Japanese pottery and Greek, Roman, European and early American glass will be sold Dec. 14, 15, 16 and 17. Other parts will be sold later in the season.

The first of the book and Mss. sales will be that of the Nelson library, comprising memorials of New Jersey and rare books and documents. This will be sold, as announced last week, in four sessions on Nov. 22 and 23. Here will be found a file for 1778 of the N. J. Gazette, the first permanent newspaper in the state, and "The Farmers Journal, Newton, 1798," the only known copy outside of Harvard. Smith's history of the colony of Nova Caesaria also appears.

The library of the late Alfred Henry Lewis, by order of Mr. William E. Lewis, editor of the Morning Telegraph will be sold at four sessions, Dec. 1 and 2. This includes first editions of George Cruikshank's illustrations including "The Satirist, or Monthly Mirror," 10 vols. with all the Napoleon plates, a first edition of Cibber's "Cinna's Conspiracy," London, 1713, and a large collection of early works on the stage and vols. on crime and criminals. The library of Dr. Edward Eworl of Newark, N. J., including books on travel, art and architecture will follow Dec. 13 and 14.

**End Sale Lincolniana.**

At the close of the sale of the Lincoln material, from the library of John E. Burton of Milwaukee, at the Anderson Galleries, on Oct. 29, Mr. George D. Smith paid \$131 for J. L. Scripps' "Life of Abraham Lincoln," Chicago, 1860, the author's copy with signature. He gave \$77.50 for the pamphlet "Testimony for Prosecution and Defense in the Case of Edward Spangler, etc.," and \$26 for a presentation copy of Thayer's "Character and Public Services of Abraham Lincoln." Mr. Thomas Bell gave \$116 for the original proof of Whitman's lecture on Lincoln with the author's corrections and additions; \$86 for A. H. Wood's "Lincoln, a Drama," \$36 for a complete set in 7 vols. of "Vanity Fair," N. Y., 1859-63, \$20 for the Detroit Advertiser Extra, Sept. 4, 1860, with the speech of Seward on Lincoln, and \$16.50 for the Lincoln and Johnson Union Campaign Songster. The Library of Congress gave \$25 for "The Royal Ape, a Dramatic Poem," Richmond, 1863. Mr. Frederick W. Harris paid \$24 for the Union Republican ballot of Darlington District for the National Convention, and \$17.50 for the "Proceedings at the Dinner of the Early Members of the Union League Club of New York, May 20, 1880." The total of the session was \$1,267.40 and grand total of the sale, \$8,236.45.

**C. G. Emery Sale.**

At the sessions on Oct. 27 and 28 of the sale of Clarke's Art Rooms, 5 W. 54 St., of the collection of the late Charles G. Emery, Mr. R. A. Heller of Newark, N. J., gave \$1,010 for Garleardini's "Au Port." Cachou's "Sleeping Village" brought \$100. Hidalgo's "La Rive," \$85 and Comte's "Inquietude," \$65.

**DUVEEN BROTHERS**

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November 11th, 12th and 13th

at 2:30 P. M. EACH DAY

By order of

**MRS. EVANS R. DICK**The Italian and Spanish Furniture,  
Art Objects, Etc., removed from  
The Cloisters, Garrison-on-HudsonAlso, on November 13th, Five Valuable Flemish Tapestries and a number of Ancient Rugs, by order of  
THE HOTEL PLAZA

At the final session on the evening of Oct. 29, Mr. H. Melville paid \$2,100 for Jacque's "In the Sheepfold" and \$1,070 for Wyant's "A Pool in the Ausable." For Didier-Peugeot's "Bruyere," a Salon medal picture. Mr. W. S. Ducharme of Detroit gave \$650. Voisard's "Le Gue," 10 ft. x 7 ft. fetched \$300 from Mr. S. L. Feiber. The proceeds of the session were \$7,300 and of the afternoon's sale, when the embroideries were disposed of, \$3,812, which brought the grand total to \$17,912.

**Princess' Tapestries to be Sold.**

At Clarke's Auction Rooms, No. 9 West 44 St., on Nov. 13 there will be sold by order of the Plaza Hotel, several tapestries, including two Flemish Verdures, which formerly adorned the walls of the apartments of the Princess Lwoff Parlaghy at the Plaza, and which the hotel took over with other art belongings, when the Princess removed last winter, as against her indebtedness for rental of her apartments.

**Goldsmith Letter \$405.**

At the first session sale of Part VI of the Thatcher collection of autographs on Wed. at the Anderson Galleries, Mr. George D. Smith paid \$405 for a 49 word letter by Goldsmith addressed to a Mrs. Johnson. He also gave \$340 for a letter of Gluck; \$130 for one by Garrick; \$122.50 for Hazlitt's Mss. of his criticism of Kean as Coriolanus and \$117.50 for an autograph of Haydn. The total of the afternoon was \$1,948.10.

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**NOTES OF ART AND ARTISTS.**

The Salmagundi Club held its regular "get together" dinner last Saturday evening at the club house, 14 West 12 St.

At the annual meeting of the Michigan State Federation of Arts, Raymond Wyr was elected president, in addition to the office of Director of Exhibits which he has held for three years. He retains his office of Director of the Hackley Gallery at Muskegon until June unless he should reconsider his resolution to resign.

Miss Mary H. Mowbray Clarke is to deliver this season, under the auspices of the Board of Education, four lectures on "Ultra-Modern Movements in Painting and Sculpture."

Everett H. Warner has taken a studio at 33 W. 67 St.

Andrew McHench is modeling an interesting monument to be placed in the square at New Rochelle, N. Y., as a memorial to the men who fought in the Philippines.

Childe Hassam has returned to his studio at 130 W. 57 St.

Carl Hirschburg, who has been painting in Conn., has returned to his 15 West 67 St. studio with several late summer landscapes, charming in color and atmospheric feeling.

Glenn Newell is painting in the open, near Kent, Conn.

On Wednesday evening Prof. Howard Crosby Butler of Princeton addressed the Architectural League on the subject of his excavations of ancient architecture in Syria and Arabia.

Edward Gay has returned from his Summer studio at Cragmoor, N. Y., and is now at Mt. Vernon. He spent part of the Summer with his son Duncan Gay, the stained glass designer, at Redding, Conn.

Mr. Samuel O. Buckner was on Oct. 28 re-elected president of the Milwaukee Art Society. The other officers re-elected were Dr. Ernest Copeland, vice-president, Mr. Joseph Huebl, treasurer, and Mr. William H. Schuchardt, secretary.

Mr. Otto H. Kahn, one of the founders of the Friends of Young Artists Society has consented to act as chairman of the next competition shortly to be announced and will select the subject.

August Benzinger has recently completed a three-quarter length standing portrait of the venerable Alexander Graham Bell, inventor of the telephone, representing the subject with a receiver held to his ear listening to a wireless message from San Francisco.

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**EXHIBITION CALENDAR FOR ARTISTS.**

NATIONAL ACADEMY OF DESIGN—Winter Exhibition.

Works received	Nov. 29 and 30
Opens	Dec. 18
Closes	Jan. 15

**PRIZES AT WILMINGTON.**

At the Wilmington Society of Fine Arts Exhibition, chiefly of the work of Howard Pyle's pupils with 10 other American painters invited the prizes have been awarded as follows: First prize for painting E. W. Redfield; second Jonas Lie; first prize for illustration Stanley M. Arthurs; honorable mention W. J. Aylward and F. E. Schoonover. The judges were Mr. J. H. Chapin of Scribners, Mr. Hayden Carruth of the Woman's Home Companion and G. W. Dawson of the Phila. Watercolor Club.

**W. B. VAN INGEN ENGAGED.**

William Brantley Van Ingen, the mural painter, and Miss Berthe Ernestine Sequard, who is a teacher of French and Latin in a private school in this city, took out a marriage license on Oct. 29 at City Hall. They said that Justice Guy of the Supreme Court would perform the ceremony. Miss Sequard was born in Paris, while Mr. Van Ingen is a native of Phila. and has a studio in the Sherwood, 58 W. 57 St.

**AMONG THE DEALERS.**

Mr. Duparc of Crichton Bros., 636 Fifth Ave. returned from London on the Rotterdam on Sunday.

Mr. Henry Reinhardt of 565 Fifth Ave. is in Chicago.

Mr. George Durand-Ruel sailed Oct. 30 from Bordeaux on the new French Line steamer Lafayette.

**CORRECT FIRM NAME.**

In the last issue of the ART NEWS, in the announcement of the lease by the Canessa firm of antiquarians of the building formerly occupied as a gallery by the late Benjamin Altman, it was stated erroneously that the lessee was the firm of "E. & C. Canessa & Co.," instead of C. and E. Canessa, of Paris, Naples and New York.

**Early Italian Engravings.**

A significant loan exhibition of early Italian engravings will open on Monday at the Fogg Art Museum, Cambridge, Mass. The exhibition has been arranged and the valuable illustrated catalog has been compiled in memory of the late Francis Bullard (Harvard 1886). This will be the most important gathering of XV and early XVI century Italian prints ever assembled in this country. The lover of such treasures will have an opportunity to see some of the best work of the great Italian engravers, as well as extremely rare anonymous prints of an earlier period. All prints of this kind are very scarce. Impressions of the quality now to be shown are excessively difficult to find even in those great and rich European collections which have been forming for more than a century. The present exhibition is made possible only by the kindness of friends in Boston, New York, London and Cambridge.

Prints loaned by Miss Katherine Bullard of Boston from the Francis Bullard collection by Mr. Albert Scholle, Messrs. Colhaghi and Obach of London; Mr. Paul J. Sachs of Cambridge, and above all by the Boston Museum, will be shown, together with some of the finest impressions from the rich collection of the Fogg Art Museum. These treasures illustrate the whole field of early intaglio engraving in Italy from the time of the goldsmith, who took impressions from niello plates to test his work, up to the time of Marcantonio Raimondi.

**Etchings at Brooklyn Museum.**

An exhibition of unusual interest is on at the Print Department of the Brooklyn Museum. It consists of 113 black and whites, loaned by Hamilton Easter Field, Paul B. Haviland and George B. Davison. Alphonse Legros, Millet and Fantin-Latour are represented and lovers of etchings will have a veritable feast in the display. The recent exhibition of Legros etchings in a New York gallery, attracted much attention and the public will welcome another opportunity to study the art of this technician par excellence, one of the greatest of the Nineteenth Century etchers whose powerful, sincere and sympathetic work always appeals. Millet and Latour also need no introduction. The etchings by the former are largely reproductions of his famous canvases and Latour's intensely human and poetic lithographs are principally musical subjects.

H. C. R.

**Pirates at Grolier Club.**

An exhibition of books and prints relating to "Pirates and Piracy," is now on at the Grolier Club through the month, and will be found a most interesting and novel display. The exhibition opened on Thursday evening with an address to the members of the club by Mr. Don C. Seitz, a collector of buccaneering lore. Further notice will be given next week.

(Continued from Page 6)  
**Sale of Engravings.**

Engravings in mezzotint, aquatint, stipple, and line from the collection of a New York gentleman are now on exhibition at The Anderson Galleries. Bennett's American aquatints in colors; Hudson River and rare New York views; a very fine impression of Macdonough's Victory on Lake Champlain; Wheatley's Cries of London; decorative prints, naval prints, and prints in color, are included in the collection. It will be sold on Friday evening, November 12th.

Mezzotints and other engravings from the collection of the late William B. Dick will be placed on exhibition on Tuesday. This collection comprises many rare portraits as well as fine and interesting prints suitable for framing; and there has been added a number of valuable etchings and engravings by modern masters. This collection will be sold on the evenings of November 15 and 16.

**Rare and Fine Book Sale.**

The Anderson Galleries, which has already sold the Lincolniana collected by John E. Burton of Milwaukee, has made two divisions of Mr. Burton's miscellaneous books, the first of which will be sold in five sessions, afternoons and evenings, beginning Monday, Nov. 8, and the second in five sessions beginning on November 17. The first division embraces 1,358 lots, among which are standard sets, works of reference, first editions of American and English authors, works on Napoleon, and Americana. Among the rarities in English literature are Locke's copy of Bacon's "Sylva Sylvarum," London, 1664; early editions of De Foe, and many editions of Burns, including the excessively rare Dublin edition of 1787 and the first of the three Edinburgh issues of that year.

Some of the items of Americana are exceedingly rare, like Covert's "True and Almost Incredible Report," London, 1631; the Royal Commentaries of Peru, London, 1688; Samuel Willard's "Spiritual Deser-

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tions," Boston, 1699; books printed by Franklin from 1732 to 1760 and fourteen issues of his famous almanac; Coxe's "Description of Carolana," London, 1741, and Bigelow's "Poem Suitable to the Present Day," which was printed at Worcester in 1776 and seems to be unknown to all bibliographer.

**A London Sculptor.**

Among the most talented of the younger sculptors of London is Mrs. Minna McCann. After graduating with honors from one of the English academies she gained valuable experience as an assistant of one or two men of fame and has since shown great original power. She has been known for some time at exhibitions and last spring had a notable work at the Royal Academy. She occupies the Slainte Studio, Anhalt Road, Albert Bridge, London, S. W.



Sculpture by Mrs. Minna McCann



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# American Art News

VOL. XIV., No. 6. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 13, 1915.

SINGLE COPIES, 10 CENTS.

## RHOADES PICTURES SOLD.

It will be a surprise to many art interests to learn that the large and important collection of American pictures of the first rank, formed by the late John Harsen Rhoades, and which, it had been rumored, would come to the auction market this season, has, with the exception of a few important examples, including some of Ranger, Twachtman, Blakelock, etc., been privately sold by Snedecor and Co., of 107 W. 47 St., for the estate.

The handling of the collection by these dealers, and the disposition of the pictures at private sale so quietly that the news has not been made public until now, is most interesting and is significant, as the works sold have all brought good prices, of a return of prosperity to the art business world.

The collection of Mr. Rhoades numbered nearly 200 canvases, carefully selected by himself with good advice and assistance, and was one of the best of modern Americans in the country.

A number of the most important pictures have gone to American Museums, and the Worcester Museum in particular, has secured a fine example of Homer Martin.

## THE WIDENER PICTURES.

The following is a correct list, as far as can be obtained, of the pictures in the Widener collection:

- Corot—"The Dunes," "Le retour au Logis," "L'Atelier."
- Manet—"The Dead Toreador."
- Millet—"L'Attente."
- Troyon—"Autumn Morning, Landscape and Cattle," "Cows in Landscape," "The Hunting Dogs."
- Crome, John—"Harling Gate, near Norwich."
- Hoppner—"After the Bath."
- Reynolds—"Portrait 'Hon. Mrs. Gray,' Portrait 'Nelly O'Brien,'
- Romney—"The Sisters."
- Turner—"Shifting Lights on Water," "Colliers," "Venice."
- Gainsborough—"Portrait 'Mrs. Methuen,' 'Hon. Mrs. Graham,' 'John, 7th Earl of Darnley,'
- Van Dyck—"Gentleman in Armor," "Marchesa Brignole Sala, and Her Son," "Marchesa Elena Grimaldi, Wife of Marchese Nicolo Cattaneo," "Marchesa Clelia Cattaneo," "Marchese Filippo Cattaneo."
- Hals, Franz—"Portrait of 'A Man,' 'Isabella Coymans."
- de Hoogh, Pieter—"Woman and Child in Courtyard," "The Bedroom."
- Ostade, Adrian van—"The Cottage Dooryard."
- Ostade, Isaack van—"The Halt."
- Rembrandt, "St. Paul," "Portrait of a Man," "Circumcision," "Portrait of a Rabbi," "The Mill," "Saskia."
- Cuyp, A.—"Departure for the Chase."
- Steen, Jan—"The Merry-makers."
- Mieris, Franz van—"The Flirtation."
- Hobbema—"The Travellers."
- Vermeer, von Delfta—"Woman Weighing Pearls."
- Van de Velde, Willem—"Marine View."
- Kalf, Willem—"Still Life."
- Raphael—"The Pausauger," "Madonna."
- Moro—"The Jesuit."
- El Greco—"Madonna With St. Agnes and St. Marina," "St. Martin."
- Velasquez—"The Satyrs and the Traveller," "Los Borrachos."
- Chirlandajo—"Holy Family."
- Bordone, Paris—"Baptism of Christ."
- Murillo—"Portrait."
- Watteau—"The Italian Comedians."
- Sargent—"Portrait of Mr. P. A. B. Widener."

## GIFT TO ART INSTITUTE.

Through the generosity of Mr. William H. Miner the Chicago Art Institute has received the sum of \$50,000 to be applied to the enlargement of the Institute facilities for the display of Industrial Arts production. The three rooms in which these productions are shown will be added to by three additional and the entire number will be known as the Frank W. Gunsaulus Gallery.

## LEVY SOLD THE BOL.

The Chicago dailies persist in the statement that the new Moulton and Ricketts firm sold the "Portrait of a Man" by Ferdinand Bol to Mr. Conn of Cala. As was chronicled in the ART NEWS last week, and on his authority, Mr. John Levy of this city was the seller of this fine picture and not the Chicago firm.

## NOVEL PICTURE SUIT.

A suit has been brought by the estate of Ichabod T. Williams against Scott & Fowles to recover the sum of \$9,025, the amount which the defendants successfully bid for ten pictures at the Ichabod Williams sale at the Plaza Hotel, Feb. 3 and 4 last, conducted by the American Art Association. The defendants allege that the paintings were guaranteed by the Williams estate to be precisely as described in the catalog and

## CRAFTSMAN POSTER PRIZE.

The Nat'l Society of Craftsmen offers a \$25 prize for a two color poster drawing, in tempera, for its 9th Ann'l Exhibition and sale, at 119 E. 19 St., in the galleries of the Nat'l Arts Club, Dec. 8-30. Entries close 12 M. Nov. 15. On the jury will be Mrs. Ella Condie Lamb, Dr. James P. Haney, and Messrs. Charles de Kay, E. H. Ascherman and John Alonzo Williams.

## IMPORTANT PICTURE SUIT.

Messrs. Dowdeswell and Dowdeswell (Limited), picture dealers, sued Mr. Alfred Jones, an antique dealer, of Bath, in London, to recover damages for alleged false and fraudulent representations in the sale of certain sketches attributed to J. Constable, and the case was tried on Oct. 23 last.

The defendant denied that the representations alleged were false in fact or to his knowledge, and pleaded that by the conditions of sale the plaintiffs took the risk that the sketches might not be genuine.

The jury failed to agree after an hour's deliberation.

The plaintiff's attorney, Mr. Rigby Swift, in opening the case, said that the action arose out of the sale to them by Mr. Jones, through auctioneers in London, of a number of sketches which Mr. Jones represented to be the work of Constable. It turned out that the pictures were not by Constable, and the plaintiffs' case was that the defendant had been guilty of fraud because he was aware, when he stated that the sketches were by Constable, that they were not painted by him at all. The sale to the plaintiffs was carried out through Messrs. Robinson and Fisher. They were a firm of the highest reputation, and anybody who went to their auction rooms was justified in believing that, so far as Messrs. Robinson and Fisher's knowledge went, what they offered for sale was genuine.

In October, 1911, Messrs. Robinson and Fisher received from the defendant a number of sketches for sale, which he stated were by Constable. Some of these were sold on October 12, and then they asked Mr. Jones for a pedigree of the pictures to show his ground for supposing them to be genuine. On October 14 the defendant wrote the following letter to Mr. Hurlbutt, a member of the firm of Robinson and Fisher:

"Constable Sketches."

I purchased them about five or six months ago from an old lady shortly before her death. She told me that the sketches belonged to her father, who was an artist's model, and he got them from "Constable." I purchased from her about 70 or 80, in fact everything in picture line she had. Some more I am sending on to you. The old lady's name was "Golfani," her husband was an Italian or some foreigner. The name of her father, "the artist's model," I forgot to ask about.

Some further sketches sent by Mr. Jones were sold on November 9, and on the 13th Mr. Jones wrote:

I am sending you on a lot more of the "Constable" sketches. Please keep space in catalogue for them, so that they can be offered with my other pictures next week.

On December 21 there was another sale of pictures, including several lots of sketches sent by the defendant. There were 88 in all, and were inserted in the catalog as "by or attributed" to Constable. A catalog was sent the plaintiffs, and Mr. Charles Dowdeswell went to have a look at them before the sale. He examined them cursorily, and having no reason to doubt that the sketches were by Constable he instructed Mr. Huggins, a broker, to bid for them, and he bought the 88 for £264 1s. 6d. The broker received £13 4s. commission, so that the plaintiffs paid in all £277 5s. 6d.

When the sketches were received by the plaintiffs they were unframed, but were mounted, and in the margin of some of them was written "J. Constable, R. A.," or "J. Constable fecit," or similar words. After the plaintiffs had received the sketches they had an opportunity of examining them carefully, and they came to the conclusion that they were not Constable's at all. They had bought without any guarantee, and as they had no reason to believe that anyone would deliberately deceive them nothing was done for some time. Later, they discovered that the sketches were by W. W. Warren, and they then had some of them framed and offered them for sale as Warren's work. No one wanted Warren's sketches, but when they were being exhibited certain attention reached the plaintiffs in the discovery that the sketches were the subject of an important case. They found that the defendant had been buying bought the sketches from a man called Golfani, and that they were from Mr. Freeth Smith.



"VICTORY"

U. S. Navy Department Trophy for general athletic excellence  
Anastasia St. L. Eberle  
In Gorham Gallery Sculpture Exhibition

that the two they bought, "Flowers," for \$825, and "A Gala Day," for \$8,200, were falsely represented to be the work of Diaz and Monticelli respectively. They refused to take the pictures and offer the defence that they relied on the description given of the paintings in the catalog and declare the paintings worthless.

Mr. Williams secured most of his pictures and notably his Barbizons from the late Daniel Cottier.

## MR. JOHNSON'S ACQUISITION.

Mr. John G. Johnson of Phila. bought a few days ago from the Ehrich Galleries, 707 Fifth Ave., a portrait of a Dutch gentleman by Hans Mahler von Schwartz, a XVI century Hollandish painter. Mr. Johnson, who now owns 1,197 pictures, has recently moved his collection, which he intends to leave to a public museum, into galleries in the house he recently purchased, adjoining his house in Phila.

on "Constable and His Influence on Landscape Painting." He had examined the 88 sketches sold to the plaintiffs. In his opinion they were not by Constable.

Justice Ridley asked: "Are they anything like his work?" and Mr. Holmes replied: "A few look like it, and at a distance might be mistaken for Constable's work by anyone not well acquainted with it."

In cross-examination, the witness said that it was well known that there were a great number of Constable forgeries about. There was one picture in the Louvre which passed as a Constable but was not. It was not a forgery, but was by an artist whose work resembled Constable's.

The defendant's attorney said: "One of the pictures in question here is called 'Eton College,' and is dated August, 1864. Do you think the plaintiffs could have thought that this picture was painted by Constable before 1837?" The witness replied: "In buying pictures at an auction one does not always have time to examine everyone separately."

The witness continuing, said that he had known the defendant for about three years. He had given several portraits to the National Portrait Gallery. Several of them were very interesting. They thought these pictures were genuine or they would not have accepted them. The defendant had also presented a picture of Henry IV., which now hung in the Jerusalem Chamber.

#### Did Jones Tell a Lie?

The defendant's attorney, Mr. Eames, said: "My client will say that, believing these sketches to be Constables and wishing to cover up the source from which he got them, he told a lie. That, however, is not the ground of the plaintiffs' action, because they never saw the defendant's letters before they bought the sketches."

Justice Ridley: "If the defendant was the source of the lie is he not responsible?"

Mr. Eames: "The plaintiffs are entitled to rely on the statement in the catalog that the sketches were 'by or attributed to' Constable, but not on the statement that they were purchased from 'Mrs. Golfani.'"

Mr. C. Huggins, an art agent and valuer, said that he received instructions from the plaintiffs to bid for the sketches up to a certain limit. He did not examine them very closely.

#### Mr. Dowdeswell's Evidence.

Mr. C. Dowdeswell, the managing director of the plaintiff company, said "that the statement in the catalog that the sketches were by or attributed to Constable affected his mind in deciding to buy them. He went to see the sketches and examined them for a few minutes under an artificial light. He had no reason to doubt that the sketches were by Constable. The pictures were cleaned and framed at a cost of £80. He had never been able to get any information as to the old lady known as Golfani."

Mr. Swift: "I think she was a sister of Mrs. Harris." (Laughter.)

Mr. Freeth Smith said that he carried on business as an art and curio dealer in Bath. He knew W. W. Warren, who died in 1911. For some years before his death he lived in Bath, and from time to time sketches by Warren were offered to him. Warren was ill for some time before he died. He (the witness) knew Warren's housekeeper, and during his illness a number of sketches were sent round to him for sale. He bought about £300 worth altogether at prices varying from a few pence to 10s. or 15s., the average being 1s. to 1s. 3d. The defendant had been a customer of his for 15 years and had bought a large number of the sketches which he had bought from Warren at prices varying from 6d. to 10s. They were referred to as Warren's sketches. He (the witness) never had any Constables. Later, he told the defendant that he had heard that he was selling the sketches in London as Constable's and was making a great deal of money out of them. The defendant said that it was untrue. When the defendant was buying the sketches he said that he wanted dark green landscapes, which he called Constable green landscapes.

Justice Ridley: "I thought that one usually spoke of Constable blue."

Mr. Swift: "These were Special Constables." (Laughter.)

Mr. Eames, for defendant, said that Mr. Dowdeswell in buying the sketches relied on his own experience and artistic knowledge and not upon the statements made in the catalog. Even if he bought on the faith of the catalog the statement in it was only that the pictures were "by or attributed" to Constable, which did not bear the meaning placed on it by the plaintiffs. Assuming the representation meant what the plaintiffs said, before the defendant could be held liable it must be shown that he had acted fraudulently, and he could not be held guilty of fraud merely because he told a lie of which the plaintiffs only heard after they had bought the sketches.

Mr. Alfred Jones, the defendant, said "he had dealt in pictures for 25 years. Mr. Smith put the sketches in question before him and said that they were very clever things. He thought that they were the work of Constable, and he still believed that to be the case. The first lot of pictures sent to Messrs. Robinson and Fisher were bought by two high-class dealers in London. There was a great competition for them and that backed him up in his idea that they were Constables, knowing how dealers in London tried to find out the source of such things so that they might clear them out, he invented the story of Mrs. Golfani. The story in the letter was untrue and there was no Mrs. Golfani. Mr. Smith never told him that the sketches were by Warren. He said that they were Warren's, which meant they came from Warren's collection.

"He believed that the pictures were Constables and that was the reason why he wrote the name Constable on them."

#### CANNOT USE A. A. A. NAME.

Justice Philbin granted the application of the American Art Association of 6 East 23 St. for an injunction pendente lite to restrain the American Art Galleries and Auction Rooms from using the name American Art Galleries or any simulation of that name.

"It is shown that the facts come within the rule defining unfair competition. The similarity of the name used by the defendants in the conduct of the said business is so great as to compel the inference of fraudulent intent in its use."

#### IMMIGRANT COMP'N PRIZES.

The prizes offered by Mr. H. P. Whitney in the Immigrant in America competition have been awarded as follows: The first prize of \$500 was awarded to B. Buffano, sculptor; the second prize, \$250, went to Mary Bayne for a painting; the third, \$100, to F. G. Applegate of Trenton for a small wax group, and the fourth of \$50 to Evan J. Walters for a drawing in black and white.

A special prize of \$100 for a poster design went to Christine F. Chambers.

The exhibition at 8 W. 8 St. opens Monday when \$1 will be the admission fee. Saturdays and Sundays will be free and other days 25 cents will be charged.

#### NEW ARTISTS' HOTEL.

Henry W. Ranger and Edwin Isham head a syndicate of artists who have combined to erect a new and handsome Artists' Hotel on the site of the old factory, 125 feet wide and 100 feet deep, Nos. 42 to 50 inclusive west 67 St. The building, which is to be some twelve stories in height, and will cost, with the land, something like a million is to be Gothic in architecture, and will be novel in construction. The rooms on the main floors are to be studios and those on the mezzanine floors to be bedrooms, all connecting with the studios.



P. A. B. WIDENER

#### OBITUARY.

##### Peter A. B. Widener.

Peter A. B. Widener, capitalist, and whose art collections are among the most notable in America, and contain some of the most costly examples of early painters ever brought to this country, died at his country mansion of Lynnewood, Elkins Park, Pa., near Philadelphia on Nov. 6, aged 80. He had been in failing health for some five years past, and his condition was aggravated by the loss of his son, George D. Widener and his grandson, the son of George Widener, on the Titanic in April, 1913.

With failing health, Mr. Widener's interest in the building up of his art collections waned, and the notable additions made to said collections of late years, notably the Panshanger Raphael, have really been effected by his son, Mr. Joseph E. Widener, who will probably inherit the bulk of the collections or be the trustee for the same, and who, it is generally thought in art circles, will still further add to the same and in time bequeath them to the City of Philadelphia.

It is hardly necessary to review Mr. Widener's life career at any length, as this is well known to the art public. He was born in Phila., the son of German parents, Nov. 13, 1834, received a common school education, and not caring to follow his father's occupation as bricklayer, became a butcher's boy (the first John Jacob Astor was a baker's boy), and through assiduous labor and thrift, was soon able to open a shop to sell mutton of his own. He was noted as a trimmer of chops. In this connection, the story, told in Paris, some few years ago after Mr. Widener had acquired some notable panels by Boucher for \$25,000 each, is recalled. A rival and disappointed bidder for these panels remarked after the sale, "Well, the panels found their proper market—Bouchers to a Boucher."

After laying the foundation of a large fortune, through contracts to supply meat to the Government during the Civil War—following a combination with a cousin, also in the meat business—Mr. Widener entered politics, and after holding several minor offices, finally became City Treasurer. He was always a Republican. He is said to have administered the office with wisdom and success, although his retention of large fees, brought him criticism. This, however, was perfectly legitimate. Having formed a close friendship with the late William L. Elkins, the two men, foreseeing the possibilities of gain in the development of the traction facilities of Philadelphia, formed a close combination and they gradually, with Elkins' larger wealth, and Widener's greater ability, consolidated and developed the various lines and made immense fortunes.

Turning their attention to a wider field for traction development, Widener and Elkins tried to obtain control of the N. Y. City lines, but were fought off by the late Jacob Sharp and his associates. When these were deposed, and some years later, they combined with the late William C. Whitney and Thomas F. Ryan, and were members of the famous syndicate, the investigation of whose affairs and handling of the Metropolitan lines produced such a scandal some years ago.

Mr. Widener's extensive interests took him to all parts of the country in special cars. It is told of him that on one of these

tours of inspection with a group of capitalists the party was marooned on a siding at a small middle western town. Mr. Widener and several of his friends went into the place on a foraging expedition, for the stock of food was low. They first stopped at a butcher's store, where they ordered lamb chops.

The butcher was rather awkward, and Mr. Widener made some jesting remark at which the man took offense.

"Maybe," said the knight of the cleaver, "you would like to do it yourself."

Off came the hat and coat of the millionaire, up went his sleeves, and for a few minutes he performed miracles in cutting and trimming chops.

"You are a better man than I am at that," said the butcher. "That's the finest work I ever saw."

#### As an Art Collector.

As an art collector, Mr. Widener belonged to that class of American collectors, who, while some have an innate love of and taste for art, acquire more from the pride of possession than from any real love of the subject. He enjoyed most, as he did in his business life, the competition and the chase, than the object secured itself. Naturally, during the first years of his collecting, he bought a number of works, especially pictures, whose attributions were doubtful, and within the past ten years brought suit or contemplated suit against two well known European dealers who had sold him many of the more important works in his collection, and who had retired from business in consequence, one living in a handsome villa near Brussels, and the other in a fine Paris mansion. These dealers finally compromised with Mr. Widener, who was also advised by other dealers to accept a settlement, and replacing some of the doubtful pictures by others owned or secured by them, and aiding in the sale of others, the matter was finally settled. This case was never made public, but was the talk of art circles for a long time. After this weeding out, and a drastic weeding out it was, of Mr. Widener's collections he bought more prudently and wisely, chiefly from Knoedler and Co. and the Duveens, so that his collections now have a high average of merit. His son, Mr. Joseph E. Widener, who has more taste for and love of art than his father and naturally has had greater opportunity for study, has greatly improved the collections.

#### Widener Art Collections.

"Mr. Widener's art collections," says the N. Y. Times, "are comparable in value and importance to four or five other collections in this country and Canada, notably those of the late J. Pierpont Morgan, the late Benjamin Altman, the late Sir William Van Horne, Henry C. Frick, and Mrs. J. L. Gardner of Boston. It is impossible to place any money value on his treasures. In one season alone, that of 1914, he is said to have spent \$1,250,000. In that year he bought the tiny but exquisite "Small Cowper Madonna," by Raphael from Duveen Bros. for a sum said to have been in the neighborhood of \$700,000; five superb pieces of Chinese porcelain for \$300,000, the "Moresini" helmet from the Arnold Seligmann and Rey, and a marble portrait by Desiderio de Settignano.

"The Mill," by Rembrandt, one of the

(Continued on Page 3.)

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LONDON LETTER.

October 30, 1915.

The proposal made recently by Sir Edward Clarke that a tax be levied on the accumulated wealth represented by the stores of works of art in the houses of the wealthy is rightly regarded by the dealers as a measure which, if it ever came into force, would act most prejudicially to their interests. It will inevitably be many years before the public, whether their means be large or small, will voluntarily add to their burden of taxation and the introduction of such a scheme would virtually mean the cessation for some time of this branch of trade, and so add unnecessarily to the difficulties of those already badly hit. It may, however, be remarked in this connection that there is no ground for the suggestion in American papers, that bankruptcy stares the art trade in the face, or that family heirlooms are to be had here at "knock-out prices"! Good things will continue to command good prices and though "deals" may not be effected quite in such numbers as before, the leading firms are perfectly well able to hold their own until brisker times arrive.

International Art Display.

The most important exhibition now running is The International at the Grosvenor Gallery, which hardly bears out its title, since present-day conditions have stood in the way of the usual number of contributions from across the Channel. Our artists at home have, however, done their best to remedy this state of affairs by endeavoring to appear as Continental in their ideas and manner as possible. Strange, for instance, whose canvases dominate the large room, has brought an entirely French manner to bear upon his clever picture of "A Café Bar," which, in its brilliant suggestion of atmosphere and its masterly use of color, shows the completeness of this artist's recent achievements as regards technique. Glyn Philpot, from whom of late we have been hoping great things, is less successful in his two portraits, neither of which seems to have any corporate being, but to be rather the wraith of the sitters, bloodless, unconvincing presentments, more in the nature of ghostly apparitions than mere men and women. Perhaps the most original work in the exhibition, and certainly the most entertaining, is the group of caricatures by Edmond Dulac, drawings that make one wonder why this gifted artist did not enter this realm of art before. An amused crowd of visitors is always to be found in front of that entitled "Mr. Winston Churchill Looking for More Trouble," which represents the politician handing some of his own artistic efforts to Mr. Francis Howard for criticism. For the first time the Serbian sculptor, Mestrovic, contributes to the International, sending portrait busts of "Lady Cunard" and "Sir Thomas Beecham," both of which manage to combine a curious modernity of effect with a strange archaic mannerism. Side by side with Rodin's "Lady Warwick," Mestrovic's work makes the older sculptor's seem almost conventional in style, so arresting and uncommon is his own individuality.

Coming Wigan Sale.

On Dec. 9-10 there will be sold at Christie's Sir Frederick Wigan's collection of pictures and drawings, which include, among other well known canvases, Millais "Idyll to 1745," J. C. Hook's "Sardine Fleet" and Alma Tadema's "Rose Garden," as well as a number of works by Sir E. J. Poynter, W. P. Frith, Birket Foster and others. Indeed most of the names which figured in the Royal Academy shows of the end of the 19th Century and the beginning of the 20th, are well represented and it will be interesting to watch the prices fetched under present conditions.

The Royal Society of British Artists gives

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begs to call attention to an interesting collection of Figures of Ming pottery and Blanc de Chine Figures of the Ming, Kang-hsi and Keen-Lung periods.

a most uninspired and uninspiring show this season, leaving one to hope that it is not really a fair representative of modern British Art. The illness of the President, Frank Brangwyn, is responsible for this able painter sending only a few sketches of comparative unimportance, so that one misses sorely the distinction which his work usually confers upon these exhibitions. The very excellent manner, however, in which this Society hangs its exhibits, is worthy of mention and many a more ambitious institution, the Royal Academy not excepted, might well learn a lesson from its simple and effective method of treating this artistic problem.

The Aumonier Pictures.

A very attractive Exhibition of works by the late J. Aumonier is on at the Galleries of Messrs. Tooth, 155 New Bond Street, W. Mr. Aumonier had a genius for the pictorial interpretation of English landscape, catching, not only its outward semblance with a rare skill, but achieving the far more difficult task of seizing its inner spirit. This power is exemplified in such canvases as his "Last of the Harvest," a scene that

P. A. B. WIDENER.

(Continued from page 2)

heirlooms at Bowood, Wiltshire, the seat of the Marquis of Lansdowne, had previously been acquired by Mr. Widener for \$500,000. Lord Lansdowne had long denied that he intended to part with this painting, but finally, according to statements made at the time, Lloyd George finance, forced him to sell it.

"It was reported that for three Rembrandts that belonged to Lord Wimborne, Mr. Widener paid \$1,000,000. They are "The Circumcision," "St. Paul," and "Portrait of a Gentleman."

"The purchase of three Van Dycks from the famous Cattaneo collection of Genoa by Mr. Widener, through Knoedler and Co. occurred in 1908. Van Dyck painted them for the Cattaneo family in the course of his stay in Genoa. They were very little known to the public, the family refusing to put them on general view because of the policy of the Italian Government toward works of art. In 1902, in consequence of the large and increasing number of exportations of works of art, a



"A BUNCH OF DAISIES"  
E. H. Potthast

In Watercolor Club Exhibition

under no circumstances could it possibly be confounded with a similar scene in any other country, and thus achieving in a perfectly simple, unaffected manner what so many impressionist artists have struggled to attain by means that have merely resulted in eccentricity.

The Japanese Ambassador opened the Loan Exhibition of Japanese Art at Messrs. Yamanaka's, 127 New Bond Street, recently, and so splendidly have the English collectors responded to the appeal made on behalf of the Red Cross that it is doubtful whether any more interesting exhibition of the kind has ever been seen in London before. The list of contributors, headed by the Queen, includes the names of such collectors as Sir Hercules Read, Mr. Oscar Raphael, Charles Shannon among others. Queen Mary's loan is her coronation present from the Emperor of Japan, an exquisite cabinet of grained nashiji, decorated with flowers and birds, with its inner sides inlaid with pearl butterflies on a ground of clouds. The lock and corner pieces are chased in relief and the Imperial crest appears on the upper panel. The Marquis Inouye lends some remarkably fine inros, one of which is ornamented with the hundred monkeys in caricature of the occupations of human beings, an extraordinarily clever piece of craftsmanship.

Poster designs occupy a large portion of the present exhibition at the Whitechapel Art Gallery, which is intended to act in an educational manner both on the taste of the public and on the mind of the artist. Commercial printing is a branch of art to which it will be more than ever necessary for us to turn our careful attention henceforth, and there will be greater scope in the future than in any previous time for the man who knows how to make art the handmaiden to trade.

L. G. S.

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law was passed, called the "Pacca Law," establishing an official list of objects of art, and forbidding the sale out of the country of any which were put upon the list. If a family desired to realize upon its heirlooms, it could sell them to the Government museums, which offered only very low prices.

"Access to their collection was refused by the Cattaneo family to the Government officials, and a rumor that it was to be sold reached them too late. After the sale the fact that the pictures were not on the prohibited list prevented the prosecution of the sellers. Perhaps the finest of the Cattaneo Van Dycks is the portrait of the Marchesa Brignola Sala and her son. The two others are also splendid specimens of the painter's art. They represent the little Marchesa Clelia Cattaneo, daughter of Marchesa Elena, and the Marche-e Gian Vincenzo Imperiale, Genoese Ambassador at the Court of Spain.

"There are no fewer than six Van Dycks in the furthest room of Mr. Widener's great picture gallery in his home at Elkins Park. In the same room is a glorious Titian, a portrait of the sisters Emilia and Irene of Spilimberg, among the very few portraits of women that the great Venetian painter executed.

"There is an exquisite Botticelli among the Widener pictures—the "Madonna of the Thorns," sold by Prince Chigi in 1900 and smuggled over the Italian border. It is said to have cost the purchaser \$63,000. At a sale in New York in the same year he paid \$12,500 for a portrait of a Marquis of Lansdowne by Gainsborough and \$5,850 for a portrait of the Duke of York by John Hoppner.

"Mr. Widener was catholic in his tastes, collecting pictures of almost every period and school. He possessed a number of fine specimens of the work of the Barbizon

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painters, including a group of remarkable Corots. Diaz is also represented in the Barbizon group, and Troyon with especially good examples, Dupre with a characteristic picture, as well as Rousseau and Daubigny.

Among the examples of the English school are examples of Constable and Turner, and there is also a group of XVIII century English portraits, with, among others, a lovely head of Mrs. Graham by Gainsborough, and Romney's "The Sisters," daughters of Sir William Mordaunt. Sir Joshua Reynolds is represented by a "Nelly O'Brien," and Hoppner, besides the picture already mentioned, by a group of children, called "After the Bath."

"In an adjoining room is one of the principal treasures of Mr. Widener's collection, El Greco's "St. Martin." Mr. Widener had three examples of El Greco, one of the others being the "Virgin with Saints," from the altar of San Jose in Toledo. The third El Greco is of much earlier date, but even more interesting, as it is thought to be the only family group painted by the artist, and is probably also a record of his own family. It belongs to his second period, between 1585 and 1590.

"Near this picture hang some specimens of the work of Velasquez. One is called "Satyr and Traveler." Another is a study for the picture of "The Topers," painted in 1629, the year the artist sailed for Italy. Another noteworthy work is Murillo's painting of two women looking out of a window at some incident below. There are two color studies by Rubens and Paul Veronese, one of the "Rape of the Sabine Women," the other the "Rape of Europa," two interesting examples of Jan Steen's work; Verder Meer's "Weighing Harls," and two specimens of the art of Hobbema, Cuypp, Adriaen Van de Velde, and Isaak van Ostrade. Other Dutch masters represented are Paul Potter and Pieter de Hooche, the latter by two particularly good examples.

"Apart from the art galleries, Mr. Widener's marble mansion at Elkins Park is full of art treasures. The ceiling of the library is a painting by Tiepolo, from an Italian palace. In this room are hung two pictures by Puvion de Chavannes, entitled "Le Travail," and "Le Repos"; an interior by Courbet, a Maris, an excellent De Nerville, and an 1889 Exposition picture by Fromentin, "Audience Chez un Kadi."

The Funeral Services.

The remains of Mr. Widener lay in a solid bronze coffin in the Van Dyck room of Lynwood Hall through Sunday and Monday morning, guarded by the dead man's four oldest servants and surrounded by the paintings and art objects, all of which, except the Sargent portrait of Mr. Widener, directly beneath which the coffin reposed on four pillars were draped in black. There were simple services held Monday afternoon, after which the body was removed to Laurel Hill Cemetery and laid in its crypt in the Widener mausoleum there.

About 200 bankers, financiers, business men and art dealers, including Messrs. Roland Knoedler, Chas. S. Carstairs and C. Henschel, who came to the house, remained in another room during the services.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1 is devoted to the Brayton Ives Collection of Prints sold at the American Art Galleries April 12-14 and No. 2 to the Blakeslee and Duveen Picture Sales, under the same auspices, at the Plaza Hotel Ball Room, April 21-23 and April 29.

## NOVEL ART SUITS.

The suit brought by the executors of the Ichabod Williams estate against the Scott and Fowles Co., to recover the value of two pictures sold at auction by the estate last February, through the American Art Association, and the suit recently tried in London, with a regrettable jury disagreement, brought by Dowdeswell and Dowdeswell against a Mr. Jones, also a dealer, to recover the value of certain sketches attributed to Constable, and bought by them at the well known London auction rooms of Robinson and Fisher, told of elsewhere in our columns, are novel incidents and have points in common.

They are novel in that in both cases the plaintiffs have sued and sue the original seller and buyer, respectively, and not the auctioneers through whom the sales

were made, as is generally the case when goods auctioned are afterwards questioned or refused by buyers. The cases have a similarity also, in that in both the plaintiff, Dowdeswells, and the defendants, Scott and Fowles, assert that they bought on the representation of catalogs and without close examinations. It is to be presumed also that both the plaintiff, Dowdeswell, and defendant, Scott and Fowles, banked upon the reputation and reliability of the respective auctioneers, Robinson and Fisher, and the American Art Association, and possibly upon the statement of said auctioneers, who, themselves, have been deceived.

## TWO ART COLLECTORS.

The recent passing of Mr. P. A. B. Widener of Philadelphia, whose art collections are among the largest and most valuable in the country, and which so soon follows the death of another American collector, the late Sir William Van Horne (Sir William was a native of Illinois), brings to mind the differing qualities of art collectors. The contrast between the two men in temperament, and method of collecting was strong.

Sir William was a collector of art works because possessed of an innate love of and taste for art, a remarkable memory, and an insatiable desire to study and improve himself, and because he also had the faculty, rare among art collectors, of being able to paint and draw well himself. He naturally began, early in his career, to acquire art treasures with personal knowledge and to judiciously and carefully add to them, until he surrounded himself with a remarkable as and method of collecting was marked.

Mr. Widener became an art collector only in his later years and during his strenuous early and middle life, and presumably without any inborn love of or taste in art, such as Sir William possessed, did not turn his attention to the subject until after he had amassed a great fortune and was enabled to relax from his business cares. Then, when because it was and is the fashion for rich Americans to build or own art galleries, or because he enjoyed the pursuit, and the capture of costly art works from rival multimillionaires or for both reasons, he formed, too rapidly at first, and to his cost—for he later found numbers of his purchases spurious or doubtful—an art collection.

The pride of possession was probably his chief inspiration in the formation of his collections, but after a time, and through and by association with and necessarily some study of his pictures and art objects, he became attached to them and desirous of acquiring more. Towards the last of his active years, for he has been a semi-invalid for a considerable period he "plunged" as it were, and his purchases of the Boucher panels, Rembrandt's "Mill" and lastly the Panshanger or Cowper Raphael were for sums that the American dailies revelled in headlining.

So it may be said of the two dead collectors—Sir William collected "art for art's sake"—Mr. Widener from the pride of possession and to follow the fashion. Which was the true collector?

## PHILA. WATERCOLOR SHOW.

The thirteenth Annual Exhibition of Watercolors, Pastels, and Black and Whites combined with the 14th Annual Exhibition of Miniatures is now on in the Academy Galleries, through Dec. 12. One might well say, before going into a detailed description of the work now on view, that the most interesting features of the collection are the groups of designs for costumes and stage settings by Leon Bakst, the Russian artist, whose work has already been seen in a number of American cities, but never here before, and the group of 17 decorative paintings in water color by Alexander Robbinson, very unusual in facture. Bakst's studies in color, of adaptations of ancient Russian costume to modern requirements used in "Boris Godounow," of Italian costume in the representation of "Pisanelle," of ancient Grecian and of Oriental dress, costumes for the Imperial Russian Ballet, and those designed for the "Apresmidi d'Une Faune" occupy the whole of the wall space of Gallery G, while the place of honor in the long Gallery F is conceded to his designs for the "mise en scene" of the same stage productions, executed also in water color. These works have every appearance of being the result of a wonderful measure of patient historical and archeological research, united with a fine appreciation of the effect of the use of pure color upon the temperament sensible to visual impressions of a positive kind, of unusual vividness.

Robbinson's group of decorations painted in aquarelle, absolutely bold and free in handling, should be regarded, not as attempts to copy the model he has before his eyes, but, with a higher aim, as efforts to solve problems of schemes of color suggested by the scenes before him.

## Watercolor Display Small.

There is not a very numerous collection of works in watercolor or pastel besides these or many of equal merit to engage the attention of the visitor here. Favorable notice, however, should be given to a group of Arizona and California landscapes by Francis McComas. Hayley Lever is represented by a group of cleverly brushed watercolors of Gloucester, Mass. Fred Wagner shows a number of freely touched works, drawn from local surroundings. Jane Peterson exhibits a group of capital sketches in gouache of Gloucester, including one especially notable entitled "The Old Shipyard." Felicie Waldo Howell exhibits equally clever work in the same medium. "The Pier," being one of the best in a group of oils. Alice Schille shows her well known ability as an aquarillist in a number of East Side, N. Y., pictures, one especially "A Colorful Street" has genuine realistic noting. Interesting portraits in pastels and chalks are shown by Mary Cassatt, and Cecilia Beaux and there is a beautifully drawn portrait in pastel of the late William T. Richards and landscape painted by John McLure Hamilton.

## Work of the Illustrators.

The leading American illustrators are out in force, the Beck Prize probably having something to do with it. M. C. Wyeth, with an oil entitled "A Beach Tragedy," Thornton Oakley with some charcoal sketches of the Pyrenees, Joseph Pennell with a new set of lithographs of Independence Hall and Geo. Harding with some interesting pictures of New Guinea. Frank Brangdyn shows a number of etchings of Bruges. Violet Oakley exhibits a series of studies for a mural decoration of a historical character designed for the Court House in Cleveland, Ohio, besides a number of portraits and other drawings. Jessie Wilcox Smith shows some charming Mother Goose illustrations, Elizabeth Shippen Green Elliot a group of clever illustrations done in charcoal. Gustave Baumann exhibits some remarkably good wood block prints in color. Among the interesting drawings for illustration one must not fail to mention a set by W. J. Aylward of scenes in the war of 1812 published by Harper Brothers.

## The Miniature Exhibit.

The exhibit of miniatures is both varied and good in qualities not necessarily confined, in these days, to portraiture. Landscapes, marines, animals and still life are some of the subjects on the little ivories. Be this as it may, one instinctively turns first to inspection of pictures of human personalities such as Margaret Kendall's portrait of "Mrs. V. S. Mitchell," Laura Coombs Hill's of "Mrs. Geo. W. Chadwick," Mabel R. Welch's of "Mrs. W. G. Haan," Emily Drayton Taylor's of "Anne Elliot," "Youth" by Margaret Foote Hawley, "Miss Polly Page" by A. Margareta Archambault, and Heloise Guillov Redfield's portrait of "Mrs. Norman Trump."

Sally Cross has a portrait of "George Moore." Stella Lewis Marks gives charming pictures of "Blue Bow" and "Sweet Seventeen." A fine portrait of "General Sir Evelyn Wood" by Constance Cumming is very effective. Two good little marines by Harry L. Johnson deserve mention as also one well painted still life by Minerva Chapman. Eugene Castello.

## GOZZOLIS AT THE MUSEUM.

There were two features of unusual interest, shown on Nov. 5, at the Metropolitan Museum press view, namely four panels, in a fine state of preservation, by Benozzo Gozzoli and a remarkable little bronze Greek statuette of Hercules, supposed from his pose to be inebriate. All are recent acquisitions. The Gozzoli's originally formed part of a retable or altar piece in the chapel of the Allesandri family in the Florentine church of San Piero Maiggiore, abandoned after a partial collapse in 1784. They were then removed to the palace of the Allesandri family from which they came to the Museum. Ascribed by Vasari to Pesello they are now held to be with no



CONVERSION OF ST. PAUL  
B. Gozzoli.

One of 4 Panels at Metropolitan Museum

doubt by Gozzoli. The subjects are "St. Peter and Simon Magnus," "The Conversion of St. Paul," "St. Zenobius Resuscitates a Dead Child" and "Totila Before Saint Benedict."

Other recent acquisitions shown are 16 Corean pictures of various periods. The bulletin contains a report of the work of the museum's Egyptian Expedition 1914-15, made possible by the Robb de Peyster Tytus Fund. Director Robinson made the interesting announcement that a special exhibition of textiles is being prepared to open the latter part of the month and continue until February.

## TAPESTRY LOAN EXHIBIT.

The loan exhibition of tapestries now in progress in the Pa. Museum, Memorial Hall, Fairmount Park, Phila., has been assembled and arranged by Mr. George Leland Hunter, who contributes a valuable introduction to the catalog. He tells us that practically all the world's great tapestries that survive—tapestries of the type made famous by Arras in the fourteenth and fifteenth centuries, by Brussels in the XVI-XVII, by the Gobelins in the XVII, and since—are French-Flemish, and were woven in Flanders or northern France. Those made in Italy and Germany and England were for the most part the work of errant Flemish weavers, and apt to be inferior in weave and dye. Of the great tapestries of antiquity, of ancient Greece and Rome, we have only literary evidence. But of French-Flemish tapestries—Gothic, Renaissance, Baroque, and eighteenth century—hundreds of the most splendid examples survive. And they survive not only in European collections, but also in America, in the Morgan and other famous private collections, and in the Metropolitan and Boston Museums. In the loan collection of tapestries at Phila. the origin, history and renaissance of tapestries are illustrated adequately. Gothic, Renaissance, Baroque, XVIII century, and modern are all there. The collection contains 83 pieces, lent by Edward A. Faust of St. Louis, P. W. French & Co., Gimpel & Wildenstein, Jacques Seligmann & Co., Mrs. C. Wheaton Vaughan, James L. Breese, George Howe, William Baumgarten & Co., Duveen Brothers, Mrs. John Harrison, Daniel M. Barringer, Mrs. Edwin N. Benson, Jr., Charles M. Ffoulke, Mrs. Charles E. Dana, Rodman Griscom, Lewis & Simmons, J. J. Seibels, John D. McIlhenny, Mrs. C. C. Harrison, Mrs. Archibald Thomson, and others.

## OBITUARY.

## Fernand Falco.

Fernand Falco, who married the eldest daughter of Mr. Jacques Seligmann by his first wife, was recently killed in France when at head of his men he attempted to take on the German trenches. He was great favorite with his father-in-law, only 33 and the son of a former President of the Paris Board of Trade. He distinguished himself early in the war and soon rose to the rank of Captain, winning at the same time the coveted Croix de Guerre. The sincere sympathy of a host of friends and acquaintances have been extended to Mr. Seligmann in his great loss.

(Continued from Page 3)



CHICAGO.

The prospective Art Club is the leading topic of interest among local artists, just now. Lawton Parker started this latest movement in the promotion of local art. He has originated several other movements in behalf of local art. The prospective Art Club is to be associated with the Artists' Guild. Mr. Parker has called committees of artists and friends of art, the benefits of the "proposition" have been earnestly and practically discussed, and the Club will be established. The Guild is now a pronounced success and its amalgamation with the new Club means a wider and even stronger support than it now enjoys.

It is proposed to pattern the new Club after similar New York and Paris art clubs, with rooms for transient guests, a few for local permanent use, a restaurant and an Assembly Hall.

The Art Institute's annual exhibition of American paintings and sculptures will open Nov. 16. The Jury of selection includes the Art Committee of the Institute, Paul Dougherty, W. E. Schofield, C. C. Cooper, D. Glover, Robert Henri, Paul M. Gustin, Wilson Irvine, H. D. Murphey, Lorado Taft, and George E. Ganere.

The Municipal Art League will, as usual, make its annual purchase of a selection from the works of Chicago artists to install in its gallery in the Art Institute. The collection is now loaned to the Helen C. Pierce School with the paintings belonging to the Commission for the Encouragement of Local Art. The League has withdrawn its three annual \$100 prizes this season for groups of paintings and sculptures, but later on will inaugurate an annual prize for portraiture.

The Atlan Ceramic Art Club will open its annual exhibition in the Art Institute Nov. 16. Through the efforts of Mrs. Chauncy J. Blair an exhibition of antique English and Colonial silver will be a feature of the show; and this will be under the supervision of London and N. Y. Crichton Brothers.

Joseph Pennell is here directing the hanging and placing, in the Institute, of more than a hundred of his etchings, drawings, lithographs, and illustrations, including the Panama Canal series.

Adam Emory Albright and Mrs. Albright are holding a series of afternoon receptions at their home and studio in Hubbard Woods. There are shows of paintings and talks are given on Art. Many of the leading women's clubs have taken a membership jaunt to "The Woods" to attend these receptions.

BOSTON.

Boston has mental art dyspepsia! How can it help itself when it is called upon to assimilate such an artistic mélange as the Members' Exhibition now on at the Art Club, I. M. Gaugengig's "one man show" at the "Guild of Boston Artists," the Art Student Exhibition at a local gallery, Miss M. F. Brown's portraits at another, Montecelli colorful dreams at Vose's, landscapes, etc., by Mary A. Mullikin at the Twentieth Century Club, Miss Gladys Thayer's work and portrait of Colonial ancestors at a local gallery, not to mention side shows of interest at the Museum, the Fogg Museum, the Society of Arts and Crafts, and small sculpture at a local gallery.

The Members' Show at the Boston Art Club has the first requisite to make it interesting—the paintings are few in number. It is to be presumed by the ignorant layman that the jury had a free hand, either for laurel or fire, or as free as could be expected, when both friend and foe are the prospective exhibitors, still it is hard to explain a few of the canvases, for they are just plain bad.

The members of the Old Guard of the Club are both present and absent, and here, as in all other picture shows, the exhibitors can usually be predicted as soon as the jury is announced.

The place of honor is given to Frank H. Tompkins' portrait of Mr. William Howe Downes and one can but feel critical before this work. (N. B. Mr. Downes has written the art reviews of Boston's one altruistic newspaper for a decade or more). Two newcomers to the local art world are Theodore Schnieder and Talbot Aldrich; and these artists, heretofore ranked as amateurs, jolly well swipe general attention, the first named with his version of rocks and water brutally and truthfully presented, with no feeling for beauty, and Mr. Aldrich with two portraits "on the line" in the main gallery, where they accentuate the fact that some rather poor examples of hard worked portraits are also in the exhibition.

Melbourne Hardwick has seen the light, at last, and his recent works are well keyed up to almost to high C—and thereby benefited. He still exploits the peasant type on wind-swept downs, or by incoming tides, although now his figures wear more

Americanese clothes. Another "stand-by of Art," J. J. Enneking is well represented. He sends an ever popular "November Twilight," and as a contrast to cool off—a springtime pastoral, both characteristically and dogmatically expressed.

Louis Kronberg outsteps his present reputation by his Degas-like study of a youthful dancer doing the bar exercise. It is the best work in this line he has ever done.

As an explorer, C. W. Furlongs courage has often been tested, so his entry into the deeps of tonality (as in the present example of the two dour-faced peasants, gossiping, only adds to his reputation.

An animal painter, who returns to his first love after several years flirtation with the goddess "Portraiture" is Alexander Pope, who shows a careful study of two friendly dogs.

Leaving nothing to the imagination as an appetising still life is the canvas by George L. Noyes. Pungent herring and good white bread, he exploits in good style. A painter who shows his knowledge of cloud forms and aerial perspective is W. J. Kaula, and he exposes also two landscapes, conscientiously painted.

A moving subject is that by Charles Copeland, a study of a snowy winter effect with a train of cars in full speed, followed by a plume of smoke. W. A. Kirkpatrick presents a good decorative color arrangement, realistically, a young woman with fine teeth, prettily playing the mandolin.

Others painters, other subjects there are in this show, but go to your N. Y. Academy or any other well established art retreat and many like can easily be seen.

"Ruat Coelum-fiat Justitia."

SALES PAST AND TO COME.

Keat's Letter \$570.

A 3 page letter of Keat's to James Rice brought \$570 from Mr. Geo. D. Smith at the conclusion, Nov. 4, of the sale in the Anderson Galleries of the Thacher autograph collection. Mr. Smith also gave \$166 for the manuscript of Lamb's poetic "Epitaph on a Lady Written at Her Request," and \$128 for an unpublished letter by Lamb to Mrs. Williams, with whom his adopted daughter, Isola, was governess. Mr. T. A. Stareardt of Berlin paid \$125 for a letter of Mozart to his father. The total for the session was \$2,435.90, making the total of this section of the library \$4,384, and for the Thacher sale to date \$45,798.20.

For Burton Coins, \$2,428.

At the sale, Nov. 5, in the Anderson Galleries of the John C. Burton coin collection a \$50 octagonal gold coin of 1851, with the engine on the reverse turned, brought \$116 from Mr. Thomas Bell, who also gave \$31 for a \$2.50 gold coin of 1796. Mr. Henry Chapman paid \$55 for a cent of 1799 and \$34 for a broken die cent of 1804. Mr. William Cowler gave \$115 for a shekel of B. C. 143-135. The total of the session was \$2,428.20, making a total of \$10,664 for the Burton coin and library collections.

Burton Library Sale.

The sale of Part 3 of the John E. Burton library at the Anderson Galleries came to an end on Wednesday with a total of \$17,586 for the collection so far. The sale of Part 4 begins Nov. 17 and of Part 6 later in the season. On Monday, Mr. J. B. Painter gave \$335 for Audubon's "Birds," and Mr. Gabriel Weiss \$100 for a 1787 Dublin edition of Burns.

On Tuesday, Gerhardt & Co. gave \$118.50 for the complete works of Disraeli; Mr. E. P. Kilroe \$42 for Drake and Halleck's "The Croakers," Mr. F. A. Thompson \$35 for Coxe's "The English Province of Carolina," 1741 and J. F. Drake, Inc., \$30 for S. L. Clemens' "What is Man." On Wednesday Mr. Weis gave \$66 for an edition of Hardy with autograph. Mr. J. F. Lamont paid \$46 for 60 Indian drawings.

Mezzotints Bring Good Prices.

A mezzotint portrait of Lord Nelson, engraved by Wm. Barnard after the painting by L. F. Abbott, proof before all letters, a three quarter length figure showing the armless sleeve pinned to the breast of the coat was sold for \$100 at Stan. V. Henkel's sale, Phila., Nov. 4. Dr. Rosenbach purchased a mezzotint portrait of the Duke of Wellington, printed in colors, engraved by C. Turner, full bust in court dress, open letter proof for \$40, also another of the same personage full length printed in colors, proof before the title for \$17. To the same buyer went a portrait in aquatint of J. P. Marat for \$16, and a portrait of Sir Horatio Nelson, mezzotint, engraved by Laurie from a miniature painted at Leghorn, for

American Autographs.

The eighth part of the collection of autographs made by the late Adrian H. Joline

of New York will be placed on exhibition at the Anderson Galleries on Monday, preliminary to the sale a week later in three afternoon sessions. This division is confined exclusively to American autographs. Among the famous men represented are Adams, Burr, Hampton, Harrison, Patrick Henry, Jefferson, Lafayette, Laurens, Lee, Hamilton Livingston, Madison, Scott, Sullivan, Van Buren and Washington. There is an unusually large amount of important material on the war of the Revolution and the War of 1812. The agreement in 1778 for the exchange of prisoners between the British and the Colonials is a very attractive item to collectors of material on the Revolution, while Washington Irving's Note Book, 45 pages, wholly in his hand, will appeal to still another class.

Exhibition and Sale of Prints.

Rare mezzotints and other engravings from the collection of the late William B. Dick of New York, and a number of valuable etchings and engravings by famous modern masters, now on exhibition at the Anderson Galleries, will be sold on the evenings of Monday and Tuesday next.

Some Rare Books.

The fourth division of the John E. Burton Library will be sold at the Anderson Galleries in five afternoon and evening sessions, beginning Wednesday afternoon, November 17th. There are nearly 1,400 lots, embracing standard sets, first editions of English and American authors, the finest collection of portraits of the presidents ever issued, the autograph manuscript of "Home, Sweet Home," personal relics of Napoleon and John Paul Jones, and an unusually interesting collection of Americana, including McNemar's "Kentucky, Revival," Stephenson's "Call to Death," Russell's "History of America" with all the rare plates in perfect condition, copies of the New England Primer that are unknown to bibliographers, four books that were once in Washington's library, and two original account books, one of 160 leaves showing the expenditures during seven years by Washington and his family, and one of 300 pages showing how Washington's estate was managed. These old records, which first came before the public in the Bishop Hurst sale, are of the highest interest to collectors of Washintoniana.

Art Assn's. First Season Sales.

The opening sales of the season of the American Art Association will be held next week, and there are now on exhibition in the Galleries, No. 6 East 23 St., the George Osborne Rudkin collection of antique silver, to be sold Nov. 17, the collection of porcelains, old and modern, formed by Dr. Pleasant Hunter, to be sold Nov. 18-20, and a collection of old and modern laces, belonging to an estate, of which Misses A. G. Larre and B. M. Kendall are legatees, to be sold on the afternoons of Nov. 15-16.

The collection of china formed by Dr. Hunter of Newark, fills two galleries, and it has been cataloged by Dr. Hunter, with the assistance of Dr. Edwin Altee Barber, director of the Pa. Museum. Miss R. H. Lorenz, has well classified porcelains. The groups of rare wares, such as Whielden, Turner, Wedgwood and soft paste Lowestoft are in individual cases.

Mr. Rudkin's old silver includes George II, and George III, war, trays, tea caddies, sugar baskets, creamers, tankards, vases, snuff boxes, urns and spoons.

A silver vase is known as the "Wallack" and was presented to J. W. Wallack by the actors attached to his theatre. Among the names engraved upon the vase are John Brougham, F. Bangs, Charles J. Parsloe, Theodore Moss, J. Nast, Josephine Hoey, A. de Forrest and Lester Wallack.

The laces include specimens of both antique and modern workmanship, are in many patterns and styles and completely fill two large galleries. There are many fans with lace of classic patterns, lace umbrellas, collars, handkerchiefs, flounces, Brussels veils, Irish head veils, etc.

TWO COPLEYS FOUND.

An interesting discovery relating to the whereabouts of two portraits by John Singleton Copley has been made by Mr. Otto Fleischner, assistant librarian of the Boston Public Library. The portraits, those of Mr. and Mrs. Adam Babcock, are listed on page 48 of Frank W. Bayley's work on Copley, but Mr. Bayley states that their whereabouts is unknown to him. Mr. Fleischner, however, has found the portraits engraved in the Babcock Genealogy (New York, 1903), with the further information that they belong to Rev. Edwin A. Blake, Brooklyn, Conn. Adam Babcock, born 1740, died 1817, was a prominent Boston merchant. He was a son of Dr. Joshua Babcock of Westerly, R. I. The portrait of him is of a young man.

EXHIBITIONS NOW ON

Recent Sculpture at the Gorham Co.

In the sculpture gallery of the Gorham Company, Fifth Ave. and 36 St., Mr. W. Frank Purdy has gathered an inspiring collection of 91 sculptures by American artists. It remains until Nov. 29. The most important work is D. C. French's beautiful "Spirit of Life," from the Spencer Trask memorial. Admirable also, full of spirit and grace is A. St. Leger Eberle's "Victory," reproduced on the front page of this issue, lifting far aloft a laurel wreath and balancing with the other arm in a gesture, which is thoroughly athletic as well as artistic.

Very strong is Gertrude V. Whitney's "Head of the Titanic Memorial," in black Belgian marble, with its wave swept hair and its nobly piteous expression of abnegation. On a similar high poetic plane and excellent in execution is C. S. Pietro's life size group called "Inspiration"—an old woman looking bravely up, while her life and death partner leans on her shoulder.

The late Karl Bitter is represented by a vigorous plaster model for a monument of "Labor," and a sketch of a model at rest. Cecil DeB. Howard, recently returned from Paris, shows strong artistic qualities in three works, a powerful crouching self-enwrapped female figure "Enigma," "The Cigarette"—a nude Parisienne seated and represented somewhat in the early Oriental manner, and a standing stretching tired "Bacchante." Evelyn B. Longman shows a spirited sketch of a winged genius, grasping with one hand the lightning and with the other rolls of wire cable. This won the competition for the figure to surmount the new Western Union Building. In "The Golden Hour," Rudolph Evans has a fine bronze nude female figure with a head of great distinction. A little heavy but attractive is Chester Beach's "Fountain Figure" and but little idealized is Anna C. Ladd's "Arethusa."

Charles L. Hinton's "Diana" is graceful and well modelled, in the Falguiere manner. He has also a fountain figure of "Spring." By Isidor Konti there is a strongly characterized "Portrait" head of his mother. Robert Aitkin's "Sundial" supported by a young faun and his ear is odd and attractive. Albert H. Atkins sends a capital kneeling figure of an archer called "Telesis" and Solon Borglum a powerful conception of a "Blizzard." Harriet W. Frishmuth has a good "Sundial" figure and Janet Scudder signs a graceful, but rather elongated figure of "Femina Victrix." Several masterly animal subjects are by Anna V. Hyatt while Edward Berge sends an attractive and very youthful "Undine."

A serious work of dignified character is Helen H. Mayer's Hermes pedestal, the heads being of "Art," for which Miss Hyatt posed and "Science." Sarah M. Greene has a capital Bacchante study head in the Coscovo vein.

Among others represented are Edith W. Burroughs, Victor D. Brenner, Herbert M. Dawley, Hunt Diedrich, James E. Fraser, F. Ferrari, whose "Alter Ego" is quite original, Malvina Hoffman, Helen F. Mears—a group "Dawn and Labor," original and in fine motion, Helen Morton, Grace P. Neal, W. D. Paddock, whose "Boy and Ball" fountain is charming, E. T. Quinn, C. C. Rumsey, Eugenie F. Shonnard, L. M. Sterling, B. W. Saville, A. A. Weinman, Alice M. Wright, Winifred D. Ward and F. F. Horner who sends a vigorous group of a "Hopi Indian Snake Dance." A. v. C.

Man Ray's Paint Problems.

It would take an X-ray to find out what that quite interesting artistic personality Man Ray intends by the apparently very serious endeavors he makes to express himself artistically. In the 30 examples of his work and drawings, he is displaying at the Daniel Gallery, 2 W. 47 St., to Nov. 3, he reckons nothing of beauty in nature, either in the human form, or in landscape or still life. In fact he wrecks it, as witness notably in the three noseless figures of his "Wall Decoration" No. 21, and in the two half dismembered forms in the "Wall Decoration" No. 25.

One of the "Landscape Interpretations," with an aurea-borealis like color shows a crude vision, which includes a 5 masted schooner and a man reaping.

Some of the others are more comprehensible. In the "Dance Interpretation," some tailors' patterns are having a gay time. And still there is a suggestion of movement. There is a head of a negress which has character, though it is formed of a full face and a profile. And again some of the dimension studies arouse interest. The color everywhere and the quality in the small landscapes shows that Mr. Ray can paint. Generally, however, he is engaged endeavoring to solve some very unlovely problems. And he is thoroughly in earnest. A. v. C.

(Continued on Page 7)



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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

- Anderson Galleries, 284 Madison Ave.—Rare Mezzotints and other Engravings and fine Modern Etchings and Part IV of the Burton Library.
- Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, Nov. 20-Dec. 24.
- Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite, to Nov. 20.
- Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.
- Bonaventure Galleries, 601 Fifth Ave.—Exhibition of Napoleoniana to Nov. 20.
- Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.
- Brooklyn Museum—Black and Whites, Millet, Legros and Fantin Latour, to Nov. 30.
- City Club, 55 W. 44 St.—Pictures by Ernest Tower Rosen, to Nov. 17.
- Daniel Gallery, 2 W. 47 St.—Works by Man Ray, to Nov. 24.
- Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.
- Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.
- 233 Fifth Ave., Behazel Institute.—Exhibition, to Nov. 24.
- Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, to Nov. 28.
- Folsom Galleries, 396 Fifth Ave.—American Pictures.
- Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, to Nov. 29.
- Goupil & Co. Galleries, 58 W. 45 St.—Oils by Emily Palmer Cape, Nov. 15-27.
- Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
- Grolier Club, 29 E. 32 St.—Books and Prints Relating to Pirates and Highwaymen, to Nov. 20.
- Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
- Louis Katz Galleries, 103 W. 74 St.—Recent Pictures by Otto H. Schneider, to Nov. 20.
- Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.
- Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Bauer, to Nov. 20.
- Knoedler Galleries, 556 Fifth Ave.—Works of XVIII Century English Artists and Portraits by Albert E. Sterner, Nov. 15-27.
- Works of Artist Engravers of the XVIII Century, Nov. 29-Dec. 11.
- John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
- Little Gallery, 15 E. 40 St.—18 Exhibition N. Y. Society of Ceramic Arts and Handwrought Silver to Nov. 13.—Byrdcliffe Pottery and Handwrought Jewelry.
- Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
- J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.
- Macbeth Galleries, 450 Fifth Ave.—Works by Hayley Lever, and Randall Davey, to Nov. 13.—Pictures by Thalia Millett, Nov. 13-27.
- MacDowell Club, 58 W. 55 St.—Works by Yarnall Abbott, Edith C. Barry, Catherine C. Crichton, Frida Gugler, Dorathea

**Goupil Galleries**

58 West 45th Street

Exhibitions of Paintings

by

Mrs. Emily Palmer Cape

November 15th to 27th.

- Hale, Alice Judson, C. C. Mase, Sarah Munroe, Julia Titsworth, and Helen Watkinson to Nov. 14.
- Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.
- Milch Gallery, 939 Madison Ave.—Pictures of the Pan-Pacific Exposition by Maurice Braun, Nov. 15-30.
- Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.
- Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 20.
- Mrs. Whitney's Studio, 8 W. 8 St.—Immigrant in America Prize Competition Exhibition, Nov. 15.
- Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, Nov. 15-Jan. 1.
- Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.
- National Arts Club, 119 E. 19 St.—Exhibition of Wood Engravings under the Auspices of the American Institute of Graphic Arts, to Nov. 14.—Books of the Year, Nov. 18-Dec. 3.
- N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
- Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.
- Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner to Dec. 8.—Sculpture and Drawings by Elie Nadelman of Paris to follow.
- Ralston Galleries, 567 Fifth Ave.—Etchings and drawings by A. G. Learned, to Nov. 15.
- Reinhardt Galleries, 565 Fifth Ave.—Works by H. B. Lachman to Nov. 22.
- Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
- Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.
- Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.
- 16 W. 56 St.—Annual Exhibition of Faience from Durant Kilns, Nov. 17-30.
- CALENDAR OF AUCTION SALES.**
- American Art Galleries, 6 E. 23 St. Collection of Laces, etc., afternoons, Nov. 15-16.
- W. B. O. Rudkin Collection of Old Silver, Nov. 17.—Dr. Pleasant Hunter Pottery, Ceramics and Glassware, Nov. 18-20.
- Antique and Modern Furniture, etc., Dec. 2-4. Crowley Pottery, etc., Dec. 6. Salvador De Mondonca Art Objects and Relics, Dec. 11. C. E. Locke, Porcelains, Bronzes, etc., Dec. 14-17.
- Anderson Galleries, Inc., Madison Ave. at 40 St.—Mezzotints and other Engravings from the Collection of the late William B. Dick and Etchings and Engravings by modern masters, on Exhibition to sale on Evenings of November 15-16.—Part IV of the Burton Library, five afternoon and evening sessions beginning November 17.—Part VIII of the Joline Collection of Autographs, three afternoon sessions beginning November 22.
- Clarke's Art Rooms, 5 W. 44 St.—Mrs. Evans R. Dick's Italian and Spanish Furniture and Art Objects, etc., Ends Afternoon Nov. 13.
- Silo's Fifth Ave Art Galleries.—A very special Private Collection of rich Period Furniture, Cabinetry, Textiles, Bronzes and other Art Objects. Ends Afternoon, Nov. 13.
- Boston—C. F. Libble & Co., 597 Washington St.—Library of Geo. E. Littlefield, Nov. 16-17.

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**EXHIBITIONS NOW ON.**

(Continued from Page 5)

**With Pirates at the Grolier.**

Mild mannered literary privateers, newspaper bucaners, and modern raiders of the mains of Spanish and other trade, together with wielders of bibliographical bludgeons in the auction room, in their cruise for literary treasures, gathered in force at the Grolier Club, 29 E. 32 St., on the evening of Nov. 4 to listen to a lecture by Mr. Don C. Seitz of the N. Y. World, on their pirate ancestors and examine an exhibition of books and prints devoted to the lives and achievements of the same, which is on through the month in the Club Gallery.

Mr. Don W. Seitz, whose fad is pirate lore, told a great deal of what he had learned regarding pirates, with interesting gusto. Especially amusing was his story of how Sir Harry Morgan sued two London printers for libel because they published a translation from the Dutch of some of the stories about him by Esquemeling, his literary collaborator in sweeping the seas, and obtained £200 damages and their covertly sarcastic printed apology. How like Wall St. and Newspaper Row.

As to Esquemeling himself that real literary pirate, the pioneer of piratical lore, there is shown a first edition of his work, and a translation of it into Spanish. In this publication in prose and poem or print, appear Kidd, Morgan, Teach or Black Beard, Avery, England, Gibbs, Green, Cusack, and other gentlemen, omnipotent in their day on the wave. They are gone and sleep in the deeps or in the fat churchyard. But their deeds live after them and the hunt for the treasure of Capt. Kidd is not so persistently followed as that for rarities in bucaner biography. A. v. C.

**Works by H. B. Lachman.**

Full of air, sunlight and color are the 17 pictures and 6 sketches Harry B. Lachman is showing to Nov. 22 at the galleries of Henry Reinhardt, 565 Fifth Ave. A thick impasto and free staccato handling produce an attractive effect, somewhat like that of pastel. The architecture, which appears in several of the views in Paris, the provinces, Switzerland, the Tyrol and Italy is solidly built up, but not too obtrusive.

Delightful is the glimpse through a tree of "Notre Dame, Springtime." Very attractive also is the view of "The Pantheon from the Seine." The sun really shines in "Gruyeres, Switzerland," and beautiful is the color of "The Back Porch" and "A Swiss Chalet." Among other works are "Pont en Royans," "In the Dauphine," "Brittany, Fishing Smack," "The Mill, Winter" and "An Alpine Village."

**Napoleon Relics at Bonaventures.**

Letters, many of them intimate, of his family and entourage, contemporary portraits, and books which they owned, as well as official documents, make the display of Napoleoniana at Bonaventures, 601 Fifth Ave. to Nov. 20 most attractive. The original portraits include miniatures by Isabey of Josephine and Wellington a drawing by Baron Gerard of Napoleon for his portrait in coronation robes, that painter's oil of Caroline Murat, and others by Lefevre and Benvenuti, respectively of Pauline and Eliza Bonaparte. Of the last there is also a marble bust by Bartolini, and by Iselin one of Napoleon.

The letters include among the writers Napoleon, Josephine, Marie Louise, Hortense and the King of Rome. Highly important is the marriage contract of the Crown Prince of Hohenzollern-Sigmaringen and Antoinette Murat, with its fine array of historic autographs. There are volumes of letters and documents and a copy of Masson's "Cavaliers" of Napoleon richly extra illustrated with autographs and portraits.

The reproductive portraits are many, both in colors and black and white, a number of them framed with letters or autographs, and there are besides watches a gold box, a bonbonniere, busts and a fan, ornamented with miniature portraits.

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**Paintings by Charles P. Gruppe.**

In a group of 28 oils by Charles P. Gruppe, now on view at the galleries of Braun et Cie, 13 W. 46 St., the pictorial quality is prevalent, but the charm of the pictures does not end there. The artist shows a feeling for the moods of nature and a nice color sense. Many poetic bits of Holland prove his love for and intimate knowledge of that infinitely suggestive country, and one notices the influences of the old Dutch masters in the work. "An Old Bit of the Hague" and "Canal at Voorburg" are realistic, and there are a few interiors, well composed and with a story telling quality.

(Continued on page 7)

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**NOTES OF ART AND ARTISTS.**

Mrs. E. H. Harriman has purchased Hugh Breckenridge's "White Vase" from the San Francisco Exposition for the largest price ever paid for a still life by an American painter.

An exhibition of pictures and sketches in oil of the Pan-Pacific Exposition and landscapes of Southern California by Maurice Braun, Director of the San Diego Academy, will be held at the Milch Gallery, 939 Madison Ave., Nov. 15-30.

Susan M. Ketcham is back in her Carnegie Hall studio from Ogunquit, Mass.

The prize of \$100 offered by Mrs. T. Coleman Dupont, for the most popular picture at the just closed annual Exhibition of the Wilmington Society of Fine Arts, was awarded by the votes of the visitors to Leslie Thatcher for his portrait of Miss Janet Jackson of that city. Ethel P. Brown's "Mother and Child" was second and G. P. Hoskin's "Bob Cat" third.

Andrew O'Connor of Mass. has been chosen to execute the \$200,000 Lincoln statue for the State House grounds at Springfield, Ill.

Colin Campbell Cooper and Mrs. Cooper's pictures of East Indian life and architecture are on exhibition at the Memorial Gallery in Rochester.

Work by Hovey T. Pushman is being shown at the Milwaukee Art Society and has received much favorable comment. One of the exhibits "A Memento of Old Madrid" is owned by Mr. Samuel D. Buckner of that city.

Ella Condie Lamb (Mrs. Charles R. Lamb) has closed her summer "The Fold" studio in Northern New Jersey and returned to her New York studios in the Chelsea district. Mrs. Lamb has been changing her usual Summer work, from figure compositions, and has this season been making a number of studies out of doors, of landscapes, which will be shown at an exhibition later in the season.

H. L. Hildebrand has returned from Silver Mine, Conn., to his studio at 27 West 57 St.

Albert D. Smith has closed his studio at East Hampton, Long Island, where he painted portraits of Mrs. Kilean Van Rensselaer, with her daughter, and of Mrs. Wheaton Vaughn, and has returned to The Holbein. He also recently painted Miss Janet Fish.

Prince Pierre Troubetsky has taken a studio at 33 West 67 Street.

Frank de Haven, who has been painting Autumn landscapes in the country, has opened a studio at 257 West 86 Street.

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**EXHIBITION CALENDAR FOR ARTISTS.**

NATIONAL ACADEMY OF DESIGN—Winter Exhibition.

Works received	Nov. 29 and 30
Opens	Dec. 18
Closes	Jan. 15

Oscar Fehrer has returned from the Berkshires to his studio at 257 West 86 Street, with several new canvases done in the open—"Under the Apple Tree" and "On the Veranda," loosely painted portrayals of a charming woman in a quaint old gown, are good examples of the work of this broad technician and strong colorist.

Anton Hellman at his studio in the "Benedick," Washington Sq., has arranged, in connection with his movement in the cause of improved interior decoration a course of lectures on the subject. Mr. Fallon is the lecturer.

The Hillyer Art Gallery at Smith College, under the direction of Dwight Tryon and Alfred Vance Churchill is giving an exhibition of 25 oils by Robert B. Braudegee of Farmington, Conn., whose fine portrait of Montague Flagg, called "The Wanderer" is in the permanent collection at Northampton.

Harold Ledyard Towle, Jr., the little son of H. Ledyard Towle and Mrs. Towle of the Chesterwood Studios, 12 W. 8 St., who was born Oct. 31, died Nov. 3.

Gutzon Borglum has been sued by the New Netherland Bank on a promissory note for \$2,800. The complaint alleges that the note was executed on July 14 last and was payable September 15.

**AMONG THE DEALERS.**

Mr. C. S. Carstairs of Knoedler & Co., 556 Fifth Ave., returned a few days ago from Holland on the Rotterdam.

Mr. Emil Rey of Arnold, Seligman, Rey & Co., Inc., 7 W. 36 St., returned from France Monday on the Lafayette.

Mr. Rey is a trustee of the French military hospital at Passy and will busy himself this winter in behalf of the institution.

"The price of art in Europe has gone up instead of down on account of the war," said Mr. Rey to a reporter. "Nothing is for sale, and owners will not part with their treasures when offered prices that prevailed before the conflict. While our firm used to get from ten to fifteen letters a day offering art works we now get none at all."

Mr. John R. Eyre of London, owner of the Mona Lisa at the Boston Museum attributed to Leonardo, is at the Marlborough. He brings works attributed to Holbein, Botticelli, Reynolds and Maes.

Mr. Vitall Benguiat is among the passengers of the Rochambeau which was on fire at sea this week on her voyage to Bordeaux.

Mr. George Durand-Ruel, of Durand-Ruel, 12 W. 57 St., arrived from Bordeaux on Monday on the Lafayette.

Mr. Charles J. Duveen of Charles, 718 Fifth Ave., was among the passengers who recently arrived from Holland on the Rotterdam. Mr. H. F. Dawson of the same firm has also returned from abroad.

Mr. Leopold Dion at the Goupil Galleries, 58 W. 45 St., announces an exhibition, from Nov. 15-27, of 32 pictures in oil, chiefly landscapes on Long Island and in Connecticut, by Emily Palmer Cape, a former pupil of Carroll Beckwith who has written an appreciative introductory note to the catalog.

Mr. F. J. Larkin of London recently arrived and is arranging a special gallery

in the Charles building, 718 Fifth Ave., where he will exhibit some of the rare Chinese porcelains, for which his house is noted.

**EXHIBITIONS NOW ON.**  
(Continued from Page 6)  
**Rare Old Mantels.**

The sculptural adornment and elegant architectural design of the mantel pieces in old English country houses, make them highly attractive. This is evidenced by the quite remarkable display of 40 examples, chiefly of marble of the Georgian and Adams styles, now on view at Charles' 718 Fifth Ave. The central panels in many of the examples are graceful little sculptures, while the architectural mouldings are many of them delightful. These mantels also have in some cases a historical interest. One, a white and Sienna carved mantel, is from the former country home of the famous XVIII century sculptor and designer, John Flaxman, R. A. at Newport Pagnall and possibly designed by him.

Another comes from The Manor at South Woodford, Essex, the home of Sir Humphrey Jasper. An especially good example has a long marble panel with figures of Cupids emblematical of "The Arts." One fine example is in Wedgwood ware. A hare and greyhound subject is after Oudry. In other panels are such subjects as Bellona with a Cupid, Britannia, History with an attendant, and a lion aroused.

**Porto Rican Pictures at Katz's.**

An exhibition consisting of 46 sketches in oil—all more or less complete—and two large canvases, painted in Porto Rico by Otto H. Schneider, is now on at the Louis Katz Galleries, 103 W. 74 St.

The pictures present a bright colorful aspect and well represent the warm sunlight of a tropical country. The painter seems equally successful in the landscapes or groups of figures and shows market places, orange vendors, native children, San Juan street scenes and sympathetic interpretations of nature in bits of sea and mountains.

"The Plaza at Night (San Juan)," one of the large canvases, though not exactly happy in composition, gives an interesting effect of night on a crowded bourse.

H. C. R.

**Newark Poster Show.**

After attracting deserved attention in the Public Library, Newark, N. J., the poster exhibit, resulting from the Newark Celebration Contest will be transferred to the Anderson Galleries, Madison Ave. and 40 St., and can be inspected daily during the week and on Sunday afternoon, Nov. 21, from 2 to 5 p. m. This exhibit is entirely free to the public, and has no commercial side whatever.

The posters have been designed by artists from all parts of the country, who entered the prize contest held in conjunction with the 250th Anniversary of Newark's founding. The first prize of \$1,000 went to Adolph Fiedler for a poster entitled "Robert Treat Directing the Landing of His Party Where Newark Now Stands, in 1666." Miss Helen Dryden took the 2nd prize of \$500, for a striking carnival scene. The 3rd prize of \$300 was awarded by popular vote to A. E. Foringer, of Grantwood, N. J., for a picture not specifically designed as a poster work, but in itself extremely attractive.

**Rosen at City Club.**

During this week and next there remain on view at the City Club an exhibition of

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portraits, decorative groups and smaller canvases by Ernest Tower Rosen, who returns to this country after a ten-year stay in Paris.

In that city his work was pleasantly commented upon for the refined qualities of its decorative feeling and atmosphere. It is said that several trustees of the City Club objected to the hanging of several nudes and half-nudes in the exhibition, but Mr. Rosen insisted upon maintaining his artistic convictions, and offered the exhibition in its entirety or not at all.

After a student period with Jules Lefebvre and Robert Fleury, Mr. Rosen made his first exhibit at the "Salon des Artistes Francais." He then became an exhibitor at the "Societe Nationale des Beaux Arts," where his "Nocturne" was favorably received. He is a member of the "Societe des Intimistes" in Paris.

In June, 1914, just before the outbreak of war, he was exhibiting some sixty pictures at the Galerie Deramez in Paris, entitled "Silhouettes, Portraits, Intimities."

It is understood that examples of his work are in the collection of the Marquis de Ganay, Comte de Gramont, Comte de Polignac, Monsieur de Lesseps, Baron Blanquet, Mr. George Graham and others. Among his portraits are those of Prince Wolkonsky, Marquise di Rudini, Mademoiselle Forzane and Hall Caine.

**Bronxville Artists Exhibit.**

The management of the Hoel Gramatin, Lawrence Park, Bronxville, has extended to the Bronxville artists the privilege of holding an exhibition there.

Max Bohm, one of the men, the war has driven home, shows four noteworthy canvases—a portrait, a French landscape and two figure compositions the most important of which is "Springe." On the same wall, are decorations by Spencer Nichols, who has adopted Japanese art as his model.

Walter Clark's bits of nature are veritable color symphonies, and Anne Crane shows some good snow scenes. In "Woodland Pool," "Rocks and Surf," etc., Hobart Nichols has caught the feeling of out-doors, with an unaffected simplicity and directness. Otto Bacher's work has much of nature.

There is a delightful Bruce Crane and an interesting view of the Gramatan, by Chas. Louis Hinton. W. T. Smedley exposes a splendid portrait of a boy, one of a young girl, which is a bit weaker, and a large outdoor group of a mother, seated under a tree, reading to three children. Wm. H. Howe shows a splendid group of heads of cattle—strong, vital studys, done from nature.

There are five sculptors represented. Clara Hill's portraits in bas relief are sensitive and charming and Clarissa Masee's child studys have considerable appeal. Laura B. Gates, Chas. Louis Hinton and C. B. Knight also exhibit.

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# American Art News

VOL. XIV., No. 7.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 20, 1915.

10 Pages.

SINGLE COPIES, 10 CENTS.

## SIGNIFICANT ART SUIT.

There was tried in the Supreme Court, Part Five, in Borough Hall, Brooklyn, in which the Brooklyn dealer, Mr. John Pigot was the plaintiff, Monday and Tuesday last before Judge Jaycox, an art suit of especial interest, importance and significance to the art trade and collectors, in that it brought up that old question as to what is a justifiable dealer's profit on art works, not claimed to be spurious. Unfortunately the jury disagreed after a long discussion, but it is reported that said jury stood ten to one for the plaintiff.

The trial of the case developed the facts that in March 1913, Mr. Pigot sold to a Mrs. McNulty, a wealthy resident of Scranton, Pa., seven watercolors for the sum of \$3,750, of which Mrs. McNulty paid \$1,000 on account, but refused, on the advice of her husband, to pay the remainder, on the ground that Mr. Pigot had agreed to take back the pictures if she did not wish to keep the same, and also had overcharged her for said pictures. Mr. Pigot, who claimed that he had not made any agreement to take the pictures back, and had not overcharged, accordingly brought suit for the recovery of the balance of the agreed upon purchase price.

The pictures, all watercolors, offered in evidence in the Court unframed, comprised a single figure by Adrien Moreau, sold to the defendant for \$750, a two figure Italian street scene by Folchi, a modern Italian watercolorist, sold at \$1,250, a "commercial" coast scene by George Howell Gay, sold at \$25, small landscapes by John Wesley Little, an American artist, sold at \$250 each and another larger one, of better quality, by the same painter, a sheep picture, "Housing the Flock" reminiscent of Mauve sold at \$1,250.

Although it appeared to art lovers in attendance at the trial that the case was simply one of contract, and that as there was no claim that the pictures were not valid, their market value at the period of sale, March, 1913, was not relevant—the Judge ruled otherwise and for the best part of two days, the Court listened to so-called "Expert" testimony for both sides. Messrs. Charles Snedecor, Harris of Phila., and Jackson of Brooklyn, all dealers, testified for the defendants that the pictures in question did not have a value as high as that which Mr. Pigot had placed upon and asked for them, while Messrs. Bernstein, Schultheis and Rohlf, all dealers, testified that the transaction was a valid one, and the first swore that the pictures were worth even more than the amounts charged.

Mrs. McNulty and Mr. Pigot both testified and, as said above, the jury disagreed.

It is said that the case was a test one, and that others of a similar nature will follow its trial again next January, if any decision should then be reached.

## A MATHER BROWN PORTRAIT.

In the November Burlington Magazine Mr. Lionel Cust, publishes in his "Notes" an interesting one, on "The Portrait of William Harwood" published in the September number of that magazine, at which time Mr. Cust gave the authorship to Gilbert Stuart. He now prints a letter from Mr. Charles Henry Hart of N. Y., giving the latter's reasons, with which he agrees, for believing the work to be by Mather Brown instead. Mr. Cust states, that this information has already been published in the AMERICAN ART NEWS of Oct. 9 last, but that, the letter he publishes, gives further details. He says he has found, that the ascription to Stuart, did not rest on continuous family tradition, but on the suggestion of an "expert" advisor, who called attention to the great merits of the portrait. He further says, that he feels some gratification in having helped to rescue an artist, obviously of high class merit, from an oblivion which he cannot have deserved. Mr. Cust also calls attention to Mr. James Britton's letter to the ART NEWS, anent the same portrait, noting that Copley was not a pupil of West, as stated in the article. He points out that the original statement was that Stuart, like Copley, owed much to the training and assistance of West.

## THE ALTMAN ACADEMY PRIZES.

Two new prizes will be given at the National Academy this year. The Altman Prize of \$1,000, combined with the Isidor medal, will be awarded for the best figure or genre painting. The second Altman Prize of \$500 will go to the painter of the second best.

## TOLEDO'S VAN DYCK (?)

"The famous Van Dyck, which recently came into the hands of Miss Dorothy Southard of Toledo is now on exhibition at the Museum. It has been hung in the small gallery containing a number of other paintings by the old masters, and is attracting much attention.

"The picture has now been proved a Van Dyck, beyond all doubt, by 'experts.' It is valued at \$50,000. Both the painting and its quaint frame are over 200 years old. Miss Southard says she has no intention, at present, of parting with her treasure at any price. For safety she prefers that it shall hang in the Museum, as it is too valuable to be kept in a private collection. Also, she is glad to give Toledoans the privilege of viewing the masterpiece."—Toledo Times.

## A ROMNEY AT RALSTON'S.

The attractive portrait of Mrs. Meyrick, daughter of Richard Barth, Esq., by Romney, now at the Ralston Galleries, 567 Fifth Ave., and reproduced on this page, shows the fair subject in white, with a blue

## APPRAISAL OF JESUP ART.

The results of the appraisal of the estate of Mrs. Maria De Witt Jesup, widow of Morris K. Jesup, who left \$12,672,792.82, were made public Monday. The pictures chosen by the Metropolitan Museum, which received a specific bequest of \$150,000 for the encouragement of art, have been appraised at \$171,155. Those not selected by the museum authorities are valued at \$6,118.

The pictures are appraised by Mr. Lyons as follows: "Vicomtesse Polignac," Nattier, \$10,000; "Lady Elizabeth Wyndham," Lawrence, \$9,500; Mrs. Gardner and Children, Hoppner, \$10,000; "A Former Royal Highway," Cazin, \$8,500; "Portrait of a Lady," Van Loo, \$7,000; "Portrait," Hals, \$6,000; "An Eton Boy," Gainsborough, \$6,000; "The Hon. Mrs. Tipples," Romney, \$6,500; "The Duchess of Bedford," Reynolds, \$5,000; "Landscape," Corot, \$5,000; "View Near Haarlem Holland," Ruysdael, \$4,000; "Waiting for Papa," Israels, \$3,500; "Portrait of Himself," Romney, \$3,000; "Landscape, Daubigny, \$2,500; "Innocence," Greuze, \$2,500; "A Landscape," Diaz, and "The Burgomaster and his Wife," both by Rembrandt, \$20,000 each; "Landscape



MRS. MEYRICK

Romney

At Ralston Gallery—Described in Ward and Roberts' Work on Romney

sash at the waist. A small mob cap sets on her very light brown hair. The sittings were had in July and December, 1779. January, 1780, May 1781, and January 1782. The picture is described in Humphrey Ward and W. Roberts' book on Romney and comes from the collection of R. Hobson, Esq., of The Marfords, Bromborough, Cheshire, Eng.

## ITALIAN OLD MASTERS HERE.

Italy having no use for art at present except to protect it, has allowed Prof. Elia Velpix Volpi, a Florentine dealer, to bring to this country two works attributed to Titian, which he values at over \$500,000. He is said to have sold the late J. P. Morgan a Raphael. The present works are companions, one showing young women bearing fruits and flowers, and the other supposed to be like a very well known museum picture, the artist's daughter. Prof. Volpi also has a picture said to be by Francia and a XIII century bronze group by Riccio.

## WORKS LOST ON ANCONA.

Salvatore Anthony Guarino, of 3 East 14 St., an American painter who recently returned to N. Y. after a long visit to Italy, where he was decorated in Jan. last by the King, received a cable recently, stating that a collection of his works was on the Ancona, sunk by an Austrian submarine. He had intended to give an exhibition this season and to bring the pictures, which were not insured, with him, but had failed to secure a permit from the Ministry of Fine Arts. Friends attended to the shipment after his departure. Mr. Guarino is a member of the Salmagundi Club. To a reporter he said that the pictures represented 7 years' work.

## PHILA'S NEW ART MUSEUM.

"I can assure Philadelphia that it is going to get its great Municipal Art Gallery, and get it relatively soon, and that it was by the merest accident that Horace Trumbauer, the architect, did not have the splendid model, on which his dozen assistants have been working almost night and day, ready in October before P. A. B. Widener passed away; not that the completion would have meant that Mr. Widener would change his plans to leave everything in this issue to his son, Joseph E. Widener, but the model in being might have given the Wideners the opportunity to show how enthusiastically they were and are back of the project, which, I learn, as literally the case in the fullest sense of the words.

"Members of the Fairmount Park Commission are enthusiastic over the outlook, and one of them who knows tells me that, fortunately, none of the collections that they expect to get, aside from the Widener and John G. Johnson collections, has been alienated by the delay.

"As for the Widener collection, they are not worried about it, since they have understood all along that it would be kept intact at Lynnewood Hall. Mr. Johnson, too, they say, has made it very plain that he will keep his intact, probably where it now is in the old Sully-Darley house, for he does not like museums or galleries. Indeed, I hear he said recently: 'I won't put my collection in any old temple with a row of columns in front of it.'

"His ideal gallery, therefore, would seem to be a cross between a plain fireproof garage and a grand depot; no show outside, but solid value within.—Girard in Phila. Ledger.

## BUYS THE EARL'S COLLECTION.

The famous collection of U. S. stamps belonging to Alexander Edward Lindsay, twenty-seventh Earl of Crawford, has been sold to John A. Klemann of 118 Nassau Street. It was formed by the present Earl's father, James Ludovic Lindsay, whom he succeeded in 1913. The collection cost the late Earl \$200,000. The sum paid by Mr. Klemann is not stated.

An important part of the American collection, which comprises 54,000 stamps, was obtained for \$30,000 from Henry G. Mandel, an employe of the American Bank Note Company, which printed most issues. Among Mandel's stamps were the earliest impressions of the adhesives and envelopes. He had saved many of the original engraved proofs, samples, and rejected designs, which were unobtainable elsewhere. The Earl also bought for \$15,000 a collection of sheets of proofs owned by J. A. Petrie of Phillipsburg, N. J.

## KNOEDLERS BUY HOMERS.

Mr. Charles W. Gould's collection of 21 pictures by Winslow Homer, recently shown in an exhibition of that artist's work, at the Brooklyn Museum, has been purchased by M. Knoedler & Co., 556 Fifth Ave. In the group is "The Herring Net," an oil medalled at Chicago in 1893. The rest are watercolors, including "The Gulf Stream," "After the Tornado, Bahamas," "Breaking Storm, Coast of Maine" and "The Adirondack Guide."

## REMBRANDT NOT FOR AMERICA.

It is stated on good authority that Earl Spencer has sold his Rembrandt portrait of the painter's son Titus to an English collector, instead of to a N. Y. firm, acting as agents of Mr. H. C. Frick, with the understanding that it shall remain in England. It is further stated that Lord Spencer's collection will not be sold at auction as reported, and that he will not at present sell any more pictures.

## GERMANS CAN'T PAINT IN OIL.

One curious result of the war is an order by the German Gov't, that artists are absolutely forbidden to paint in oils. An ordinance in Oct. prohibited the use of paints made of white lead and linseed oil, and the new one forbids the use of all paints made with animal or vegetable oils.

Many of them have Sicilian subjects, one being "The Brigand. It was "The Lascar" which showed the first soldier wounded in the Turco-Italian war that brought the artist the decoration of Chevalier of the Crown of Italy.

## CORRESPONDENCE.

## Our Monumental Monstrosities.

Editor American Art News

Since the close of the rebellion in 1865 the national government, the states, and many of our cities and towns have shown their appreciation of the services of the Union Soldiers, by erecting hundreds, possibly thousands of monuments, intended to keep alive memories of patriotic deeds, and at the same time to adorn public places. These manifestations, mostly impossible of classification, sculptural and otherwise, now abound in many of our communities. About two-thirds of them are queer images in stone, sometimes executed at the quarries of stone-cutters who succeeded in making the lowest bids for the "job." Others were puddled and cast as per contract in foundries not intended for art work, and some were cut in marble by sculptors who were never heard of but once.

In most instances, probably nearly all, committees appointed to pass upon models and execution of contracts, were selected because of their financial, social or orderly standing in society, and not for their knowledge of things artistic. From records evidenced by results, we may infer that in the making up of these committees the powers were governed by the action of an individual who, having decided he needed a hat, ordered a shoemaker to make it.

In relation to these affairs of queer composition originally intended for noble purposes, New York and Washington as to numbers are in the lead. In each they can be counted by the ton. As a rule the single statues as works of art are impossible, but the groups and the equestrians are infinitely worse, many of them looking as though cast from enlarged confectioners' moulds. Washington is especially afflicted with these monstrosities in bronze which in several instances have been procured by inexcusable expenditure of public funds, while others were presented by patriotic citizens to prove their admiration and respect for their countrymen who had performed notable service of national importance.

Among the Washington equestrian groups, which are supposed to embellish and adorn, it is conceded there is but one, which from a purely art standpoint, ought to exist. Others are of the confectionary mould order and in most instances bear little resemblance to the favored citizens they are supposed to represent. They are usually devoid of correct composition and experienced technique or execution. The single statues, not very numerous, are so overshadowed by the equestrians, that, when considered in connection with those inside the Capitol building they are hardly worth mentioning. In a room in that building set apart for the great ones of the States there can be found such a collection of uncouth, semi-grotesque images in bronze and marble, as never was seen in any other part of the world.

It must be admitted we have an elastic capacity for swallowing and digesting an unknown variety of questionable feasts pre-

pared by many kinds of quacks, and that our joys are seldom complete unless flavored with sham or downright humbug. But our supposed capacity for being deceived does not account for our Chamber of Horrors, so securely placed under the protection of our great national dome. Of this collection we may safely boast as being all our own, and so unrivalled it must always remain.

The lesson, flowing from the misfortunes of Washington, did not stop before reaching New York, and we continue to let contracts for the same order of monumental stuff in the same old way. Committees with power are as ignorant and innocent of art knowledge as those gone before, and the average committee citizen with his pull, continues to have a very pleasant time in spending money, not his own, for monumental rubbish which, from his official position, he would have us believe is artistic. The misfortune of it all it—barring the relief that might come from friendly volcanic disturbance, there is no present foundation for hope—that seemingly these illusive creations may endure for many centuries to come.

## The N. Y. Art Commission.

We have long suffered, without complaint from any citizen or educating criticism from the art critics, who illuminate in the columns of our thrifty Metropolitan dailies, to a point mostly of not offending and always for profit. Seemingly there was no relief in sight when, without suggestion or warning, a law was enacted at Albany creating an art commission to pass upon things artistic, including public buildings to be erected in and about New York. The city was supposed to be blessed, because of the coming of this new and officially proclaimed authority, and the knowing ones were not without hope. The official commission of art "experts" was constituted, duly installed in the City Hall and went about their work. The members were acclaimed as a body of newly discovered Daniels sent to lead us from out of our wilderness of the brutally ugly and silly meretricious, to the sunny slopes where flowers of art would be made to bloom, and where things of beauty would have their opportunities. But expectations borne of hope seldom get beyond the expectant period and so it was in this instance, the new experiment proved a disastrous failure and the art adornments in public places are less bearable than before.

Among the achievements officially approved are the two lions in front of the Public Library. They represent the most mild and benevolent of their race, possibly were professors in the morals department of a jungle college where they were engaged in promoting better conduct among the junglers. In the triangular spaces over the second story windows of the library building we have two more specimens of commission approved sculptural work intended to adorn. As to design and execution or intelligible purpose they are beyond reasonable power to explain. Another commission approval is a bronze upper part of a man, very much costumed and otherwise befuddled, which appears to be growing out of the top end of a wonderfully befuddled combination of granite blocks intended for a pedestal. To assert that this brain disturbing pile is grotesque would be to give it a classification which it does not deserve. Possibly, if reduced to proper dimensions, it might as a curiosity find a place on a mantelpiece of a not over critical owner. It is intended to represent Verrazano, an early navigator to America and is located in our Battery Park.

## How They Remembered the Maine!

Since the attack upon Fort Sumter in 1861 no incident had so aroused our people as the sinking of the Maine, which it was believed, had been done by order of the Spanish Government. From the viewpoint of magnitude it was an affair of little importance, but our people, as usual, lost their mental balance, and a perfectly useless war was declared and victory came our way. But the sinking of the Maine was not forgotten; with the calm of peace came a nation's desire to commemorate the dead of the Maine; and the school children of our country raised a large sum of money for an appropriate monument to be erected in the city of New York. Then came the usual scramble—the manifestation of the special pull for place on the committee—to select and to see executed. It goes without saying that a committee composed of the usual units were appointed, put in charge and the monument machine set in motion. Specifications, no doubt were adopted, contracts framed for circulation among studios and stone yards, and in due time came bids for the "job," then the structure completed, the ceremonies and silence proclaimed a failure of the dreams of the children who had given of their little stores of dimes, that sad memories of a cruel deed might live in the hearts of those who would remember its victims. And such a structure

for artistic purpose was never seen before! At a distance it appears to be a massive piece of stone, erected for no particular use save, to support a considerable weight. It is crowned by a gilded bronze caricature of a well known classic group often used for fountains and arches. This particular part is a wonder, having the appearance of having been sawed from a block of wood, after a barn-door charcoal drawing made by some rural youthful genius. It is in no sense a work of art and its classification would be impossible. The lower section of the stone is surrounded by figures in marble, not so hopelessly crude as those of the surmounting group, but without enough of art value to neutralize a seemingly irrelevant purpose. All that can be said of this unforgivable failure, the result of unpardonable ignorance, is that the squandering of a fund, constituted for such a noble and sentimental purpose, was without excuse and in its result little less than a crime.

## The Pulitzer Fountain.

After the completion of the Maine monument we had ventured to hope that a combination of official art commission and art committee, had reached their ultimate, in the showing of a want of simple appreciation of the properties involved, but we were building without foundation, for at this time we have nearing completion an affair in stone and cement, more uninteresting and absolutely commonplace than the other. It is a fountain covering a small square of land at Fifth Avenue and Fifty-eighth Street, directly in front of the main entrance to Central Park, the most conspicuous position in the city of New York, where once was an appropriate and restful grass plot with trees. With such a place and space there is no warrant or excuse for such an occupation as now afflicts it, and it never should have been taken for the planting of such a meaningless object. For a fountain only a quarter might have been set apart for the setting of a real gem of art—a thing of beauty, nestling among the trees and adding a further attraction for the whole. Instead we have several trainloads of cut stone arranged so as to cover the entire space, the whole without indication of grace, beauty, evidence of imagination or any quality whatever to warrant its existence. It does not in any respect adorn or serve a useful purpose. During the summer it will accumulate heat to the point of compelled avoidance and add to the inconvenience of all who use the streets either for walking or carriage service. It may be said of this out-of-place uninteresting creation, that it has no redeeming feature. Even the modified horns of plenty with their mouths wide open to the sky, evidently an afterthought, in no degree, mitigate the absurdity of its existence.

## Some Meritorious Works.

This communication is not to be considered as an attempt to make others believe that we are without meritorious works of art in public places. Among such are the Madison Square Statue of Farragut, by St. Gaudens, the Tribune building sitting figure of Greeley, the Wall Street Statue of Washington, both by Ward, and the equestrian of Washington by H. K. Brown, which, while not a great work of art is a dignified, intelligently conceived and well executed presentment. These, and others like them in different parts of our country, stand in a class by themselves, and while we have a few that may be placed among the inoffensives, there is a large majority that in no sense can be regarded as works of art.

In the future what a blessing it would be if we could make our self-appointed committees and our municipal art commissioners, who have to do with public monuments, public buildings and their decorations, understand that what we require is quality, and in no instance quantity without it.

Rush, C. Hawkins.

New York, Nov. 15, 1915.

## EXPOSITION ART CATALOG.

The monumental Catalog de luxe of the Fine Arts Department of the Panama-Pacific Exposition is now at the press, and will soon appear. Miss Helen Wright of the Congressional Library, Washington, has had charge of the compilation of the mass of biographical data—relating to some 3,000 names of American artists represented in the display—no foreign artists are included.

The work will be in two volumes of some 900 pages, will have 144 reproductions of the most notable art works shown, will be printed on the finest paper and in the latest typographical style, and will have 150 pages of critical text, divided into thirty chapters.

Mr. John E. D. Trask, Fine Arts Director, contributes the Introduction and a chapter on the art of Argentina, M. Leonce Benedite, the chapter on modern French art, and Miss Florence Ayscough of Shang-

hai, China, that on Chinese art, while Signor Umberto Boccione of Milan writes on "Futurism," Mr. H. Shugio on Japanese art, that Dr. Gregory Boloni of Buda Pesth on modern Hungarian art, and Dr. Leon M. Guerero, of Manila, on Philippine art, while Mr. J. Nelson Laurvik writes on early and modern American art, and that of Norway, Holland, Denmark and Sweden, also collaborating in the general critical work in the volume, and Mr. Robert Harshe writes on Graphic art.

## MINNEAPOLIS.

The Minnesota State Educational Association just closed, held, for the first time in its fifty-three years duration, a separate art department session. The chief address was "A Course of Selective Art," given by Henry Turner Bailey of Boston, Editor of the School Arts Magazine.

A collection of pictures are now on exhibition at the Institute by American painters, which has been assembled by the Memorial Art Gallery of Rochester, N. Y. Such artists as Symonds, Schofield, Dougherty, Bellows and Hayley Lever are represented. The head of a boy, by Robert Henri, was recently purchased by the Institute.

In response to the growing demand for reproductions of the favorite works in the galleries, the Institute has had twelve post cards printed of Burne-Jones' "Wedding of Psyche," Gari Melchers' "Marriage," John Alexander's "Ray of Light," and Manship's statue of "Playfulness."

Following the exhibit of the late George Hitchcock's pictures, the Institute received as a gift from his nephew, Mr. Herbert Maynard, Jr., the painting entitled "April Weather," as a memorial of his uncle.

The fall enrollment of the Art School is unusually good, especially the Friday night design class, and the costume sketch class.

An unique gift of a 16th century Swedish textile has been made by Mrs. Helen Nielson Morison, being the baptismal robe of Gustavus Adolphus, consisting of linen drawn work and embroidery.

Prosper L. Senat has a collection of fifty canvases at a local art gallery for two weeks.

Yamade Baske, the well known Japanese artist, is holding a final exhibition of his watercolors before returning to Japan.

M. C. Wells.

## MEMPHIS.

A collection of oils from the Macbeth Galleries, N. Y., including examples of Frieseke, C. W. Eaton, Hayley Lever, F. J. Waugh and other leading American painters, is on in the rooms of the XIX Century Club, under the auspices of the Memphis Art Association, to Nov. 25. The display is under the direction of Mr. C. L. Boone of the Macbeth Galleries, who lectured upon it Wednesday morning. It will go from here to other Southwestern and Western cities.

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**LONDON LETTER.**

London, Nov. 10, 1915.

As a precaution against damage by Zeppelin raids, the famous East Window of St. Margaret's Westminster, is being removed to a place of greater safety, an undertaking fraught with no little difficulty. It was felt, however, that no risk was too great to be taken as the stained glass is looked upon by all experts as the most beautiful example of 16th century Flemish glass extant. This is not the first time that this window has changed its abode, for, although it was originally designed as a gift to Henry VII from Ferdinand and Isabella of Spain, it was set up at his death in the private chapel of one of his bishops, whence it was removed during the time of the Commonwealth and probably buried underground in order to escape destruction at the hands of the Puritans. Later on it became the subject of a seven-years' lawsuit against the church wardens of St. Margaret's, the ground of offence being the representation of the Crucifixion. In addition to the scene on Calvary, there is a quantity of symbolical detail, which has never yet been satisfactorily explained, the crescent moon and full moon of the upper lights still baffling the archaeologist. The window will be removed in 50 pieces, each being chipped out of its setting with the utmost care and so packed that when once more set up, its position will be obvious.

**Late Autumn Exhibitions.**

Quite a number of Societies are holding their Autumn exhibitions now, exactly as if times were normal and art occupying its usual place. The Royal Institution of Painters in Oil Colors, for instance, shows us its members, apparently untouched by the current events of the day, and as much occupied as ever with the little niceties of their craft. Here is Sir James Linton still painting beautifully costumed models in his Meissonnier-like manner, depicting yellow satin with such a finish that one might almost mistake it for the real thing and missing not a single detail in the scrupulous fidelity of room and inmates. Here is Louis Sargent still painting landscapes of greater intensity of tone than Nature yet intended, and the inevitable "problem" picture that presents no true problem at all, from the brush of the Hon. John Collier. Certainly it is undeniable that in these days of stress, the wildness and weirdness of "Futurists" and "Cubists" say more than the somewhat stale studio productions of the older school and one finds more that is vital in the revolutionary methods of a Van Gogh or a Matisse than in the polite smoothness of one of the drawing-room artists.

Far more heroic in character is the exhibition of Norman Wilkinson's Gallipoli Sketches at the galleries of the Fine Art Society. Mr. Wilkinson, while acting as paymaster on an English battleship, had plenty of opportunity for observation of the marine aspect of the war, but he has fortunately not allowed the thirst for sensation, characteristic of the usual war artist, to confuse the artistic issue. Consequently his sketches are stirring without being merely anecdotal, and manage to convey a more actual impression of events than if mere accuracy had been given a paramount position. Few artists know so well how to depict the inherent beauty of the battleship, and his personal experience of sea warfare has supplied him with an insight into naval matters, which is exceedingly valuable. One feels when looking at these pictures, that here is something which is really in harmony with life as it is lived today, and there is no artificial summoning up of interest in a phase of artistic achievement which, as in the case of a number of other shows, seems distinctly less than worth while.

Another exhibition which is interesting, although in a different manner, is that of

Walter Bayes' work at the Carfax Galleries. Mr. Bayes, although one of our youngest artists of ability, is likely to prove himself among the most notable painters of his day, for in addition to possessing undoubted power and originality of vision, he has a decorative sense which makes even his slightest compositions of value. There is, however, a certain stiffness in some of his figure work which frequently mars the effect, but this is a fault which greater experience will doubtless correct. His frequent modifications of style testify to his development and will be likely to lead eventually to a distinct and individual technique.

The Leicester Galleries announce for next week an exhibition by the Senefelder Club, organized for the advancement of artistic lithography, to which the leading exponents of the art will contribute. There will be a number of new War subjects by Mr. Spencer Pryse and others. L. G. S.

The Omega Workshops, which, it will be remembered, are under the direction of Mr. Roger Fry, the art critic, and which produce furniture, pottery, hangings and clothes on Post-Impressionist lines, are now turning their attention to printing and are bringing out this Autumn an "Essay on the Future Life," by A. Clutton-Brock. This is to be printed on Van Gelder hand-made paper in a particularly well designed form of type and will be illustrated with original woodcuts by Ronald Kristian. New ground in printing is evidently to be broken by the Omega Press L. G. S.

The engravings include several splendidly done ex-Libris. "The Hill Top," and "Amelia" are two extremely quaint and spirited prints, reminiscent of the period of 1830.

Among the portraits are many fascinating drawings in silver-point, that illusive, delicate and yet the most direct of all methods of drawing.

**ROME LETTER.**

Rome, Nov. 7, 1915.

If there were no war more than one important art exhibitions would be in course of preparation in Italy, at Rome, Florence, Naples, Milan, and the biennial at Venice; besides these, many private ones of the artists and the dealers in art and antiquities. There will be nothing, alas, this year, not even the interesting International Exhibition of Venice, the twelfth, and if others should be held, they will be unsuccessful. Monuments are gone from Venice, galleries closed, and, in Rome, the Vias Margutta and Babuino are deserted, and the Piazza di Spagna no longer its gay self because the "foreigners" are lacking, as well as the flowers from the great flight of steps, and the models in the picturesque Ciocciarria dress. Thinking of all this, no wonder the artists who have not been able to go to the front have become sad and distressed.

One almost regrets the disappearance of the Futurists in this temporary suspension of art life, and many, who before could not stand them, knowing that they are at the front,—almost all as a voluntary cyclist



A WEDDING IN SEVILLE

The Late Jules J. Rougeron

Bought at Parke Sale Nov. 13, by the Artist's Son, Marcel J. Rougeron

**ROUGERON'S SPANISH SCENE.**

Among the most important works in the recent sale in the old Mitchell-Vance Building, Broadway and 13 St., conducted by Mr. Hiram Parke of the American Art Association, was a notable story picture, remarkable for its technical qualities, as well as for its composition, "A Wedding in Seville," by J. J. Rougeron. This canvas, 37x60 in., won a gold medal for the artist at the Paris Salon.

J. J. Rougeron was one of the most prominent of the group of French artists in Madrid between 1860 and 1872, to which belonged the Manets, Henry Regnault, Fortuny, and Madrazo. He was a pupil of his father, François Rougeron, curator and restorer at the Palais des Tuileries, and also a pupil of Picot and Cabanel. He was awarded several medals, received many decorations, and is well represented in European Museums.

The artist was the brother of Ernest Rougeron, the inventor of Chromo Typography, and the son-in-law of the well known picture restorer, L. Van den Bergh. The painting reproduced on this page, was bought, as said above, by M. J. Rougeron, the painter's son, the artist and restorer, well known in this city.

**Haskell Prints in San Francisco.**

A unique exhibition consisting of 108 works by Ernest Haskell is now on at the Hill Tolerton Print Rooms, San Francisco. Pen, Charcoal and silver-point drawings, etchings, engravings, dry-points and monotype form this most comprehensive showing of Mr. Haskell's work and attest his remarkable versatility.

The 15 pen-drawings are excellent in technique and execution, and especially filled with poetry and beauty are "Al Aaraaf" and "Fairyland," illustrating the poems of Edgar Allan Poe.

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love for Naples one might call him the most Neapolitan of all Neapolitan painters; always depicting the fresh visions of his bay, the fishermen mending their nets along the Mergellina shore, the flower-adorned boats with their gay serenaders, the Tarantella in the picturesque dress of his light-hearted people.

David Calandra was the son of that Claudio Calandra, the celebrated collector of arms, whose two precious collections, one now in the Museum of Birmingham, England, the other in the Archeological Museum of Turin, are greatly admired. Perhaps it is owing to this passion of the father that the son created a heroic art, modelling warriors, celebrated deeds of arms, and heroes, becoming known as a great artist not only in Italy, but in all of Europe and also in America. His chief works are: "Mameluke," "The Piedmont Royal Dragoon," "The King's Dragoon," "Garibaldi," and that marvellous statue, "The Conqueror," admired, in plaster, at the fifth Venetian Exhibition, and which stands now, in bronze, in one of the gardens of Turin. It represents a young warrior gazing dreamily over the lands he has conquered, as if almost troubled for an instant by the realization of too superb a dream. In later years, Calandra dedicated himself to the glorification of the House of Savoy, whose history he illustrated in the frieze in the great hall of the new Parliament building in Rome. King Victor Emanuel III entrusted him with the erection of the Humbert I monument, which was to have stood among the pines of the Villa Borghese. Calandra's idea was an equestrian group in green bronze on a truncated pyramid of purple porphyry, with two bas reliefs in gray marble. It is greatly to be regretted that his death came so soon, and that he could not complete a masterpiece.

Francesco Paolo Michetti has carried out recently his promise, made in 1888, to paint his own portrait for the Uffizi Gallery in Florence. Those who have seen the presentment of the great Abruzzese painter, pronounce it admirable in execution and especially notable for a profound and subtle interpretation of character. Before going to the Uffizi, it will be shown in a coming exhibition, together with a series of the artist's designs, about sixty, recently acquired by the National Administration of Fine Arts and Antiquities at Rome.

**Berenson's Gift to Bologna.**

These notes would be incomplete, if they did not mention the magnificent gift, lately made to the art gallery of Bologna, by Mr. Bernard Berenson, of a copy of a part of the famous Crucifixion painted by Ercole Ferrarese, in the Cappella Garganelli in St. Peter's, Bologna. It was destroyed and, it was believed, no pictorial record existed.

The Government's decision to place the copy in the chapel in St. Peter's where the original once hung, renders the gift of the well-known English "expert" even more valuable to the people of Bologna. Being accustomed to seeing her masterpieces leave by thousands, it is a notable thing for Italy to see a copy of one return as the gift of a foreigner. G. D.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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Advice as to the placing of public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## THE NOVEMBER BURLINGTON.

The Metropolitan Museum furnishes in a good reproduction of Botticelli's "Last Communion of S. Jerome," the frontispiece for the November number of the Burlington Magazine. The text is by Herbert P. Horne, and is the first portion of a somewhat condensed version, of his monograph, under a similar caption, in the March, April and May numbers of the Museum bulletin. Campbell Dodgson then comments on "Two New Drawings by Durer in the British Museum." Martin S. Briggs signs the first installment of an article on "S. John's Chapel in the Church of S. Roque, Lisbon."

In the continuation of his "Notes on Pictures in the Royal Collections," Lionel Cust treats of the superb portrait by Velasquez in Buckingham Palace of Don Baltazar Carlos. Sir Martin Conway's second article on "The Bamberg Treasury" is devoted to reliquaries. In reviewing E. A. Barber's catalogs of the potteries at the N. Y. Hispanic Society Museum, A. van de Put says "The growing obligation to look to American collections, not only of paintings and porcelain, is made clear in these catalogs." A. F. Kendrick has a second article on the "Tapestries at Eastnor." The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

## WHAT IS A DEALER'S PROFIT?

The suit brought by a woman collector of Scranton, Pa., against a Brooklyn art dealer, tried this week in Brooklyn, and exclusively reported elsewhere in our columns, brings to the front again the old question of what is a legitimate Dealer's profit? It transpired during the trial, after which, unfortunately, the Jury disagreed, that the dealer, who was the plaintiff, while he did not admit the defendant's claim of a too high profit or overcharge, and disputed the testimony of the defendant's "Experts" as to the value of the works sold, argued that as he had not sold nor attempted to sell to the defendant false or spurious works, "he had a right to his own profit."

The Judge ruled out the plaintiff's contention that the case was simply one of contract and admitted—it seems to us—illogically, the admission of "expert" testimony as to values.

In a general way it would seem that the dealer is entitled to a profit, if not based on false representation, to the amount that he places as his selling figure, if the buyer is willing to pay that sum.

The discovery of a rare, or even good art work, knowledge of what it is, the labor and time expended in securing it, and lastly knowledge of what is the best market or best customer for the particular work found, it seems to us, justifies whatever profit the dealer chooses to demand, and can obtain.

The word extortion is often misused in this connection and the line between a legitimate, if large profit, the result of all the factors above noted, for an authentic art work, and the extortion, through false pretences or wrongful inducements, of the same large sum from an innocent or ignorant buyer, should not be and is not difficult for an honest dealer to draw.

Who shall say that the art firm who discovered a superior Cosway Miniature in Whitechapel, London, a few years ago, and secured it for \$50, to sell it later on to a Philadelphia woman collector for some \$5,000, did not conduct an entirely legitimate transaction? They had the knowledge and acumen to know the miniature as a fine Cosway—to have had also the luck to find and purchase it for a song, and the Phila. woman collector secured a miniature which she could not have so procured elsewhere.

The late Mr. Widener was much criticised for his payment of a half million for Rembrandt's "Mill," as were also the dealers who sold it to him for that enormous sum—but where else could Mr. Widener have obtained this unique canvas, and how many other collectors would have been willing and able to purchase it at the dealers' asking price and profit?

So it would seem that the comparatively small case tried in Brooklyn this week was of importance to the art trade and collectors everywhere.

## CORRESPONDENCE

## Straight from Another Shoulder.

Editor American Art News:  
Dear Sirs: "Straight from the Shoulder," who writes about "Those Exposition Awards," in your issue of Nov. 6 appears to make a great hit with himself. His remarks, however, concerning "the Guild of Boston painters, rapidly becoming one of the most political art corporations in the country," fail to carry conviction to one who is personally acquainted with practically all the members of this very innocuous organization. It is really a harmless little trust is this Guild—so harmless that it was powerless, if indeed, it made any effort, which is to be doubted, to prevent good medals going to several Boston painters who were "frozen out" at the time of its organization.

As for the relatively large number of awards, that come to artists, resident in this part of New England, is it not possible that there is a very simple explanation—that better painting, all things considered, is done in this city than in any other? This suggestion is made by one who is not of the "favorite pupils of a well-known master," to whom "Straight-from-the-Shoulder" refers, but who got his technical training—such as he had, in the art schools of Washington and New York. Neo-Bostonian.

Boston, Nov. 15, 1915.

## Art Prizes Grab Game.

Editor AMERICAN ART NEWS:

Dear Sir: Your publication is certainly a clearing house for news artistic. It is unique and like a certain advertisement for cocoa, it is both grateful and comforting to the nerves.

Your latest acquisition to the ranks of the letter writers "straight from the shoulder" is a "hummer" and a fine, direct fighter. He has some feeling for his fellow men, artists though they may be. What he says about Boston in regard to the San Francisco awards and the "grab game" is seconded by all the painters in this tight little city, except the ones who gave or received the prizes.

Can't he be induced to tell more anent the workings of the political side of modern art? He seems to hold something in reserve that the artists would like to know.

To succeed in art, especially as regards attracting attention and medals, everyone knows that a "pusher" or a "puller" is necessary. Almost every well-known painter has been pushed, hauled or shoved into his present position. He, in turn, hauls and pushes and shoves for those he is interested in, or those who will directly or indirectly help him.

Name the artist who has succeeded without shove or push?

One Not Without Success.

Boston, Mass., Nov. 16, 1915.

## ART NEWS VALUED.

## Can't Do Without It.

Editor AMERICAN ART NEWS:

Dear Sir: Enclosed please find cheque for next year's subscription. I couldn't do without you.

Yours Very Truly,

Caroline Bean Blommers.

Smithtown Branch, Long Island.

Nov. 15, 1915.

## Don't Like to Miss a Copy.

Editor AMERICAN ART NEWS:

Dear Sir: I enclose cheque for renewal of my subscription to the AMERICAN ART NEWS. I have enjoyed your journal for several years and don't like to miss an issue. I like to be well posted on all the art news.

Yours Truly,

Eliza V. Haigh.

Winsted, Conn., Nov. 14, 1915.

## OBITUARY.

## Count Edward M. Grunwaldt.

Count Edward M. Grunwaldt, a Russian nobleman, who became known to American art lovers and the trade here, through his handling of the Russian art exhibit at the St. Louis Exposition of 1904, died in a lodging house room, and in poverty, in this city, on Wednesday last (aged 55).

Count Grunwaldt was a brother of the noted Russian furrier of Paris, Paul Grunwaldt, and once represented Russia at The Hague.

Count Grunwaldt brought to St. Louis over 500 pictures and art objects for the St. Louis Fair, the charges having been guaranteed by the Russian Government. Owing to the Russo-Japanese war these were never paid and the Count brought the collection to New York after the Exposition's close, and opening a gallery on Fifth Ave. near 27 St., attempted to sell it there, at first at private sale, and afterwards through various auctions. But the American public did not take kindly to modern Russian art, and he was unsuccessful. The pictures and objects were attached for debt and, it is claimed, a N. Y. lawyer, Henry Kowalsky, secured the works through a bill of sale and the Count lost them. Returning to Russia he was exonerated by his government from any blame in the loss of the works and tried to raise funds to repurchase them, but in vain.

## HENRY MOSLER MAY RECOVER.

Henry Mosler, the veteran American figure and genre painter, who fractured his skull, through a fall when alighting from a trolley car on Tuesday night, has a chance of recovery, said his son, Dr. Fred'k H. Mosler, as the ART NEWS goes to press.

Henry Mosler was born in New York in 1841 but was taken as a child to Cincinnati, where he spent his youth. He studied art there under James H. Beard, and under Mucke, Wagner and Kindler in Munich, and Hebert in Paris. He won a number of medals and honors in Europe and this

country, notably the Royal Munich Academy medal in 1874, the Gold Medal at the Nice International Exhibition in 1884, the prize of \$2,500 at the Prize Fund Exhibition, New York in 1885, several Salon medals, the gold medal and diploma of honor at the Atlanta Exposition of 1895, the Clarke prize at the Academy of Design in 1896, and a gold medal at the Charleston Exposition of 1902. His "The Return" was the first picture by an American artist purchased by the French Government for the Luxembourg. His "Wedding Feast in Brittany" is in the Metropolitan Museum, and other distinguished works from his brush are in the Corcoran Gallery, Washington, the Cincinnati and Toledo Museums and the Pa. Academy, Phila.

A few years ago Mr. Mosler created a sensation in art circles by resigning his membership in the Academy of Design. The artist is the last of the few strong American figure and genre painters who fostered and kept alive here the teachings and traditions of the modern German Munich and Dusseldorf masters.

## SOMEWHAT SENTIMENTAL!

"More light," Goethe's last words. "What kind of light? Sunlight, moonlight, candlelight. Perhaps world-light. But why not the brightest yet softest light of all—the light that lies in woman's eyes?"

"Goethe knew it well. The many romantic episodes in his career testify to that. The eyes of many women beamed upon him—the mild light of the blonde, the lightning flashes of the brunette. Most great men bask in the light that lies in woman's eyes. Only the painter must regard it objectively in order that he may interpret it in its infinite beauty and variety. And this is especially true of the portrait painter.

"By 'more light' Goethe might have meant 'the light that lies in woman's eyes,' but, of course, he didn't; while by 'more light' the portrait painter means merely a readjustment of the hangings at his window. To him the light that lies in woman's eyes is something to be expressed in terms of paint; something to be gathered up from his palette on the end of his brush and by a delicate turn of his wrist transferred to canvas.

"Thus it has been interpreted by Mr. August Benziger, who is showing several portraits in his studio; portraits in which one views the light that lies in woman's eyes and portraits that limn the meditative features of men of mark. Mr. Benziger is happy in his sitters and they in him"—Gustave Kobbé in N. Y. Sunday Herald.

## A GREAT JORDAENS.

The important example of Jordaens "The Triumph of Religion," reproduced in this issue is owned by Dr. Geo. B. Reuling of Baltimore and comes from the collection of Privy Councillor David van Albeegg of Darmstadt. It is said to have been presented to him by King Johann of Saxony for valuable services, involving great financial sacrifices, during the Napoleonic invasion of that country. This work was considered by Prof. Cornelius of the Stadel Institute at Frankfurt one of the most dignified and harmonious compositions of the master and actually superior to Rubens.

Sir Walter Armstrong, the distinguished British art authority and director of the Royal Dublin Gallery, writing to Dr. Reuling, said "your painting is entirely by the hand of Jacques Jordaens and is actually an improvement on our presentation of the same subject in the Dublin Gallery, in as much as the figures are more favorably posed, and the background is let up by a full sun of glory, while in our picture the background is opaque. Yours may be the first conception of the work or it may be an improved repetition of the subject.

"Several of the principal authorities here" considered it the most important work of Jordaens they had seen in the U. S. Any further details regarding the picture may be obtained at the AMERICAN ART NEWS offices.

The painting represents the "Victory of the New Testament over the Old." Christ, the infant on the globe, offers his heart for the love of Humanity. The kneeling figure at the right represents Pope Gregory IX. with his Cardinal. Above him stands the youthful figure of St. Sebastian and next him St. Catharine with the wheel, and St. Barbara, with the lily.

The centre is occupied by the conventional Lion of St. Jerome standing in the midst of the glory of the Sun. This Sir William Armstrong of the Dublin Gallery, considers a great improvement over the picture of the same subject owned by the Gallery.

In front of the Lion kneels the figure of the old and decrepit St. Jerome, and next him, to the left, the figure of Bishop Ambrose. Above are Sts. Peter and Paul surrounded by cherubs.



THE TRIUMPH OF RELIGION  
Jacob Jordaens

In collection Dr. George B. Reuling, Baltimore, Md.



### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Galleries, 284 Madison Ave.—Part VIII of the Joline Collection of Autographs. A Collection of Miscellaneous Books. The Collection of Egyptian Antiquities formed by Robert de Rustafjaell Bey.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, Nov. 20-Dec. 24.

Berlin Photographic Co., 305 Madison Ave.—Works by Anne Goldthwaite, to Nov. 20.—Stephen Hawes' Scenes in Fiji, Polynesia and the Bahamas, Nov. 24-Dec. 15.

Colony Club, 122 Madison Ave.—Dr. C. N. B. Camac's collection British War Posters.

Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.

Bonaventure Galleries, 601 Fifth Ave.—XV, XVI, XVII and XVIII Century Fans, Nov. 27-Dec. 11.

Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.

Brooklyn Museum—Black and Whites, Millet, Legros and Fantin Latour, to Nov. 30.

City Club, 55 W. 44 St.—Landscapes by H. L. Hildebrandt, to Nov. 27.

Daniel Gallery, 2 W. 47 St.—Works by Man Ray, to Nov. 24.—Works by William and Margaret Zorach, Nov. 24-Dec. 7.

Dora Brophy & Co., Inc., 139 E. 36 St.—Pictures by Agnes Pelton to Dec. 18.

Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.

233 Fifth Ave., Behazel Institute Exhibition, to Nov. 24.

Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, to Nov. 28.

Folsom Galleries, 396 Fifth Ave.—American Pictures.

Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, to Nov. 29.

Goupil & Co. Galleries, 58 W. 45 St.—Oils by Emily Palmer Cape, to Nov. 27.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 E. 32 St.—Books and Prints Relating to Pirates and Highwaymen, to Nov. 20.

Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.

Keppel & Co., 4 E. 39 St.—Etchings by Dutch Masters from Rembrandt to Bauer, to Nov. 20.—Etchings and Dry Points by Childe Hassam, Nov. 23-Dec. 20.

Knoedler Galleries, 556 Fifth Ave.—Works of XVIII Century English Artists and Portraits by Albert E. Sterner, to Nov. 27.

Works of Artist Engravers of the XVIII Century, Nov. 29-Dec. 11.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Thalia Millett, to Nov. 27.

MacDowell Club, 58 W. 55 St.—Works by a group of artists headed by Henri and Bellows, to Nov. 27.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Pictures of the Pan-Pacific Exposition by Maurice Braun, to Nov. 30.

Modern Gallery, 500 Fifth Ave.—Works by Picabia, Picasso, et al.

Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 27.—Works by Childe Hassam, Nov. 27-Dec. 11.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Books of the Year, to Dec. 3.

N. Y. Public Library, Print Gallery (321)—"Making of a Line Engraving." On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

171 Madison Ave.—N. Y. Pencil Drawings by Louis H. Ruyl and Pictures of

Children by Beatrice B. Ruyl, Nov. 20-27.

Museum of Natural History, 77 St. & Central Park West.—Western Scenes by W. M. Cary.

Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner to Dec. 8.—Sculpture and Drawings by Elie Nadelman of Paris follow.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by H. B. Lachman to Nov. 22.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.

University Settlement, 184 Eldridge St.—Peoples Art Guild Exhibition from Nov. 21.

Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

16 W. 56 St.—Annual Exhibition of Faience from Durant Kilns, to Nov. 30.

### CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Dr. Pleasant Hunter Pottery, Ceramics and Glassware, ends Nov. 20.—William Nelson Library, Nov. 22 and 23.—Alfred Lewis Library, afts. and ev'gs, Dec. 1 and 2.

Antique and Modern Furniture, etc., Dec. 2-4. Eugene and Thos. H. Kelly Pictures, etc., afternoon and evening, Dec. 3.

Crowley Pottery, etc., Dec. 6. Salvador De Mendonca Art Objects and Relics, Dec. 11. C. E. Locke, Porcelains, Bronzes, etc., Dec. 14-17.

Anderson Galleries, Inc., Madison Ave. at 40 St.—Part VIII of the Joline Collection of Autographs, three afternoon sessions beginning November 22.—Collection of Egyptian Antiquities formed by Robert de Rustafjaell Bey, now on exhibition to the sale on the afternoons and evenings of Monday, Tuesday and Wednesday, November 29 and 30 and December 1—Rare Books on the afternoon and evening of Dec. 2.

Silo's Fifth Ave. Galleries.—Chinese Porcelains and Coins, on view to sale afts., Nov. 26 and 27.

### EXHIBITIONS NOW ON

#### WORKS BY J. W. ALEXANDER.

The graceful women's figures painted by the late J. W. Alexander, are vigorously brushed, and live in a land of half light, or gray filtered sunlight. They are very human, very decorative, and were caught in all sorts of unconventional, but natural poses. A number of the figures, with a few windswept landscapes, a marine and three male portraits, form a memorial exhibition open to Dec. 15, at the Arden Gallery, 599 Fifth Ave., over which Mrs. John W. Alexander and Miss Averell preside.

The men's portraits are the tour de force which presents Joseph Jefferson as Bob Acres; the self picture, in which the sparkling living figure is dwarfed by the lay figure, arranged as an angel apparently, and a sober, close knit presentation of "Old Cole," a well-known figure in art circles, a quarter of a century ago.

"Memories," will be recalled as a two woman composition, which strikes a sober, yet vibrant, note and the sweep of lines in the portrait of Mrs. Alexander "On a Balcony" is most attractive. The panels, called "Studies in Tone," which are of young

women, are works of especial charm to painters. The canvas called "The Cat," towards which a young woman bends, almost to the floor, has something witchlike and uncanny about it.

In other works, "Peonies," "A Flower," "The Guitar," "The Glass Bowl," "The Green Bow," "The Green Gown," "A Rose," "The Mirror" and "The Bronze Bowl" are examples of the savoir peindre, or rather savoir composer, which makes a combination of a genre and a portrait a vehicle for the picturing of a most bewitching, if rather robust, femininity.

A strong characterization, with suitable suggestion in the shimmering light, is furnished in "A Gossip." Again is the literary faculty dominant in "The Tenth Muse," "In the Orchard" and "Aurelia." The breezy landscapes at Cornish, N. H., break with good effect, the line composed of a couple of still lifes and a sparkling array of figures, life size in nearly all cases. The general impression made by the display on the walls of the spacious gallery is that of brilliant, bravourea artistry, of refinement in choice of subject and accessories and a well developed literary equipment. The work is individual and will live. No one could mistake an Alexander for the work of any other man. A. v. C.

#### Primitives at Martin Hofer's.

Mr. Martin Hofer, whose London galleries are at 47 Duke St., Piccadilly, has opened a spacious New York establishment at 668 Fifth Ave. His introductory show is a highly interesting group of 16 pictures by painters, known and unknown, usually called "primitives." With these are shown a few drawings by Lucas van Leyden, Cranach, Durer and Schongauer. A head of an old man in the style of Leonardo comes from the collections of Sir Joshua Reynolds and Richardson. A well gotten up catalog has several illustrations.

Notable among the pictures is an attractive "Virgin and Child," said to be from the workshop of Roger van der Weyden, if not by himself. A remarkably fine triptych, with very graceful and distinguished figures, is of the Bruges School. In the center is a Virgin and Child with Angels, on the left St. Catherine and on the right, St. Agnes with her lamb. By Patinir there is a most interesting "Hermit in a Landscape," and similar detail in landscape is found in Hugo van der Goes "Crucifixion." In the original frame is a quaint "Madonna and Child," by the Master of the Death of the Virgin. By the Spaniard, Juan de Burgos, there are the two volets or doors of an "Annunciation." This comes from the collection of Sir Charles Robinson, is signed and appeared at the Spanish Exhibition at the Grafton Galleries in London in 1913-14.

Others represented are the Master of Frankfort, Bouts, the Master of the St. Ursula Legend, Van Orley and Joost Van Cleef.

#### An Exhibition of Mosaics.

By special invitation, Messrs. J. & R. Lamb of the Lamb Studios have been requested to make an exhibit in connection with the Diocesan Convention, now being held in the old Synod Hall of the Cathedral of St. John the Divine. They have selected from their many lines of work, to give special emphasis to their more recent execution in mosaic, the great panel (the color painting) recently completed for the "Tingue Memorial" in mosaic, the "Washing of the Feet of the Disciples," in which the figures are life-size, and the interior of

the "upper chamber" is shown, with the Apostles, and our Lord kneeling in the foreground at the feet of St. Peter.

Supplementing this, designs are shown of the interior of the Memorial Chapel at Omaha, Neb., wherein the entire interior of the building, designed by Charles R. Lamb, was executed in marble, with mosaic enrichment, and stained glass for the window openings, the inscriptions on the frieze being carried out in pure gold.

Examples of actual mosaic are also shown, to indicate the beauty of the material, and the method of execution. A portion of the "Rev. Thomas K. Conrad Memorial" erected in St. Mary's Church, Wayne, Pa., has been selected for this purposes.

#### Antiques at Pares.

Mr. Emil Pares, of 11 Place du Palais Bourbon, and formerly also of Madrid, has opened a New York house, of which he is personally in charge, at 20 E. 55 St. His sale last season at the American Art Galleries will be recalled. A number of the most notable objects in the J. Pierpont Morgan, Archer M. Huntington and Henry C. Frick collections were originally acquired by him in Spain or elsewhere.



CORONATION OF THE VIRGIN  
Attributed to Cellini

At the Pares Gallery.

Prominent in the rich gathering of pictures and antiques, which he offers for his opening display, is a remarkable bronze plaque, a veritable museum piece attributed to Benvenuto Cellini, reproduced on this page. The subject is "The Coronation of the Virgin" and the group of Father, Son and Holy Ghost, with the Holy Mother in the center, all framed in clouds studded with cherubim, is certainly the work of a master of the first rank. It is notable for its composition, the beauty of its types, the handling of the draperies, the modelling and the ciselure.

A bronze warrior of the XII-XIII Century is attributed to the Long family, and there are many sculptures and other pieces in terra cotta and porcelain.

A notable painted triptych is of the Flemish school of the end of the XV Century. There is also a Virgin by I. Senbrandt, of the Flemish school. By Goya is a little out-of-door study portrait of the Duke of Ossuna. Tapestries and embroideries, together with antique furniture, form a suitable background.

#### Chinoiseries at Sparks'.

The well known firm of "John Sparks" of London, "experts" in Chinese works of art, have opened a showroom in the Ehrich Building, 707 Fifth Avenue. There are on view some very fine examples of porcelain of the Song, Ming and Kangshi periods. A rare pair of early Kang-shi consists of figures of boys in black boots. There is a fine pair of green ground Kyllins and an exquisite powder blue bottle from the famous Huth collection. There are also carvings in jade, lapis lazuli, agate, etc., ivory carvings, carved red lacquer, etc.

Mr. Peter Sparks and Mr. F. Abbott say that it is now almost impossible to find fine pieces in China, and that the prices are bound to increase in the future.

#### Antiques at Gothic Gallery.

The war has had the effect of sending to America many rare objects of art. Recently the Gothic Gallery, in the Anderson Building, 15 E. 40th St., has acquired a small collection of statues of the period most admired by amateurs. The most important object of the collection is a XII Century statue representing the Madonna and Child. The entire piece was originally covered with sheet gold and precious stones, the tiny tacks and particles of the gold still remain.

## ART IN AMERICA

### AN ILLUSTRATED BI-MONTHLY MAGAZINE

ART IN AMERICA is the only periodical in this country devoted to the scientific study and criticism of art.

THE GREATEST LIVING AUTHORITIES in the several departments of art are among its regular contributors.

BEAUTIFUL REPRODUCTIONS in photogravure and halftone of the finest and most important works of art in our great private and public collections appear in its pages.

#### FORTHCOMING ARTICLES

TWO PAINTINGS BY JAN LYS.....By Dr. R. Oldenbourg  
 OLD AMERICAN GLASS.....By Dr. Edwin Atlee Barber  
 PAINTINGS BY EL GRECO IN AMERICA.....By Lr. August L. Mayer  
 CERAMIC AMERICANA OF THE EIGHTEENTH CENTURY.....By R. T. Haines Kelsey  
 AUTOGRAPH PICTURES OF GIOVANNI BELLINI.....By Bernhard Berenson  
 MANET AND HIS PAINTINGS IN AMERICA.....By Dr. Christian Brinton  
 THE EARLY ART OF THOMAS COLE.....By Edward Everett Hale, Jr.  
 AN ITALIAN IMITATOR OF JACQUES DARET.....By Dr. Frank Jewett Mather, Jr.

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**FREDERIC FAIRCHILD SHERMAN**  
 1790 BROADWAY  
 NEW YORK CITY



**Art at the MacDowell Club.**

George Bellows, whose work needs no introduction, shows portraits of three fellow artists—Paul Manship, Leon Kron, and Harry Berlin at the MacDowell Club and Harry Berlin at the MacDowell Club and Harry Berlin at the MacDowell Club group display now on. Robert Henri's splendid nudes are unusually sensitive in conception and his powerful characterization of a little gypsy girl is especially notable.

There are characteristic works from Randall Davey's able brush and in a delightful still life, Leon Krohl, combining peonies, Japanese Iris, fruit and vegetables has produced a virile decorative composition and a gorgeous riot of hues, with none of his usual vulgarity of line or color. His two other canvases, "Hill and Sea" and "Sea and Landscape" show strength and facility.

John Sloan's canvases are as entertaining as the title of one—"Pig Pen By the Sea." Edward Hopper has individuality and poetry in his work. Thalia Millett's pictures possess charm and Gus Mager's blossoming trees have much of springtime in them.

**Immigrant in America Competition.**

At Mrs. Whitney's studio, 8 W. 8 St., paintings, sculptures and drawings which comprise the entries made in competition for prizes totalling \$1,100 offered by Mrs. Harry Payne Whitney, through The Immigrant in America Review, for the best artistic interpretation of the meaning of America to the Immigrant and of the Immigrant to America—are attracting attention.

Benjamino Bugano, the winner of the first prize—for sculpture—\$500, has produced a group, reminiscent of XV Century Gothic sculptures. It seems to portray simply the suffering of the Immigrant without expressing the ideal toward which he looks, the types, well modeled, and good in character, though massed have distinction in the silhouette. The winner of the second prize of \$250, a painting by Mary Boyne, although a little hard to comprehend pictorially, represents in its symbolic sense, the mixture of all races which goes on endlessly.

A piece of sculpture by F. G. Applegate which took the third prize of \$100, represents the Immigrant, with all his power and rugged strength, led by an ideal which appears to be symbolical of freedom.

The fourth prize of \$150 went to E. J. Walters, a prize of \$100 to C. Hailey and the same for a poster to Christine Chambers. A characteristic canvas by Hugo Ballin and a strong sculpturesque group by Chester Beach, in which the clay is treated in his usual enveloped manner are among the most noteworthy of the 96 exhibits.

H. C. R.

**Bezalel Exhibition.**

An exhibition of Jewish Arts, worked in the Bezalel School of Handicrafts of Jerusalem, is on at 233 Fifth Ave. The school was originated by Prof. Boris Schatz, and started with six students, on a by street of Jerusalem, eight years ago—they had five hundred pupils, between the age of seven and seventy, before the war which caused them considerable suffering. The idea of the school is not to imitate other models but to utilize the flora and fauna of their native land.

**Woodland Scenes by Mrs. Cape.**

Mrs. Emily Palmer Cape, who writes good poetry in addition to painting landscapes, is showing to Nov. 27 at the Goupil Galleries, 58 W. 45 St., a group of 32 oils, chiefly wood edges or interiors. Her master, Carroll Beckwith, writes a complimentary letter, printed as a foreword to the catalog. His praise is largely justified, although her technique is somewhat unformed and her treatment recalls that of those painters, often strong men, who are often slightly referred to as the "Hudson River School." There is every now and then a suggestion of Durand and Casilear in her work.

Mrs. Cape has a vigorous touch. In composition she shows ability and she has a good sense of color. Her subjects are taken chiefly at Stamford, Conn., and vicinity and on Long Island. Capital is "Staten Island in the Distance"—an artistic impression, with a sunset sky, in the centre of which is one fleck of crimson. Another sunset is reflected in "The Pool," and still another in "At Stamford." Quite unusual is the study of "Wind Clouds," with its group of slender swaying trees.

Other notable examples are "Woods, Noank, Conn.," "The Birches" the "Stream at Borgland," "A Glimpse on L. I.," "A Quiet Spot," "Old Age and Youth," "The Stormy Path" and "The Distant Church."

**Paintscapes by Bluemner.**

The Photo-Secession Gallery, 291 Fifth Ave., is showing to Dec. 3, a small group of landscapes, by Oscar Bluemner, based on N. J. scenery. They might just as well have painted from a child's top scenery but as well drawn, luridly but well colored and somewhat effective.

**At the Arlington Gallery.**

Some remarkable canvases by Americans, of importance in studying the development of the native school of out of door painters now on view at the Arlington Galleries, 274 Madison Ave., include George Inness's "Nook Near Our Village" that extraordinary classical landscape in which the youth of 24 declared his veneration for Claude Lorraine; and Samuel Colman's fine large marine, "Storm King," representing in singularly veracious style, one of the natural wonders of the Hudson River. The Inness is dated 1849 and the Colman 1866. An early Gari Melchers, somewhat suggestive in subject and in color of Whistler's odd "Breton Coast" picture, bears the date of 1885.

Several interesting special shows are now in prospect for the season here, the first of which, an exhibition of upwards of 200 works by members of the Association of Woman Painters and Sculptors, is to be held Nov. 20-Dec. 24.

**Early English Pictures at Knoedler's.**

Three new exhibitions are on at Knoedler's, one of XVIII Century, English art, including two delightful little Gainsborough landscapes, painted in the vicinity of Bath. Daniel Gardener's portrait of his wife and children and charmingly characteristic canvases by Lawrence, Richardson, Davis, Tilley, Kettle and many others. Another is of Rembrandt etchings and contemporaries and Whistler, Zorn, D. Y. Cameron, etc.



"STORM KING" ON HUDSON  
Samuel Colman

At the Arlington Galleries.

Portraits in pastel by Albert Sterner, shown in another gallery, include "Master Olive May"—an appealing characterization of childhood with an effective color scheme of blue, brown and green, a striking portrait of Mr. Paul Claflin, two of Mrs. Sterner, a portrait of a model—with gorgeous red hair and sensitive hands—simply gowned in wide striped black and white satin, and a portrait of Miss Elsie de Wolfe.

**Jewelry at Little Gallery.**

An exhibition of jewelry of unusual interest is being held at the Little Gallery, 15 E. 40 St. A number of the best American workers who have obtained fine effects in mounting precious and semi-precious stones in gold, silver and platinum are represented.

Josephine Hartwell Shaw, of Boston, has been especially successful in her combinations of white gold, moonstones and sapphires, etc. Margaret Rogers of Boston, also has some remarkably fine pieces. Imogene Hawthorne Deming shows a beautiful pin in which silver and Japanese coral are combined. A beautiful collar of silver and topaz is by Miss Helen Keeling Mills. Others represented are Eleanor Deming, Jesse Ames Dunbar, and Mrs. John De McCarty.

**Miss Tuthill's Decorative Panels.**

At the Catherine Lorillard and Wolfe Club, 802 Broadway, three decorative panels bearing on social reform are shown. They are the work of Mary Tuthill, good in decorative quality and color. The first is symbolical of unfortunates appealing to state for aid—Self-supporting Youth Seated. The second Obsolete and Modern Ways of Punishing Criminals, and the third tributes of higher education to state—Emancipated Woman Seated. The panels were painted for the private office of Hon. Harry V. Osborne of the New Jersey Court of Common Pleas and will be placed in January.

**Books of the Year.**

The annual exhibition, "Books of the Year" now on in the National Arts Club gallery, 119 E. 19 St., is unusually interesting. The originals of many of the best illustrations for the new books are hung on the walls.

Among Scribner's exhibits, is H. G. Dwight's book on varied phases of life in Constantinople, containing unusual photographs of Turkish subjects. This house shows much new fiction and also books for children.

The Methodist Book Concern, Mitchell Kennedy, Geo. H. Doran & Co., Henry B. Holt Co., B. W. Huebsch and numerous other publishers are represented.

Among new work, the MacMillan Co. offers is that of the more popular of the modern poets and several recent books by Jack London. Frederick A. Stokes & Co. have a comprehensive showing of fiction, art and travel and of books for youngsters, over which there hangs a large oil portrait of Edna Ferber—of Emma McChesney fame—by Clara Ewald.

**Pictures by Maurice Braun.**

A group of oils by Maurice Braun, Director of the San Diego Academy of Art, is at the Milch Gallery, 939 Mad. Ave. to Nov. 30.

Glowing in color, broadly treated and with an entertaining pictorial quality, they make an attractive showing. A joyous array of brilliant flowers in the sunlight is called "The Canna Bed," and in his landscapes, the painter has grasped all the decorative possibilities of Eucalyptus trees, under California skies. There are sixteen sketches, and eleven larger canvases, including numerous interesting views of the Panama-California Exposition.

**Pictures by a Mexican Priest.**

Eleven religious paintings by Father Gonzalo Carasco, one of the exiled Jesuit priests of Mexico, are on exhibition at 65 East 83 St. Among the most notable are an inspiring conception of Christ, which has been sold and a large composition which illustrates a passage in the Viscount De Chateaubriand's "The Genius of Christianity," showing how in 1715 missionaries converted the savages in Paraguay. An idealistic conception of Mother Seton has charm and there is an atmosphere of sincerity in all the work which will be sold for the benefit of fellow priests who are in need.

**Thalia Millett's Landscapes.**

In one of the Macbeth Galleries at 450 Fifth Ave., are displayed a score of landscapes and flower pieces by Thalia Millett, which show promise and in several cases are fine in color. Examples of this are "Sunset" and "Early Evening." Some yachts are quite effectively pictured off "Glen Cove" and an apple orchard furnished another good subject. "The Road to Biddeford" is artistically handled. Other titles are "Center Island," "Biddeford Pool," "Fog," "Cornfield," "Chicken Coops" and Hudson River, Irvington.

**Flower Pieces by Mrs. Fidler.**

Mrs. W. C. Fidler (Claude Raguet Hirst) has on view at the Broadway gallery of Braus, (Inc.) 29 oils and 7 watercolors representing flowers, fruits, and still life. Some of the oils especially have a fine color quality, and all the pieces are well composed and "finished" to a degree. Many of the titles are attractive, as "Catherine Mermet Roses," "Daffodils and Violets," "Tacqueminot Roses," "Cornelia Cook and Marshal Niel Roses," "Bouvardia," and "Bonselene Roses." The "Don Quixote" still life, showing a rare edition of the Cervantes classic is enlivened by a beautifully painted green vase. With few exceptions these pictures have distinction. They belong to no "school" or period as regards technique, and make their appeal chiefly through excellent, though subjective, craftsmanship.

**THE PORTRAIT SHOW.**

(By the Second Viewer.)

It is not the highest sort of tribute to the quality of the present show of the National Association of Portrait Painters to say that such a Sargent canvas as the Calvin Brice dominates the exhibition—a portrait which concedes to all the others the advantages that charm of color may exert, and yet wins out by sheer soundness of craftsmanship and large veraciousness in observation of character. As it is the obvious aim of these portraitists to represent the real aspect of certain definite human beings, their performances are to be judged accordingly, no allowances being made for the possible possession, or lack of "free" imaginative-ness or proclivities toward the fantastic. On these grounds one invited exhibitor, John Sloan, must be ruled out of consideration, as his post-Gauguin arrangement is distinctly out of the scheme. With hardly any other exception, the works seem to aspire to please the dear old-fashioned lady who said—"I don't care how much art there is in a portrait, if it ain't a likeness, I don't want it."

Monstrously monochromatic as Sargent's Senator Brice is, it looks like a real man, and like a particular man, a substantial presence of flesh and bone, even though its leathery tone suggests the absence of blood. How flat Henri's "Emma Goldman" looks beside it. True enough, the flatness has more or less decorative value, but how much of the sitter's personality has been sacrificed to this effect? George Luks is decorative too, in his full-length "Fons," yet the portraiture, the personal human element, is brilliantly maintained. The sitter's personality is strongly felt, too, in Chase's beautiful "Portrait of Mrs. Clark," in Robert Vonnoh's "Mrs. Vonnoh," in Eugene Speicher's charming little "Miss Paula Murray," and in William Cotton's "Portrait of the Artist's Mother." One notes with regret how certain tonal and structural incongruities mar the otherwise effective portrait of "Master Roland," by Chase; how coarseness and perfunctoriness injure Henry Salem Hubbell's "Whitford Kane as Mrs. Farrell," (in Bernard Shaw's "Press Cuttings"); and how coloristic affectation continues to haunt George Bellows in his man's portrait and in the group, "Mabel, Anne and Jean," "Mr. Bellows" flair for novelty, having in this last instance produced a crimson negress. But one is recompensed—somewhat—by the tonal subtleties and the quietude of Alden Weir's "Col. C. E. S. Wood," the happy bits of color in Hubbell's "The Baby"; the sweeping lines and pleasant grays of the late John Alexander's full-length "Lady and Dog"; the joyous summer spirit of Frank Benson's "Daughter Elizabeth"; the sincerity of William Cotton's "Mother"; the solved problem of Dewitt Lockman's full-length "Pandora"; the stained-glass gaiety of color in Henri's "Flower Boy," and the innocence of George Luks's "Lore."

Cecilia Beaux is not more thrillingly masterful in her portrait of a lady standing against a blue sky than she is in the full-length girl in white recently acquired by the Metropolitan; Louis Betts misses in his portrait of Hamlin Garland, the entrenched fire of the well-known author; Lydia Field Emmet, famed for pretty representations of children is not inconventionally vital in her "Patricia" (a fine doll figure); while neither John Johansen nor Ellen Emmett Rand rise to heights of isolated supremacy in a "Portrait Group" and "The Misses Scovill," respectively. Irving Wiles, Richard Millar, S. Montgomery Roosevelt, Leopold Seyffert, W. T. Smedley, Helen Turner, Douglas Volk, O. Dennett Grover, Antonio De la Gandara, Adolph Borie, E. Stetson Crawford, Brunetta Herman Crawford, H. Gardiner Cushing and Victor Hecht would each and all, no doubt, not desire to be mentioned in the same sentence, nor would they be, if space permitted. Now a word or two about the "National" assumption of this association. Cut the membership in half, and prune still further, and the term national might mean something. Then think of these additions—Eakins, Duveneck, Brandegee, Wm. Funk, Jongers, Philip Hale, Hildebrandt, Kendall, Beckwith (modernists, attend!), Martha Walter, Hilda Belcher, Goldbeck, G. de F. Brush and Abbot Thayer.

The word national is a big word. It should not be used in vain.

James Britton.

**Pottery at Durant Kilns.**

An autumn exhibition of faience from the Durant Kilns is on at 16 W. 56 St. Since time immemorial, pottery, expressing as it does, the creative instinct of man and bearing the very imprint of the potter's hand, has been surrounded by an atmosphere of intense human interest and lovers of individual table decorations will find this showing of beautiful forms—jade green, Persian blue, amethyst, turquoise and Chinese yellow—most enticing.

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of Chinese Coins**To be sold at Auction, absolutely without re-  
serve, on the afternoons on Friday & Saturday,  
Nov. 26 & 27, at 2:30 o'clock.

Catalogue on Request.

**Bas Relief of Whitney Children.**Mr. and Mrs. Harry Payne Whitney will  
have as an overmantel decoration at their  
home, 871 Fifth Avenue, a bas relief cast  
from solid tin, said to be the largest work  
of art of that material ever made in this  
country and which has the portraits of their  
children, Cornelius Vanderbilt Whitney and  
Flora Whitney. The original work was  
modeled in 1907 by James Earle Fraser.  
The relief is six feet long and five feet high,  
and weighs more than 900 pounds. The  
material is so treated as to have the ap-  
pearance of old silver. The boy and girl  
are shown mounted on ponies.**English Art at Rochester.**Preparations are now being completed  
at the Memorial Art Gallery in Rochester  
for an important exhibition of British work  
which is now on its way to America. The  
collection, assembled in England by Har-  
rington Mann, is composed of about forty  
paintings by the younger British artists,  
the list including such names as Orpen,  
Strang, Grieffenhagen, W. W. Russell,  
Festus Kelly, D. Y. Cameron, Harrington  
Mann and Sims.The collection brought over under the  
auspices of The Memorial Gallery, and will  
be shown also in Detroit, Toledo, Cincin-  
nati, and Pittsburgh.**ANOTHER DEALERS GALLERY.**Mr. Frederick A. Lawlor, dealer in paint-  
ings, antiques and objects of art, has leased,  
the northwest corner of Madison Av., and  
41 St., the former Charles H. Senff resi-  
dence, which he will convert into an art  
gallery. The lease is for a term of years.After two months service as an officer  
Martin Brandenburg, the well known Berlin  
painter, was wounded severely at the east  
front.**GOUPIL GALLERIES**

58 WEST 45th STREET

Exhibitions of Paintings  
by Mrs. Emily Palmer Cape  
November Fifteenth to Twenty-Seventh**ANNUAL ART INSTITUTE SHOW.**

Chicago, Nov. 17, 1915.

The Art Institute's twenty-eighth annual  
exhibition of American oils and sculptures  
opened with the usual reception Tuesday  
evening last. Last year the customary Eu-  
ropean exhibits were sadly missed, and this  
is repeated this year. But the display is a  
good one just the same, although lacking  
an international character.**The Prize Awards.**The Potter Palmer Prize, carrying \$1,000  
and a gold medal, was awarded to J. Alden  
Weir's "Palm-leaf Fan," a portrait with a  
charming environment. The Norman Wait  
Harris prize of \$500 and a silver medal  
went to Joseph T. Pearson, Jr., of Phila.,  
for his landscape, "In the Gloaming." The  
second Harris prize of \$300 and a bronze  
medal were captured by George Bellows  
with his portrait, "Anne." The Martin B.  
Cahn prize, of \$100, was given W. Victor  
Higgins for his "Oka and Qalmacho"—one  
of the results of the artist's Summer jaunts  
in Texas, Arizona, Mexico and New Mexico.The exhibition includes 365 oils and 46  
sculptures. In the sculpture group, which  
is unusually large are several highly ambi-  
tious modelings. Chester Beach's "Unveil-  
ing of Dawn" was given an honorable men-  
tion. A few of the painters represented are  
F. W. Benson, Gifford Beal, F. C. Bartlett,  
Hugo Ballin, Cecilia Beaux, Pauline Palmer,  
Karl Anderson, A. E. Albright, John W.  
Beatty, L. F. Berneker, Harriet Blackstone,  
C. F. Browne, Louis Betts, Max Bohm, Mat-  
ilda Brownell, Geodge DeF. Brush, Marian  
Bullard, Edgar S. Cameron, E. B. Butler,  
Mary Cassatt, C. C. Cooper, Ralph Clarkson,  
Virginia K. Clark, Ettore Caser, E. I. Couse,  
A. B. Davies, Paul Dougherty, C. P. Gruppe,  
Childe Hassam, Robert Henri, Wilson Ir-  
vine, H. S. Hubbard, Alfred Jansson, Marie  
Lokke, Jane Peterson, Lawrence Mazzano-  
vich, Lawton Parker, Edgar Payne, Frank  
Peyraud, Marion Powers, Alice Schille, John  
F. Stacey, Gardner Synons and Douglas  
Volk. A few of the sculptors represented  
are Caroline P. Ball, Sidney Bedore, Edith  
W. Barry, Maximilian Hoffman, Bela L.  
Pratt, Emil R. Zettler, Mary Washburn,  
Nancy C. McCormack and Lucy C. Rich-  
ards. H. Effa Webster.**CHICAGO.**The exhibition of Arts and Crafts at the  
Artists' Guild Shop is now on. The \$100  
Fine Arts Building prize was given to four  
exceptional exhibitors, Margaret Rogers of  
Boston, for jewelry; George H. Trautman,  
for copper; Dorothy Heuermann, for weav-  
ing; Robert J. Jarvie, for silver, all of Chi-  
cago. Each received \$25. Honorable men-  
tion was given to Matilda Middleton, Chi-  
cago, for painting on ceramics, and to F. E.  
Walrath, of Rochester, for pottery.Joseph Pennell and the Chicago Society  
of Etchers held a reception for the lovers of  
lithographs and etchings in the Art Insti-  
tute's print rooms on the afternoon of No-  
vember 16, during the reception held for  
the opening of the American Painting and  
Sculptures exhibition. Pennell's series of  
"Wonders of Work" are on show for the  
first time.The Atlan Ceramic Art Club's annual  
show was also a feature of the Institute's  
big opening November 16. The loan collec-  
tion of antique English and Colonial silver,  
assembled by Mrs. Blair, occupied a promi-  
nent place in the gallery.More than a score of portraits by Gordon  
Stevenson are on view in the Thurber gal-  
leries. Stevenson has risen to a climax of  
popularity during the year. With the col-  
lection are portraits of Arthur J. Eddy,  
Carolyn Walker, Dr. Albrecht Montgelas,  
Elsie Ferguson, Miss Harmon Bailey,  
Theodore J. Keene and Alice Bothwell.The Palette and Chisel Club is giving  
an exhibition of paintings by Gordon Ertz.  
Charles E. Boutwood has returned from  
Europe. Boutwood has been on the faculty  
of the Art Institute for some time. He  
announces that he means to devote himself  
to independent painting in the near future.A collection of water-colors by Mrs.  
Newton H. Carpenter are on show in a  
gallery of the Art Institute.

H. Effa Webster.

**MINNEAPOLIS.**As a permanent memorial to the late  
Mrs. Thomas Lowry, her heirs have pre-  
sented to the Museum, from the estate  
three old Tapestries, two XVI and XVII  
century Flemish and one mid XVIII  
French, and examples of Jean Aubert, Diaz,  
Schreyer, Gabriel Max, and an attributed  
Murillo.The Museum has purchased a superior  
example of Gilbert Stuart, a portrait of  
a woman, and an example of Tiepolo.**THE CARROLL GALLERY**

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**PHILADELPHIA.**Five different picture shows are now open  
in this city.There was an interesting gathering of the  
artistic fraternity at the "Artists' Evening"  
at the Water Color and Miniature Exhibi-  
tion at the Academy Nov. 13. A special  
reception has been arranged, suggested by  
the Bakst showing of costume designs and  
stage settings, to which organizations that  
might be interested, are to be bidden. A  
group of watercolors at the Academy Show,  
overlooked in the first review, by Charles  
Livingston Bull, are fine examples of the art  
of the animal painter, in the rendering of  
the anatomy and coloring of jaguars and  
leopards in full pursuit of their prey and  
also a note, rather unusual, in the mini-  
ature collection, in the way of two exquisite  
little "medallion portraits" executed in col-  
ored wax by Ethel Frances Mundy, much in  
the manner of the famous examples of this  
art in the Wallace Collection in London.The Sketch Club opened its remodelled  
house and extended gallery on Nov. 13  
with a jury selected exhibition of 34 oils,  
the work of artist members. Birge Harri-  
son, Leopold Seyffert and R. Blossom Far-  
ley are responsible for the choice of the  
canvases shown, and certainly have assem-  
bled a most creditable offering for public  
view until December 15. E. W. Redfield is  
represented by a capital, rather smaller than  
usual, landscape, entitled "Approaching  
Spring," which, without the slightest doubt  
carries off the honors. Daniel Garber's  
"Autumn Medley" is also a work of notable  
distinction giving one a most beautiful sym-  
phony of color as seen in the changing tints  
of Indian summer. "The Narrows in Win-  
ter," by Morris Hall Pancoast, shows fine  
appreciation of values and atmospheric ef-  
fect observed on the shore of Staten Island.Birge Harrison exhibits a carefully stud-  
ied work, "Bridges at Cos Cob," in which  
the well-known painter's sound method  
seems to make the other works look like  
mere sketches. Fred Wagner's two contri-  
butions are in his happiest vein, especially  
"The Coal Wharves," commonplace objects  
of industrial life in the picture being treated  
as the leading features of the composition  
and very successfully. The only example  
of the art of portrait painting on view is  
"Doctor A. C. Abbott," by Leopold Seyffert,  
admirably clever as a record of the person-  
ality of his sitter, who himself is a painter  
of talent, represented by a view of "Ogun-  
quit Beach." A colorful decorative screen,  
showing some influence of the art of Japan,  
is by George Harding and adds much to  
charm of the surroundings.An exhibition of works by Miss Katherine  
Patton in oil and watercolor is on in her  
studios in the Baker Building until Nov. 24.  
Landscape marine and flower studies give  
one an idea of the versatile talent of the  
painter who figures among the leaders of  
the women in the profession. At the Ros-  
senbach Gallery an exhibition for 48 origi-  
nal drawings by Joseph Pennell for the il-  
lustration of "Our Philadelphia" published  
by the Lippincotts is on. The opening of  
the display was preceded by a talk by the  
artist who was introduced to the audience  
by Mr. John F. Lewis. Eugene Castello.**BOSTON.**Boston keeps busy with (changing) art  
shows, and just as one has digested a dozen  
different styles, a new exhibition opens and  
the mental assimulative process has to  
start anew. This week the gallery trotter  
must trot indeed, for the exhibitions extend  
from historic Beacon Hill to the Art Mu-  
seum, with detours along Newbury, Boyl-  
ston and Ipswich Streets.The "Guild of Boston Artists" (which the  
typesetters occasionally translates, with un-  
consciously prophetic wisdom, as the  
"Guide of Boston Artists") has a variegated  
collection by active members in the front  
gallery and a one-man show by Albert  
Felix Schmidt in the second gallery. Mr.  
Schmidt's work looks uncommonly well per-  
haps because the forerunner is so distract-  
ingly "busy" with styles and color "ar-  
rangements," hung cheek by jowl in an un-  
becoming manner. (Of Mr. Schmidt more  
anon). There is such a thing as too much  
variety and too much "quantity" in a pic-  
ture show. It is apt to send the prospective  
picture buyer home with his head empty  
and his pocketbook untouched.The Twentieth Century Club, appropri-  
ately housed on Joy Street, where the joy**DUVEEN BROTHERS**

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29, Nov. 30 and Dec. 1, at 2:30  
and 8:15 o'clock. Catalogues on  
application.of living in accentuated by the mental at-  
mosphere which clings to this Temple of  
Progress), has a gallery often used for art  
purposes. At present Mrs. Clara Lathrop  
Strong shows some instructive panels in-  
tended for decoration.In the Vose Gallery C. Arnold Slade has  
been holding a "one-man" show of 49 can-  
vases. The works were fully reviewed in  
the ART NEWS when shown in Phila. last  
month. The works are varied in subject-  
marines of real power, Arab girls and Bre-  
ton sardine boats—typical studies by a  
much traveled and prolific painter. A good  
example of the "story picture" is "His Com-  
rade's Story."The Messrs. Vose announces that an ex-  
hibition of recent work by Guy C. Wiggins  
is to succeed Mr. Slade's at their gallery.  
Malvina Hoffman's small statues of Anna  
Pawlowa is on view at a local gallery. The  
announcement that the famous dancer her-  
self was to appear at the private view there  
out legions of blue-blooded dilettanti, who  
found the statues almost as alive and  
piquante as the dancer herself.Mrs. Robert Dawson Evans, the donor of  
the Evans Memorial Wing of the Museum,  
has recently given the sum of \$50,000, in  
memory of her mother, Mrs. David Hunt,  
to found a scholarship in the sculpture de-  
partment of the museum school. John Doe.**The LITTLE GALLERY**

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**ART AND ARTISTS.**  
Francis C. Jones and his brother Bolton, have gone to Montclair, N. J., for a brief stay.

C. Y. Turner spends three days each week, working on a portrait of a musician and on genre subjects at his 27 W. 67 St. studio, and three at the Baltimore Art Institute, of which he is Director.

An exceptionally clever cartoon by Hy Mayer, entitled "From the Prospectus of an Illustrator's Studio Building, About to Be Erected in New York" is in this week's "Puck."

A number of recent paintings by Edward A. Kramer are hung in the rooms of the Petrus Stuyvesant Club, 129 E. 10 St., "When Spring Is Young" and other landscapes, in oil—are charming bits of nature in which a nice feeling for color and a decidedly poetic quality are noticeable.

The Pittsburgh Carnegie Institute is planning a memorial exhibition of the works of the late John W. Alexander.

Stanley Middleton has completed an interesting portrait of Dr. A. R. Starr and one of General E. Farrington Austin and is now at work finishing landscape studies, made from nature, during his summer outing.

At the Rhode Island School of Design, Providence, R. I., the textiles from the historical exhibition at Paterson, N. J., are on view. A display of the Newark Competition posters will follow from Nov. 24 to Dec. 8. Joseph Pennell will lecture at Memorial Hall, Dec. 1, on Artistic Lithography.

John S. Carson's "Autumn Beeches" has been bought by the Dallas, Tex., Art Association.

Frederick J. Waugh has purchased a farm at Kent, Conn., which seems of late to be a popular resort for artists. He is remodeling the house to put it in its original state of one hundred and fifty years ago and is making the barn into a studio.

Katherine Stymetz Lamb, sculptor, has been making the model for the bronze panel designed by her father Charles R. Lamb for the memorial over the grave of Galbraith Perry Rodgers, aviator, who made a flight across the U. S. The model shows the late Mr. Rodgers flying in a Wright biplane.

Jane Peterson has moved her studio from the Chelsea, 222 W. 23 to the Sherwood, 58 W. 57 St.

George H. Taggart has returned to town and taken a studio at 200 Central Park W.

Sophie Upton Brumback, formerly of Kansas City, Mo., has left her cottage "The House on the Hill" at Gloucester, Mass., and taken a studio apartment at 140 W. 57.

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**EXHIBITION CALENDAR FOR ARTISTS.**  
NATIONAL ACADEMY OF DESIGN—Winter Exhibition.  
Works received ..... Nov. 29 and 30  
Opens ..... Dec. 18  
Closes ..... Jan. 15

**THE SALMAGUNDI'S SHOW.**  
The annual exhibition of watercolors, pastels, illustrations and etchings by members of the Salmagundi Club, will be held Dec. 11-23. The "Stag" dinner will take place Dec. 10, and the private view Dec. 11. Works will be called for between Washington Sq. and 80 St. on Dec. 4, and returned Dec. 24. Only one work from each artist will be placed. The Isidor and Shaw prizes will be awarded as usual. The Art Committee consists of Carl Rungius, chairman, E. L. Blumshein, Edmund W. Greacen, Gardner Symons and Guy C. Wiggins.

**Industrial Art at Columbia.**  
William Laurel Harris, contributing editor of Good Furniture, has arranged in the Avery Architectural Library at Columbia College, an important exhibition of industrial art, which includes rich decorative hangings, art objects, and artistic furniture. A score of furniture makers, one of whom as a boy, laboring in a manufactory, got his first start, artistically, at the library, and a dozen workers in textiles, are represented. There are besides bronzes and art objects by American artists, the former including some small figures by Robert Aitkin. A feature consists of tapestries from the Edgewater looms. This is the first important exhibition of industrial art ever organized under the patronage of one of the principal American Universities.

**SALES PAST AND TO COME.**

**W. B. Dick Print Sale.**  
At the opening, at the Anderson Galleries on Monday evening of the collection of the late William B. Dick Mr. George H. Franklin gave \$16 for a proof etching of the Crystal Palace, London. For Haden's "Kidwelly Castle" he gave \$12 and for his "Amstelodamum" \$12. W. F. Meder paid \$12.50 for Hollar's "Birdseye View of Cologne" and W. R. Schafer \$11 for Pennell's "Greenwich Park." The total for the evening was \$528.

At the final session Tuesday Mr. H. Wunderlich gave \$42.50 for Jones' mezzotint of Hoppner's "Mrs. Jordan's as Hypocrita." Mr. H. G. Cowen paid \$31 for Whistler's "To Bent's Head"; Mr. C. A. Fleischman \$25 for a mezzotint of Mrs. Pope, the actress and Mr. Max Williams \$17 for Juke's aquatint of Mrs. Siddons. The total for the sale was \$1,550.

**Laces and Shawls Sold.**  
The opening session, of the Larter & Kendall sale at the American Art Galleries of antique laces, shawls, fans, combs, parasols and purses on Monday, produced \$2,711. Mr. Seaman, agent, gave \$610 for a Brussels needle point shawl with a tulle centre. Mrs. Morris Loeb paid \$190 for the Jenny Lind jacket of muslin and Valenciennes and L. Gertrude \$80 for an antique fishu and founce, said to have belonged to Empress Eugenie. Miss Lorenz agent, paid \$70 for a Louis XIV fan, and Mr. David Belasco \$17 for an Indo-Persian cashmere shawl and \$10 for 3 purses.

At the final session Tuesday \$2,493 was realized making a total for the collection of \$5,204.50. Mr. C. J. Sullivan gave \$65 for one Persian camels hair shawl, and Mr. Seaman \$60 for another. Mr. Belasco paid \$50 for an early XVIII century Chinese shawl.

**Napoleon's Hair \$107.50.**  
For a duly authenticated lock of Napoleon's hair sold Wednesday in the Burton

library sale, at the Anderson Galleries, Mr. George D. Smith gave \$107.50. The Library of the University of Nebraska paid \$280 for a copy of Kingsborough's "Antiquities of Mexico," London, 1831-48. Mr. J. F. Lewis gave \$88 for a XVII century Arabic and Persian Koran. C. Gerhardt & Co. paid \$62.50 for Col. Mitchell's "The Fall of Napoleon," London, 1845, and Mr. T. A. Barton \$50 for Count Montholon's "History of the Captivity of Napoleon at St. Helena," London, 1846-47. The total of the session was \$2,999.75 and of the library thus far \$19,986.20.

**Kirby Presents Wallack Vase.**  
At the sale of the Geo. Osborn Rudkin old silver, bronze and miniature collection, at the American Art Galleries Wednesday, Auctioneer Kirby bought for \$70 the F. W. Wallack vase, presented the actor by his company, and will give it to the Players Club. The total of the sale was \$6,407. Mr. T. F. Clausen gave \$160 for a miniature and Mr. J. F. Branch the same amount for a silver tea caddy. Mr. Baumeister paid \$120 for a George III silver tea set and Miss Brenner \$120 for an early American tea set.

**Tapestries Sold at Clarke's.**  
At the close of the sale Nov. 12, of the collection of Mrs. Evans R. Dick at Clarke's Rooms, 5 W. 44 St. tapestries owned by Princess Lwof-Parlaghy were sold for account of the Plaza Hotel. Mr. Augustus Lefevre as agent, gave \$2,900 for one and another was sold for \$1,550. The total of the Dick sale was \$24,126. At the closing session Mr. Wallace Eddinger gave \$522 for a Louis XV desk and \$200 for an old Spanish barqueno.

**The Parke Estates Sale.**  
The sale under the management of Mr. Hiram H. Parke in his new galleries in the Mitchell-Vance Bldg., 836 Broadway, Nov. 10-12, in settlement of various estates, realized \$33,764.35 in four sessions. Mr. De Young gave \$925 for Henner's "Ideal Head." Grolleron's "Un Renseignement" brought \$750. Mr. P. J. Walsh paid \$500 for Inness' "Morning Mist" and Mr. M. J. Rougeron \$410 for his father's "Spanish Wedding." An attributed Landseer "Pet Calf" fetched \$150 and an early Wyant study \$50. A mahogany bedroom suite sold for \$590 and a Sevres clock set for \$495.

**William Nelson Library.**  
An important library, that of William Nelson of New Jersey, will be sold at the American Art Galleries Nov. 22 and 23. It is composed of 1,401 lots of New Jersey memorabilia, and rare and valuable books and documents. There is an illustrated catalog, with a steel portrait of the former owner. Among the items are a Thanksgiving proclamation by Gov. Livingston, a lithograph of Sullivan's Elevated R. R. of 1827, a copy of the acts and laws of N. J. in 1727, a Pa. & N. J. Quaker's broadside of 1775, an Mss. Declaration of the Proprietary Gov't of N. J., 1681, and a copy of the New Testament published at Trenton in 1793.

**The Alfred Lewis Library.**  
The library of the late Alfred Henry Lewis, will be on view in the book rooms of the American Art Association from Nov. 27 to sale in the galleries on the afternoons and evenings of Dec. 1 and 2. In addition to many sets of standard works the library contains a number of first editions of those with Cruikshank's illustrations, including a

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copy of The Satirist or Monthly Mirror as well as first editions of Cibber and of Audubon's "Quadrupeds of North America." There are a number of works on the drama, miscellaneous works of interest and many volumes on crime and criminals. Besides the Lewis books an added list contains besides books, autographs and signed documents and standard works on art.

**T. B. Clarke to Sell Plate Collection.**  
The collection of plates of all nations formed by Mr. Thomas B. Clarke will be sold early in January and will be placed on exhibition Jan. 1. Mr. Clarke after selling his pictures, porcelains and objects of Oriental and Hellenic art some fifteen years ago, started in to decorate his house in West 35 St. with stuffs, embroideries and plates. So large did his collection become that he finally decided on its sale. There are plates, plaques, tiles, saucers, bowls, dishes, Persian, Turkish, Moorish, Italian and Spanish among the lot, and velvets, brocades, damasks and laces from many lands, the whole ranging in period from the XV to the XVIII centuries. Western Asia and Southern Europe furnish most of the examples, and there are specimens from Rhodes, Damascus and Bokhara, Hispano, Mauresque, and Italian from Duratas to Urbino.

**The Worl Library Sale.**  
On Dec. 9 the library of Dr. Edward E. Worl of Newark, N. J., will be first shown and then will be sold on the afternoons and evenings of Dec. 13 and 14. This consists partly of modern books of travel, works of art and architecture, including biographies of old masters and modern artists; works on pottery and porcelain, furniture, old plate, &c.; and of illustrated biographies of English authors and statesmen, court memoirs, French and English royal memoirs, and classical French works, many in fine bindings.

**Rustafjaell Egyptian Collection.**  
The Egyptian collection formed by Robert de Rustafjaell Bey has been removed from 734 Fifth Avenue to the Anderson Galleries, where it is now on public exhibition, preliminary to the unrestricted sale by auction in six afternoon and evening sessions, beginning Monday, Nov. 29. The collection is one of the largest and most important of its class that has come on the New York market in several years.

**Arts and Letters Institute.**  
The seventh annual joint meeting of the National Institute of Arts and Letters, and the American Academy of Arts and Letters opened Thursday in Boston. There were papers by William Allen White, Brooks Adams, and Paul W. Bartlett, followed by a dinner at the Harvard Club.



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# American Art News

VOL. XIV., No. 8.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, NOVEMBER 27, 1915.

10 Pages. SINGLE COPIES, 10 CENTS.

## PRINCESS' PORTRAIT SUIT.

The suit of the Princess Lwoff Parlaghy against the estate of Frederick Townsend Martin for \$15,000, which she claimed the late Mr. Martin had agreed to pay her for a full length standing portrait of himself, completed before his death, and which has been before Judge Bennet as Referee for several months, has been concluded. The Princess was awarded the sum of \$3,500 by the Referee.

There was much interesting testimony offered by the Princess and the estate as to the value of portraits in general and the Martin portrait in particular, and from an educational viewpoint it is to be regretted that the suit could not have been tried in public.

## MINIATURE PAINTER SUES.

Alleging that she painted miniature portraits of twelve people for which she was to receive \$1,020 and was paid only \$370 for her work, Miss Mary B. Olmstead on Oct. 20 in Los Angeles, Cal., brought suit against Miss Bertha D. Comer for \$585. She claimed that the latter entered into a contract with her to get orders and was to collect the money and make the payments. She agreed to waive \$65.

## WOODWARD BEQUEST TO B'KLYN.

Bequests of art works with an appraised value of about \$88,000 have recently been received at the Brooklyn Museum from the Estate of Robert B. Woodward. Among these are 14 oils, 4 watercolors, 36 pieces of Greco-Roman glass, and other miscellaneous works of art, with an appraised value of about \$20,000; and a collection of Chinese and East Indian carvings, in jade and other semi-precious hard stones, appraised at about \$68,000.

Among the paintings are Encke's portrait of Mr. R. B. Woodward, Michel's "Evening on the Great Moors," Harpignies' "Willows on the Banks of the Loire," Jacob Maris' "Fisherwomen on the Beach at Scheveningen," "Mauve's "Cow in Pasture," Boshoom's "Cattle by the Sea," Boudin's "Inner Harbor, St. Valery" and "Trouville Beach."

Col. Woodward was particularly interested in jade and ancient glass. His jade collection was destined for the Museum at his death, but during his lifetime he gave no jades. On the other hand, he was extremely generous in his gifts of Greco-Roman glass, so that it already owns a large and fine, excellent collection. The thirty-six pieces of Greco-Roman glass, above mentioned, will be a notable addition to this collection.

The collection of 218 carvings, mainly in Chinese jade, will be the finest museum exhibit of the kind in the U. S. after the Bishop collection in the Metropolitan, and the Mrs. T. B. Blackstone collection in the Field Museum at Chicago.

As usual in collections of Chinese jade carvings, other semi-precious hard stones are included in the Woodward collection, although the jades preponderate. Among other materials are lapis lazuli, rock crystal, agate, cornelian, amethyst, chalcidony and glass.

## GIFTS TO HISTORICAL SOCIETY.

The N. Y. Historical Society, 170 Central Park W., has lately received, by bequest of Mrs. Cora T. R. Catlin, in the name of her brother, the late N. W. Stuyvesant Catlin, great-great-great-grandson of Gov. Stuyvesant, 3 pictures brought over by him in 1647. These are a portrait of the Governor's father-in-law, Rev. Lazare Bayard and Mrs. Bayard, born Judith De Vos, and a view of the Bayard homestead at Alphen, Holland, with portraits of the Governor's sister Anna and her husband, Samuel Bayard.

Librarian Robert H. Kelby also received for the Society, on Nov. 18, an important gift of family portraits from the family and representatives of Philip Schuyler, great grandson of Maj. Gen. Philip Schuyler. One of the portraits, by Trumbull, painted in Phila., in 1792, represents Maj. Gen. Schuyler. The artists of the other portraits are unknown. They represent the Gen'l's wife, Catherine Van Rensselaer, daughter of John and Eugette Livingston Van Rensselaer; Capt. Johannes Schuyler, b. 1668, and his wife Elizabeth Staats, their eldest son Col. Philip Schuyler, and their second son, Johannes Schuyler, who married Cornelia Van Cortlandt, daughter of Stephanus Van Cortlandt, and was the father of the Revolutionary Major General.

## ANOTHER BEAUX ARTS BALL.

The fortunate participants in the beautiful and successful pageant and ball, organized and given by the Society of Beaux Arts architects of this city, with the assistance of other local art societies at the Hotel Astor, in February, 1913, is to be repeated this coming winter, under the same auspices, and, if possible, on a larger and grander scale than the last famous event.

The ball of 1913 was a Venetian Fete. That of 1916 is to be an Oriental Pageant, followed by a ball. The students of the N. Y. School of Fine and Applied Art are already making sketches for the affair. The pageant

## BLAKESLEE ESTATE DIVIDEND.

The executors of the estate of Theron J. Blakeslee, the Columbia Trust Co. and Mrs. Clara Blakeslee, the widow, declared this week a first dividend of 35% and interest. It is expected that a second dividend will follow the coming sale of the remainder of the stock of pictures, the details of which will soon be announced by the American Art Association.

## POSTCARD COMPETITION.

The Association of Women Painters and Sculptors announce a postcard design competition, with an exhibition of the designs sent in, at the Washington Irving High School Gallery, Irving Place, Jan. 5-30 next. The subject of the designs must be representative of New York streets and people, bridges and other picturesque features, any medium may be used, the size must not be less than 7 by 11 inches and preferably 16 by 20 inches, and each contributor is limited to four entries.

The Women Painters and Sculptors offer

## ARTIST'S WIFE A DEALER.

The invasion of so many fields of human endeavor, formerly occupied exclusively by men, has been frequently commented upon of late years. The business of dealing in art works has, however, save for a few exceptions here and there, notably Mrs. Sanchez Wilcox, heroine of the sale of the Hirsch attributed Van Dyck to Mrs. Huntington, Miss Elsie De Wolfe and the late Mrs. Fachiri, formerly Mrs. Mitchell Depew, has in this country, at least, remained one in which men were almost exclusively employed.

It has become known of late that for the first time—Mrs. Wilcox and Miss De Wolfe being independent of any art house—an art house, the old picture firm of Knoedler & Co., has added to its staff of employees a woman, namely, Mrs. Albert Sterner, wife of the pastel and watercolor painter and illustrator, who, for the first time in his career, although he has exhibited in New York, is now holding an exhibition of recent works at the Knoedler Galleries.

Mrs. Sterner, according to friends, has been given an important position with the Knoedler house, and was sent abroad by it last summer to purchase pictures, she having developed much acumen in the securing, purchasing and placing of pictures and unusual taste in their display. The presence of a woman in the Knoedler Galleries in a professional capacity is such a novelty as to attract the attention of many visitors, and the news of Mrs. Sterner's and the Knoedlers' new departure has greatly heartened the Suffragists and encouraged them in their new and fresh campaign.

Mrs. Sterner was a Miss Walther, of a Brooklyn family of German descent, and the sister of the lately and sadly widowed Mrs. Le Roy Dresser. Her husband, the artist, was born in England.

## NATHAN HALE TABLET.

A bronze tablet designed by Chas. R. Lamb and erected by the Colonial Chapter of the daughters of the American Revolution was unveiled Nov. 18 at First Ave. and 42 St., to mark the spot where the patriot was hung. It is erected on the M. J. Sulzberger building.

## BANKRUPT RICKETT'S PLEA.

The creditors of Robb R. Ricketts, doing business as Moulton & Ricketts, of Chicago, in the County of Cook and district aforesaid, bankrupt, have received the following:

"Notice is hereby given that on the 30th day of November, 1915, at 11 o'clock A. M., the petition of Frank M. McKey, trustee herein, filed on November 13, 1915, will come on for hearing in Room 437, Monadnock Block, Chicago, Illinois, in which petition the trustee represents that there are 105 watercolors now in the possession of the Anderson Galleries, a corporation, in New York City, held for the trustee's benefit, as set forth in a supplemental inventory on file herein, also that there are in the trustee's possession in Chicago a small quantity of oil paintings, etchings and prints, as set forth in a supplemental inventory filed herein, and the trustee asks that an order be entered authorizing him to crate and ship to N. Y. City said pictures now in Chicago, and to sell the same, together with said pictures now in N. Y. City, at public auction, subject to auctioneer's commission of 10 per cent. unless a satisfactory bid should be received for said pictures, to be submitted at the hearing on said petition, at an estimated cost for removing said pictures from Chicago, advertising sale, etc., of not to exceed \$500.00, all as more fully set forth in said trustee's petition.

"At the same time there will come on for hearing the trustee's report and account filed on Nov. 13, 1915, showing the sum of \$31,038.08 on hand, his petition for the allowance of \$431.04 for expenses incurred and for leave to pay \$207.50 balance due for expense of auditing books, his petition for the allowance of fees for the services of Rosenthal & Heermance, attorneys, of New York City, who ask the sum of \$2,500.00; his petition for the allowance of \$4,250.00 on account for the services of his attorneys, \$750.00 having heretofore been allowed, and the question as to the declaration of a first dividend, to be paid on claims which have been proven and allowed.

Frank L. Wean,  
Referee in Bankruptcy.  
Chicago, Nov. 16, 1915.  
Mr. Ricketts is doing business in Chicago as under the old firm name, having organized a new company.



LITTLE GIRL WITH CAT

Opie

Sold by the Ehrich Galleries to a Western Collector

is to encompass the span of centuries in the spicy and the tinkley East. It will begin with the movement of Aryan races across the great plateau; it will invoke the mystic powers on the roof of the world. Its imagery will come from ancient Cathay and set forth the Cipango of old. From the mythology of Egypt, of India, and Greece, it will draw much of its inspiration.

## S. I. MEMORIAL FOUNTAIN.

A fountain memorial, of the late Major Clarence Tynan Barrett, for many years a resident of Staten Island, was unveiled Nov. 20 at St. George near Borough Hall. A Greek soldier, with spear and shield, is by Sherry Edmundson Fry and the base was designed by T. Sillett. The memorial is the gift of Mrs. Lula Olivia Hardin, executrix of the estate of Major Barrett's widow.

prizes of \$100 and \$50, respectively, for the best two designs and three Hon Mentions will also be awarded. The jury will be composed of Charles Berg, Victor Brenner, Ernest Blumenschein, A. Wiener, Jonas Lie, Sallie B. Tannahill, Clara E. Peck, Zulma Steele, Mrs. William Fox, Hilda Belcher and Clara T. McChesney.

## STUYVESANT BUST AT ST. MARK'S.

The bust of Peter Stuyvesant by Toon Dupuis has been presented to N. Y. by the Dutch Gov't to remain in the custody of St. Mark's in the Bowery, will be unveiled by Chevalier Van Rappard, the Dutch Minister on the eve of St. Nicholas, Dec. 5.

## ANOTHER PEALE WASHINGTON.

S. G. Cooper, a N. Y. artist, is said to have found, on Nov. 19 in a Baltimore second hand shop, a portrait of Washington by Rembrandt Peale.

## ST. LOUIS MUSEUM'S MORO.

The Ehrich Galleries have sold to the St. Louis Museum a portrait of a Spanish prince by Antonio Moro.

## REISINGER PICTURE SALE.

The art at auction of the collection of pictures and prints left by the late Hugo Reisinger, and which dispersal was exclusively announced as to take place this season in the ART NEWS of March 12 last, and again in a recent issue, while a list of his more important pictures was also published in the ART NEWS, it is now announced in some of the dailies, as news, as to take place in January next.

The sale will be an important one and will precede another of importance—that of the collection formed by Mr. Catholin Lambert, and well known to art lovers and collectors, and long in his castle near Paterson, N. J. This collection passed out of the control of Mr. Lambert some time ago, owing to business troubles, and will be sold for the benefit of his creditors.

The list of the Reisinger pictures is re-published below for the benefit of those of the ART NEWS readers who may wish to reperuse it, now that the sale is near, and who may have mislaid the copy of the ART NEWS in which it appeared.

## Many American Pictures.

The Americans are: Winslow Homer, "Rocky Coast"; Childe Hassam, "Leda and the Swan"; "Morning, Seville." "Brooklyn Bridge in Winter," "Dryads" and "Sunset"; W. M. Chase, "Fish"; T. W. Dewing, "Lady in Black and Rose," "Girl Playing the Lute" and "The Musician"; Leon Dabo, "Pali-sades on the Hudson"; Arthur B. Davies, "At the Waterfall"; H. G. Dearth, "Flecks of Foam"; George Hitchcock, "Tulip Beds in Holland"; W. L. Metcalf, "Dogwood Blossoms"; Ernest Lawson, "Road"; Gari Melchers, "The Sisters"; J. Francis Murphy, "Landscape"; Robert Reid, "On the River"; Edward W. Redfield, "December"; J. H. Twachtman, "Wild Cherry Tree" and "Yellowstone Falls"; J. Alden Weir, "Moonlight" and "Farm in Spring," "William-tic Thread Factory"; F. J. Waugh, "Rough Sea"; Paul Dougherty, "The Cleft"; Theodore Robinson, "Woman and Child in Orchard," and Louis Kronberg, "Ballet Girl in Pink."

## The German Pictures.

German painters represented are: A. Boehlin, "At the Spring"; Leibl, "The Actor"; Lenbach, "In Ecstasy"; Menzel, "Man Reading"; Hans Van Bartol, "Yellow Bodice," "On the Way to Market" and "A Fish Market"; Ludwig Hill, "Landscape"; E. von Gebhardt, "Head of Young Woman"; Hugo von Habermann, "In the Studio"; Edmund Harburger, "A Divine Drink"; L. von Hofmann, "Dancing Girl" and "Nude in Open Air"; Ulrich Huebner, "Marine"; Angelo Janks, "Horse Race"; Arthur Kampf, "Man at Work" and "Spanish Dancer"; Gotthard Kuehl, "Salonecke," "Augustus Bridge in Dresden" and "View Through a Window"; Max Klinger, two "Landscapes"; Albert von Keller, "Act in Pink"; Max Liebermann, "Nordwijk," "Boys in Bathing," "Polo Players" and "At the Seashore," "Terrace on Elbe"; H. Looschens, "Blue Clock"; A. Muenzer, "Girl With Puppet"; Alfred Mohrbutter, "Nude"; Leo Putz, "Summer Heat," "Still Life" and "Mara"; Rene Reinecke, "Cathedral at Seefeld"; Franz von Stuck, "Teasing"; J. Sperl, "Mountain Landscape"; G. Schoenleber, "Colmar Landscape" and "Autumn"; R. Zittan Schramm, "Ducks" and "The Parrot"; Franz Skarbina, "Red China Set"; Charles Schuch, "Still Life"

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and "Landscape"; Selevogt, "Landscape"; Hans Toma, "Noon Hour"; Wilhelm Trubner, "Castle Heimbach" and "Landscape"; Fritz von Chde, "Girl Reading"; H. Zuegel, "Sheep Going to Pasture," "Sheep Home-ward Bound" and "Country Folks Coming From Market," and Eugen Dekkert, "Land-scape."

Dutch painters represented are: F. Arntzenius, "Old Houses at Hooven," "After the Rain" and "Cart and Horse"; De Bock, "Landscape"; Gorter, "November"; Josef Israel, "Old Woman"; Mesdag, "Marine"; Jacob Maris, "Boy Painting"; William Maris, "Ducks in Stream"; A. Mauve, "Bleaching"; Valkenburgh, "Garden Scene"; Van Mastenbroek, "Harbor of Rotterdam," "Marine" and "Summer Afternoon"; Jan Van Essen, "Landscape" and Van Houten, "In Gelderland."

Other foreign pictures are Frank Brangwyn, "Venice"; Corot, "Landscape"; Cazin, "The Harvesters" and "L'Ostroid d'Issy"; Dupre, "Approaching Storm"; Diaz, "Dog and Child"; Courbet, "Landscape"; Degas, "Danseuses" and "Ballet Girls Dressing"; Fantin Latour, "Flowers," "Le Chat" and "Aurora"; A. E. John, "Girl on Welsh Mountain"; Fromentin, "Algerian Washer-women"; Harpignies, "Landscape"; Boudin "Beach at Etretat," "Unloading the Catch" and "Cherbourg"; Isabey, "After the Storm"; Jongkind, "Marine"; L'Hermitte, "Harvesting"; Lepine, "Le Port d'Ander-ine"; Gaston Latouche, "Souper" and "Hon-eymoon"; John Lavery, "Afternoon in the Woods"; Monet, "Sunset" and "Waterloo Bridge temps Gris 1904"; Mancini, "Prof. M. With Halo"; Pissarro, "Child at Table"; "Street in Rouen" and "Femme la Chevre"; Renoir, "Young Girl" and "Act of a Woman"; "Raffaelli, "Cathedral" and "At the Seashore"; Alfred Stevens, "In Deep Thought," "Marine," "At the Riviera" and "Vue de Freport"; Sisley, "Landscape"; Sorolla, "Water Joys"; Thaulow, "Scene in Venice" and "Winter in Norway"; Zorn, "Nude at the Shore" and "Head of a Peas-ant Girl," "Hall Kestl" and "The Bather."

## Some Fine Etchings.

The etchings include a set of Anders Zorn, including "The Toast," "The Omnibus," "Ida," "Sunday Morning," "Portrait of the Artist," "At the Piano," "Auguste Rodin," "Effet de Nuit" and "Swedish Madonna." Whistler, "Drouet Portrait" and "The Forge"; Rembrandt, "Negress Sleeping"; Edward Munch, "Sick Child"; Henrik Lund, "Portraits of Col. Roosevelt and Thomas Edison"; Max Liebermann, "Boys Bathing," "The Potato Harvest" and "Mending Fish Nets"; Millet, "The Churner" and "Man With Wheelbarrow"; Josef Israel, "Sailing the Boat" and "Girl With Basket"; Frank Brangwyn, "Rialto," "Inn of the Parrot" and "Gate of Naples."

## BOSTON.

Complacent Boston is prone to admit that its art season is under way after the blue-blooded (one does not dare hint anaemic) St. Botolph Club has opened its doors for its first exhibition. With customary generosity, the club allows that exclusive portion of the public invited to its "private view" to stay just one hour and a half! The St. Botolph gallery is certainly not noted for its size; and when it is filled with a throng of gallery trotters, bristling with hats (which in turn bristle with updarting ornaments), one has an admirable opportunity to "figure out" the quality of the exhibition by the size and quality of the picture frames. To be sure this is not so great a hardship, relatively speaking, in the case of the present exhibitor, Herman Dudley Murphy, whose frames are of a most admirable contrivance; but it does seem a pity that pictures so genuinely beautiful in quality as his should not have a better chance of being seen at their first official showing. Respectfully suggested that the St. Botolph Club enlarge both its "open hours" and its gallery, if it is to continue its pose as the grand patron of modern art.

But revenons à nos moutons. Mr. Murphy's work can stand independent of praise or cavi: even the Boston public has admitted his artistry.

Apropos, another man who is just coming into his own, despite the ostrich-like stupidity of would-be connoisseurs, is Arthur C. Goodwin, who is exhibiting pastels and oils at a local gallery. Undoubtedly his subjects have helped him not a little in gaining this favor; for he has taken bits of time-honored Boston and endowed them with a charm and poetry they do not possess. It is heresy and desperate wickedness to hint to a conservative Bostonian that his cherished landmarks are dull and trite and commonplace. How, then, can he fail to be thrilled by a view of old T Wharf, or Park Street Church, or Boylston Street, especially when depicted by so skilful and idealizing a brush as Mr. Goodwin's?

Albert Felix Schmidt is in his second week at the Guild of Boston Artists. Ex-cept among those whose mental vision has

become mummified (possibly by too much museum visiting), he has made a name for himself. It is a cheering fact to depose in this City of Baked Brains. Mr. Schmidt is a good draughtsman and an able painter. He is original, too, and, although a graduate of one of the regular schools, his native imagination has survived the experience. The picture called "Bride and Groom," two modest but interesting heads, seen in silhouette of quiet trees, against a background of light blue, is startlingly piquant. The variety of subject in his work successfully demonstrates his ability both as a portrait painter and a landscapist.

Guy Wiggins' creditable pictures still continue on exhibition at the Vose Gallery, which has also opened another exhibition, one of landscapes by Robert H. Nisbet.

The war is proving of benefit to that clever young painter, Arnold Slade, who recently sold one of his big war canvases to Mrs. David Kimball, the well-known collector. After all, they do buy pictures occasionally in Boston.

John Doe.

## NEW WORKS AT FENWAY COURT.

Boston, Nov. 23, 1915.

The first formal opening to the public of Mrs. Gardner's Fenway Court, since last Easter, took place yesterday. The rooms will be open every day this week, except Thanksgiving, between 10 and 3. A new room is devoted to eight MacKnight water-colors, and works in that medium and oils, by, among others, Wilton Lockwood, Hopkinson Smith, Sarah C. Sears, Louis Kronberg, Martin Mower, Sarah Whitman, J. B. Potter and Anna C. Ladd. In the Yellow Room there is work by Degas, Matisse, Whistler and Sargent among others. In another room are other modern pictures. A new work to the public is the portrait of a woman by Veneziano. In the early Italian room are new works, not before accessible to the public, such as Di Credi's portrait of a young man, Caporali's "Dormition of the Virgin," and five panels by Simone Martine from the Museum at Orvieto.

## CHICAGO.

Protests against the jury selections have always been an aftermath to the opening of the annual International Exhibitions of American Paintings and Sculptures at the Art Institute, and this year they have come as usual. The usual annual rumor, also, that artists whose paintings or sculptures had been rejected were to organize an independent show, but again, as usual, the rumor is fading. The jury snarl, however, remains unraveled. The old system has its faults but a better one has not yet been proposed. Member-ship on an art jury of selection or of awards is a difficult position to fill here.

The annual exhibition this year is creditable, both to the artists represented, to the jury of selection and in its entirety; it marks a higher national standard. There is much less reaching for flamboyant effects in that rather broad field tabbed "modernism," a field that covers a multitude of art distortions, and sane "modernists" regret these distortions just as much as do the academicians.

## Display Strong in Portraiture.

Portraiture in the display has never before been so prominent. J. Alden Weir and George Bellows, of N. Y., certainly deserved the prizes awarded them. Many other portraits deserve "honorable mention," notably Ralph Clarkson's presentation of Irving K. Pond, Louis Betts' "Renie," Lawton Parker's "James A. Patten," Katherine Dudley's "Helen" and "Elvira," Joseph DeCamp's "Silver Waist," Irving R. Wiles' "Souvenirs," Thomas E. Eakin's "Thought," Virginia Hale's "Paul-ette," Charles Hopkinson's of his daughter, Gordon Stevenson's of Theodore J. Keane, Frank A. Werner's of Alfred Juergens, and Frank Wolcott's "Phoebe."

The many strong and clever portraits and figure pieces are significant when one considers that five years ago portraiture, and even appealing figure canvases, were scarce in the annual show.

The Reinhardt gallery in Congress Hall is being re-arranged and redecorated. By the new arrangement the visitor may walk into a daylight exhibition gallery beautifully decorated. One gallery is paneled in ivory. The season will be opened in December.

O'Brien will open his season in December with an exhibition of works by Guy Wiggins. This will be followed by a show of the paintings of Hindustan by Mr. and Mrs. Colin Campbell Cooper, now on exhibition at Rochester, N. Y., and reviewed in the ART NEWS when shown in N. Y. last season.

H. Effa Webster.

## PHILADELPHIA.

The suit brought by Giuseppe Donato, a sculptor against M. S. Hershey, the so-called "Chocolate King," in the Dauphin County Court, promises to be one of the

"causes celebres" in the history of local art. The dispute is over the payment of \$25,000, demanded by the artist for the creation of a decorative fountain, to be erected on the Hershey estate. It appears from the testimony brought out in court, that, subsequently to the original order for the work, considerable enlargements and additions were made of it, naturally entailing corresponding increase in the expense. There is no question as to the artistic quality of Donato's work, but there is as to the value he places upon it. The prominent feature of the decorative scheme of the fountain is a group of three nude dancing female figures, decidedly realistic in modeling and yet not out of keeping with a work of this kind. Pending the suit Mr. Hershey refuses to receive the shipment of pieces composing the ensemble or to pay the amount demanded. Photographs of the fountain taken from the plaster cast before going to the bronze founder have been reproduced in the local newspapers and have had very favorable comment from the critics.

Preceding the opening of the Plastic Club's Exhibition of Illustrations there was an address on Wednesday by Mr. F. W. Taylor on the topic "Fifty Years of American Illustration" in which he gave a resumé of the various innovations in the reproductions of photographs, colored pictures and black and whites, in taking the place of wood and steel engravings and copper plates.

Twenty watercolors, pastels and black and whites are shown by women who are members of the club, not very many of the contributions especially remarkable except, perhaps, in the way of variety or novelty in the choice of subjects and the clever combination of two or more media in the facture of the same work, such as a group by Alice Barber Stevens, in charcoal and pastel, beautiful drawings in which the sombre massing of the foliage of tall cedars effectively contrasted with flying clouds of the autumnal sky. Ethel Warwick shows a capital "Portrait" in pastel of a young man whose scarlet draped head and hoop earrings suggest the costume of the old-time pirate. Ethel Pennewill Brown exhibits a group of sketches in aquarelle of street scenes and picturesque architecture in Senlis. Blanche Dillage a number of views of Mont Saint Michel and Givernay.

Prince Paul Troubetzkoy opened an exhibition of his work in sculpture at the Art Club by a reception tendered to him and the Princess on Wednesday last. Included in the collection are a number of portrait busts, life size, of prominent persons, in addition a number of groups of figures of smaller dimensions that have already been seen in some of the great international exhibitions. The Prince is partly American in parentage, his mother being a member of the well-known Winans family.

The provision in the will of P. A. B. Widener, now made public, leaving to the discretion of the surviving son the disposal of the famous collection of pictures at Lynnewood Hall, relieves, for a time, the tension regarding this matter and, incidentally, the fate of the new Art Museum. While there has been no bequest of pictures or funds to that institution there still remains a fair chance that the city will ultimately come into possession of the treasures of art assembled by the late owner.

Eugene Castello.

## Arlington Art Galleries

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**LONDON LETTER.**

London, Nov. 17, 1915.

The appreciable advance in the price of modern furniture, which has already begun and is expected to develop still further within the next few months, induces the public to frequent public auction rooms which deal in the antique with greater assiduity than ever. Indeed, many buyers who have but little natural taste for old furniture are beginning to cultivate a taste for it from the investor's point of view rather than the art lover's, for not only may pieces of real interest be purchased very frequently at prices even below those of inferior modern work, but the former possess the added merit of increasing in value with the passage of time, whereas with the latter type it is impossible to sell again at anything but a fraction of the original cost. Hence sales of old furniture see no falling off in the number of bidders or the briskness of the bidding, a fact which is causing many owners, who at the beginning of the year thought of postponing the idea of selling till after the war, to sell their pieces at auction. I was further interested to hear last week from a dealer that where really choice specimens of furniture are concerned, there is no dearth of buyers willing to give high prices. As an illustration of this, he told me that he recently placed in his window a fine antique chair, priced at £75, and regarding which he was already in negotiation with a customer. During the two days on which it was displayed, he had no less than six clients making inquiries respecting it, all anxious to be given the first refusal, should the pending negotiations fall through. In normal times he could not have looked for a better state of business, and his experience is confirmed by other dealers' statements.

**"Art Tree Panels" Shown.**

Great interest has been aroused by an exhibition held in Kensington of "Art Tree Panels," designed by A. J. Rowley, who has invented and brought to a high pitch of perfection a new method of interpreting artists' designs. These panels are formed of inlaid woods, some used in their natural state and coloring, others cleverly dyed by a process of his own. Full advantage is taken of the grain of the woods, while a peculiar effect of life and vitality is conveyed by the play of light upon their surface. Broad effects, as well as the most delicate, are carried out with equal success, and some of Mr. Rowley's best work has been done in the interpretation of pictorial designs by Frank Brangwyn, a large panel entitled "Ghent on Fire" being a remarkable example of the extraordinarily impressive results which may be obtained in this manner. Here only natural woods are employed, but these have been so discreetly chosen that a fine sense of atmosphere is achieved. As a piece of pure decoration, some brilliant studies of birds and flowers, treated somewhat in the manner of a Japanese print, are particularly striking, while a mountain scene designed by H. Butler is no less successful. I understand that an exhibition of Mr. Rowley's work is now being held in Chicago and that the American artist, Henry Reuter Dahl, has furnished him with designs for execution in the "Art Tree" manner and intended for the adornment of a yacht interior, for which purpose he considers this medium peculiarly suited. There is no doubt that, given a craftsman of the artistic sensibility of Mr. Rowley, a future of great promise lies before this new process.

**Sculpture Hit by War.**

Sculptors are feeling the pinch of war far more than painters, many of whom are kept busy upon portrait work. A committee has consequently been formed, with the Queen as patron and Sir Thomas Brock as chairman, to consider the best means of assisting them to dispose of their smaller

work. The first step will be to organize an exhibition at Messrs. Waring & Gillow's of pieces suitable for room decoration, to be sold at moderate prices and to be viewed at their galleries among appropriate surroundings of furniture and hangings, so that their effect in the home may be duly judged. A portion of the takings will be put aside for the relief of sculptors and their families who are in actual monetary distress at the present moment. The feeling among sculptors just now is that after the war there is bound to be greater demand for their products than has ever before been known in their time, for there can be no more fitting method than that of sculpture for paying tribute to those who have fallen. But until that time shall arrive, help is needed for present necessities.

L. G. S.

**JAMES F. SUTTON DEAD.**

As the ART NEWS goes to press, the death is announced of James Fountain Sutton, one of the founders of the American Art Association and noted as an "expert" in Oriental art. He was in his 72d year, and

years ago Mr. Sutton retired from business, remaining a special partner in the Art Association. He is survived by a widow, who was Miss Florence Macy, daughter of Mr. R. H. Macy. Mr. Sutton, who was a most agreeable man, had the true flair of a collector, and besides his Oriental objects, had a remarkable gathering of works by Monet and other French impressionist painters.

**THE LATE DR. REULING.**

Dr. George Reuling, one of the most prominent physicians in Baltimore, and a noted art collector, died Thursday in his 76th year. He was the first surgeon to perform in the U. S. the operation of removal of cataract with its capsule, also the transplanting of the conjunctiva of a rabbit's eye to a human being's. Dr. Reuling was born in Germany and married Miss Eliza Culp of Darmstadt. Among those on whom he operated were President Grant, W. W. Corcoran and Joseph Jefferson. Dr. Jordaens' "The Triumph of Religion" was reproduced in full page in last week's ART NEWS.



MRS. CHARLES GIFFORD DYER

John S. Sargent

Sold by the Mabeth Galleries to a Western Collector

passed away at his home in his birthplace, Bedford Hills, in Westchester County. One of the earliest Americans to bring porcelains and other art objects from China and Japan, he was first associated with the Brooklyn firm of the Orvington. He then became a partner in A. A. Vantine & Co., retiring in 1880, and the next year, a special partner of Mr. Rufus E. Moore, who opened the Kurtz Gallery, at 6 E. 23 St., as the American Art Gallery. Buying out his partner in 1883, he formed, with Mr. R. Austin Robertson, long a buyer of art objects in the Orient, and Mr. Thomas E. Kirby, already well known as an art auctioneer, the remarkably successful American Art Association. In 1888 Mr. Sutton made a sensational purchase at auction in Paris, for \$115,000, of Millet's "The Angelus," which the Art Association later exhibited in this city and throughout the country. The picture was afterwards sold to M. Chauchard, who left it to the Louvre. Some

**PANA-PACIFIC ART ON TO MAY.**

San Francisco, Cal., Nov. 24, 1915.

Editor AMERICAN ART NEWS:

In response to a petition signed by thousands of citizens of San Francisco, the directors of the Panama-Pacific Exposition have decided to keep open until May 1 the Fine Arts Palace, retaining as many as possible of the works now on exhibition, and adding thereto sufficient works to make up for the large number sold, which must be delivered immediately, and the loans which cannot longer be retained. This means that there is every prospect of a large permanent art museum in San Francisco. We have already sold \$200,000 worth of modern pictures and sculptures, 75 per cent. of which are by American artists. I shall leave within the next few days

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**The Gorham Galleries announce their seventh Annual Exhibition of the recent works of prominent American Sculptors November 8th to 29th.**

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for New York and the East, to secure additions and replacements, in the hope that before May 1 these sales will be doubled. The most amazing feature of the Exposition has been the appreciation by the California public of the work now being done by American artists, and I believe that the most important feature of the Exposition which will endure, is the aesthetic growth in this community.

The Department of Fine Arts has endeavored to serve American artists, and with co-operation in the next few weeks will, I believe, be able to render further broad and lasting service.

J. E. D. Trask.

Art Director Panama-Pacific Exposition.

**ART AND THE CHILD.**

The exhibition of Art Associated with the Child, to open Monday at the former Blakeslee Galleries, 665 Fifth Ave., will consist of pictures, sculptures, miniatures, etchings, books and bookplates, prints, photographs, ceramics, interior decorations, toys and school art work. The display, the first of its kind, will be held under the auspices of the Art Alliance of America.

**People's Art Guild Exhibition.**

In the prospectus of the People's Art Guild something is said to the effect that the "People's aesthetic privation has heretofore been deplorable and giving art exhibitions at the Settlement will help develop creative instinct, sensitive appreciation and enjoyment of the best in art." The majority of the pictures now at the University Settlement, 184 Eldridge St., seem of a type hardly conducive to the development of creative instinct or of artistic appreciation in the uninitiated. So many of these men, instead of going to nature with their own eyes and really creating something, give us bad imitations of the work of the instigators of the Modernist Movement in Europe. Henri Bellows, Kroll, Davey and Sloan, who all paint with studious facility, seem so occupied with showing their extreme cleverness in handling the medium that there is often little else in the work.

Henry A. Mathes' "Ballet Dancer Adjusting Her Sandal" is among the noteworthy exhibits, and Gifford Beal's "Central Park" is strong and colorful. Hayley Lever's "St. Ives, Cornwall" is big and simple in handling, also well thought out. William Glackens shows a Russian Girl, Jerome Meyers a delightfully characteristic East Side street scene, Eugene Speicher a still life, Evan Olinsky an interesting characterization of a girl, and Maurice Sterne exposes one of his masterfully drawn portrayals of Bali Islanders. There is a good Ernest Lawson and much ultra modernism which would be apt to give novices a wierd ception of art.

H. C. R.

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7.80 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
SALES OF THE YEAR for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## THE WIDENER TREASURES.

The clause in the will of Peter A. B.  
Widener, made public this week, which  
gives the entire control of the dead  
millionaire's art collections to his son,  
Mr. Joseph E. Widener, with power  
to dispose of them when and as he  
desires, and permission to so give them  
to a museum in Washington, Philadel-  
phia or New York, was seized upon by  
the sensation mongers of some of the  
New York dailies, as the ground for  
a story, with headlines, that the col-  
lections would come to New York.  
One daily even went so far as to inter-  
view Director Robinson of the Metro-  
politan Museum on the subject, who  
graciously and tactfully remarked that  
"the museum would have room for and  
would welcome the collections."

To those who knew the late Mr.

Widener, and who also know his son,  
Mr. Joseph Widener, such speculations  
are absurd, and especially so at this  
juncture. As we said last week, Mr.  
Joseph Widener has, through long as-  
sociation with his father's collections,  
and a taste for art and art study, be-  
come one of the foremost and best  
equipped of American art collectors.  
He is not likely to make any speedy  
disposition of his collections in which  
he takes the greatest pride and to which  
he has, himself made, with his father's  
approval, perhaps their most famous  
additions of late years.

It is far more likely that the Widener  
collections will be greatly added to and  
with care and discrimination, to be-  
come sometime and in their present  
housing, a Wallace collection for Phil-  
adelphia, than that they will go into  
either a Philadelphia or New York mu-  
seum, certainly not before the present  
Mr. Widener passes, in his turn.

## HART DENIES PHILA. STORY.

The story published at length in the  
Phila. Ledger of Monday and republished  
in the New York dailies of Tuesday, to the  
effect that Mr. Chas. Henry Hart, the well-  
known authority on early American art, had  
fiercely criticised and denounced as spurious  
certain old and famous portraits owned in  
Phila. by the Historical and Philosophical  
Societies, the University of Pennsylvania  
and the Penna. Academy, is declared by  
Mr. Hart to be a curious tissue of falsehoods  
and without foundation in some cases.

We will hope next week to publish a true  
story of Mr. Hart's attitude towards the  
portraits in question, as well as others in  
the Quaker City.

## Errors in Hawkins Letter.

Through the seemingly inevitable errors  
of the linotype, two regrettable mistakes oc-  
curred in the interesting and able letter of  
Gen. Rush Hawkins on "Our Monumental  
Monstrosities" in the last issue of the ART  
NEWS.

In the opening paragraph of Gen. Haw-  
kins' deserved and clever criticism of the  
Pulitzer Fountain in the Plaza Square, the  
linotype made him say that "the combina-  
tion of official art commissions and com-  
mittees had reached their ultimate in the  
showing of a want of simple appreciation  
of the 'properties' involved, when the Gen-  
eral wrote 'properties' not 'properties'."

In the same letter, the General, referring  
to the ignorance of art committees wrote  
"the misfortune of it all is," etc., and again  
the naughty linotype made him say in print  
"The misfortune of it all it."

It is to be hoped that the readers of Gen-  
Hawkins' interesting and instructive letter  
which should bear fruit, overlooked, or were  
not misled, by these obvious errors.

## OLD MASTERS FROM RUSSIA.

M. Nicolas Pavlovitch Riabouchinsky, of  
Moscow, editor of a well-known Russian  
art magazine, who is in New York with his  
wife at the Knickerbocker Hotel, to buy  
magnificent works of art, has brought with him 30  
pictures by old masters, which he purchased  
from the widow of Count Galimitcheff-Kou-  
toussoff, former secretary of the Dowager  
Czarina. He still has many pictures in Mos-  
cow, and in Paris, where he has a residence  
on the Champs Elysees. He recently gave  
an exhibition of Russian primitives.

The Galimitcheff-Koutoussoff pictures were  
many of them long in the Count's family,  
while others were presented to him by the  
Dowager-Czarina. Notable among them is  
a panel with a Virgin and Child, attributed  
to Filippo Lippi. A similar subject left  
entirely unrestored is of the school of Leon-  
ardo, it being thought that the head of the  
Virgin may be by the master. By Lucas  
Cranach there is a portrait and a Virgin and  
Child signed and dated. A Holy Family is  
attributed to the Master of the Death of the  
Virgin. The Story of St. Catherine is told  
in a XV Century primitive, and a street  
brawl is pictured by Breughel the Elder.  
The interesting landscape of one work is  
attributed to Joost Monpere and the figures  
to Breughel. There is a large Bacchanalian  
scene in a landscape by Poussin. Most at-  
tractive is a Holy Family with St. John, at-  
tributed to Sodoma. A small grisaille por-  
trait is attributed to Van Dyck. Other names  
of artists represented are Moroni, Potter  
and Solomon Ruysdael.

There are, besides, an enamel, a bronze  
door ornament attributed to Michel Angelo,  
and some early vestments.

## CORRESPONDENCE

## Memories of A Titian.

Editor AMERICAN ART NEWS:

Dear Sir:

In the autumn of 1907 I arrived at New  
York from England via Naples, where I  
had formerly been the guest of Signor  
Pias, director of the Naples Museum, and  
his family. At Milan I had met the noted  
English Architect, Mr. George Archeson,  
the particular friend of the late Sir Freder-  
ic Leighton. This acquaintance proved  
most valuable to me as a letter from him  
to the Director of the Roman Forum,  
gave me daily the company of this distin-  
guished authority on Roman art exhibi-  
tions.

The object of my visit to Italy, my home  
being England, was to verify the authen-  
ticity of a portrait of Titian, said to have  
been painted by the master, himself, but  
which was much criticized and doubted in  
England. Previous to the shipping of this  
picture from England (together with some  
fine old masters) to America, a visit one  
morning from the late Mr. Yerkes to my  
studio interrupted the "packer," and al-  
though I did not care to have my paintings  
"on view" at that late hour, Mr. Yerkes  
seeing my Titian, asked the price, and at  
once offered \$50,000. This offer I promptly  
refused, promising him, however, on my  
arrival in New York, to give him the first  
opportunity of purchase here.

Shortly after my arrival, Mr. Yerkes died  
and soon afterwards meeting Mr. Charles  
de Kay of the National Arts Club, he  
at once suggested an exhibition of Old  
Masters at the Club, which seemed quite  
attractive.

The comments of the press and public on  
my Titian, were most severe, many saying  
"the canvas is certainly from the studio of  
Titan, but not from the hand of the  
master." Finally the exhibition closing, I  
proceeded to have my picture packed for  
reshipment to England. During the inter-  
val which preceded its departure, I  
called upon the late Sir Purdon Clarke,  
then director of the Metropolitan Museum,  
as he had seen the painting in my studio  
in Kensington, and begged of him to place  
the matter before the directors with a view  
to "purchase," and after two meetings of  
the directors they offered to purchase the  
picture for \$30,000. This offer was refused.

Disconsolate, I returned to England with  
the picture, and suggested to its owner, a  
visit to the Borghese Gallery at Florence  
to obtain from the curator a verdict as  
to the authenticity of the canvas. To this  
he readily consented, and proceeding with  
a valuable letter of introduction from  
Signor Pias of the Naples Museum, I pre-  
sented a fine photograph of the Titian por-  
trait, for the inspection of this great  
authority on Italian paintings.

The dear old Signor was deeply moved  
at his first glance at the photograph and  
exclaimed, "where is this picture and who  
has it? It is the long lost Titian that has  
been missing many, many years. Most  
decidedly it is Titian! Titian," and crying  
out "Oh! We have at last found this won-  
derful picture," he continued, "tell me all  
about it, and who stole it." It was indeed  
most pathetic to see the emotion and deep  
feeling expressed over this canvas, severely  
criticized and now returned from America  
to be vouched for, by one of the greatest  
living "experts" on Titian.

After a visit through the gallery, devoted  
to the work of Titian, this authority offered  
me the proof of his opinion, written on the  
stamped paper of the Museum and upon  
his offering me the document, remarked,  
"See, I have placed the seal of the Govern-  
ment on it so you see with my full signa-  
ture, it is absolutely authentic."

Returning to England with this valuable  
document, it is needless to say that the  
picture soon found a purchaser, and now  
hangs in one of the galleries of a great  
Scotch collector.

Annette Schenck.

N. Y., Nov. 15, 1915.

The above letter has pathetic interest  
in that, after it was put in type, Miss  
Schenck was stricken with a fatal illness  
and passed away after two days suffer-  
ing. The composition of the letter was  
her last and loving labor, and she had  
looked forward to its publication with  
keen anticipation.—Ed.]

## ART BOOKS RECEIVED.

**The Barbizon Painters**, by Arthur Hoerber  
(deceased). Frederick A. Stokes & Co.,  
New York. Cloth, 12mo. \$1.75 net.

**Modern Painting, Its Tendency and Mean-  
ing**, by Willard Huntington Wright. John  
Lane Co., New York and London. \$2.50 net.

## OBITUARY.

## Annette Schenck.

Miss Annette Schenck died, after a brief  
illness, in this city on Saturday last, aged  
72. The passing of this brave and cultured  
woman received scant notice in the dailies,  
and yet her career was most interesting.  
Born in New York, a member of the old  
New York family of the name, the daughter  
of the late Courtney and Eliza Schenck,  
and a relative of former Bishop Courtney  
of Nova Scotia, who, now a rector in this  
city, officiated at her funeral Monday—Miss  
Schenck, always of an independent charac-  
ter, went when a girl to Europe to study  
art. She resided many years in London  
where she became well known to the dealers  
and collectors. Possessed of only a small  
income, in middle life she took up the  
dealing in art works, and with her knowl-  
edge and taste secured many a prize which  
she placed in galleries or private residences  
here and abroad.

She was a real art lover and had a good  
eye for pictures. The last letter she wrote  
and which was in type when she died, her  
memories of a Titian she found and brought  
to New York, is published elsewhere in this  
issue of the ART NEWS.

Miss Schenck figured largely in the first  
exhibition of the statue of Aphrodite, better  
known as "The Bathing Venus," which  
was imported by the late F. J. Linton some  
ten years ago, and after disappearance was  
recently purchased by Mr. John D. Rocke-  
feller for his country place at Pocantico  
Hills, and Miss Schenck told the history  
of the statue in the ART NEWS of Oct. 23  
last.

During the last few years Miss Schenck  
had lived in New York, bravely struggling  
against adversity in her old age, and her  
always cheerful mien and kindly disposition  
made her a welcome visitor to the ART  
NEWS and other offices. Her funeral took  
place on Monday afternoon and she was  
laid to rest in the old Marble cemetery  
where her family has a plot, at Second Ave.  
and 10 St. She is survived by a sister.

## William Walton.

The mystery of the disappearance from  
his long time home, 360 West 22 St., where  
he had lived almost as a recluse in a small  
room, of William Walton, the well-known  
artist and art writer, was sadly solved on  
Tuesday last through the identification at  
the Flatbush Morgue of a body, found  
some days ago in Sheepshead Bay, as that  
of the aged man.

This sad ending of the life of a man, who,  
although of a peculiar and solitary tem-  
perament, had unusual ability and qualities  
that endeared him to his friends, chief of  
whom was Carroll Beckwith, his fellow  
student under Carolus Duran in Paris, cast  
a gloom over the Century and National  
Arts Club, which were his favorite haunts.

The artist was born in Phila. in 1843,  
studied at the Pa. Academy and National  
Academy schools here, and in Paris. He  
was a figure and landscape painter, but  
was better known through his art writing.  
For many years he had been a frequent and  
interesting contributor to the department  
known as "The Field of Art," in Scrib-  
ner's.

## Henry P. Kirby.

Henry P. Kirby, the architect who de-  
signed the Stock Exchange, died at his  
home in this city recently, in his 62d year.  
He was a pupil of the Paris Ecole des  
Beaux Arts and a member of the firm of  
Henry P. Kirby and John J. Pettit of 103  
Park Ave. He was associated with the  
late George B. Post for 25 years and de-  
signed among other buildings those of the  
American Bank Note Company and of  
Doubleday, Page & Co. at Garden City, as  
well as the Cornelius Vanderbilt house at  
57 St. and 5 Ave. He had a studio home  
at Capri, where he usually passed several  
months each year. He was born at Seneca  
Falls, N. Y., and married Miss Adelia  
Browne.

## Arthur Jeffrey Parsons.

Arthur Jeffrey Parsons, Chief of the Di-  
vision of Prints of the Congressional  
Library, died a few days ago, at Dublin,  
N. H. He assumed charge of the print  
division in 1897, when it was established in  
the new building. Mr. Parsons was a di-  
rector of the Corcoran Gallery, a member  
of the Executive Council of the Washing-  
ton Society of Fine Arts, and for some years  
director and treasurer of the American  
Federation of Arts. He was a member of  
the Metropolitan Club.

## Eugene Bonneton.

Eugene Bonneton, a painter of scenes of  
old Paris has been killed in action in the  
Argonne by asphyxiating gas. He was a  
sergeant of Territorials and is represented  
at the Pan-Pacific Exposition by "Port St.  
Nicholas."





HEBE BEARING FOOD TO THE GODS  
Webber  
Wedgwood Plaque, 1780

**Mrs. Van Rensselaer's Memorial Gift.**

The Fogg Museum has recently placed on exhibition a group of reproductions of works of art of the so-called Minoan and Mycenaean civilizations, found during the last fifteen years in Crete. They are highly interesting as illustrating the arts of the Homeric period. The Metropolitan Museum is the only other place in America where reproductions of these works can be seen. They are a gift from Mrs. Schuyler Van Rensselaer, of New York, in memory of her son, George Griswold Van Rensselaer, of the Harvard class of 1896, and form a permanent part of the Collection of Classical Antiquities.



OLD WHITE XVI CENTURY STONE-WARE EWER

**WOMAN ARTISTS ACTIVE.**

The Association of Woman Painters and Sculptors has arranged fine exhibitions for the season. A small picture show at the Arlington Galleries, 274 Madison Ave., is now on. In January there will be an exhibition of post cards at the Municipal Art Gallery. In the same month a rotary exhibition, under the auspices of the American Federation of Arts, will begin. Then will come the regular annual display, to be followed in June by a further showing, in connection with the meeting of the General Federation of Arts.



VIOLET COPPER LUSTRE PITCHER

**THE POTTERIES OF CROWLEY.**

There will be placed on exhibition in the American Art Galleries, No. 6 East 23 St., probably on Thursday next, preparatory to its sale at auction of the afternoons of Dec. 6 and 7, the collection of old English, Delft and other potteries, formed by that intelligent, discriminating and enthusiastic collector, Mr. Timothy F. Crowley of this city.

The collection, both in the beauty of a number of its individual specimens, as one representing quality and, above all, genuineness, and as a comprehensive whole, is the best of its kind that has ever come to the metropolitan auction mart.

Mr. Crowley, as the compiler of the catalog of his collection, Mr. Horace Townsend, himself an authority on old English and Dutch wares, well says, "seems, when considering the acquisition of any particular piece to have asked himself at the outset, 'Is this beautiful or quaint?' and to have finally selected only those things concerning which he could make answer in the affirmative."

The reproductions on this page give a good idea of the variety of Mr. Crowley's collection and the exceeding beauty and variety of several of its specimens. Especially notable are the large Wedgwood plaque with the Bacchanalian subject "Boys and Goat," the two oval Wedgwood plaques by Webber and Mrs. Landre, and the fine violet copper lustre pitcher.

Important and valuable also are the old German tankard and the Bennington tulip shaped vase.

So the discriminating collector and the connoisseur in search of the curious, the quaint and the unique, would do well to betake himself or herself—for there are many women of taste and cultivation in

Mr. Crowley, the assembling of which has been such a pleasure and education to its owner, and whose dispersal, to his loss and regret, will be the pain of many a collector.

**NEW ORLEANS.**

Luis Graner, whose exhibit of paintings is still on at the Delgado Museum, has added two new portraits of much interest to the collection. The added pictures are portraits of Dr. I. M. Cline, the well-known director of the U. S. Weather Bureau, and one of the city's most enthusiastic and conscientious art collectors. The other is of Mr. Charles Wellington Boyle, curator of the Delgado Museum, whom Mr. Graner has painted, palette in hand, as he sits before his easel. Both pieces are fine likenesses. Mr. Graner is now working on several commissions, but cannot remain in the city more than a few weeks longer. Many important sales have been made and the prospects are bright that one of the largest and most striking pictures of the collection will remain a possession of the museum as a gift from a prominent art enthusiast.

**TOLEDO.**

The November exhibitions at the Museum include paintings by the Chicago Society of Artists; canvases by H. Leith-Ross and John F. Follinsbee; etchings and engravings by masters of the old and modern schools, a loan collection of paintings by old and modern masters of Europe, which has been on since July, and a collection of old Buddhas and other idols from China, besides the permanent collections.

A very successful Chrysanthemum and General Flower Show was held at the Museum the second week of November, which



BACCHANALIAN BOYS AND GOAT  
Lady Diana Beauclerk

Turner Plaque, 1785

this country who know, love and appreciate the work of the early English potters—to the exhibition next week of Mr. Crowley's treasures. If they do so they will surely be in attendance at the sale, for the desire to acquire these dainty objects will grow with study, and it can be safely predicted that the majority of them will find new and appreciative owners.

But, apart from the unusual interest that Mr. Crowley's collection has for collectors and connoisseurs, it will appeal also to lovers of the dainty and the decorative, for these qualities the specimens all possess, and some in a marked degree.

What, for example, could be more dainty than some of the Wedgwood, the Spode and Whieldon pieces, and more alluring than some, if not all, of the glistening, glimmering Lustre ware; what more decorative than the beautiful rich old Delft and the creamy Lowestoft? There are also some admirable specimens of early German stone and tin-enamelled ware, with several early American pieces from the Bennington and other factories.

There are 273 numbers in the catalog, which it will require two afternoons to disperse. There are 44 pieces of Spode and a like number of Lowestoft and Derby. Among the Wedgwood pieces are portraits of Bentley and Josiah Wedgwood, two superb plaques 10 inches high by 7½ wide, the well-known Turner plaque from the W. P. Hodges collection, sold in 1864, the famous "Head of Medusa," modelled by Flaxman, the Neale copy of the Portland vase, the series of portrait medallions from the Hargreaves collection, the Wedgwood group from the same collection, and the Wedgwood statuette in black basalt of "Infant Hercules Strangling the Serpent."

The above mentioned items are only a few of the more noted in the collection of

was visited by about 12,000 people during the three days.

The special attractions at the Museum for December will include a Post-Impressionist Show, and exhibition of paintings by Alexis Fournier and some sculpture by May Elizabeth Cook.

**TORONTO.**

The members of the Canadian Art Club recently held their annual exhibition in the art gallery of the Reference Library for a month. The Club is composed of some of Canada's foremost artists.

This year many small pictures were noticed. Mr. Suzon Cote painted many of the best of these. J. W. Willian also had a group of little pictures. This was the first time that such small pictures have been noticeable since there was an entire exhibition of little pictures two years ago.

Homer Watson's large canvases, painted at Valcartier of the First Canadian Contingent which went overseas, were very interesting, historically, and were retained by the Canadian Government.

Many of Franklin Brownell's charming sunshiny pictures attracted those who especially like his work. A distinct favorite was one called "A Trout Stream."

Archibald Browne's pictures were rich in color and mellow in tone. "Sundown," as the title suggests, was peaceful and harmonious in color and composition, and was painted for Norman Mackenzie K. C. Regina. Some bright decorative paintings were contributed by Arthur Crisp of New York. Another New York artist, Canadian by birth, Ernest Lawson, had some good examples.

A brilliantly virile and truthful bit of coloring was contained in "The Gully," by Maurice Collin of Montreal, who also contributed a poetic conception in pastels



A BACCHANALIAN FIGURE  
Mrs. Landre  
Wedgwood Plaque, 1775

called "Solitude," low in tone. Harmony of color characterized the work of E. Atkinson which also possessed the qualities of breath and good drawing. Most of his paintings were low in tone. "A January Thaw" suggested the mildness of the first spring days.

J. W. Morrice, of Paris, France, had softly harmonious interiors among his groups. They were chiefly interesting spots in the



OLD COLOGNE XVII CENTURY GRENZHAUSEN TANKARD.

old land. Distinctly original and interesting in subject were Horatio Walker's "Lime Burners at Night," "Winter Twilight in the Laurentians" had charm of color.

Curtis Williamson's portraits of Fred. Mercer and of an old lady were speaking likenesses and were crisp and truthful in tone.

Herbert's small bronze portraits were good specimens of that sculptor's work. J. Kerr Lawson's pencil and etched drawings were fine individually and collectively.

Irene B. Wrenshall.



TULIP SHAPED VASE  
Bennington, Vt., 1849



## ROCHESTER.

The two collections now on exhibition at The Memorial Art Gallery, coming as they do so early in the winter, suggest a more than usually interesting season ahead. They are those of the already well-known collection of pictures, painted in India, by Mr. and Mrs. Colin Campbell Cooper, which have been fully reviewed in the AMERICAN ART NEWS, one of paintings, miniatures, and sculptures from the Guild of Boston Artists, and a group of fine miniatures by Mathias Sandor of New York which supplements the larger collections.

The Guild of Boston Artists has brought together a collection of representatives of the leading tendencies of New England art. Frank Benson has a fine interior "The Gray Room," in his familiar style, as well as a marine with beautiful opalescent quality. Joseph DeCamp is represented by a portrait, low in key, "The Blue Lady." Philip L. Hale has a small interior, and Lillian Westcott Hale shows also an interior, a white and gold room of unusual charm and distinction. Among the miniatures may be mentioned especially the "Red Flower," by Laura Coombs Hills, a fine bit of color. The sculpture group includes some of Cyrus Dallin's Indian figures, notably a small replica of his "Appeal to the Great Spirit." Frederic Allen, Anna Coleman Ladd, Bela Pratt, Richard Recchia, and Lucy C. Richards are other sculptors represented. On the whole, while the collection includes much that is interesting, it is to be regretted that the majority of the work does not represent the Guild at its best.

Mr. Sandor's miniatures are peculiarly satisfying in their delicacy and individuality. Mr. Sandor combines with the skill of the finished miniaturist, the appreciation of the salient points of personality so essential to the successful portrait.

In the Print Room of the Gallery is shown this month a collection of American and German posters and small advertising material, assembled through the International Art Service of New York, by the Sheffield Fisher Company of Rochester.

## MEMPHIS.

The exhibition of American pictures from the Macbeth Galleries, New York, now on at the gallery of the Nineteenth Century Club, will be followed by one in January of black and whites from the Roullier Gallery, Chicago, of foreign pictures in February, and of the works of John F. Carlson in the early Spring.

The exhibit now on is an especially good and important one. Mr. C. E. Boone, who is in charge of the collection, lectured very entertainingly upon it last week. The pictures most admired are those by H. W. Ranger, "After Sunset"; F. Ballard Williams, "The Glade"; Chauncey F. Ryder, "Girl and Cow"; Robert Henri, "Archill Girl"; John F. Carlson, "Winter Landscape"; Ivan Olinsky, "Marguerite" and another portrait; Cecilia Beaux, "The Fledgling"; Alfred Hutty, "Winter," and those by W. H. Howe, Ben Foster, Richard Miller, F. C. Frieseke, Gifford Beal, Emil Carlsen.

## MILWAUKEE.

A most interesting exhibit of the work of about forty women painters and etchers has just come to a close, held under the auspices of the Milwaukee Art Society. Among the exhibitors were some of the best known women artists in America, such as Alice Schille, Dorothy Stevens, Helen Hyde, Anne Goldthwaite, Bertha E. Jaques, and Marie Blanke. Six of the exhibitors were Milwaukeeans.

The show comprised almost 200 pictures, including some 50 etchings, and was the first exhibit of its kind in this city. It is, therefore, a matter of congratulation to the society that the attendance during the three weeks was large and a number of pictures were sold.

Anna Louise Wangeman.

## DETROIT.

Wilfred N. Voynich's collection of rare early printed books and illuminated Mss., en route from Chicago to New York, has been on exhibition at the Museum.

Prints from Caxton's press and from Pennarts of Rome, the first Italian printers; the first complete Hebrew Bible, printed in 1488, and many other interesting volumes are included in the exhibition.

## WATERBURY (CONN.)

The traveling exhibition of American paintings and bronzes assembled by the American Federation of Arts, Washington, D. C., is on view here at the fine gallery of the Mattatuck Historical Society. It comes most apropos in connection with the civic celebration of "Old Home Week" and the dedication of Cass Gilbert's fine new colonial Municipal Building. The painters and sculptors represented are for the greater art well known exhibitors, although there are a few unfamiliar names in the catalog.

## SAN FRANCISCO.

The studio of Charles Rollo Peters, 239 Geary Street, is open to the public for November. Mr. Peters shows many new works and while his favorite "Moonlight" effect prevails for the most part, an interesting departure is presented in his "Early Morning," a picture vibrant with color and beauty, as the first red glimmer of dawn is seen from the heights of Russian Hill, over and above the distant cross-bay peaks.

The California Etcher's Society will give an exhibition of the work of its members during the latter part of Nov. at the Schussler Galleries.

The society formed a few years ago, has progressed rapidly as to membership and enthusiasm and has done much to create and stimulate interest in etching among western artists.

Maynard Dixon's recent oils are shown at the Bohemian Club. The artist is a native Californian and although well-known in New York, where he has met with much success, prefers to both live and work in the west.

His subjects, mostly drawn from the desert with its attendant cowboy and Indian life, are well handled and extremely lovely in color.

An unusual exhibition at the little gallery of John McMullin on Grant Ave., is the decorative "sculpture," wrought in copper and silver by Borghild Arnesen, a young Norwegian artist, driven from her Paris studio by the war.

With charming technique, Miss Arnesen has worked out various motives in mantle friezes and decorative panels in brass and copper, and rich border effects on handsome silver trays and serving dishes. In smaller pieces she has successfully handled many interesting pieces of jewelry. Her work shows great spirit and originality.

The opportunity of painting at the Exposition is proving tempting to many of the western and visiting artists. Last week Miss Froelich showed a number of good pictures of exposition subjects at Schussler's, and at present Mrs. Lucile Joullin is exhibiting 25 pastels of favorite views at the Fair, at the galleries of Rabjohn and Morcom.

## PITTSBURGH.

The Mrs. Richard A. Rowland prize of \$200.00 for the painting receiving the most votes at the eighth annual exhibition of paintings by the Associated Artists of Pittsburgh, at the art galleries of the Carnegie Institute, has been awarded.

There were in all 106 paintings out of the 181 exhibited, voted on, 714 total votes being cast. The painting receiving the greatest number of votes was "The Picnic" by Christ Walter. The result is sure to meet with general approbation, as the picture is one of the most attractive in the whole exhibit. It is a large canvas showing a summer day on the Big Pucketas creek at Parnassus, Pa.

The exhibition closed Nov. 22. The Rowland Prize has added considerably to the interest, this year's attendance exceeding any heretofore and equal to that of the International Exhibits.

## KANSAS CITY.

Cyrus E. Dallin, the Boston sculptor, stopped here last week on his way west to offer for temporary exhibit in some public place his large bronze equestrian Indian statue "The Scout," which has been at the Panama-Pacific Exposition during the summer. A number of civic societies here wanted to buy Mr. Dallin's statue "The Great Spirit" for the new Union Station Plaza, as a commemoration of the Santa Fe Trail. The Boston Museum, however, was able to raise the funds for the purchase of the work before Kansas City did, and it is now in the Back Bay. Mr. Dallin has offered to set "The Scout" up here and allow the public to decide whether it is to remain permanently.

Frank Alvah Parsons, president of the New York School of Fine and Applied Arts was also in town last week and addressed members of the City Club. Raymond Wyer, director of the Muskegon Museum of Art was another visitor, following the delivery of an address at the University of Kansas at Lawrence, Kansas.

A loan exhibit of etchings owned by residents of Kansas City is being held this week at the Institute. Zorn, Haden, Whistler and Buhot are represented.

R. J. B.

## Landscapes by Helsby.

Alfred Helsby is showing 28 oils at the galleries of J. H. Strauss, 275 5th Ave., to Dec. 4, comprising interesting glimpses of Kensington Gardens, London, of the Luxembourg Gardens, and of rural France, in addition to many American landscapes; hills and streams of the Adirondacks, "Night in Rio de Janeiro," and familiar views of Central Park and Riverside Drive, realistic and with charm.

## EXHIBITIONS NOW ON

## Hopkinson Smith Memorial Display.

Some 82 watercolors and 14 charcoals make up a Hopkinson Smith memorial exhibition now on at the Century Club, to Dec. 2.

There are among the watercolors the quaint corners of Venice, back waterways of the Thames, old streets of Dutch towns, etc., and such oils as "The Old Sonning Bridge" with its cool shadows on luminous water, all so familiar and associated with his able brush.

The 14 charcoal drawings include Notre Dame and other Paris buildings, Westminster Abbey and views of rural England, also bits again of the artist's favorite Venice.

## Women at Arlington Gallery.

An exhibition of work by the Association of Women Painters and Sculptors, is now on to Dec. 24 at the Arlington Galleries, 274 Madison Ave. A dazzling array of 354 small paintings and sketches of flower gardens, children in sunlight, interiors, both subdued and gay, of iridescent snow and ice, of trees and meadows under a blazing summer sun, and of every conceivable type of femininity, greets the visitor.

There are a number of Olive Rush's delightful interpretations of childhood, clever studies by Anne Goldthwaite and work by E. Varian Cockroft, which is less interesting than usual.

There is a personal note in the work of Mary H. Tannahill and M. M. MacCord's sketch of the Panama-Pacific Exposition shows ability to handle water color effectively. There are four of Martha Walters spontaneous compositions full of color and charm, and Anne Crane is well represented. Theresa Bernstein's work is strong, and Alice Preble Tucker de Haas, A. Schill, I. W. Stroud, Julia Titsworth, Emma Lampert Cooper, Harriette Bowdoin, Helen McClain, Susan M. Ketcham and Matilda Brown are among those showing particularly interesting canvases.

Noteworthy, in the group of sculptures are two small heads of young girls, modeled by Bernice Langton, who also shows an interesting bas relief portrait of Miss Hecks. Janet Scudder's "Shell Fountain" is charming, and Gertrude V. Whitney's head of a Spanish Peasant, is a powerful characterization, sculptoiresque in every sense of the word. Alice Morgan Wright, L. M. Sterling, who shows a particularly lovely marble, has relief of a dancing sylph, and Isabel Moore Kimball are among those represented.

There are 17 miniatures, the most attractive of which is Lucia Fairchild Fuller's portrait of a young girl, lovely in color and characterization. May Fairchild's "First Born," and Florence B. Cramer's child study have much charm, and Maria Stream, Theodora Larsh and Alice P. T. de Hass are among others showing pleasing examples of their work.

## In Oceanica and Bahamas.

Stephen Hawsis, a painter in oils and gouache, of quite remarkable gifts, after passing some time in recording his impressions of life and nature, in the South Sea Island islands of Melanesia and Polynesia, arrived this Autumn at Nassau, Bahamas, where he is now painting. The artist prefers to work almost in the buff, as shown in the illustration on page 9, presumably from his long sojourn in the tropics. Of his work, which in its earliest stages recalls Whistler and Condor, 124 examples are now on view to Dec. 15 at the galleries of the Berlin Photo Co., 305 Madison Ave.

As a decorative designer and draughtsman Mr. Hawsis is facile princeps. His color is attractive, and as shown especially in some small oils of the Bahamas, remarkably true, while his composition and general technique have something Japanese about them.

When in the islands of Pacific south seas he adapted and conventionalized until he satisfied his personal artistic demands, dividing into diamond pane sections, sea, shore, mountains and sky, in one case, and yet preserving an artistic effect.

When Mr. Hawsis reached the Bahamas, a hurricane he experienced there, seems to have had quite an extraordinary effect upon his art, and he evidently saw the sea and landscape, blown to bits by the winds, picked up the pieces and put them purposely loosely together, until the sunshine came again. In the kaleidoscopic resultants lines and color are broken, but the effects are very decorative; the color is fine and true and there is abundance of motion, as witness the "Nocturne—Wind and Wild Dog" and "The Hurricane."

## Portrait Prints of Women at Library.

The prints division of the Public Library has not often arranged an exhibition in which the subject matter is of such paramount interest as in that just opened, devoted to "Portraits of Women." The majority of persons in this gallery of portraits have played a certain role in the history of mankind in its various phases of activity.

If one approaches the exhibition from the standpoint of the artist and of processes of engraving, there is quite as much diversity as in the subjects portrayed. There are line engravings by Faithorne, R. and J. Wierix, P. de Jode, as well as modern artists; a brave showing of British 18th century mezzotint, J. R. Smith, the Watsons, Jones, and the rest; modern mezzotints in colors by S. Arlent Edwards and others; wood engravings by Cole, and even one attributed to Marie de Medici; lithographs by Cavarni, Grevedon and Kriehuber. And the range of painters whose works are reproduced is equally wide.

## Russian Art at Scribner's.

That Russian cousin of Aubrey Beardsley, M. Bakst is represented, at the Metropolitan Opera Diaghileff Ballet Russe display, on to Nov. 30 at Scribner's, 597 Fifth Ave. by a remarkable drawing, a study head of a young man, in addition to his costume and scene designs. There is a notable series of sanguine sketches of the ballet by that sympathetic Rumanian artist, Van Saanen Algi. Posters by Barbier, Gross, and Kainer among others, and photos of the dancers and scenes, complete, with some illustrated volumes, a highly interesting display.

## Hildebrandt at City Club.

The 11 oils by H. L. Hildebrandt are shown at the City Club, are vibrant, fresh and flooded with sunlight if a bit immature. A little nude by a brook is especially effective, in conception and arrangement and there is the essence of Springtime in the blossoming laurel bushes, spotted with sunlight. There is a nice arrangement of peonies in a still life, and a large composition showing a woman and child on a bench in the open and another woman standing nearby has the charm of momentariness in expression and attitude.

## Van Gogh at the Modern Gallery.

Van Gogh reigns supreme in a little show, now on at the Modern Gallery, 500 Fifth Ave. Nothing disturbs the undoubted line quality of his work. Some dark wooden sculptures, simply enhance the brilliancy of his coloring. His accent is often sharp and sometimes harsh. Occasionally, however, there is serene repose, as in the masterly group of flowers thrown on a garden path, their colors somewhat faded in a petillating sunlight. There is a herring per contra, which has a savory look in its scales gleaming from the dark. Chief among the landscapes and shore scenes, is a roughly effective look over some poppy fields in France, with an excessively tormented sky. An old woman called "La Berceuse" is treated in a vigorous decorative manner. Messrs. Stieglitz and De Zayas are to be congratulated in presenting such an impressive little display of the late master's work.

## DAVIS'S ALASKAN PICTURES.

The Alaska landscapes and coast scenes of Leonard Davis, who was awarded a silver medal at San Francisco, where he had 127 examples, have been frequently noticed in the ART NEWS when first shown at the Brandus galleries, New York, and afterwards elsewhere through the country. He excels in the rendition of the wonderful color effects, crystal clear atmosphere and grandeur of Alaskan scenery and climate, and paints them with rare sympathy and understanding.

The exhibitions of Mr. Davis's Alaskan pictures have attracted an attendance of over 100,000 people, during the sixteen months ending with April, 1914. More than 71,000, or an average of over 1,000 a day, attended the exhibitions at the National Geographic Society, Washington, D. C., the American Museum of Natural History, N. Y. City, the Washington State Art Association Museum, the Seattle Public Library, and the Arctic Club, Seattle. During this period 53 oils were sold for \$35 to \$1,500 each, and among the purchasers were Mr. Wm. Jennings Bryan, Ambassador Ekengren of Sweden, Senator Wetmore, O. L. Dickeson, H. C. Hoover of London, Hennen Jennings of Washington, Frank Springer, Chas. H. Cobb and H. C. Henry of Seattle, the late Edward Wasserman, Dr. B. J. Macdonald and Morton L. Schwartz of New York. The Citizens of Seattle purchased one as a nucleus for a Municipal Art Gallery, and three for the Seattle Museum. Gov. Strong of Alaska and the Arctic Club were also purchasers.

**SALES PAST AND TO COME.**

**Pleasant Hunter Sale.**

The first session of the sale of the collection of antique china, glass and Sheffield plate of Dr. Pleasant Hunter, of Newark, N. J., at the American Art Galleries on Nov. 18, totalled \$5,282. Mr. Eben R. Lester gave \$135 for a Syntax "historical blue" china fruit dish and tray. Mr. Seaman, agent, paid \$125 for a Ch'ien-lung vase and \$90 for a U. S. Capitol Staffordshire plate. Mr. A. Vernay secured a Bennington teapot for \$95 and Mr. W. R. Hearst gave \$80 for a dark blue plate showing an early Boston warehouse.

At the second session, Nov. 19, \$5,282 was realized, making the total \$10,720. Mr. Bernet, agent, gave \$232 for a "silver resist" pitcher of 1914 with "The Blacksmith's Epitaph." Mrs. Payne paid \$120 for an antique handmade rug. For two XVIII Century French mustard cups. Mr. W. D. Breaker gave \$105. The same amount was given by Mrs. McAlpin for a "silver resist" flower holder. Mr. Edward W. Brun obtained for \$100 a War of 1812 broadside. A "silver resist" set of plates and saucers went to Mr. Breaker at \$96. Mrs. G. H. Hoyt paid \$75 for a pair of flower pots and trays in pink lustre and Mrs. W. M. White the same amount for a posy holder with a ship decoration.

At the final session, held Nov. 20, Mr. Seaman, agent, gave \$350 for the Mme. Recamier set of five "silver resist" vases. Mr. A. Vernay paid \$200 for a miniature tea set, in splashed rose lustre. Mr. Seaman paid \$170 for a Wedgwood rose lustre vase, \$110 for a Leeds tea set, the same amount for a pair of splashed rose candlesticks, and \$100 each for a pair of goblets of the same coloring, and a soft paste Worcester teapot. Mrs. J. E. Davis gave \$160 for a pair of blue and yellow five-branched vases. For \$110 Mrs. J. E. Waterbury secured a pair of five-fingered rose lustre vases. The total of the afternoon was \$9,643.50, making a grand total for the sale of \$19,964.50.

**"Home, Sweet Home" Mss. \$160.**

At the opening of the sale Nov. 18, at the Anderson Galleries, of Part IV of the Burton library, Mr. George D. Smith secured for \$160 the Mss. of "Home, Sweet Home," signed and dated by Payne Mar. 2, 1851. Mr. James F. Drake paid \$110 for a rare Mass. Revolutionary broadside, Watertown, 1776; \$92.50 for Marmaduke Stevenson's "A Call from Death," London, 1660; \$77.50 for Haskett's "Shakerism Unmasked," Pittsfield, 1828, and \$75 for Piranisi's "Antiche Romane." Mr. Smith gave \$40 for the Tory poem "A Poor Man's Advice to His Neighbors," N. Y., 1774, and \$37 for "The Yankee and Boston Literary Gazette," with poems by Poe. For Russell's "History of America," London, 1778, Mr. J. Atwater gave \$30. The total of the session was \$2,500.

Mr. Drake, at the session of Nov. 19, paid \$265 for the original executor's account ledger of the estate of Washington, in which are the funeral items. Mr. George Smith gave \$160 for Washington's overseers account book, 1786-1793, and \$61 for his copy of Mackintosh's "Vindiciæ Gallicæ." The total of the session was \$1,770 and the total to date, \$24,268.

**Joline Sale Continued.**

The sale of Part VIII, of the Joline library, began Monday, at the Anderson Galleries. Mr. W. J. Campbell, of Philadelphia, gave \$170 for an extra-illustrated and autographed "Portraits of the Atty. Gen's, of the U. S.," with notes by Hildeburn, Phila., 1893. Mr. L. C. Hooper paid \$125 for a letter of Benedict Arnold. Mr. Geo. D. Smith gave \$70 for two letters of Gen. Nat'l Greene; \$40 for a letter of Gen. Geo. Clinton, and \$20 for a memo. of agreement for exchange of prisoners dated 1778. Mr. Jas. F. Drake paid \$22 for the Mss. of Bryant's address on the genius of Burns.

On Tuesday Mr. George D. Smith paid \$245 for a Mss. Notebook of Washington Irving, with lists of Indian tribes and other memos. He gave \$55 for a letter of Gen. Chas. Lee and \$45 for one and \$43 for a second letter of Chancellor Livingston. The sale total was \$1,461.

**Nelson Library Sale.**

At the opening of the sale at the American Art Galleries on Monday of the library of the late William Nelson, of Paterson, N. J., a quartermaster's receipt book with the autographs of nearly 500 Revolutionary officers and soldiers, at Morristown in 1780, brought \$170. Mr. E. D. North paid \$125 for a four-page letter of Hamilton and \$50 for 95 pieces of colonial and continental currency. Mr. G. W. F. Mansfield gave \$55 for a broadside in aid of an Indian charity school at Lebanon, Conn.

On Tuesday Mr. George D. Smith paid

\$810 for the Acts and Laws of N. J., 1728. The N. Y. Genealogical Society purchased a set of its records for \$155, and Mr. F. W. Morris gave \$135 for 63 vols. of the New England Historical and Genealogical Register. For a militia ordinance of 1776, Mr. Smith paid \$120. Mr. Morris paid \$42.50 for an autograph of the signer, Benjamin Rush. The total of the four sessions was \$11,364.

**CARPETS AT SILO'S.**

At a sale of Oriental carpets, Nov. 19, at Silo's Fifth Ave. Galleries, Mrs. Walter Damrosch gave \$235 for a Kermanshah example with a rose field. Mr. J. P. Ryan gave \$189 for an antique Melex rug; Mrs. Horace D. Smith \$172.50 for a Tabriz example, Dr. A. S. Cole \$117.50 for a Samarkand and Mr. Artemus Holmes \$97 for a Chinese rug.

Capt. J. R. De Lamar gave \$725 for a Savonnerie carpet at the close of the sale. Other purchasers were Messrs. W. O. Burbank, E. Walther, J. W. Hutchinson, O. B. Thomas, G. A. La Vie and G. H. Burbank.

**Eugene and Thomas Kelly Sale.**

Old and modern paintings, drawings, engravings, etchings, miniatures, silver, art properties, antiques and furniture collected by the late Eugene Kelly, and much of it removed from his quaint old English country place at Mitcham, near London, formerly occupied by Horace Walpole, and also the personal property of Mr. Thomas Kelly, will be placed on exhibition in the American Art Galleries today, and will be sold there at auction on Friday afternoon and evening next, Dec. 3.

Messrs. Eugene and Thomas Kelly have long been known among American art lovers and collectors as young men of unusually refined taste and judgment in art matters. They collected during a course of years, and until the untimely death of Eugene Kelly in 1913, as a pleasurable pursuit, and nothing more delighted these cultured brothers than the appreciation shown their treasures by their friends. "Wandle House" at Mitcham was really a little treasure box, an invitation to which was hailed with delight by Americans visiting London who could appreciate not only the fine old country house on the banks of the slow flowing Wandle river, and its dainty contents and furnishings, but the beautiful lawns, the spreading great trees, and especially the old time and old world garden in which Walpole himself was wont to wander.

So the coming exhibition and sale should and will have a large and appreciative audience, and there will be buyers also, who will wish mementoes of Eugene Kelly—a fine young soul, lost too early to his family and friends.

**Egyptian Antiquities.**

The large collection of Egyptian antiquities, made by Robert de Rustafjaell, during his residence of ten years in Egypt, is now on exhibition at the Anderson Galleries, and will be sold in five afternoon and evening sessions beginning Monday afternoon next, Nov. 29. In predynastic specimens this collection is remarkable, the pottery and flint implements being numerous and unusually fine. One lot embraces a collection of 1,356 flints, many of the most delicate construction. Some of the pottery is said to be more than 7,000 years old. In 1905 Mr. Rustafjaell discovered at Deir El-Bahari, Thebes, what he believed to be the oldest painting on cloth in the world, representing the Goddess Hathor standing in a sacred bark with seven figures facing her in the act of veneration. This was reproduced in "The Light of Egypt," published by Kegan Paul in London, and also in Professor Naville's "Report on Deir El-Bahari" published by the Egyptian Exploration Fund in 1907, and is well known to the Egyptologists of this country and Europe.

Another interesting exhibit is a painting in wax, which is cataloged as being, in the opinion of Mr. Rustafjaell, the earliest known painting of a Christian subject. Some Pompeian frescoes exhibited at the Art Treasures Loan Exhibition in London, in 1862, at the Grosvenor Gallery, 1879, and at the National Museum, Dublin, 1913, are also in this collection, and there are some remarkable early sculptures.

**Rare American Autographs.**

An interesting autograph sale is that announced by the Anderson Galleries for the afternoons of Dec. 6-7. Mr. Henry Chapman, of Philadelphia, consigns 28 of the lots and the others come from private collectors. In Mr. Chapman's consignment are no less than 11 legal documents, wholly in the handwriting of Lincoln and all signed, some two or three times. These documents are from 1837 to 1858, covering three of Lin-

coln's legal partnerships, and comprise 26 pages in his autograph.

Mr. Chapman also consigns an unpublished letter by Washington, which discusses the disposition of Washington's mother's estate, written to Washington's sister. There are other Washington and Lincoln letters and documents, and among other rarities: Seven letters by Grant, ten by Washington Irving, six by Thackeray, four by Dickens, seven by Holmes, four by Longfellow, three by Ruskin, six by Motley, and five by Governor Bowdoin. There are important war letters by Schuyler, Gates and Burgoyne.

In an extremely interesting letter General Scott describes his interview with Lee just before the latter resigned from the army to join the Confederacy. There is also the letter which Hamilton wrote to Schuyler explaining his quarrel with Washington, and the letter that Jefferson wrote to Hamilton about the silver dollar. Autograph material of this character rarely comes up in a single sale.

**Various First Editions.**

In a collection of miscellaneous books, to be sold at the Anderson Galleries, on the afternoon and evening of Tuesday next, are first editions of leading American and English authors, among the items being Robert Bloomfield's copy of the rare first edition of Wordsworth's poems in boards, uncut; the first edition of Waller's poems and the first edition of Swinburne's "Dead Love," which has never been reprinted. The collection also contains the first edition of Coleridge's poems, with four of the earliest poems by Lamb, and the second edition of Lamb's poems, with poems by Coleridge not in the first edition. There is an autograph letter by Shelley, explaining his financial difficulties, and the original manuscript of a poem by him, signed twice.

**Iridescent Glass and Necklaces.**

A collection of iridescent glass vases and bottles of the Phoenician, Greek and Roman periods, made by Azeek Khayat of New York, with beautiful necklaces of Egyptian semi-precious stones, beads and scarabs, choice specimens of Persian pottery, and other antiquities is now on exhibition at The Anderson Galleries, preliminary to the sale on the afternoons of Friday and Saturday next. Mr. Khayat guarantees the genuineness of every specimen, and says that though this is the smallest collection he has ever offered at auction it is the finest, and he does not expect to have another collection till some time after the close of the war in Europe. Most of the specimens of iridescent glass come from Mr. Khayat's own finds in Syria.

**Artistic Furniture Sale.**

Artistic furniture and furnishings, including some fine Flemish tapestries, old rugs, a Renaissance marble doorway, mantels and over mantels, and wall panelling of old Italian carved Renaissance oak, the property of a number of private owners and some estates, will form a combination sale at the American Art Galleries on Saturday afternoon, Dec. 4. The articles will be on exhibition in the galleries from today until date of sale.

**An Artist At Work.**

Editor AMERICAN ART NEWS:

"Art without work is guilt.  
"Work without Art is Crime."

Dear Sir—An Artist who does not possess a love for Art for Art's Sake and persistence beyond the average man, may possibly do good works, but not great ones.

To conceive a picture and carry it to a successful termination, is a greater feat than winning a battle on the field, in the Senate, or the Stock Exchange. Composition, which is the principal part of the invention of an artist, is one of the greatest difficulties he has to encounter, which accounts, perhaps, for the want of balance in the canvases of so many modern painters. Every artist who can paint at all can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of art that implies genius, more strongly perhaps, than any other quality.

The layman believes that the life of the Artist is an easy going one; that he always paints masterly a few hours each day, and, "presto" the thing is done. But that is the exception to the rule.

Often an idea comes to an Artist in a most unexpected manner. Not always in the quiet of his studio—but on the street car, in a restaurant, or at the opera. A few hasty strokes of the pencil on the spot, and armed with his newly-born idea, he rushes to his studio, where with youthful enthusiasm, mingled with no little excitement, the idea is fixed upon canvas—a composition, showing the massing of chiaroscuro, the color-scheme, and lastly (contrary to accepted

canons) the attitude, gestures, and number of the figures—giving the thought to be expressed.

Ah, what joy! what ecstasy! What bliss! The world outside has ceased to exist,—at least it is of little consequence to him.

After perhaps several days of preparation, a large canvas is begun, with models to pose for the beautiful images of his fancy.

"Then let the virgin canvas smooth expand,  
To claim the sketch and tempt the Artist's hand."

As the work proceeds, his ardor sometimes begins to cool. One by one his cherished ideals vanish; the great qualities he was so sure of, disappear; all is dark without and within. What anguish! what sleepless nights! Vague imagery mocks and derides him, hinting of a mistaken calling. Then it is that a determination to succeed is evoked.

He knows that the world's great painters have produced their best results in passing through this same struggle to express with limited human means (brush and paint) what the soul feels. He also knows that God never gave a man a desire, without making it possible for him to accomplish it. So he recommences. He alters the shape or this mass to balance that one. He changes the color of a group to repeat or foil the same color elsewhere. His work takes on new life and interest, and again becomes a pleasure, and while he may reach the "finishing touches" without having expressed all that is within his ever-broadening vision, he will, nevertheless, have produced a great work, because it echoes the ring of an Artist's Soul, it is aflame with his innermost passion, and breathes the spirit of the Divine in Nature.

Yours truly,

Thomas R. Congdon.

New York, Nov. 22, 1915.

**Stock Frames Again.**

Editor AMERICAN ART NEWS:

Referring to an article on "stock frames" for museum exhibitions, which to me is on a par with "stock costumes" for people invited to the receptions; would it not be wiser, if it's desirable to avoid insurance, etc., on frames, to have exhibited canvases shown with a simple half-inch binding of dull black rather than frames. I've always felt an exhibition would gain much by having pictures shown without frames and sold without them. Ther when the collector obtains the pictures, the frames will be supplied and be in perfect condition. I cannot imagine a frame for a Henri being put on a Dewing, or one for a Symons being put on a Murphy. Each picture requires individual treatment as to framing, and the ideal framing is had when the artist makes his own frame, no matter how simple, at the time he makes the picture, as was done in the time of the old masters. When the ideal is not possible or desirable for some reason as is now spoken of, I should think eliminations of frames would be far preferable to putting all kinds of pictures into the same frames. There is a dignity in "nothing" that "something" sometimes lacks.

Mary L. Macomber.

St. Botolph Studios, Boston, Nov. 22, 1915.

**ART VERSUS AFFINITY.**

It is strange how very moral are the guardians of American frontiers. If one is not prim one can't get in, but once in one can do very much what one pleases, if one don't interfere with the interstate commerce law and engage in the white slave traffic. Prof. Elia Velpix Volpi, who arrived Nov. 17 from Italy with some attributed Titians, a Francia, a XV century bronze group by Riccio called "Perfume," accompanied by a woman said to be another man's wife, and was detained with her at Ellis Island and both were ordered deported as undesirable aliens. The Washington authorities, however, it is said, on the representations of the Italian Embassy, reversed the decision of the Ellis Island board and permitted Prof. Volpi and his companion, who is said to be his secretary, to land.

**INSTITUTE'S NEW MEMBERS.**

W. D. Howells was awarded, Nov. 19, in Boston, the gold medal of the National Institute of Arts and Letters for the writing of fiction.

The New members elected by the institute are: Charles R. Miller, editor of the N. Y. Times; Elihu Root, Henry Osbron Taylor, Robert I. Aitken, James Earl Fraser, Bertram G. Goodhue, Breck Trowbridge, all of New York; Ernest R. Kroeger, St. Louis; Arne Oldberg, Evanston, Ill.; Gamaliel Bradford, Ellery Sedgwick and Ralph Adams Cram, of Boston.

Six vacancies have been filled by the election of William Gillette, playwright; George L. Rivers, historian; Paul Elmer Moore, critic and essayist; J. Alden Weir, painter; Frederick Macmonnies, scudtor, all of N. Y., and Robert Grant, novelist, of Mass.



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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Anderson Galleries, Madison Avenue at 40 St.—Egyptian Collection formed by Robert de Rustafjaell. A Collection of First Editions and Rare Books. Ancient Iridescent Glass, Egyptian Necklaces and Antiquities. Rare American Autographs.

Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.

Berlin Photographic Co., 305 Madison Ave. Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 15.

Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, Dec. 1-14.

Bonaventure Galleries, 601 Fifth Ave.—Louis XIV, XV and XVI and Empire Fans, to Dec. 11.

Braun & Company, 13 W. 46 St.—Works by C. P. Gruppe, to Nov. 30.

Brooklyn Museum—Black and Whites by Millet, Legros and Fantin Latour, to Nov. 30.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

City Club, 55 W. 44 St.—Landscapes by H. L. Hildebrandt, to Nov. 27.

Daniel Gallery, 2 W. 47 St.—Works by William and Margaret Zorach, to Dec. 7.

Dora Brophy & Co., Inc., 139 E. 36 St.—Pictures by Agnes Pelton to Dec. 18.

Durand-Ruel Galleries, 12 E. 57.—Modern French Pictures.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, to Nov. 30.

Fine Arts Building, 215 W. 57 St.—26th Exhibition N. Y. Water Color Club and Exhibition Society of Portrait Painters, to Nov. 28.

Folsom Galleries, 396 Fifth Ave.—Works by S. Montgomery Roosevelt, Dec. 1-15.

Gorham Galleries, Fifth Ave. & 36 St.—7th Annual Exhibition Recent Works of American Sculptors, to Nov. 29.

Goupil & Co. Galleries, 58 W. 45 St.—Oils by Emily Palmer Cape, to Nov. 27.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Holland Art Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Kennedy & Co., 613 Fifth Ave.—Etchings by D. Y. Cameron, to Nov. 30.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, Dec. 1-30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Dec. 20.

Snoedler Galleries, 556 Fifth Ave.—Works of XVIII Century English Artists and Portraits by Albert E. Sterner, to Nov. 27.

Works of Artist Engravers of the XVIII Century, Nov. 29-Dec. 11.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Pictures by Thalia Millett, to Nov. 27.—Group Exhibition of Am'n Painters—3rd Annual Exhibition, Society of Painters of the Far West, Dec. 3-24.

MacDowell Club, 58 W. 55 St.—Works by a group of artists, Dec. 2-12.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—Pictures of the Pan-Pacific Exposition by Maurice Braun, to Nov. 30.

Modern Gallery, 500 Fifth Ave.—Works by Van Gogh.

Montross Gallery, 550 Fifth Ave.—A. W. Bahr Exhibition of Early Chinese Art, to Nov. 27.—Works by Childe Hassam, Nov. 27-Dec. 11.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.

National Arts Club, 119 E. 19 St.—Books of the Year, to Dec. 3.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

171 Madison Ave.—N. Y. Pencil Drawings by Louis H. Ruyl and Pictures of Children by Beatrice B. Ruyl, to Nov. 27.

Petrus Stuyvesant Club, 129 E. 10 St.—Works by E. D. Roth, to Dec. 4.

Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner to Dec. 8.—Sculpture and Drawings by Elie Nadelman of Paris follow.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by Martha Walter, Nov. 27-Dec. 11.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Salmagundi Club, 14 W. 12 St.—Works by Harry F. Waltman and W. D. Paddock, afts. and eggs, to Dec. 3.

Scott & Fowles Galleries, 590 Fifth Ave.—Works of Modern Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

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Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

16 W. 56 St.—Annual Exhibition of Faience from Durant Kilns, to Nov. 30.

Mrs. Whitney's Studio, 8 W. St.—Immigrant in America Exhibition to Dec. 13.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Library of the late Alfred Henry Lewis, aft. and evg., Dec. 1.—De Mendonca Art Objects and Relics, aft. Dec. 2.—Libraries of Five Collectors, in Print Dept., aft. and eve., Dec. 3.—Pictures and Art Properties of late Eugene and of Mr. Thomas H. Kelly, aft. and eve., Dec. 3.—Wall Panellings and Oak Doors, aft., Dec. 4.—Timothy F. Crowley Wedgwood Pottery Collection, aft., Dec. 6.—Edward E. Worl Library, aft., Dec. 13, and aft. and eve., Dec. 14.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part 1, afts., Dec. 16-18.

Anderson Galleries, Madison Avenue at 40 St.—Collection of Egyptian Antiquities formed by Robert de Rustafjaell, on exhibition to sale on the afternoons and evenings of Monday and Tuesday and the afternoon of Wednesday, Nov. 29, Nov. 30 and Dec. 1.—Rare and Valuable Books from various consignors, to be sold afternoon and evening of Dec. 2.—Ancient Iridescent Glass, Egyptian Necklaces, Persian Pottery and Babylonian Clay Tablets, the collection of Azeez Khayat, on exhibition to the sale, Friday and Saturday afternoons, Dec. 3 and 4.—Rare American Autographs, now on exhibition to sale on the afternoons of Monday and Tuesday, Dec. 6 and 7.—The Madame Yang-shi Collection of Oriental Art, on exhibition Dec. 3 to sale in seven sessions beginning Dec. 8.

Collectors' Club, 30 E. 42 St.—Scott and O'Shaughnessy, Henry Blackwell Book Plates and Books Relating Thereto, afts., Dec. 1 and 2.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—Porcelains and Potteries, Antique Chinese Rugs, from Yamanaka & Co., afts., Dec. 3-4.

Philadelphia—Stan V. Henkels, 1304 Walnut St.—Etchings, Colored Mezzotints and Engravings, Nov. 30 and Dec. 1.

Silo's Fifth Ave. Art Galleries, 546 Fifth Ave.—Chinese Porcelains and Coins, ends Nov. 27.—Pictures by Old Masters, afts., Dec. 3 and 4.

**THE LATE FRANK T. SABIN.**

"A great adventurer in the purchase of old and famous manuscripts and art treasures has died in Mr. Frank T. Sabin, the well-known dealer.

"His last transaction was that of the Browning love-letters, which he bought at Sotheby's for £6,500, but one of his most sensational deals was that of the Nelson memoranda of the disposition of the Fleet at Trafalgar.

"These, written in the admiral's own hand, he might have re-sold at a profit of 100 per cent., but he announced that he would part with the memoranda at cost price on the understanding that the documents should be presented to the nation on the death of the purchaser.

"The memoranda were eventually sold to Mr. Woollan, of Tunbridge Wells, for £3,600. Mr. Woollan had the manuscript framed in oak taken from the Victory, and it is now in the British Museum.

"The original manuscript of 'The Cricket on the Hearth,' the only complete Dickens manuscript not in a museum or a private collection, was among Mr. Sabin's last purchases. He heard that it was in the possession of a London dealer, but knew that if he attempted a deal in person he would be charged an inflated sum. So he sent a deputy.

"When the 'ambassador' arrived, an American dealer was making negotiations for the same work. The American attempted to 'bluff' by pulling out a large wad of notes, some hundreds of pounds short of the sum asked, with the idea that the mere sight of money in bulk would 'talk' sufficiently.

"But while the higgling was in progress Mr. Sabin's deputy quietly wrote out a check for a larger sum—and won by a head."—*London News*.

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**Oriental Art**—Old Chinese Lacquers, Ivories, Bronzes, and Brasses, Snuff Bottles, Jades, Carvings, Crystals, Porcelains, and Enamels of the very highest quality. The Collection of Madame Yang-shi, recently brought from China. To be placed on Exhibition for the first time in America on Friday, Dec. 3, preliminary to the sale in Seven Afternoon and Evening Sessions, beginning on the Afternoon of Wednesday, Dec. 8.

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The exhibition which opens at the MacDowell Club, 58 W. 55 St., Dec. 2 to remain to Dec. 12 will consist of works by Caroline Bean Blommers, Ruth Bobbs, Mathilda Brownell, Eugenie M. Heller, Sarah Noble Ives, Josephine M. Lewis, Ava de Lagerkrantz, Antoinette de Forest Merwin, and Heppie and Earlwicks.

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**NOTES OF ART AND ARTISTS.**

John de Costa, an English artist, who occupied Mrs. Harry Watrous' studio in the Gainsborough during the summer, has temporarily taken Colin Campbell Cooper's studio in the same building. Mr. and Mrs. Cooper have gone to San Francisco, where the former is to execute an order.

Mr. John Fry is having a pipe organ installed in his studio at the Gainsborough.

R. W. Van Boskerck just returned from Delhi, N. Y., where he has been painting landscapes since spring.

C. C. Coleman, one of the older American painters and an associate of the National Academy of Design, has returned after an eight year sojourn in Italy and temporarily taken a studio in the Sherwood Building, 58 W. 57 St. In the near future he will hold in New York, Boston and Buffalo exhibitions of his recent works, which include large religious paintings, pastels of picturesque Capri and many pictures of Vesuvius and vicinity.

Harry W. Watrous is at work on an interesting new composition called "Strictly Confidential."

Miss Lilla Elizabeth Dielman, daughter of Frederick Dielman, chief of the Art Dept of the College of the City of N. Y., and former president of the Nat'l Academy, was married Monday to Mr. Murray Pinchot Corse, son of the late Gen. John Murray Corse, Chief of Staff in the Civil War of Gen. Sherman.

The sculptor Cadorn of this city is to model for the subject, Signor Caruso, an ivory bust.

Frank Tenney Johnson, who shows in his pictures a remarkably truthful realization of the clear night atmosphere of the West, will expose, this season, new phases of Mexican life, including a charmingly Juarez street scene.

In the Arnot Gallery at Elmira there is on during the month an exhibition of photographs by Karl Struss, Clarence H. White, Edward R. Dickson and Paul L. Anderson.

C. Bertram Hartman has returned to his N. Y. studio and resumed his decorative work. Mr. Hartman's recent canvases, shown at the Montross Galleries attracted attention to this talented young Westerner whose German art training proved of great value in developing an original decorative style.

Wayman Adams of Indianapolis won the Mary R. T. Foulke prize for the most meritorious painting by an Indiana artist at this

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**EXHIBITION CALENDAR FOR ARTISTS.**

NATIONAL ACADEMY OF DESIGN—Winter Exhibition.

Works received .....	Nov. 29 and 30
Opens .....	Dec. 18
Closes .....	Jan. 15

year's exhibit of the Richmond (Ind.) Art Association.

An exhibition of the work of Coulton Waugh, which is on at Bruno's Garret, 58 Washington Square, is of interest. Wierdly fantastic and decidedly decorative are his tinted pen drawings of serpents and strange creatures of his imagination.

An exhibition of oils by H. F. Waltman, including portraits and subject pictures, also landscapes and marines with much of nature in them, combined with an exhibition of sculptures by W. Dryden Paddock, is on at the Salmagundi Club to Dec. 3.

Van Dearing Perrine is showing to Nov. 28 some of his imaginative canvases at his Studio Under the Palisades—which can be reached by way of Dyckman Street Ferry. His is an original phase of the Modernist Movement and the pictures including "Wind in the Boughs," "Dancing Figures," "Little Girl Swinging," "Gathering Blossoms," and numerous landscapes and flower pictures, are well worth the trip one takes to see them. 25 cents admission is charged.

James King, the well-known etcher, who has been giving his time recently largely to landscape painting, has returned from Gloucester to Montclair.

Henry Clews, Jr., has given up his house and studio at 145 E. 19 St. to paint in Paris, despite the war.

M. Roger Boutet de Monvel, painter and playwright, who was wounded in France, arrived recently from Paris.

The art loving public, as well as the friends of Henry Mosler, who fractured his skull last week, by falling from a street car, will be pleased to learn that he is on the road to recovery at the German Hospital.

**SCULPTOR WINS HIS CASE.**

In Harrisburg, Pa., on Wed., the sculptor Donato secured a verdict of \$23,941 against Mr. Milton S. Hershey for a statue "The Dance of Eternal Spring," which the latter immediately gave to that city.

**WITH THE DEALERS**

Messrs. Joseph and Henry Duveen, of Fifth Ave., and 46 St., returned from Europe Wed. on the Ryndam, bringing several pictures and objects of art. The latter said that the purchaser of Earl Spencer's portrait by Rembrandt of his son Titus was the famous English collector, Sir Frederick Cooke.

Miss Johnson, formerly of the Cottier galleries, is now with Mr. Stefan Bourgeois at his galleries, 668 Fifth Ave.

R. C. and N. M. Vose, of Boston, have purchased a majority of the stock of the Carrig-Rohane Shop (Inc.). Hermann Dudley Murphy, the well-known artist, and founder of the shops, will retain his interest and continue to direct the artistic side of the work.

**PHOTOGRAPH PRIZE WINNERS.**

Some four hundred photographs were placed on exhibition Nov. 19 at Wanamaker's, being the best of the examples submitted in the recent competition.

Three sets of prizes were awarded. In the portrait class the first prize went to Miss Alice Boughton, for a nude child hold-

ing a crystal, and second to M. R. Witt, of Philadelphia, for a study of a head. In the landscape class the first prize went to Mr. Witt and second prize to Melvin S. Wells, of Jersey City. In the miscellaneous class the first prize was won by R. B. M. Taylor, of Newark, and the second by Charles P. Abs, of Hoboken. The exhibition is on to the end of the month.

**COPLEYS IN BROOKLYN.**

(By the Second Viewer.)

In the awakened cause of early American painting the Brooklyn Museum has made a significant step. The acquisition by purchase for the permanent collection of a portrait by John Singleton Copley, the handsome portrait of Mrs. Benjamin Davis, is an incident worthy of more than passing notice.

While Brooklyn is to be congratulated in this acquisition, it is a matter for deep regret that this fine specimen of the art of Copley should not have been obtained by the Metropolitan Museum, whose collections, as has been pointed out in the ART NEWS, are wanting in fine examples of early American masters, and especially representative examples of Copley.

The Brooklyn Copley, the portrait of Mrs. Davis, is in every respect a superior canvas. It contains, to a marked degree, that "psychological" element which keen students are wont to find in the finer portraits by America's great Colonial "limner." The patrician beauty of this lady well befits the daughter of the Royal High Sheriff who used all the power of his office to "put down" the rebellious factions of Revolutionary Boston; the aristocratic spirit breathes from every line—the sensitive delicate nostrils, the pretty but firm lips, the beautifully curved chin, the open brow and clear eyes. No portrait of a noblewoman by Gainsboro or Sir Joshua or indeed by Van Dyke himself, has a finer poise of head or a more imperious line of shoulder. The dignity of this noble portrait is enhanced by the repressed coloration, combining richness and depth and that intense dryness which is the secret of the "carrying" power of Copley's color.

"The American Van Dyke," as Copley has often been called, is true to this title in this portrait of a lady whose distinctions were many.

Mrs. Davis was also distinguished as the fond mentor of a niece who became the wife of the great colonial architect Bullfinch.

The two other Copley portraits now hanging in the Brooklyn Museum (as loans) are of great interest. The portrait of the boy Jonathan De Mountfort, an early work which proclaims the precocity of Copley as extraordinary as that of Mozart, is invaluable to those students who would know the characteristics of Copley's youthful genius; while the portrait of Mrs. John Bacon (Elizabeth Cummings) is a fine product of the prolific year of 1769; the year that gave us the masterly full-length of Col. Jeremiah Lee (Boston Museum).

Our mediocre modern portraitists, who ask fancy sums for their canvases may be amused to know that Copley received for the fine portrait of Mrs. Bacon £9 16s., or about \$50. In an extant bill, made out and receipted in his own hand, we see that for this portrait and two others, namely, the McWhorter portraits (at Yale University Museum), Copley received, after "throwing in" two black frames, only £31. And yet he was Boston's fashionable portraitist and

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HAWEIS IN THE BAHAMAS

became wealthy enough, before he was 35, to own one of the finest estates in Boston.

Brooklyn hangs its Copley's in places of honor. Nearby is John Trumbull's "Gibraltar," a composition which Trumbull painted in England while a pupil of West, a canvas doubtless inspired by the enormous picture of the same subject which Copley painted for the Corporation of London and which hangs today in London Guild Hall, the third unit of that famous historical trilogy dedicated by Copley to the British nation—"The Death of Chatham" (National Gallery), "The Death of Major Pierson" (National Gallery), and the "Victory at Gibraltar."

James Britton.

**ART LECTURES AT YALE.**

The Yale School of Fine Arts announces in the Trowbridge Lecture Course—1915-16—eleven illustrated lectures, on Monday evenings at 8 o'clock, as follows: Nov. 29, "The Beaux-Arts and Kindred Styles: Stereotyped Classicism, C. Howard Walter, of Harvard; Dec. 6, "Landscape Before 1850," Asst. Prof. Arthur Pope, of Harvard; Jan. 10, "Impressionistic and Decorative Tendencies in Landscape and Figure," Christian Brinton; Jan. 31, "Academic Luministic eRlaim," Feb. 4, "Traditionalism: The Neo-Mediaevalists, etc., Feb. 28, "Monumental Painting," by Keynon Cox; March 13, "Development of Architecture After the Close of Gothic," Lloyd Warren; March 20, "Sculpture: Houdon to Rodin," Lorado Taft, and April 3, "The Last Movements," Prof. F. J. Mather, Jr., of Princeton. The opening exhibition at the new Mohr Art Galleries, 915 Madison Ave., Toledo, Ohio, is of 21 Old Masters from the Ehrich Galleries, 707 Fifth Ave.

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# American Art News

VOL. XIV., No. 9.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 4, 1915.

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## NEW ART MUSEUMS.

Oberlin College, Ohio, is to build a \$165,000 art museum, to house the collection of paintings and art objects left by Mr. and Mrs. Charles Olney of Cleveland. A meeting of public spirited citizens of Lexington, Ky., has been called to decide on the establishment of an art museum.

## EDGAR WORCH NOT DEAD.

The report of the death at the front, with the German army, of Mr. Edgar Worch of Worch and Co., of Paris and New York, published in the ART NEWS of Sept. 18 last, on good authority, proves to have been erroneous. The same issue contained the obituary notice of the death in Paris of Mr. Adolphe Worch, uncle of Mr. Edgar Worch, and this last news was correct.

## FRENCH ART AT PITTSBURGH.

The Carnegie Institute, through Director Beatty, who is now in San Francisco, has arranged with Mr. Jean Guiffrey, Commissioner of Fine Arts for France, for the exhibition of the entire collection of paintings now in the French Section at the S. F. Exposition, numbering about 250, at Pittsburgh, during May and June next.

The Carnegie Institute, in co-operation with the American Federation of Arts, planned, early in the Summer, a more general exhibition to represent the art of the various nations, in a comprehensive but small collection, which collection it was anticipated would go to several important cities. It was discovered, however, that to withdraw from the French Section 32 important paintings for which orders had been received, would materially interfere with a plan providing for the exhibition of the entire French Section in Chicago, St. Louis, Buffalo and other cities, under the management of the Albright Art Gallery, and, therefore, the original plan was abandoned, and the agreement, providing for the exhibition at Pittsburgh was substituted.

## PHILA.'S MUSEUM PLANNED.

While Mr. Joseph E. Widener, son of the late financier and art collector, and executor of his estate, has not made public his intentions regarding the Widener collection, much of which he personally aided in assembling, and may not take any steps for at least a year, according to the statement of Ellis Ames Ballard, attorney for his father: Philadelphia's chances for becoming the permanent home of the collection are bright, according to friends who were close to the late P. A. B. Widener.

During the latter years of his life, they say, he was intensely interested in the proposed Philadelphia museum and as a member of the Park Commission was one of those who fostered the project. Many of his ideas were incorporated in the first plans at the time they were drawn up. This is pointed out as significant, in that it is regarded improbable by his friends that he would display such concern over the details of the building and its site unless he contemplated housing at least a part of his magnificent collections in the galleries.

The site of the proposed building on the eminence overlooking the Green Street entrance to Fairmont Park was selected by Mr. Widener, who visualized the spot as the future head of the Parkway.

## ANOTHER "EXPERT" WAR DUE?

Prof. Elia Volpi, who recently brought from Italy two works he attributes to Titian, values them, it is said, at \$500,000. The Government in the person of Mr. John R. Hecht, thinks they are of the school of Titian simply, and appraises them at \$500 each. Mr. Hecht, however, values a bronze XIII Century perfume vase by Riccio at \$80,000. The professor says Mr. J. P. Morgan made an offer for it a few days before he died. The works were allowed to enter duty free, as over 100 years old.

## ROOSEVELT, ART CRITIC.

Col. Theodore Roosevelt visited the Immigrant in America competition exhibition, in Mrs. H. P. Whitney's studio, 8 W. 8 St., on Thursday. In his remarks he aptly gave the jury a tip that immigrants were not necessarily models for gargoyles. He, however, was pleased with the first award to Benjamino Bufano.

## OLD HARTFORD CITY HALL.

The agitation in Hartford, Conn., against the proposed demolition of the old City Hall, formerly the State Capitol, grows apace. The well known portrait painter, Charles Noel Flagg, a resident of Hartford, is taking a warm personal interest in the matter.

## BODE FINDS TITIAN?

In reporting his recent visit to Vienna, Dr. Bode has called attention to a "Murder of Lucretia—by Tarquin" apparently by Titian, whose name is attached to the picture. This work has lain in the store room of the Vienna Academy, having been acquired some six years ago for the equivalent of \$800, but not having been exhibited until the late rearrangement of the Academy's collection of old masters. It bears no relation to the painting of the same subject in the Court Museum.

## CHARLES L. FREER ILL HERE.

The many friends of Mr. Charles L. Freer, of Detroit, and the art loving public will be grieved to learn that he is seriously ill at the Hotel Plaza. He is under the care of throat specialists.

## BOUGHT ALTHORP REMBRANDT.

(By Cable to the AMERICAN ART NEWS.)  
London, Nov. 29, 1915.

Herbert F. Cook bought a Rembrandt portrait of his son, Titus, sold by Earl S. Cener from Althorp House, and it is now installed in Doughty House, his father, Sir Frederick Cook's home, at Richmond on Thames.

## BOUGHT NO RHEIMS SCULPTURE.

The weird story that Mr. Alfred I. Du Pont of Wilmington had bought an angel's head with a divine smile from Rheims cathedral has been dignified by denials by M. A. Dalimier, the French Under-Secretary of State for Fine Arts and Mr. Du Pont himself through his secretary. Mr. Dalimier believed the actual "Divine Smile" has been destroyed by a sacrilegious German shell, but the latest advices are that it has been patched up.

## REMARKABLE ART VERDICT.

The most remarkable verdict ever given by a jury, as to the value of a work of art, where there was no contract as to price, was that of \$23,941 awarded, as recorded in last week's ART NEWS, at Harrisburg, Pa., to the sculptor, Giuseppe Donato, and against Mr. Milton S. Hershey, the "Chocolate King," for a fountain with three nude female figure called "The Dance of Eternal Spring." The sculptor had already been paid \$2,000.

The case was tried before Judge S. J. M. McCarrell. Two "experts" were called, Albert Jaegers, the sculptor of the Steuben monument in Washington and the Pastorius monument in Germantown, Pa., and Mr. Charles Henry Hart. The former testified that the work was worth \$20,000, to which should be added the cost of casting the bronze of the figures and getting out the stonework of the fountain. Mr. Hart testified that he considered the value of the fountain \$30,000, in its completed form as a work of art. The fountain in question, is 13 ft. high with a basin of 21 ft. in circumference, while one which Mr. Hershey rejected was 7 ft. high with a circumference of 12 ft. It is said that he wanted to pay the same price for the large fountain, which is very elaborate and handsome, as he agreed to pay for the small one which he did not consider large enough and of suitable fashion.

The sculptor is a graduate of the Pa. Academy and won a foreign scholarship. He is a pupil of Rodin. The fountain was intended for Hershey Park. It consists of three female figures, "Spring," "Summer" and "Autumn," dancing. Mr. Hershey, who after the verdict, presented the fountain to the City of Harrisburg, as he said it would make him mad to look at it, claims it was to cost but \$3,100.

## FREER ON NATIONAL GALLERY.

The Phila. Public Ledger recently sent telegrams to owners of notable art collections in this country, asking their opinion on a plan by which collectors would donate their art treasures to a national gallery in some large city, where separate exhibits could be housed in various wings of one large building.

The following is the reply received from Mr. Charles L. Freer, of Detroit:

Editor Public Ledger:  
Sir: Answering your inquiry, I already have given my art collection to the National Gallery of Art and intend soon to erect in Washington a suitable building in which to exhibit it permanently. I would like to see additional privately acquired art collections of high quality presented to the National Gallery and exhibited permanently in one large building, or in smaller buildings, as circumstances might require. The buildings should include ample study rooms for the exclusive use of serious students. Every progressive art student would approve of an independent building for the superb Widener treasures, wherever they may be permanently exhibited.  
Charles L. Freer.  
Detroit, Nov. 24.

## THE SLASHER IN NEW YORK.

Like "Jack the Ripper," "Jenny the Slasher," also of London, has emulators on this side of the ocean. August J. Lukeman, sculptor, of 145 W. 55 St., reports that Monday night, a picture by Verestchagin, "Night, My Campfire in the Himalayas," valued at \$2,500, owned by him, and left temporarily outside his studio, was slashed in several places. He offers a reward of \$500 for the apprehension of the slasher, whether a suffragette, a vandal, or a hun. It might be suggested to Mr. Lukeman that a hallway, more or less of a thoroughfare, is a rather poor place to leave a valuable picture, even if alterations were going on in his studio. He states that it was his intention to present the canvas either to the Brooklyn Museum or a Richmond, Va., gallery.

## TWO MUSEUM PICTURES MISSING.

The dailies, have some of them been making a great to do, about two pictures missing since September from the collection, loaned recently by the Metropolitan Museum, to the Municipal Art Gallery in the Washington Irving High School. The pictures, Willem Van Mieris, "The Tipper" and Barend Gael's "The Hog Market," were among the 75 sent by the museum, and their loss was discovered when the works were returned there. The evening papers reported the pictures worth \$50,000, while the morning ones cut off two naughts. The police found them Wednesday in the hands of an innocent purchaser.

Cincinnati artists turned out en masse Nov. 20 to do honor to Frank Duvenceck, Jas. R. Hopkins and Chas. Kaelin, at a dinner given under the auspices of the Art Club to celebrate the distinctions gained by these artists at San Francisco.



THE DANCE OF ETERNAL SPRING

Giuseppe Donato

The Cause of a Remarkable Law Suit Won by the Sculptor

Copyright, 1915, by Giuseppe Donato

## BEAUX ARTS SCULPTURE PRIZES.

The prizes, in a competition, organized by the Society of Beaux Arts Architects, assisted by the Nat'l Sculpture Society of Young Sculptors, for a Memorial Day monument, were awarded Tuesday night at the Beaux Arts club house, 126 E. 75 St., where the designs are on view. The first prize went to Saul Baizerman and the second to Aaron Goodelman. The other final competitors, after a preliminary competition, were Pietro Manfredi, Albert H. Atkins, Paul Herzel and Gaetano Cecere.

The jury of architects and sculptors was composed of Herbert R. Brewster, Solon Borglum, Edward McSarten, Charles Keck, Robert L. Aitken, John Flanagan, E. W. Keyser, Sherry E. Fry, George W. Breck, A. Bloodgood Tuttle, John Duncan, William Emerson, J. Russell Pope, William N. Taylor and Lloyd Warren.

The Society of Beaux Arts architects, which maintains special classes in architecture and sculpture at its well equipped clubhouse, has a special fund for the encouragement of young architects, as well as young sculptors and painters.

## KARL BITTER MEMORIAL.

The Highwood Engine Co. of Weehawken, at a meeting Nov. 26, presided over by Henry Reuterdaahl, decided to erect a fountain memorial, of the late Karl Bitter, to be designed by his assistant, Karl Gerlach. The sum of \$1,500 is to be raised for the work, which will be of pink Tennessee marble, 9 ft. high and 4 ft. broad. The design will be submitted for approval, to the American Sculptors' Society, and the Architectural League.

## SPAIN OBJECTS TO ART EXPORTS.

Mr. F. Kleinberger, of the Kleinberger Galleries, 709 Fifth Ave., who with his son-in-law, Mr. Emil Sperling, lately with the French army, recently returned from Europe, announces that he bought in Spain from a nobleman, a collection of old masters. This was for some time held there by the Gov't, which does not allow the export of any work "dedicated to public use." The pictures include a Rubens painted there, a "Holy Family" by Greco, a Goya and a Gerard David.



**ANDREWS' PICTURE SALE.**

The coming months of midwinter will bring an almost unprecedented number of important art auctions—and especially of pictures. Announcement has already been made of the coming dispersal of the remainder of the stock of pictures left by Theron J. Blakeslee at his untimely death in March, 1913, of the large collection of paintings, chiefly by and attributed to old masters, formed by Mr. Catholina Tamburt Paterson, N. J., and of the also large and superior collection of modern American and foreign pictures, formed by the late Hugo Reisinger.

It is now further announced that the administrators of the estate of J. R. Andrews have arranged for the dispersal at auction, probably in January, of his collection of modern American and foreign pictures, and old Oriental porcelains and rugs.

Mr. Andrews' assemblage of modern Americans has long been considered one of the best in the country. It includes the following artists and their respective examples: Winslow Homer, "Eagles' Nest," "Hudson River, Adirondacks" and "Burnt Mountain"; Albert P. Ryder, "Pegasus"; H. W. Ranger, "Looking Toward Noank from Mason's Island"; R. A. Blakelock, "Gypsy Encampment," "Wooded Glade," "Moonlight," "View Near Navarre Ridge, Cal.," "Indian Camp at Twilight" and "Portrait of Mrs. Blakelock"; W. Gedney Bunce, several views in Venice; Charles H. Davis, "Road to the Village," "Autumn Landscape," "Melting Clouds," "A Windy Day in October" and "Wind Swept Fields"; L. P. Desjar, "Shepherd and Flock"; H. G. Dearth, "Village Church"; C. W. Hawthorne, "Arrangement in Yellow"; John La Farge, "Peasant Girl and Horse"; W. L. Lathrop, "Old Farm, Primrose Valley"; R. C. Minor, "Near Niantic on the Sound," and F. B. Williams, "Diana and Minerva," "Grey Day, Orr's Island" and "A Day in June."

There are among works by modern Dutch, French and English artists the following: "Old Church at Katwyck," by Blommers; "Dutch Children" and "The Midday Meal" by Kever; "The Old Mill" and "Interior of a Barn," by Mauve; "Little Fisherman," by A. Neuhuys; "Shell Fishermen," by Pieters; "Sheep in Meadow," by Ter Meulen; "Sand Dunes," by Wiley; "Child Picking Daisies," by Artz; "Oriental Figure," by Diaz; "Autumn Evening in Sologne," by Rousseau; "On the Beach at Katwyck," "Barnyard in Holland" and "Dutch Scene," by Weissenbruch; "A Village," by Vollon; "Day Dreams," "A Country Road" and "Figure Subject," by Monticelli, and examples of Dupre, Richet, Henner, Ribot, Bellows and others.

The porcelains comprise specimens from the Deming Jarves, W. M. Laffan, Baron Speck von Sternburg, Henry Graves and other collections.

There are some 50 antique Oriental rugs and these include a fine Ghiordes and beautiful Bergama, Ladick, Ispahan, Chinese, Fereghan, Daghestan, Mosoul, Mir Serebend, Koula and other old weaves.

**SALES TO COME AND PAST.****Egyptian Relics Sold.**

At the opening sessions, Monday afternoon and evening, at the Anderson Galleries, of the Rustafjaell collection of Egyptian antiquities, \$2,700 was realized. Mr. S. L. Sherer paid \$225, for an ebony figure of the goddess, "Ptah," represented as a

mummy. Mr. W. T. Wallace gave \$105, for a basalt head of Rameses the Great. Mr. J. Quinn secured for \$85, a 3,000-year-old painting on panel, of one Egyptian prince, and Mr. V. G. Hammer for \$70 a mummy case for another. Mr. Quinn paid \$37.50 for some Greek heads in terra-cotta, blackstone, and limestone, and Arthur B. Davies, the painter \$35 for a statuette of Maut wearing the crown of Upper and Lower Egypt.

On Tuesday a sculptured stele from a Theban tomb fetched \$160 from Mr. Sherer. Mr. J. W. Ellison gave \$153 for a group of ancient pottery lamps and Mr. W. T. Walter \$112 for a number of vari-tongue inscriptions on limestone pottery, papyrus and paper, \$45 for a relief head with hieroglyphics and \$40 for a collection of scarabs and trophies. To Mr. A. K. Kuhn went for \$52 a stele carved with figures. The total of the day was \$2,396.

On Wednesday Mr. G. Maurice Heckscher gave \$1,700 for what is claimed to be the oldest painting in the world on canvas showing the goddess Hathor as a cow and a King of the II. dynasty. The same buyer also gave \$1,400 for a collection of 1,356 Egyptian flints. For a lion cut out of limestone from the palace of Rameses III. Mr. C. B. Timkin gave \$460. Mr. H. K. Kevorkian paid \$310 for an early picture in colored wax with Saints Raphael, Michael and Gabriel. The total of the session was \$7,354.25, and of the sale \$12,530.75.

The prices ruled very low, as the art sold is not generally understood in this country. given by Mrs. E. C. Gale. M. C. Wells.

**Sale of Oriental Art.**

The large and fine collection of Oriental art belonging to Madame Yang-shi and recently brought from China, is now on exhibition in the Anderson Galleries, preliminary to the sale in seven afternoon and evening sessions, beginning Wed. afternoon next, Dec. 8. The collection embraces old Chinese lacquers, ivories, bronzes and brasses, snuff bottles, jades, carvings, crystals, porcelains, enamels and rugs.

The most valuable item in the collection is a black hawthorn vase, a fine specimen of the Chien Lung period, with decorations in green, yellow and aubergine enamel on a black ground, and another remarkable piece is a hanging vase of the same period. An egg-shell vase, the entire surface coated with rose-du-Barry glaze, has the imperial Yung Chieng mark. A pair of beautiful vases, assigned to the Han period, are coated with rich green glaze and covered with silver iridescence.

A sacrificial vase with coiled dragon and figure decorations carved on the surface, of light celadon belongs to the Sung period. A bronze bell, the entire surface coated with verdis green patina, is a rare specimen of the Chou dynasty (1122-255 B. C.). Among the rugs is a fine one (six feet by four) of the Chien Lung period, with conventional peony and Dog Foo decoration. The ivories, porcelains and jades in this collection are of unusually high quality.

**Sale of Objects of Art.**

A miscellaneous sale is announced by the Anderson Galleries for the afternoons of Dec. 17 and 18, of Oriental porcelains, iridescent glass, rugs, prints, embroideries, bronzes, and carvings. The material will go on public exhibition Dec. 11.

**Pictures and Porcelains at Silos.**

At the opening of a sale at Silo's galleries, on the evening of Nov. 27, of pictures belonging to the estates of Ermina J. Proal and E. A. Raymond 104 examples brought \$3,780. The Holland Galleries gave \$305 for Jourdain's "Innocence," and \$205 for Carpenter's "The Shepherdess." Mr. W. L. Coughlin paid \$240 for Detti's "The Hunt" and \$80 for two watercolors by Simonetti. Mr. Stachelberg gave \$175 for Hernandez's "In the Garden."

In the afternoon Chinese porcelains and teakwood furniture fetched \$2,005. Mr. He Chong Yum paid \$95 for a pair of powder blue club shaped vases and Mr. G. S. McDonald \$40 for a teakwood cabinet. A pair of teak chairs fetched \$54.

At the final session Saturday evening Mr. Bartlett Arkell gave only \$20 for the Sir Frederick Leighton palette and \$105 for a landscape by Edward Gay. Prinz Bros. paid \$310 for Detti's "The Elopement." Mr. H. D. G. Rohlf's \$260 for Verboekhoven and Klombeck's; J. O'Brien, agt., \$250 for a landscape by Van Boskerck, and Mr. W. L. Coughlin, \$190 for Berne-Bellecour's "Officer of Cavalry." The total for the session was \$4,986, and of the two picture sessions \$8,766.

On Saturday afternoon a collection of Chinese coins fetched \$200 from Mr. Bernard Caer. The total of the afternoon was \$4,279, and of the Oriental sale \$6,284.

**Paintings to be Sold.**

A collection of important paintings and watercolors by American and foreign artists will be placed on exhibition at the

Anderson Galleries to-day. Some of the paintings are consigned by Mr. and Mrs. W. H. Osborn of Milwaukee and E. L. Blossom of New York, but most of them come from the executors of the estate of the later James C. Fargo. The most important examples are by Verboekhoven, Thaulow, and Cazin.

**Old and Modern Print Sale.**

A collection of prints which goes on exhibition Wed. next at the Anderson Galleries, preliminary to the sale Dec. 14 and 15, contains Pennell's famous Panama set, colored prints by Wilson, fine examples of the work of Haig, Cameron, and other etchers, and some very rare N. Y. views. Among the latter is a watercolor drawing of the Sub-treasury by Alexander Jackson David, the architect, dated June, 1834, showing the building with a dome.

**Joline Sale Ends.**

At the final session, Nov. 24, at the Anderson Galleries of the Joline sale, Mr. G. D. Smith, gave \$120 for a Washington letter, and Mr. Thomas Bell, \$101 for a despatch signed by Gen. Wolfe. The day's total was \$1,202.70, for Part VIII \$3,514, and the grand total for the 8 parts of the sale \$62,346.65.

**Recent London Sales.**

At Christie's, in London, Dec. 1, the first session of a sale of Oriental porcelains was held and totalled \$15,000. Mr. Simons bought for \$1,050 a Queen Anne needlework carpet. Mr. King secured for \$790 an Elizabethan oak sideboard, and Mr. Gregory gave \$551 for a panel of Brussels tapestry.

On the second day, Dec. 1, of the sale at Knight, Frank and Rutley's of the Raglan Collection, the family gave \$4,200 for Lawrence's drawing of "The Three Mornington Sisters." Lady Mead paid \$1,050 for a drawing by Downman of "Lord Raglan and His Brother as Children." The sales of the session realized nearly \$50,000.

A recent sale at Sothebys, London, dispersed several collections, of especial interest to Americans, including the originals of famous Punch drawings by Sir John Tenniel anent the Monroe Doctrine; some piquant souvenirs left by Mrs. Bernard Beere; a racy letter by Oscar Wilde describing his lecture at Leadville, and one of his "De Profundis" missives written from prison; also a mass of genealogical data of American families and their English forbears, collected by the late Lothrop Withington, who went down on the Lusitania.

**OBITUARY.****Gustave C. Langenberg.**

Gustave C. Langenberg, portrait painter and illustrator, who had been three times around the world, and before the war maintained studios in Paris and Dusseldorf, as well as at 106 W. 55 St., died on Nov. 27 at St. Mark's Hospital in Second Ave. He was 65 years old and is survived by a niece and grandniece. Born in Dusseldorf, of a French mother and a father who was an Italian subject, he studied art in Paris, and in Germany and Holland. During the Boer war, he was with the British forces, as artist correspondent, and found time to paint a number of pictures. Among the portraits he did later are those of the German Emperor, Queen Wilhelmina, Queen Alexandra of England, the Queen of Spain, former Princess Louise of Saxony, Presidents Loubet and Wilson, and Sarah Bernhardt. He had commissions to paint for the British Gov't portraits of the principal Indian princes and was also to portray Geraldine Farrar, Emily Destinn and it is said Mr. Henry C. Frick. Mr. Langenberg was once connected with the Cologne museum. He usually travelled about Europe and elsewhere on horseback, and when in Mexico was intimate with Pres't Diaz.

**Mme. Adele Gimpel.**

Mme. Adele Gimpel, widow of the well known and greatly esteemed Ernest Gimpel, of the firm of E. Gimpel and Wildenstein, who died suddenly and sadly of diphtheria in this city, some eight years ago, and the mother of Mr. Rene Gimpel of the firm, who is now at the front with the French army, died in Paris Nov. 27 last, after a long illness, aged fifty-three. Mme. Gimpel was Mlle. Wildenstein and a very charming and cultivated woman. The many friends of her late husband and her son, both in Paris and New York are greatly saddened by her loss, and every sympathy is expressed for her son, with whom, until his marriage to Miss Duveen two years ago, she lived in a large and handsome apartment on the Champs Elysees, Paris.

**James B. Sword.**

James Brade Sword, one of the founders of the Philadelphia Art Club, died suddenly on Tuesday last, Nov. 30, 1915, of heart disease, at his home in Phila.

Mr. Sword was born in Phila. Oct. 11, 1839. After his graduation from the Central High School, in 1856, he devoted his attention to art, and soon achieved distinction as a landscape and portrait painter. He was a pupil, with Harrington Fitzgerald, of Geo. W. Nicholson and was awarded several gold medals for exhibits. He was President of the Phila. Society of Artists and the Artists' Fund Society.

Among his best portraits are those of ex-Gov. Samuel W. Pennypacker and Senator Penrose, which are owned in Phila.

A widow and four children, R. P. Sword, W. F. Sword, Mrs. M. S. Dudley and James B. Sword, Jr., survive him.

**MINNEAPOLIS.**

By the purchase of the mansion of the late Mrs. Thomas Lowry, by T. B. Walker, who will vacate his lower Hennepin Ave. home occupied for forty years, great changes will be made. Mr. Walker will move his extensive collection of paintings, jades and other art works to the Lowry site. For the ever-expanding collection, the Walker gallery has been frequently enlarged, but a new building will be erected on the beautiful grounds surrounding the Lowry residence, where it will be open free to the public as before. Hennepin Ave. stretching from Loring Park to the Lowry monument by Karl Bitter has some impressive architecture, the Pro-Cathedral, St. Mark's Episcopal Church and the stately new Hennepin Ave. M. E. Church, now nearing completion. Ground has just been purchased for the erection of a collegiate institution facing the Parade, and near the Armory. The heirs of Mrs. Thomas Lowry have given paintings and tapestry to the Art Institute which have just been installed in the Art Museum and a large gallery is also filled by the paintings given the Institute by the bequest of the late Mrs. Wm. H. Donwoody, and are now being shown. The portrait of Wm. H. Donwoody, painted by Julian Story, by whose generous annuity of \$45,000 art purchases are made, is in this collection.

Mr. T. B. Walker has just given a collection of Tanagra statuettes and Egyptian curios, which in addition to the late purchase by the Institute of Cypriote pottery will make an unusually attractive collection—together with the rare Chinese porcelains, given by Mrs. E. C. Gale.

**DALLAS (TEXAS).**

The recent exhibition of the Art Association of this city was very successful, and some good sales were made. The Association purchased J. F. Carlson's "Autumn Beeches" for \$1,000, the State Fair Association bought, for the Public Gallery, William R. Robinson's "Golden Day" for \$1,000, a collector paid \$750 for an example of Charles C. Curran, and another, \$800, for a Van Boskerck, and still another \$550 for a Van Laer.

Sales approximating over \$4,000 were made. In addition to these there were sold several canvases by Julien Onderdonk, one by Hale Bolton, two by Cuprien and three small ones by Olin Lavis. The Gallery was visited by not less than 100,000 people, and during the sixteen days of the Fair more than 500,000 people passed through the turnstiles.

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**LONDON LETTER.**

London, Nov. 24, 1915.

This week will see the dispersal of the household effects of the late Charles Davis, the Bond Street art dealer, the sale being in the hands of Phillips, Son and Neale. The furniture includes some choice pieces of early French and English work, among the most notable of which are a pair of Louis XV lacquered cabinets, and another of old English satinwood. There are a few pictures and a small amount of old silver.

Good prices were fetched at the recent sale of the Edmund Tautz collection by Robinson and Fisher, several pictures by Frank Brangwyn realizing excellent figures. A number of small sales are occupying the majority of the salerooms just now and a very fair amount of quiet business is being transacted.

An interesting gift has been made to the British Museum by Mr. E. Leggatt of St. James' Street, namely, a remarkable collection of drawings and engravings, as well as autograph letters by Frederick Walker, the famous associate of the Royal Academy, whose brilliant career was terminated at the early age of 35. Mr. Leggatt had exceptional opportunities of laying the foundations of this exceptionally fine collection while acting as assistant to Sir William Agnew, one of Walker's most intimate friends, and so the result forms a practically complete guide thoroughly did he carry out the work that to the whole of the artist's career. From a fellow apprentice of Walker's the donor obtained every woodcut which he executed during his period of training under the engraver, J. W. Whymper, as well as many of the original drawings for his illustrated work on current periodicals. There is a peculiarly human interest, also, attaching to the caricatures which he made of himself and his contemporary artists, while the collection as a whole is invaluable for purposes of study and research.

A choice little exhibition of modern original drawings is now on at Messrs. Colnaghi and Obach's, 144 New Bond Street. Among so much that is good, it is difficult to particularize, but a drawing that stands out in particular is a girl's portrait by Augustus John, in which each pencil stroke is of definite value and every line adds to the rhythm and beauty of the whole. There is a sureness of touch about this artist's work that makes each drawing perfectly complete and satisfying. Another drawing, a triumph of individual technique, shows a couple of studies by John M. Swan of a tiger's head, done in black, white and red chalk. Not only is the texture of the fur exquisitely suggested but there is behind the drawing that feline, animal quality which one finds in the best Japanese color work. There are some impressive studies by Muirhead Bone, the most attractive of which is a chalk and sepia drawing of a Florentine church, seen in deep shadow and finely lighted.

Mr. Roger Fry is holding an exhibition of pictures at the Alpine Club, where he is giving the public an opportunity of criticizing his latest experiments in paint. That these are experiments is obvious, and to judge of them as if they represented the entire summing up of his artistic philosophy would be the greatest error.

But whether one finds oneself entirely in sympathy with the ideas they illustrate or not, one is found to admit that they are of the greatest artistic interest, and not even the introduction of colored and patterned papers as a background to portraits can make the spectator oblivious to the power of characterization which those portraits indicate! A number of "Essays in Abstract Design," in which Mr. Fry is apparently aiming at filling a given space with mere form and color, quite apart from the representation of any known objects, are a little too abstract for the mind of the average person, unversed in the philosophic aspect of

design, but even these, one is willing to believe, are but mere experimental steps towards something more evolved.

An exhibition, which, in some respects, shows aims similar to those of Mr. Fry, is that of paintings by M. Maurice Asselin now on view at the Carfax Gallery. M. Asselin, who is of the school of Cezanne, shows an intensity in his method of visualizing persons and things, which leads to an extraordinary directness and power of simplification. He constantly gives the impression of having succeeded in actually arresting the moment as it passes, almost as if he had taken unawares either Nature or persons at some instant of particular interest. Although belonging to the ultra-modern school, he does not distract the eye of the onlooker by any unusual garishness or undue crudity.

L. G.-S.

**BOSTON.**

Notwithstanding local pride in Mrs. Gardner's Museum, the smothered resentment of the average visitor at the methods employed in steering him along the highways and by-

tinually moving, like amateur, but very efficient police. No time allowed to look twice at an object; and retracing one's steps is absolutely forbidden. To make a note (other than mental—and that would be prohibited if possible) or to jot down the ghost of a sketch is against the rules. Paper and pencil are contraband articles in this august repository of art!—even in the case of an art critic in his most genial mood. But why protest against these rather irksome regulations? One does not have to visit the palace a second time, even though one may be tempted by the rumors of some new art treasures acquired. Apropos, there are rumors of the acquisition of a magnificent new tapestry; but your lowly critic does not hazard any statement regarding it, from his fleeting glimpse of this treasure, caught "on the move."

In the matter of exhibitions this week, the Bostonese have a cosmopolitan pot-pourri from which to choose. Those unfortunates who are afflicted with the Napoleonic mania—and like the poor "they are always with us"—will be cheered and edified by a visit to a local gallery, where



DR. BROWN  
First introduced vaccination in America  
Matthew Harris Jouett.

See Page 4.

ways of the "palace" has at last been ably voiced by a critic in our only "daily magazine"—the altruistic "Transcript." It is safe to say that this same average visitor goes into the Museum with perfectly honest and honorable intentions—but evidently there is some doubt upon this point in the minds of the "management." Hence, the care with which he is "guarded" during his tour of the rooms. His first trial is the catalog of the pictures, which has no numbers—numbers, no doubt, being so thoroughly convenient in catalogs that they are frightfully commonplace. Instead, the catalog informs him that such a picture is "beyond the door," another "between the windows," and so on, in picturesque detail. This species of catalog is no doubt unique and exotic, but one prefers the common or garden variety.

Meanwhile, as one of the dollar-a-head flock, he is being shepherded by able-bodied

young men, who keep the procession on a collection of Napoleonicana is on view. Another local gallery offers choice Old Chinese Art, and the Fogg Art Museum out in Cambridge exhibits a wonderful collection of early Italian engravings. Mr. Verbeck's "monotypes" at the Harlow and Holland studio adds a touch of spice to this mixture. Exhibitions still continuing include the "members' show" at the Art Club, Mr. Murphy's rarefied art at the St. Botolph, and Mr. Goodwin's glorification of Boston—including nine views of the beloved P. G. (Public Garden)!

Robert Nisbet's exhibition at Vose's Gallery is noteworthy. There is something almost Japanese in the care with which he has painted his delightful landscapes, albeit his trees are real trees, faithfully de-

icted. Very unusual is the fine, clear atmosphere, the illumination, in which he bathes his countryside subjects, such, for instance, as "Kent Plains" and "Fragrant Fields."

Louis Kronberg's exhibition at the "Guild" called out a representative Boston assemblage on Monday afternoon, the combination of "private view" and "tea" being very attractive. Mr. Kronberg's work is so well known that it needs no explanation. Suffice it to say that it has gained much in interest and color quality since his last show. John Doe.

**CHICAGO.**

The annual exhibition of American oils and sculptures at the Art Institute continues to attract large crowds of visitors. Eastern critics who wander through the galleries to gather "precursory" understanding of the "qualities" of the international American show to appear, later, in Atlantic coast cities, unite in praising the display. Orson Lowell remarked during his brief stay that "this harvest of National art stands for a remarkable catholicity of outlook." Certainly, the contrasts in "accepted art" are remarkable.

For all the fuss and fluster among local artists concerning "the warped selections" made by the Jury, Chicago is represented by more than sixty examples in painting and sculpture—and this seems a generous proportion out of 41 selections from "everywhere." The report is that more than 1,500 works were submitted, the largest ever submitted to local a worried Jury.

The "Friends of American Art" are trailing through the galleries, to decide in their purchase of paintings and sculptures for the permanent collection of American art in the Institute—and have already selected "A Portrait," by Katherine Dudley, "A Kentucky Mountaineer," by James R. Hopkins, "Autumn," by Wilson Irvine, and "The North River Front," by Leon Kroll.

**The Popular Pictures.**

Among the canvases most popular with visitors are F. C. Bartlett's "Roof Garden Tea," Mary Butler's "Red Mallows," A. E. Albright's "Little Sister," Louis Griffith's "Lonesome Time," F. W. Benson's "Fox Hunter," E. W. Redfield's "Deserted Farm," Helen Turner's "October," Charlotte B. Co-man's "Well-Worn Path" and Frank Peyraud's "In the Berkshires."

Nancy M. Ferguson of Philadelphia has six charming sketches, in oils, on the line—and it is whispered "on good authority" that all have been sold. They were painted "down Cape Cod way."

The illustration of "The Wonder of Work," in etchings, drawings, and lithographs, by Joseph Pennell, is on at the Institute to Jan. 1. H. Effa Webster.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7.80 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR IN ADVANCE \$2.00  
Canada (postage extra) .50  
Foreign Countries 2.75  
Single Copies .10

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Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
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of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
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gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
SALES of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## ART NEWS ADS. BRING SALES.

The value of the advertising columns  
of the AMERICAN ART NEWS is again  
evidenced by the recent sale to a Western  
collector of an example of the late Fred-  
eric Remington. This picture the owner  
advertised in the ART NEWS of Oct. 9  
last to receive, within a week, a response  
from the Western collector, which, after  
an exchange of letters and photographs,  
resulted in the sale of the work at the  
former owner's price and to the satisfac-  
tion of both parties.

This is only one of several sales in  
which the ART NEWS has been instru-  
mental of late, and details of which can  
be obtained at its office.

## ART PUBLIC, BEWARE!

The regrettable continuance, as it  
now looks, for another winter, at least,  
of the great European war—and the  
almost complete prostration of art in-  
terest and business in England and on  
the Continent—has brought to Amer-  
ica, during the last two months, what  
can only be described as a horde of art  
dealers—all bringing wares to unload  
upon the "rich and ignorant Ameri-  
cans."

A few—very few—of these dealers  
are reputable persons or representa-  
tives of reputable foreign houses,  
whom we are glad to welcome and who  
have brought, and are bringing over  
goods of quality and worth. These  
have, almost without exception, leased  
or are about to lease, more or less per-  
manent quarters, and some have leased  
and fitted up handsome galleries in the  
art section of New York.

But there is another and a larger ele-  
ment of dealers, so-called, who should  
be shunned and shown the door. These  
gentry hire a room or rooms in some  
hotel, from whence they conduct a  
campaign for the selling of poor and  
frequently spurious pictures, tapestries,  
rugs and art objects. Their methods  
are often audacious in the extreme, and  
not being at any expense to speak of  
for rent, insurance or labor, they will  
resort to any ruse to gain admittance  
to collectors' houses or to pull collec-  
tors into their hotel room or rooms, and  
do not hesitate to attempt to unload  
poor or false goods upon them.

We have had several instances of  
the rankest frauds and swindles perpe-  
trated by these gentry of late, and may  
think it wise to expose some of the  
worst offenders if they persist in their  
practices.

We will gladly give information, in  
confidence, if requested, as to the stand-  
ing of any foreign dealer or dealers,  
who may approach any of our readers  
or patrons, but we would also advise  
such readers and patrons to consult our  
reading and advertising columns, if at  
any time in doubt, as we guarantee the  
honesty and standing of the firms who  
advertise in this journal, or to whom  
and their goods we give approving  
notice.

## CORRESPONDENCE

## Hart Analyses Portrait Criticisms.

Editor AMERICAN ART NEWS:

Dear Sir,

As you were good enough to refer so  
correctly in the AMERICAN ART NEWS of  
Nov. 27, to my attitude in regard to the  
"tempest in a tea pot" into which the  
Philadelphia papers have worked them-  
selves, over their misreading and misunder-  
standing of my paper, read before the  
American Historical Association at Charle-  
ston in Dec. 1913, two years ago, entitled  
"Frauds in Historical Portraiture of Spu-  
rious Portraits of Historical Personages,"  
and which has just issued from the Gov-  
ernment Printing Office at Washington, in  
the annual report of the association, con-  
trary to my intention not to notice the  
foolish vaporings, I send you a copy of  
this paper, as also copies of my earlier  
brochures on "Portraits of Patrick Henry"  
and address before the Historical Society  
of Pennsylvania, in 1910. I then presented  
on behalf of Mrs. Joseph Drexel, the origi-  
nal portrait from life by Elouis of Anthony  
Wayne, so that you may see the two state-  
ments of importance in the N. Y. "Sun" of  
Nov. 23, are absolutely false, when that

paper says: "According to Mr. Hart, there  
is no authentic portrait of Patrick Henry"  
and "There is no authenticated life portrait  
of General Wayne, Mr. Hart contends."

There are original portraits from life  
of Wayne by Charles Willson Peale and  
by Edward Savage, the last in the gallery of  
the Historical Society of New York, as well  
as the one by Elouis; and my monograph  
on the Patrick Henry portraits was occa-  
sioned by the long hoped for "find" of an  
original miniature from life of the noted  
Virginian, painted by Lawrence Sully in  
1795, and now in the collection of a promi-  
nent gentleman of this city. To answer  
all the stuff and nonsense that has appeared  
would occupy more time and space than  
you or I have to give to the subject and  
then cui bono? I cannot give people in-  
telligence and understanding. What good  
then would there be to plant seed in barren  
ground?  
Charles Henry Hart.

472 West End Ave., N. Y., Nov. 27, 1915.

## The Portrait of William Penn.

The following correspondence recently  
appeared in the Phila. Ledger.

To the Editor of Public Ledger:  
Sir—As there has been some public dis-  
cussion regarding the authenticity of the  
portrait in armor of William Penn, which  
hangs in the hall of the Historical Society  
of Pennsylvania, the council of the society  
would be greatly obliged if the Public  
Ledger would print the inclosed quotation  
from a letter which Granville Penn sent to  
William Rawle, president of the society, at  
the time the portrait was presented.

Edward Robins.

[Extract from a letter of Granville Penn  
to William Rawle, president of the His-  
torical Society of Pennsylvania, dated Rich-  
mond, Surrey, 5th January, 1833:]

With these, I shall send a very perfect  
Portrait of William Penn, your Founder  
and my Grandfather, painted when he was  
at the age of twenty-two years. As we  
have in our family duplicates of this Por-  
trait, I have long been desirous of deposit-  
ing one of them in the City which owes its  
origin and existence to him; but, until now,  
I have not found myself free to indulge  
that reasonable desire. Having, however,  
at length acquired the power of doing so,  
it is with feelings of no ordinary emotion,  
that I shall present that Portrait to the  
Honourable Society of which you are Presi-  
dent.

## Matthew Harris Jouett.

Editor AMERICAN ART NEWS:

Dear Sir—May I ask, through your col-  
umns, why the work of Matthew Harris  
Jouett has been overlooked among the  
works of early American painters, shown  
at the Panama-Pacific Exposition?

Jouett was a painter of great merit and  
was called "The Rembrandt of the back-  
woods." He was a favorite pupil of Gilbert  
Stuart, and much of his later work, it has  
been said, is difficult to distinguish from  
that of his master's.

His portrait of "The Artist's Wife" was  
sent to the Exposition and it seems to me  
a great oversight that there is no mention  
of his work in any article I have yet seen  
on the pictures of the Exposition.

I feel sure any of your readers who will  
examine Jouett's "John Grimes" at the Met-  
ropolitan or his "Peter Grayson" in the  
Philadelphia Academy, will agree with me  
that he richly deserves a place in the com-  
paratively small rank of early American  
masters.

Yours truly,

(Mrs.) W. H. Martin.

Midway, Ky., Nov. 30, 1915.

[We are pleased to publish the above  
letter, as also a reproduction of Jouett's  
portrait of Dr. Brown, of which Mrs.  
Martin sends a photograph, and entire-  
ly agree with her that it is strange the  
two portraits, which well represent this  
artist at San Francisco, should have  
been overlooked by the many critics  
who have written on the pictures in  
the Fine Arts Palace at San Francisco.  
However, Mr. Charles Henry Hart,  
the eminent authority on early Ameri-  
can art, has, both in published  
notes and in private, extolled the artist  
and his worth; the Filson Club of  
Louisville, Ky., has published a catalog,  
with illustrations of his best known  
portraits; there were several portraits  
by him shown at the Charleston, S. C.,  
Exposition in 1901-02, which did so  
much to revive interest in early Ameri-  
can art, by the Art Director—the pres-  
ent editor of the ART NEWS; and finally,  
as Mrs. Martin herself says, there are  
representative examples of Jouett in the  
Metropolitan Museum and the Pa.  
Academy galleries.—Ed.]

## "Expert" on Picture Values.

Editor AMERICAN ART NEWS:

Dear Sir: As one of the "experts" in the  
recent much discussed case of Pigot vs.  
McNulty, I think I am entitled to explain  
my position in the matter. Especially so,  
as some of my fellow dealers have con-  
tended that I presumed a great deal in en-  
deavoring to put a fair valuation on pictures  
my neighbors have sold, and contended that  
I cannot establish a fair price on the trans-  
action of another dealer. I say, I can,  
provided I am a good judge of values, well  
posted on the present market, know the  
pictures which the public are buying, know  
that Kensett, Cropsey, Durand, Suydam,  
Williamson, Casilear, were not great artists  
as compared with Inness, Martin, Wyant,  
Homer; know that the American public  
forty years ago were all children as far as  
knowledge of art was concerned, and that  
the final selection of the artists of that  
period, made after forty or fifty years, is  
the standard that is going to be maintained.

Further, that the training as a result of  
these fifty odd years is here to stay. Much  
of the former art was not art at all, and the  
works produced were simply pictures. The  
public is the one in the last analysis which  
finally creates the values, as it makes the  
prices. It is not what any particular person  
may happen to say regarding the work of  
an artist, that finally counts, as is illustrated  
by Inness, Wyant, Homer and Martin, all  
of whom have reached the present standing  
of prices through no effort on their part  
but to paint good pictures. The works of  
these men did not sell readily during their  
lifetime.

To my mind there is no question as to  
determining quite approximately the value  
of pictures of any particular artist. An  
artist may ask one price in his studio,  
another price at exhibitions, and his pictures  
bring still another price at auction. A  
reasonable adjustment of these three prices  
is, to my mind, the approximate value of  
that artist's work. In the case under con-  
sideration there was another element,  
namely, the inducement which led the de-  
fendant to buy the pictures. That induc-  
ement was that the artist in question "had  
a national and international reputation,"  
and that he was "the greatest watercolor  
painter in the United States." It is my  
contention that when a statement of this  
kind is made in order to consummate a sale,  
and relying on that statement the person  
buys the pictures, he has been imposed  
upon.

To my mind it is not difficult to answer  
the question, where the distinction should  
be drawn between a watercolor, which is  
so nearly commercial, and still be called a  
work of art, and a Cosway miniature, or the  
"Mill" by Rembrandt—the latter is art of  
the highest order. What is the former?  
I do not wish to have it thought I am en-  
deavoring to establish business ethics for  
those in the art line. I contend a dealer  
who has for sale a real work of art, a good  
example by a great artist, is entitled to get  
as large a profit as he can. The art busi-  
ness is truly a gentleman's profession, and a  
conscientious dealer has no difficulty in  
determining when the line of a fair and  
reasonable value of a picture has been  
passed.

Yours very truly,

C. E. Snedecor.

New York, Dec. 1, 1915.

## The Starling and the Hermit Thrush.

Jury Selection, Hanging Committee, and  
Jury Awards, Winter Academy, 1915.

Respected Sirs and Madam:

The starling like the sparrow was im-  
ported from Europe. His joyous twitter is  
pleasant through the winter months when  
other birds have taken their song to sunnier  
lands.

"Oh hemlock tree, Oh hemlock tree,  
How faithful are thy branches,"  
and the starling stays with the evergreen.  
But the starling's chatter cannot replace the  
song of the thrush, the song sparrow, the  
oriole and Jenny wren. And now we find  
that the climate of America favors the  
philoprogenitive qualities of the starling, so  
that it is becoming a nuisance and steps  
are being taken for his extermination. The  
reason is that only the sparrow can also  
live where the starling makes his home.  
The thrush and the robin and the bob-  
link are forced by his clamorous aggressive-  
ness to the hermitage of the silent woods,  
"far from the madding (avian) crowd." The  
starlings of art are banishing the lark, the  
linnet, the wren and the nightingale to the  
seclusion of the studio in which they saw  
the light. The eye of man but rarely sees  
them and their Arcadian song is open only  
to those who search them out.

In your aviary on 57th Street, with its  
starlings and sparrows and dazzling par-  
rots and birds of paradise, with chanticleer  
and eagles (you have ever kept out the owls  
and buzzards and carrion crows and in con-  
sequence received unlimited abuse), give us  
a cage to house the hermit thrush.

Most respectfully,

New York, Nov. 30, 1915. Charles Vezin.



**EXHIBITIONS NOW ON**

**Early American Landscapes at Ehrich's.**

The assemblage of 42 early American landscapes at the Ehrich Galleries, 707 Fifth Ave.—which can still be viewed there for a few days longer—deserves more notice from the press and attention from the public, than has yet been given it. With the marked revival of interest in the work of the early American painters that began with the Charleston, S. C., Exposition of 1901-'02, when the display of examples of these early men—for the most part owned in Charleston and vicinity—surprised American art lovers, both in quantity and quality, there has been an increasing rise in the value of these works both artistically and financially, and collectors of American pictures, and especially American Museums, have in the present display an unusual opportunity to add to or to fill gaps in their collections.

The early American landscapists represented, and well represented at the Ehrich Galleries, are G. R. Bonfield, J. W. Casilear, F. E. Church, Thos. Cole, Christopher P. Cranch, J. F. Cropsey, F. O. C. Darley, Thos. Doughty, Asher B. Durand, John M. Falconer, Hermann Fuechsel, R. Swain Gifford, Sandford R. Gifford, James Hamilton, William Hart, George Inness, John F. Kensett, Edwin D. Lewis, C. M. McIlhenny, Homer Martin, Edward and Thomas Moran, John Neagle, Chas. Willson Peale, W. T. Richards, Joshua Shaw, William Russell Smith, W. L. Sonntag, Paul Weber and A. H. Wyant.

There are, of necessity, some gaps in the above list, notably those of the names of Bierstadt, R. W. Hubbard, James Hart, Jervis McEntee, David Johnson and of possibly Regis Gignoux, E. Wood Perry and A. C. Howland and some may question whether the great Trio, Inness, Martin and Wyant, and the veteran Thomas Moran, still living and an artistic "Johnnie Walker," going strong, should be included among the founders of the "Hudson River school" and their immediate followers. There are names in the list, also, almost unknown to art lovers of today, such as Bonfield, Shaw, Falconer and W. Russell Smith, and some surprises, even to the cognoscenti, in the revelation that John Neagle, the able son-in-law of Thos. Sully and Chas. Willson Peale, could paint good landscapes as well as figures and portraits, and again, that old Thos. Doughty and William Hart, in particular, put exceeding quality, at times, into their canvases.

The display, as a whole, is not only of interest and importance, but has rare educational value, and is a revelation to those who only know of the early American landscapists by tradition, or who have been brought up to sneer at the god old "Hudson River school."

James B. Townsend.

**Childe Hassam at Montross'.**

An extraordinarily clever man is Childe Hassam, and he gets some quite remarkable effects, with the Pissarro-Sisley strokes, he affects in his figure works and landscapes in oil. He is, however, much more attractive, when entirely himself, as in the pastels and watercolors, which form the far greater number of the 106 examples that make up the exhibition now on to Dec. 11 at the Montross Gallery, 550 Fifth Ave.

Of course here and there, even among these he reverts to the familiar mannerism. Gems in their way, however, are the water colors, "Venice—San Giorgio" and "Chicago Nocturne" with its street cars and crowds. The other scenes are both foreign and American, there being Mount Hood and Isle of Shoals groups. Notable among the pastels is the view of "The Old Brush House and Store" at Cos Cob.

The 22 oils include a striking California group of landscapes, with quite remarkable effects of filtered sunlight, in "Spring Morning in California," "Spring Afternoon in the California Hills" and the Turneresque "The Silver Veil and the Golden Gate." There is also a Hudson River group which includes "The Destroyers." The small number of figure works in oil, there are but five, includes two rather skimpy portraits of women, one "The White Mantel," a single figure genre, "Morning Light," very cleverly handled; the highly attractive half length of "Janet" with her face turned away, and "The Christmas Basket," the last title seemingly suitable to the whole display.

A. v. C.

**Etchings by Childe Hassam.**

Seventy-five etchings and dry points, by Childe Hassam are on view at Frederick Keppel & Co.'s 4 East 39 St. to Dec. 18. The catalog has a foreword by Carl Zigrosser and a note of appreciation by J. Alden Weir. Mr. Hassam in his etchings has a summary vigor of stroke that recalls Zorn while his dry points have an entrancing delicacy.

**Old French Fans at Bonaventure's.**

Lovers of the dainty and delicate in art should see the collection of some 50 old hand-painted French fans of Mme. Dumont de Villeneuve, at the Bonaventure Galleries, 601 Fifth Ave.

This collection, sent over from Paris, despite war times, to Mr. Bonaventure, who always provides some rare artistic treat of this kind at pre-Christmas time, to delight his clientele and art lovers of refined taste and knowledge, is the daintiest and most alluring he has ever offered. Shown in cases, open, so that the beautiful painting of the vellum and chicken skin of the fan proper, and the tooling and ornamentation of the sticks, may be minutely studied, the effect as a whole is surprisingly beautiful. What more choice Christmas gift could one present to one's innamorata than one of these feminine weapons, which perchance a Queen has wielded, or with which a Princess has beckoned or cajoled?

Here are no less than six Vernis Martins, a case holding a typical fan of each of the Louis periods, and two exceptionally rare and fine examples, a Louis XVI fan with medallion portraits of fair women of France, and a Louis XIV fan with a classical subject, most rich in color. But these creations cannot be described in detail. They tell their own history and exemplify their respective periods, far better than any writer can describe them.

J. B. T.

**The "Child in Art" Display.**

The Art Alliance of America, which acts as a broker and art worker, has successfully realized its happy idea of holding, under its auspices and for its benefit, an exhibition of "Art Associated With the Child," to be on to Dec. 14 at the former Blakeslee Galleries, 665 Fifth Ave., at 53 St.

Very suitable to the pre-Christmas holiday season is this homage of art, offered to childhood, which in its turn lends its charm of innocence, beauty and grace to all those methods of art expression of which it is the subject or that devote themselves to its service. The pictorial and plastic reproductions of childhood, and the artistic environments of child life, are given further touch of reality by a little band of youngsters, who disport themselves, artistically clad, in miniature gardens, nurseries and play rooms.

The entrance to the extensive display leads through an ante-gallery filled with sculptures, which in turn conducts the visitor to a garden devoted to the graceful modellings of Janet Scudder, and whose walls bear pictorial decorations in oil by Mrs. John Carpenter. On either hand are arranged galleries devoted to pictures, miniatures, interior decorations, etchings, photographs, ceramics, books, jewelry, costumes and toys.

The committees for all these displays are formed of well known artists and literary men, with just enough of the salt of society to give a social imprimatur to the whole.

The sculptures, in addition to those by Miss Scudder, include examples of Herman A. McNeill, Bessie Potter Vonnoh, Mrs. Harry Payne Whitney, Henri Crenier, Edith W. Burroughs, G. S. Scarpitta, H. Kahler, John Hays, Enid Yandell, Lillian Link, Carol Brooks, Anna Coleman Ladd, S. Murani, and Mario Korbell.

Notable among the pictures, which fill two galleries, is a bright "Holiday in Holland," by Arnim C. Hansen; a remarkable girl's head, by George Forest Brush; some delightful watercolors and pastels, by Rosina Emmett Shewood; a charming Olive Rush, and examples among others of Martha Walter, Victor Hecht, Lydia Field Emmett, Bernhard Gutman, W. H. Funk, Otis Williams, Charlotte Bean Blommers, Louise Heustis, W. J. Baer, a lovely child and kitten, Annie M. Peck, R. Murchison, W. J. Whittemore and F. Luis Mora—a full size copy of Velasquez's equestrian portrait of Don Baltazar Carlos.

The little group of miniatures includes examples of Maria Streaun, Carlotta St. Gaudens, Lucia F. Fuller, Elsie Davis, Lydia Longacre, W. J. Baer and W. J. Whittemore. A number of Cornwell luminous of landscape and sea add to the attractiveness of the display and there is jewelry by Misses Grace Hagen and Lilla Davis. The exhibition will be open free tomorrow and next Sunday.

**Martha Walter on the Beach.**

Very slight, very bright and dashed in with refreshing artistic freedom, are the beach scenes, with figures of bathers, by Martha Walter, which form the staple of her display of 21 canvases, on view to Dec. 11 at the Galleries of Henry Reinhardt, 565 Fifth Ave. What Miss Walter lacks is body to her figures, as witness notably those in "Bathing, Low Tide," with its windswept group of women and children, bathed in sunlight and in the large, very decorative and spirited figure of Dorothy Lee Bell,

standing in the open in a fine breeze. Indeed color, air, light and motion are Miss Walter's strong points and she is very clever with her little sketches of beach with their tiny little figures. It all starts with Pott-hast and ends up with something very suggestive of Boldini. A. v. C.

**Works by S. Montgomery Roosevelt.**

Social eminence in any degree, does not usually go hand in hand with success in the arts, although Gerard, the Frenchman, and Leys, the Belgian, were barons by birth and Marcel Desboutsins, the painter-engraver, and Mario, the tenor, were marquises in France and Italy, respectively. S. Montgomery Roosevelt, presiding officer of the Society of Portrait Painters, who is holding an exhibition of portraits and two landscapes at the Folsom Galleries, 396 Fifth Ave. to Dec. 15 is another exception to the general rule. He was a student at the Julian atelier in Paris as far back as 1893 which is recalled by the fact that his capital little watercolor portrait of his friend, Sanford Pomeroy, figures in the present display of 14 examples. Two other watercolors are "Rushing Waters" and a sketch in the Adirondacks.

The other exhibits vigorously handled, and in the main excellent as likenesses, are 9 portraits and two fancy subjects "Gipsy" and "The Witch" in oil. While his male portraits, notably the rather grave presentation of himself palette in thumb and brush in hand, those of Antonio de la Gandara and Earl Stetson Crawford do him much credit, it is in his depiction of woman that he is at his best. There is something of the same charm, found in the work of Jacquet, in the half lengths of one lady in ermine and another with a rose. There is good color and a bloom on the cheeks like that of the rose in both works. A seated figure with a book, representing Mrs. Donald Campbell, is effective, if rather sketchy. The Earl of Kintore is also pictured in ruddy health, and the late Oliver Belmont is another subject.

In an adjoining gallery are shown a number of cleverly handled Porto Rico landscapes by Thomas Watson Ball. The local color is well rendered, and the peculiar Caribbean mountain forms the swift water courses the coconut palms and the banana trees are depicted with great truth of impression.

Among the landscapes are "Sierra Pandora from Maunabo," "Sierra Luquillo," "The Shower," and clearing at "El Yunque," "Valley of the Rio Branco," "Waving Palms near Naguabo" and "The Edge of the Grape Fruit Grove."

**Old Fans and Laces at Charles' Gallery.**

At the galleries of Charles of London, 718 Fifth Ave., Mr. Arthur Blackborne of London, and Mme. Keller of Rome, are holding an exhibition of most alluring objects for feminine adornment, which includes over 160 fans, none less than a hundred years old. One Italian example, has a medallion painted on chicken skin, which shows fair ladies, bathing their feet in the river. A Spanish fan of richly pierced mother of pearl, has painted medallions of classical subjects. There is a Vernis Martin fan with a painting of Adonis asleep, and a fan of Chinese ivory, with gilded Cherubs, astride clouds, which has rich stones in the sticks. There are also exquisitely carved tortoise shell and one Louis XVI specimen with three painted medallions and richly carved and gilded ivory sticks. A quaint little English carved ivory telescope and fan combined, gives the fair owner a chance to observe, unseen—and a "Marriage Fan"—made for the grandmother of the late Lady Sheffield, is of especial interest.

In the same display is a rare collection of Court Lappets—some, once the property of Marie Antoinette, also gorgeously embroidered fichus, shawls, collars, etc., and an exceptional lot of old silks and velvets.

**The Zorachs at Daniels.**

What William sees Marguerite does. That is the case with the Zorachs, who are appearing in their fantastic and somewhat attractive act at the Daniel Gallery, 2 W. 47 St., of transforming nature, into something neither man nor the Creator could recognize.

And still there is color and a decorative effect, which, as before observed in these pages, has something of the Persian about it. And they both can draw when they want to as William shows, in a couple of mother and child watercolors, which have something of the Japanese about them, while Marguerite's scenes in the same medium, "The Country Sojourn, New England" and "Saturday Night in a New England Kitchen" are excruciatingly funny as they were intended to be.

Now to turn from these to the blobby figures in wobbly landscapes which both William and Marguerite show is a decided wrench.

There are landscapes and landscapes, with figures, some family groups in surroundings, which recall in composition the primitive painters. And among it all, there is something impressive in Marguerite's "Moonlight" and "Among Strange Mountains" while William's "The Family" has a certain nobility, and there is some dignity in his "Interior," with its queer nude figures, one of them holding an oil lamp. As to the embroideries they are highly attractive, especially the East Indian wedding designed by Mrs. Zorach and the plaque with musicians and dancers of Mr. Zorach. A. v. C.

**Old English Pictures at Scott and Fowles'.**

A small but most interesting display of early English pictures at the Scott and Fowles galleries, No. 590 Fifth Ave., is well worth the attention of art lovers. This includes a pair of three-quarter length standing portraits of Mr. and Mrs. Periam by that quaint old English painter, Thomas Hudson, far stronger and less stiff than are his portraits generally. The best is the man's portrait, which, in pose, expression and detail of costume and color, is worthy of Beechey. The woman's portrait is also well painted, especially the texture of the flowing white satin gown.

There is a delightful full length seated presentation of the little Duke of Warwick by Sir Godfrey Kneller, most picturesque in composition and presentation, and exceptionally rich in color quality for this master. Another portrait by Kneller is that of Thomas Western, a bold and fine presentation of an elderly man who suggests a Largilliere subject. There is also an interesting portrait of the Earl of Mansfield by Richard Wilson, whose portraits are few in number, and are seldom shown.

**"Culture" Association Display.**

At the Municipal Art Gallery, Washington Irving Bldg., at 16 St. and Irving Place, the "Association for Culture" will hold its fourth annual exhibition of paintings, sculptures and handicraft, Dec. 6-Jan. 1. The work is of decided interest and over 400 exhibits represent many well-known men and women, as well as those who have yet to "arrive." The Society particularly aims to help young people who have had no recognition and extends a hearty welcome to all serious art workers.

Among exhibitors whose work is known are Susan Ricker Knox, who shows several good portraits, one of an elderly woman in gray and several of children. Albert T. Groll sends a large Arizona landscape, rich in color and with atmospheric, Gustave Wolff attractive bits of Holland, Guy C. Wiggins a strong snow scene, Theresa Bernstein, whose examples have her accustomed vigor and individuality, and Jane Peterson, the last represented by several sunny, colorful canvases with pictorial quality, the most noticeable a girl with a rose colored parasol looking down into a lily pond.

D. Dolinsky shows attractive work and J. H. Hintermeister, a wonderfully realistic, vital portrait of his wife and baby. There is a Bruestle landscape, and many canvases by that broad technician and strong colorist, Henri de Mance, also some sincere work by Eugene Higgins, including "Patriots," a war picture which shows a vulture swooping over dying soldiers. Mr. Higgins also shows a very good "Immigrant in America" composition which seems to have been refused at the recent show at 8 West 8th St., where there were many exhibits, inferior both in idea and execution. Bertram Hartman's two fanciful decorative canvases are interesting, as are also some of W. R. Leighs characterizations of Hopi Indians. Among the more prominent sculptors represented are Adolf Weinman, Paul Harzel and Otto Baumgartel. John T. Arms exposes a group of unique pen and inks and one etching, the former with unusual depth and character. H. C. R.

**Benson's Etchings and Drawings.**

In an attractive display at the Kennedy Gallery, 613 Fifth Ave., Frank W. Benson, the Boston painter, with 48 etchings and dry points makes his first bow to N. Y. art lovers as a master of the needle. He also shows 13 drawings of wild fowl in flight, resting on quiet waters, just breasting the surf in air, or alighting to the gunner's call or decoys. In these last Mr. Benson repeats his earlier work with the same subject, shown at the Macbeth Gallery here in 1913 and the drawings now on view, will stir the sportsman's blood as did their predecessors. For Mr. Benson, the experienced wild fowl hunter, can see at a glance, is a true sportsman and loves and knows his sport so well as to give it not only faithful, but inspired portrayal.

The etchings of Mr. Benson are also of wild fowl and their haunts and have the same inspiration as his drawings. He has a bold and strong line, and, as in his paintings, a fine composition, sense of the picturesque and love of Nature.

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- Anderson Galleries, Madison Avenue at 40 St.—American Autographs. Oriental Art, including porcelains, bronzes, jade, ivories and rugs.
- Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander.
- Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.
- Beljord Galleries, 548 Amsterdam Ave.—Works by Mulhaupt, Conoyer, Nichols and De Haven, to Dec. 15.
- Berlin Photographic Co., 305 Madison Ave. Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 15.
- Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, to Dec. 14.
- Bonaventure Galleries, 601 Fifth Ave.—Louis XIV, XV and XVI and Empire Fans, to Dec. 11.
- Braun & Company, 13 W. 46 St.—Works by Stephen Parrish, Dec. 6-23.
- Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.
- Cathedral Parkway Gallery, 2837 B'way.—Oils, Watercolors and Etchings by Ettore Caser, to Dec. 22.
- Daniel Gallery, 2 W. 47 St.—Works by William and Margaret Zorach, to Dec. 7.
- Dora Brophy & Co., Inc., 139 E. 36 St.—Pictures by Agnes Pelton to Dec. 18.
- Durand-Ruel Galleries, 12 E. 57 St.—Works of Monet and Renoir, Dec. 11-31.
- Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, Dec. 11.
- Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, Dec. 18-Jan. 16.
- Folsom Galleries, 396 Fifth Ave.—Works by S. Montgomery Roosevelt, to Dec. 15.—Porto Rico Landscapes by T. W. Ball, to Dec. 18.
- Gorham Galleries, Fifth Ave. & 36 St.—Small Bronzes for Collectors.
- Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Rūchiro Kawashima, Dec. 6-18.
- Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
- Grolier Club, 29 W. 32 St.—Old N. Y. Prints.
- Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
- Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.
- Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.
- Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Dec. 20.
- Knoedler Galleries, 556 Fifth Ave.—Oils by XVIII Century English Artists.—Works of Artist Engravers of the XVII and XVIII Centuries, to Dec. 11.
- John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
- Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.
- Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

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- J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.
- Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 24.
- MacDowell Club, 58 W. 55 St.—Works by a group of artists, to Dec. 12.
- Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
- Morgan and Altman collections on public view.
- Milch Gallery, 939 Madison Ave.—American Pictures.
- Modern Gallery, 500 Fifth Ave.—Works by Van Gogh.
- Montross Gallery, 550 Fifth Ave.—Works by Childe Hassam, to Dec. 11.
- Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition German Art for Culture, to Jan. 1.
- Museum of French Art, 599 Fifth Ave.—French Oils and Miniatures.
- National Arts Club, 119 E. 19 St.—9th Annual Exh'n Nat'l Soc'y of Craftsmen, Dec. 8-25.
- N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
- Petrus Stuyvesant Club, 129 E. 10 St.—Works by E. D. Roth, to Dec. 4.
- Photo-Secession Gallery, 291 Fifth Ave.—Landscape Pictures and Drawings by Oscar Bluemner, to Dec. 8.
- Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.
- Reinhardt Galleries, 565 Fifth Ave.—Works by Martha Walter, to Dec. 11.
- Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
- Scott & Fowles Galleries, 590 Fifth Ave.—Works of Early English Painters.
- University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.
- Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.
- Mrs. Whitney's Studio, 8 W. St.—Immigrant in America Exhibition to Dec. 13.

### CALENDAR OF AUCTION SALES.

- American Art Galleries, 6 E. 23 St.—Wall Panellings and Oak Doors, aft., Dec. 4.
- Timothy F. Crowley Wedgwood Pottery Collection, aft., Dec. 6.—Edward E. Worl Library, aft., Dec. 13, and aft. and eve., Dec. 14.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part I, afts., Dec. 16-18.
- Anderson Galleries, Madison Avenue at 40 St.—Rare American Autographs, now on exhibition to sale on the afternoons of Monday and Tuesday, Dec. 6 and 7.—

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The Madame Yang-shi Collection of Oriental Art, now on exhibition to sale in seven sessions beginning Dec. 8.—Collection of Prints, including rare New York views, on exhibition Dec. 9 to sale evenings of Dec. 14-15.—Paintings by American and European artists, on exhibition Dec. 11 to sale evening of Dec. 16.—Objects of Art on exhibition Dec. 11 to sale afternoons of Dec. 17-18.—Rare Books on exhibition Dec. 13 to sale Dec. 20-22.

Fifth Ave. Auction Rooms, 333-341 Fourth Ave.—Porcelains and Potteries, Antique Chinese Rugs, from Yamanaka & Co., ends Dec. 4.

Silo's Fifth Ave. Art Galleries, 546 Fifth Ave.—Pictures by Old Masters, ends Dec. 4.

Philadelphia—Stan V. Henkels, 1304 Walnut St.—Autograph Letters and Historical Documents, aft., Dec. 8.

### MRS. FIELD TAKES STEVENSON MSS.

In the Supreme Court on Nov. 26, Justice Donnelly decided that 152 letters and Mss., of the late Robert Louis Stevenson, belonged to Mrs. Isabel Strong Field, his step-daughter, instead of to Mrs. Katherine D. Osbourne, wife of his stepson, Lloyd Osbourne. The judge held that Mrs. Osbourne, the plaintiff, had not proved ownership. The letters and Mss. were withdrawn, from last year's sale at the Anderson Galleries, as a result of the suit.

### PA. ACADEMY \$1,000 PRIZE.

Through the generosity of Mr. Edward T. Stoesbury, one of the directors of the Pa. Academy, a prize of \$1,000 will be awarded by the Committee on Exhibition, to the artist whose picture or group of pictures, never before publicly exhibited, is, in its opinion the most important contribution to the success of its next and 11th annual exhibition.

### Line Engraving at Knoedler's.

There is now on view at the Knoedler Galleries, 556 Fifth Ave., a notable collection of line engravings, of the XVII and XVIII centuries which remains to Dec. 11. The 65 portraits, scenes of moeurs and scenes galantes are most interesting records of historic, elegant and fast life in the days before the whirlwind of the Revolution and the Draconian decrees and personal extravagances of Napoleon.

### Old Prints at Grolier Club.

At the Dec. meeting of the Grolier Club, 29 E. 32 St on Thursday eve., there was an exceedingly interesting exhibition of old N. Y. prints, a number of which have not been before shown publicly. In connection with this there was an address by Mr. I. N. Phelps Stokes.

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### WASHINGTON.

A collection of eighty-two drawings, in watercolor, crayon, chalks, charcoal, pen and pencil, by eminent contemporary French artists, has been installed at the northern end of the main north hall of the National Gallery of Art, and is the gift of the citizens of the French Republic, as a token of their appreciation of the efforts of American citizens, towards relieving the distress, occasioned by the war. The works are all inscribed and signed. Among those well known to Americans, are Baudouin, Besnard, Bonnat, Carolus-Duran, Chéret, Cottet, Déchenaud, Flameng, Friant, Gervey, Harpignies, J. P. Laurens, Lepère, Le Sidaner, Lhermitte, Luigini, Martin, Ménard, Mercier, Raffaelli, Renouard, Rochegrosse, Rodin, Roll, Roybet, Ségoffin, Simon and Zo.

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**ARTISTS, ATTENTION!**  
Mr. John E. D. Trask has left San Francisco for the East to secure replacements and additions to the exhibition in the Fine Arts Palace at the Exposition, and will make the Hotel Vanderbilt, N. Y., his headquarters.  
The department's contract with exhibitors calls for the delivery of works sold from the exhibition in December. Artists will be requested to allow their unsold works to remain in the Fine Arts Palace, and to replace those sold with other representative examples. An effort will also be made to secure additional contemporary work from those not represented here. The new shipments must leave New York by Dec. 15.

**ABOUT ART AND ARTISTS.**  
The exhibit of Gari Melchers, shown in a special gallery, like those of several other painters, at the Pana-Pacific Exposition, will be sent, at its close to the Delgado Museum in New Orleans and later to the Telfair Academy in Savannah. Mr. Melchers is the salaried consulting director of the latter institution, at which are a number of his pictures as well as his collection of works by old masters. Mrs. Melchers is a native of Savannah and the niece of Col. Alexander Lawton, president of the Board of Directors of the Telfair Academy.

Miss Ethel M. Chadwick of London gave an interesting account of the Servian sculptor Izan Mestrovic, whose work has been noticed in the ART NEWS, at the Architectural League rooms on Wednesday evening last. She spoke from personal knowledge of the man and his unusual work, and her talk was illustrated with lantern slides.

The "Friends of American Art" have bought the following pictures from the current Chicago Institute display, "Autumn," by Wilson Irvine; "A Kentucky Mountaineer," by James R. Hopkins and the "North River Front," by Leon Kroll. Other purchases are in contemplation.

Cullen Yates, who during the past eight months has been at his studio as Shawnecon-Delaware, Pa., where he painted numerous landscapes, including a splendid view of the Water Gap, ordered by a resident of that vicinity, has returned to his Van Dyck Studio.

At 122 E. 59 St., Wilhelmine Weber and Thomas Furlong are exhibiting representative examples of their work. Miss Weber's spontaneous bits of nature, painted near Martha's Vineyard, are decidedly attractive and she shows some distinctive painted furniture. Mr. Furlong's wall panels show a nice feeling for color and are extremely decorative. He also shows portrait studies in red chalk and in oil.

Hilda Belcher has just returned from Vermont, and is again at work at her studio in the Van Dyck.

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**EXHIBITION CALENDAR FOR ARTISTS.**  
PA. ACADEMY, PHILA.—111 Annual Exhibition.  
Entries by ..... Jan. 4, 1916  
Limit Day for Receiving Works at Gallery ..... Jan. 17, 1916  
Opens ..... Feb. 6, 1916  
Closes ..... March 26, 1916

Marion Swinton has been busy at both her Hackensack and New York studios, and among recent works shows an attractive portrait of Miss H. Cecilia Gaffney.

An exhibition of the Society of Illustrators will be held Dec. 11-29, at the R. I. School of Design.

The exhibition of the National Ass'n of Portrait Painters will be on, at the Corcoran Gallery, Washington, Dec. 7-26.

S. Montgomery Roosevelt left on Nov. 27 on a trip to Cal. to visit the Pan-Pacific Exposition.

Frank Fleming is at 60 Bank St. after a summer and fall at Woodstock, Ulster Co., N. Y.

Arthur T. Hill has returned from Easthampton for the winter and is at 33 W. 67 St.

Henry O. Tanner is expected to return from France to the United States this winter.

James A. Shearman, for thirty years a familiar figure in the artists' colony at Florence, has returned at the advanced age of 83, to stay in America. After a visit to his old home in Brooklyn Mr. Shearman has gone to Detroit.

Charles Hoffbauer is with the French army, having left Richmond, Va., where he was doing decorations in Memorial Hall, at the opening of the war. He is one of the half dozen artists serving under the colors, to whom the government gives a day off each week for painting.

To conduct a French propaganda Charles Huard, the official painter of the French army museum, arrived Nov. 24 on the Touraine with his wife, who was Miss Frances Wilson, daughter of Francis Wilson. They will lecture and exhibit war pictures.

Mrs. Louise M. Jensen, wife of Thomas Jensen, a portrait painter, died recently at the age of 73, at Bay Ridge. She was born and married in Copenhagen, and leaves, besides her husband, four daughters and a son.

Mrs. David Kimball, of Commonwealth Ave., Boston, has purchased the "Come Unto Me, etc." canvas by C. A. Slade, reproduced in the ART NEWS of Oct. 9. Six sales were made at the artists' display at the Vose galleries.

Alice P. T. de Haas has returned to her studio in the Van Dyck with several good canvases as a result of her summer's work at Gloucester, Mass.

The annual Christmas sale of decorative art work, for the benefit of the Art Workers Club for Women, will be held at the club house, 224 W. 58 St., on Dec. 9-10, 11 A. M. to 6 P. M. An unusually attractive showing of painting aprons, smocks, fans, picture frames, door stops, toys, etc., is promised.

Clara Ruge's one-act play, "Robbery," will be presented by the Art Drama Players at the Municipal Art Gallery, 16 St. and Irving Place, at 8:15 P. M. tonight. The play is a social drama of artist life and together with addresses in German and English and music and dancing under the auspices of the Association for Culture, will

be part of an opening festival for the Association's fourth annual exhibition of paintings and sculptures to open to the public with free admission on Tuesday next, Dec. 7. Admission will be 50 and 25 cents on Monday.

Douglas Volk is at 119 E. 19 St. for the season.

**Mrs. Coman's Birthday Party.**

Alethea Platt, who painted wood interiors at Keene Valley, Adirondacks, during the Spring and Summer, and in the Berkshires during the Autumn, has returned to her studio in the Van Dyck, where she gave a reception for Mrs. Charlotte Coman last Sunday night. The occasion was Mrs. Coman's 82nd birthday, and her numerous friends deluged her with flowers and congratulations. It is difficult to realize that this veteran woman artist, who reads and works without glasses and whose canvases are so vital and spontaneous, has reached such an advanced age. Mrs. Coman has just returned from Elizabethtown, Adirondacks, where she painted landscapes last summer.

**AMONG THE DEALERS.**

Mr. Henry Reinhardt of 565 Fifth Ave has added two new galleries to his suite. They are on the 46 St. side of the building.

Mr. H. K. Kevorkian of the Persian Art Gallery of London, has established himself for the season in handsome galleries, on the same floor, as the former Blakeslee Galleries, 668 Fifth Ave.

Mr. Edward Brandus, of 569 Fifth Ave., returned last week from France on the Rochambeau.

The Metropolitan Museum has bought from the Kelekian Galleries, 709 Fifth Ave. six tapestries, including Chinese, Persian and Italian examples. From the same establishment, Mr. Thomas Burchell purchased a Greek torso of a Venus in bronze of the III century.

**C. F. WILLIAMSON'S WILL.**

The will of Charles Francis Williamson, who went down with the Lusitania, aged 44, was probated Tuesday at Cumberland, Md. Mr. Williamson left that city fifteen years ago. He became secretary to Mr. James Hazen Hyde, and later a friend of Alfred G. Vanderbilt, with whom he was traveling when he died. He was an art dealer with offices in Paris.

Miss Minnie A. Baker, of Duluth, Minn., Mr. Williamson's fiancée, who was on the Lusitania and also drowned, is the main beneficiary. To her was willed \$10,000 outright, and the remainder was to be divided into equal shares, Miss Baker to get one and the others to go to his father, Harry W. Williamson, of Cumberland; his brothers, Eugene L. Williamson, of Cumberland, and H. A. Williamson, of Fairmont, W. Va., and his sister, Mrs. C. E. Hodges, of Landover, Md., in equal parts.

The will was executed in Paris, June 13, 1913, and provided that his body be cremated

**H. SIDDONS MOWBRAY MARRIES.**

H. Siddons Mowbray, now of Washington, Conn., and formerly director of the American Academy at Rome, was married on Wednesday to Miss Florence Gertrude Millard. His first wife, whom he married

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at North Adams, Mass., in 1888, was Miss Helen A. Millard.

**HALE-EATON.**

On Nov. 26 Girard Van Barkaloo Hale, painter of portraits and scenes in the Orient, was married in the City Hall to Miss S. Camilla Eaton, daughter of Mrs. M. Wilson Eaton.

**Are Boston Painters the Strongest?**

Editor of the AMERICAN ART NEWS:

Dear Sir,

I should like to say in answer to "No Bostonian," who suggests, that possibly the best painters are to be found at the Hub, hence the large number of prizes given Boston at San Francisco; that, although we have always been taught, that the very best of all things, of course, came from the modern Athens, there may be very few who think otherwise! I believe the Penn. Academy in Phila. holds the palm for having turned out from its school the greatest number of the big painters, of this country, and, if I am not mistaken, none of these graduates were members of or came from the particular Boston "clique."

To prove that these painters, are not absolutely sure of their standing as being "the" painters, let me cite one or two incidents. Not long since, a young painter, whose pictures were turned down at all the shows, asked one of Boston's leading artists why it was. The answer, he received was, "you paint too well!"

In spite of their assumed pose of superiority, this goes to prove that they can still be jealous of others, the greatest proof of which was evidenced during Sorolla's visit to this country. A large reception was given to him, in Copley Hall, from which six or more of Boston's more conspicuous painters stayed away!

"Straight-from-the-Shoulder."

Boston, Dec. 2, 1915.

**N. Y. Water Color Club Sales.**

The following works were sold at the exhibition of the New York Water Color Club, which closed Nov. 28th: "Frog Fountain" by Janet Scudder, "In Sunlight," V. V. Swope; "Golden Glow," V. V. Swope; "A Street in Amiens," J. Andree Smith; "Spring," L. F. Berneker; "Easter Time," Gertrude King; "A Wood Nymph," T. Gilvor Hall; "Among the Hills," N. MacGillvary; "Victory," A. St. Gaudens; "N. Y. City," Geo. Luks; "Harlem River," "Winter," "White Building" and "The Art," H. W. Rubins; "A Westport Garden," Ida W. Stroud; "Calandulas," Harriet F. Smith; "Larkspurs," Rhoda Holmes Nichols; "Spring in Holland," Edward Penfield; "My Garden," Alice W. Donaldson; "Grey Weather," F. W. Howell; "Bronze Panther," Anna V. Hyatt, and "On the Trail," Solon Borglum. The total of sales amounted to over \$2,000.



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# American Art News

VOL. XIV., No. 10. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 11, 1915.

10 Pages.

SINGLE COPIES, 10 CENTS.

## Nat'l Portrait Gallery Shut.

(Special Cable to AMERICAN ART NEWS.)

London, Dec. 9, 1915.

The National Portrait Gallery has now been closed for the duration of the war, and its rooms converted into offices for government clerks. The reason for this step is not made public, and in view of the fact that the treasures of the National Gallery, incomparably more valuable from every point of view, are still accessible to visitors, it can scarcely be attributable to anti-Zeppelin precautions. Indeed, in spite of continued protests, the greatest inadequacy still characterizes the custody of British national collections. England could contemplate the drastic closing of its various municipal galleries in wartime with greater equanimity than it could bring to bear on the risk of the annihilation of their contents at any moment by a well-directed bomb. Sir Claude Phillips is especially untiring in his endeavors to induce the authorities to adopt more precautionary measures, pointing out that the minor dangers threatened by the Suffragettes induced greater care on their part than do the exigencies of war. L. G-S.

## WITHDRAWS THE PICTURES.

In an auction of what the catalog stated were the oil paintings formerly owned by Dr. Smith, former Police Surgeon, contained in his former residence, No. 24 W. 37 St., on Dec. 2 last, there were cataloged certain oils as "by" Diaz, Schreyer, and other foreign painters, and also others as by J. G. Tyler, W. Merritt Post, Thomas Craig and other modern and living American artists.

The attention of the AMERICAN ART NEWS and of the District Attorney's office having been called to the sale, which was conducted by Mr. Benjamin S. Wise, who was notified that certain of these at least were not "by" the artists named, several of the pictures were withdrawn by Mr. Wise before the sale. On the following afternoon, after Mr. Wise had been requested by the District Attorney's office to bring there a picture cataloged as "by" an American artist, who declared he had never painted nor seen the canvas, a representative of Mr. Wise appeared and on being questioned stated that "he knew of twenty similar pictures."

## FREER ART TO NATION.

The announcement in the AMERICAN ART NEWS last week that Mr. Charles L. Freer of Detroit, had decided to erect a building to cost a million, on the grounds of the Smithsonian Institution at Washington, to house the large and important art collection he has bequeathed to the Nation, at his death, has been followed by the news that a resolution will be introduced in Congress by Representative Charles E. Doremus, for governmental sanction and a site for the building.

The Freer collections comprise the following:

About 1,200 examples of Whistler's work, oils, watercolors, pastels, etchings, lithographs, drawings in pencil-chalk, original copper plates of etchings and the famous Peacock Room which the great American painter decorated for Leyland, the English collector and ship owner.

Over 100 oils by American artists, including Tryon, Dewing, Thayer, Sargent, Hassam, Metcalf, Twachtman, Murphy and Melchers.

More than 1,600 pieces of ancient glazed pottery, from the Far and Near East.

More than 800 paintings on screens, scrolls and kakemono from Japan and China.

More than 500 pieces of sculpture, bronze, jade, lacquer and metal work from Japan and China.

A small collection of Egyptian art, including glass, pottery, bronze and sculpture. The rare Biblical Mss., classified as the Washington Mss.

## THE E. R. BACON PICTURES.

It is passing strange that no journal, in the many obituaries of Edward R. Bacon that have been widely published of late, has even alluded to him as an art collector, and yet he was well known to the art world as an art lover and collector of note. He began to buy pictures, chiefly by the painters of the early English, Flemish and Dutch schools, some 25 years ago, and largely through Mr. Eugene Fischhof of Paris. Later he became a patron and close friend of the late Theron J. Blakeslee, from and through whom he secured the most notable works in his collection detailed below. His pictures, which number over 200, he kept in his large double apartment in his N. Y. apartment, where they occupied every inch of available space—some, like those of Mr. John G. Johnson, of Phila., being hung on doors.

canvas. The above canvases were shown in the Altman Gallery last Winter.

Reynolds—"Portrait of Mr. Barker, Architect."

Ruysdael, J.—"Landscape and Waterfall."

Le Brun, Vigée—"Portrait of Mme. Le Brun."

Mainardi—(Oval) "Madonna and Child."

Lawrence—"Portrait of Mrs. Michel," 40x50 in.

Zurburan—"Portrait of a Boy in Red," "Cardinal Gonzales," full length.

Romney—"Lady in White Turban and Dress" (Kit-Kat).

Reynolds—Portrait of Lady Ancaster with Large Hat.

Maes, Nicolas—"Portrait of Man in Big Wig," 40x50 in.

Lawrence—Full length, "Lady Standing by a Table."

Van Den Temple—"The Hyde Family."



DUCHESS OF ANCASTER

Sir Joshua Reynolds

Formerly in the collection of Earl de la Warr

In the collection of the late Edward R. Bacon.

Through his long business and social association with the late Robert Garrett, of Baltimore, Mr. Bacon, who succeeded to the friendship and confidence of Mr. Garrett's widow, later Mrs. Jacobs, of Baltimore, aided the latter in her collection of pictures, and was instrumental in Dr. and Mrs. Jacobs' securing, chiefly through the Blakeslee Galleries, the notable array of old pictures, for the most part of the early English school, which adorn the beautiful art gallery of the Jacobs residence, on Mt. Vernon Square, Baltimore.

Only in the late Autumn of 1913, before Mr. Blakeslee's death in March, 1914, Mr. Bacon had arranged for the purchase by Dr. and Mrs. Jacobs from the Blakeslee Galleries, of some \$80,000 worth of old pictures. It is possible that the Bacon pictures will be sold at auction this winter.

### More Notable Bacon Pictures.

The more notable of the pictures owned by Mr. Bacon are as follows:

Goya—"Señorita Tuzo."

Watteau—"Portrait of Rigaud."

Raeburn—"Full-length Portrait of Mrs. Hart." Mr. Bacon refused \$150,000 for this

Van Sommers—"Portrait of a Princess," full length.

Hoppner—"Portrait of Mr. Simons and Son," full length.

Hogarth—"Portrait of a Woman," 35x30.

Barker of Bath—"Landscape."

Fragonard—Four important panels of "The Seasons."

Carreno—"Man Sitting by a Table."

Turner—"Marine—Battle Scene."

### A "GOOD EXAMPLE."

Mr. N. M. Kaufman, of the Congress Hotel, Chicago, has purchased 700 oils by local artists, Charles F. Browne, Karl A. Buehr, R. H. Schmidt and Joseph Nuytteus, for \$150,000, which he intends to place in the guest rooms of the hotel.

### DETAILLE COL'N TO FRANCE.

A cable from Paris states that a collection of paintings and other art works belonging to M. Edouard Detaille, who died in Dec., 1912, has been presented to the French Gov't by the executor of his estate. The collection will be divided between the Musée Militaire and that at Versailles.

## THE FREEDMAN PICTURES.

The following is as correct a list as can be obtained of the principal pictures, owned by the late Andrew F. Freedman, whose small but choice collection numbered some 40 examples.

Corot—"The Bathers," from the James A. Garland Collection.

Troyon—"Return from Market," from the last H. S. Henry sale.

Fromentin—"Fantasia" from the last H. S. Henry sale.

Henner—"Two nudes and two heads."

Harpignies—"Morning."

Dieterle—"Two landscapes with cattle at rest."

Diaz—"Forest Interior" and "Opening in the Forest."

Cazin—"Street Scene," "Sand Dunes" and "Landscape."

Daubigny—"River Oise."

Schreyer—"Arabian Horsemen."

Alma-Tadema—"Arcadia."

Dupré—"Cattle, Isle d'Adam."

Jacque—"Sheep at Pasture."

Isabey—"Court Yard at the Chateau."

Van Marcke—"Cattle in a Pool."

Clays—"River Scheldt—Dutch Fishing Smacks."

Ziem—"The Grand Canal."

Courbet—"Landscape and Grotto."

Thaulow—"River Arles" and "The Old Mill."

Rico—"Venetian Canal."

Pasini—"Le Marchand d'Etoffe."

Delacroix—"Lion at Prey."

Jacquet—"The Coquette."

Gérome—"The Mosque, Cairo."

Lessi—"Book Worm."

Brozik—"Family Interior."

Charlemont—"Cavalier."

Mr. Freedman, whose will directs that the bulk of his collection be sold, made the following bequests of pictures to friends: To Walter G. Oakman, Troyon's "Going to Market"; to John Fox (since deceased), a large oil by Julian Rix, and to Eugene L. Bushe, a Marie Dieterle.

## HENRY C. ENO'S ART WORKS.

The will of the late Henry C. Eno, lately probated, shows that he left art and literary properties appraised as follows:

"Marine," by Van der Heyden, \$650;

"Interior of Cathedral," Van Elben, \$800;

edition of Benjamin Franklin's works, of 1768, \$250; "The Shepherdness," Millet, first copy, \$250; "Bloody Massacre," engraved and sold by Paul Revere, \$250; a marine permit, signed by Thomas Jefferson, \$50; "The Blacksmith," by Albert Cuyp, \$2,000; a Shiraz rug, \$1,500; a volume, "The Second Punic War," published in London, 1661, and bearing signature of William Penn, \$350; a Russian enamel icon, \$400;

a Russian icon, enamel on silver gilt, fifteenth century, \$1,200; twelve Whistler etchings, Venice series, \$6,000; George Washington's set of "Gordon's History of the Independence of the United States," four volumes, with owner's signature and bookplate in each, \$500.

## England To Lose Art Works.

London, Dec. 1, 1915.

It is gloomily, but generally, agreed in art circles that the next few years will see England practically denuded of the majority of art works, not included in the public collections, for small as is already the grant given to the National Gallery and other kindred institutions for the acquisition of works which may come into the market, the sum voted in future years will be considerably less, while in addition it will no longer be possible to raise large public subscriptions for the purchase of art works. Consequently England as a bidder in the art market will be practically negligible, and will have to resign itself with what grace it can to seeing America swallow up all that is most desirable in this direction. Of course in the pre-war days matters were already fairly serious, and the number of important art works which changed their habitation from the Old World to the New was far larger than England cared to see, but it may be taken for an accepted fact that this state of affairs will be far more acute by the end of this decade. L. G-S.

## CHICAGO.

The daily attendance of visitors at the current Art Institute exhibition is so large that the officials accept it as a demonstration of increasing local art interest. On the first Saturday of the show, there were 11,485 visitors, and the crowds have grown ever since.

The standard of this annual show of American oils is qualified by the loaned paintings, which are not included in the competitive, or selected canvases, and these loans are not always individually approved by critics and visitors, although they enhance the value of the display as a whole. For these loans the Institute is indebted to the Metropolitan Museum, the Macbeth, Knoedler, Montross, Folsom and Snedecor galleries, of New York; the Smithsonian Institute, Washington; the Buffalo Academy; Milwaukee Art Association and Club; the National Gallery, the local Thurber, O'Brien and Young galleries, and Messrs. Charles L. Freer, Detroit; James A. Patten, Evanston; Paul Schultz, Kenilworth; C. K. Billings and Frank K. Zimmerer, New York; A. C. Goodwin, Evanston; Henry Tatnall, Bryn Mawr, Pa.; Carter H. Harrison, Mrs. Walter L. Brewster, Clarence Darrow, Mr. and Mrs. Frederick Webster, Mrs. E. M. Graham, Mrs. M. A. Little, Miss Dorsey Gibbs, A. Buhl, of Chicago, and others.

## In the Galleries.

At O'Brien's, there is now on a display of American paintings by W. Herbert Dunton, Lois Wilcox, and Maynard Dixon. The latter artist shows pictures of Southwest scenery, Dunston exhibits Indian figures with landscapes, while Lois Wilcox contributes North Carolina landscapes.

The Reinhardt Gallery will open its season with an exhibition of oils by Harry B. Lachman, a young American artist, the same Lachman who recently won success in New York. The Reinhardt Galleries are at the south end of the Congress Hotel, not in "Congress Hall," as stated in last week's ART NEWS.

The Palette and Chisel Club is continuing the show of Gordon C. Ertz's paintings.

There's an assemblage of paintings by George Inness, Jr., at the American Art Gallery.

Auguste Lepere, the French etcher, is exhibited in a large assemblage of his pictures at Roullier's—and many of the Anders Zorn etchings are still on the walls.

Charles M. Lesaar, a Belgian artist, has established a studio here. A few months ago a score of his paintings were on show at a local gallery, and won applause for beauty of coloring and skillful interpretation.

"Snowfall in the Woods," by Everett L. Warner; "Lady Portrait," by Randall Davey, and a "Holiday," by Edward H. Pott-hast, have been presented to the Institute by the Friends of American Art.

H. Effa Webster.

## WAR OVER NUDE POSES.

Dissension is rife in the Palette and Chisel Club of Chicago, owing to a disagreement over the propriety of posing a pretty nude female at the end of a 12-ft. telescope at 50c. a peep, at a party to be given shortly. The conservatives object and threaten to turn out the young blood element at the next election in January.

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## BOSTON.

For two days Copley Hall has been given up to the sale of a large and interesting collection of war posters and relics, gathered abroad by a fashionable Boston dilettante (Mrs. Fiske Warren). The proceeds of the sale will form another contribution to suffering Belgium, conducted in London for the Belgian refugees. That these vivid war posters are appreciated by the public is proven by a large public attendance and many sales. A touching feature of the sale was a number of articles made by the men in the trenches—poorly made, perhaps, but infinitely pathetic in their appeal. On its business side the affair was exceedingly well managed. One of the announcements contained this skillful touch: "Please don't say, 'I am bored with Belgium. I'd rather work for France.' Remember that if it were not for Belgium, there might be no France."

One cannot fail to comment on the alertly intelligent management of the Vose galleries. Once a year it has a gathering of small paintings by various artists for the benefit of the "average buyer," a feature that has always proved popular. To the show this year many of Boston's best painters have contributed, and the result has made the art critics "sit up and take notice."

Louis Kronberg's exhibition at the "Guild" continues to attract wide attention, not only from "the public," but the "best people" as well. It should be remembered, of course, that the Guild has a large associate membership of fashionables; but aside from this, Mr. Kronberg's pictures are good, and those canny Bostonians who backed this successful painter in his earlier days can now say, "I told you so." The "Guild," by the way, has a new and humble rival, in the recently formed association of younger artists who, presumably, have not yet "arrived"—but who hope to "arrive" quicker by thus banding themselves together. The infant association, with commendable enterprise, plans to change its shows each month, with a new jury for each occasion.

In a local gallery the etchings of one good painter, C. H. Woodbury, have been replaced by those of another, Frank W. Benson, who, it is reported, has recently completed an etched portrait of unusually large size.

When it comes to the matter of ancestor worship, the Bostonese can certainly beat the Chinese! Following the exhibition of "colonial portraits" at a local gallery comes another of photographs of ancestral doorsteps and facades! How our Puritan souls do revel in these things! And yet, leaving aside our well-known weakness for peering back, pictorially, into the glorious past, these photographs by one Mr. J. J. Hawes, a photographer who flourished back in the '40s and '50s, are really of exceptional value and interest. Think of a panorama of all the houses on Beacon Street, from the top of Beacon Hill down to Dartmouth Street, as they existed at that time! Think of a view taken of Boston Common, when the self-sufficient Back Bay was a malodorous swamp and the Public Garden naught but a Utopian dream!

The Museum has acquired a Primitive, attributed to Lippe Memmi, representing Christ and St. Catherine and between them, on a much smaller scale, the Christ Child standing between the seated Virgin and St. Anne. The predella is divided into three sections, at the left St. Margaret and the devil, at the right St. Michael and the dragon, in the centre a reconciliation scene two young noblemen having thrown down their arms, embracing under the influence of an angel. John Doe.

## WASHINGTON.

The Smithsonian Institution announces that a portrait bust in bronze of the Right Honorable the Viscount Bryce, O. M., Ambassador of Great Britain to the United States, 1907 to 1913, executed by Henry Hudson Kitson, has been presented to the National Gallery of Art by the sculptor, and has been installed.

The program of a competition, for the design of a monument, commemorative of Francis Scott Key, author of "The Star Spangled Banner," to be erected at Fort McHenry, near Baltimore, has been issued by the War Department. Competitors are required to submit plans and a model executed to a scale of 1½ inches to the foot not later than April 1st, 1916.

In order to facilitate the work of the selection of artists, for the execution of such sculptural monuments, as may be erected, under the supervision of the Commission of Fine Arts, Colonel Wm. W. Harts, the Secretary of the Commission, has forwarded an invitation, to most of the best known American sculptors, to place on permanent file in his department, photographs not exceeding twelve in number, of what they consider their best works.

## PHILADELPHIA.

The Phila. Watercolor Prize, offered by the friends of watercolor painting, has been awarded to Miss Alice Schille of Columbus, Ohio, the artist showing the strongest group of works in that medium in the current annual exhibition at the Pa. Academy. The money award with the prize is \$200. Miss Schille exhibits a group of five works in pure aquarelle, pictures of the East Side and Coney Island. She previously won a gold medal at San Francisco, and the Corcoran Gallery Prize in Washington. The Jury of Award have withheld the Charles W. Beck Prize of \$100 for the best work reproduced in color for publication.

Some 25 watercolors, pastels, lithographs, wood block prints, wood engravings, dry points and pencil drawings have been sold in the Exhibition, among them examples of C. W. Eaton, C. C. Cooper, G. Senseny, Paula Balano, a fine set of wood block prints by A. W. Doro, lithographs by L. C. Mullgardt, and a group of miniatures by F. McG. Knowles.

Mr. Edward T. Stotesbury has offered a new prize of \$1,000 to the artist whose paintings are the most important contribution to the coming 111th annual Pa. Academy display.

A group of nine pastel portraits of children of prominent families has been on view last week at the galleries of Robinson and Farr, the work of Miss Josephine Streetfield. The drawing in these works is good and the color refined.

An exhibition of watercolors by the late Henry Bacon will open at the McClees galleries about Jan. 10. They have been shown before at the Boston Art Club and the St. Louis Museum.

Thirty-seven pieces of sculpture, and ten painted portrait sketches, the work of Prince Paul Troubetskoy, were on view at the Art Club to Dec. 5. Modernity is the keynote of these creations. Modeling in free, spirited movement shows itself in the posing of the figure pieces. Classic tradition has no place here. Only Nature as the artist sees it, and his interpretation absolutely free from influence of any academic rule.

A replica of a finely modeled head of Segantini, exposed at the Paris Exposition of 1900, and now in the Brera Gallery in Milan, is one of the conspicuous objects of the collection. Another, of Tolstoi, is wonderfully vital. The personality of Mr. Thomas F. Ryan is well indicated in a life-size, half-length portrait. The world of sport has its representative in a full length statue of Mr. Charles MacDonald of golfing fame. A statuette of Wilding, the tennis champion, who lost his life in the European war, besides being a very successful bit of motion study, has also a sentimental value. Among the portrait sketches in color, those of Dr. Christian Brinton and Mr. Craig Biddle deserve mention, as successful in portrayals of the essential points in the appearance of the gentlemen and realistic impressions of them, rather than copies. A very interesting and instructive biographical sketch of the sculptor and his work from the pen of Dr. Brinton appears in the catalog. This exhibition will be followed by the annual show of oils, by the members of the Art Club. Eugene Castello.

## TOLEDO.

The Museum has received from Dr. Frank Gunsaulus of Chicago an important XIV century illuminated Mss., an elephant folio on fine vellum, by Bartholemeo Anglicus Glanville, a description of the world as it was known in the XIII century.

The exhibitions on this month at the Museum are one of the work of the American "Post Impressionists," another of pictures of Barbizon by Alexis Fournier, and a third, of the sculptures of Miss May Elizabeth Cook of Columbus, Ohio, who studied in Paris under Paul Bartlett.

President Libbey has presented the Museum with a typical example of the Swedish painter, Gustav A. Fjaestad, entitled "Silence—Winter."

The Museum has recently acquired a permanent collection illustrating the evolution of printing and engraving from 300 B. C. to the present day.

The Museum has installed a moving picture apparatus, the gift of Mrs. George W. Barnes, and various educational features have already been given to thousands of delighted people. "Movies" in a museum are indeed a novelty. What if the mummies should sit up and take notice?

The Museum has been enriched by a gift of quaint Ushabti, little images, more than 1,000 years old, given by the Egyptian Exploration Fund Committee; also by some fine examples of pottery, ivory objects, mirrors, alabaster vases, etc.

## ROCHESTER.

Works of the modern English painters, Harrington Mann, Wm. Orpen, Charles Sims, Gerald Moira, La Thaugne and others, are on exhibition at the Memorial Art Gallery.

## NEW ORLEANS.

The art loving public is enjoying one of the best collections of paintings, by modern American artists, that it has been its good fortune to see. There are some sixty oils, well hung in two adjoining rooms at the Delgado Museum, secured through the courtesy of Mr. William Macbeth of New York, who has probably contributed more to the advancement of American art, than any other one person. He has been quick to recognize merit in artists and his encouragement to American painters is well known here. This exhibit is especially strong in the landscape painters represented. There are examples of Chauncey F. Ryder, H. W. Ranger, Charles Warren Eaton, Ben Foster, A. L. Groll, and E. W. Redfield, all of which show a true inspiration.

There are some men, whose paintings are new to the local public, namely Arthur Davies, F. C. Frieseke, H. Lever, and Richard E. Miller, and their art productions are of exceptional interest. The work of Davies is the most interesting. Frieseke's is brilliant in color and broad in treatment. Lever's two pictures are of exceptional interest and appeal strongly, Miller's "Waiting" is a beautiful painting, and his style and manner are pleasing, Chas. W. Hawthorne's excellent canvas is full of feeling and unusual in color qualities and harmony, Robert Henri, well known here, is represented by two good examples and there are several works by Childe Hassam, who has been a favorite here since the exhibition of his "Rainy Day" under the auspices of the AMERICAN ART NEWS in 1907.

Mr. Cheshire L. Boone, who is well posted on American art, accompanies the exhibit, and his knowledge of each painter adds materially to the interest and value of the exhibit. He will deliver one or two illustrated lectures at the Museum and he will also talk at the Newcomb Art School, before leaving.

Etchings by members of the Chicago Society of Etchers will be exhibited at the Museum the last half of December and into January.

Luis Grañer, the noted Spanish painter, disposed of some thirty oils, all of good size, and painted five portraits while here. He is now en route to Bogota, Columbia. While here, he painted from the eighth floor of his hotel, a view overlooking New Orleans on a misty night, catching a glare of light at the junction of Perdido and Saint Charles streets for the center of his picture, which, with reflected lights from the streets in the background, give a fine effect. Notwithstanding his reputation in Europe as a painter of night, Mr. Grañer pronounced this better than any he had previously painted. The picture is now in the collection of Dr. I. M. Cline, who owns fourteen of Mr. Grañer's paintings.

## ART CLUB FOR CHICAGO.

Chicago is to have an Art Club and a club building which will maintain reception rooms, luncheon and library as well as galleries for the Artists' Guild. The number of artist members is to be limited to fifty.

## Mrs. Kernochan's Pictures.

Mrs. Eliza Sheriffe Kernochan, who died Dec. 20, 1914, left pictures valued at \$10,900. These include an "Italian Landscape" by Corot and a "River Landscape" by Daubigny, valued at \$3,000 each.

## Arlington Art Galleries

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**LONDON LETTER.**

London, December 1, 1915.

There was a sale recently at Knight, Frank and Rutley's of the art works, belonging to the late Hon. Katherine Somerset, including Sir Thomas Lawrence's set, including the beautiful sisters, Ladies drawing of Fitzroy Somerset and Burghersh. Bagnot, Fitzroy Somerset and Burghersh. Some fine pieces of Louis XV and XVI furniture were also dispersed, the majority of them having been inherited from the first Baron Raglan, who is said to have bought very extensively in Paris when the city was in the occupation of the Allies.

It has now been decided that the Royal Academy will hold no Winter exhibition this year, the original intention of organizing a Show of Arts and Crafts and of French and Belgian works, having been definitely abandoned. The two deciding factors in this change of plan have been the difficulties due to present conditions and the inconvenience which would have been occasioned to the Red Cross Society, by the withdrawal of the loan of several of the Academy galleries, which would thus have been necessitated. So invaluable have these large rooms proved to the work of the Society that the Academy committee have agreed to further extend the space placed at its disposal.

**The Kevorkian Sale.**

The sale of the effects belonging to the Persian Art Galleries, of 28 New Bond Street, of which Mr. H. Kevorkian, now of New York, is the Managing Director is set for Dec. 7. The dispersal, which is being carried out under the management of Mr. J. O. O'Dell, is due to the action taken by certain creditors, who, however, are unlikely to secure any very satisfactory results, as the stock which remains in the galleries is both small in quantity and poor in quality. By the law of the land, the landlord's claim takes precedence of all others, so that the creditors may resign themselves to receiving something quite fractional.

The Raeburn portrait of Francis, Lord Seaforth, sold last week in the Arbuthnot dispersal, made £808 and panel of old Brussels tapestry £220.

**Kitchener is Caricatured.**

The aspect of Lord Kitchener, which shows him as an ardent collector of old Chinese Porcelain is neatly caricatured by Edmund Dulac in one of his pictures in the current exhibition at the Leicester Gallery. "Lord Kitchener Shows Emotion" is the title of the "jeu d'esprit" and the great personage is portrayed smashing a piece of choice "blue-and-white," in protest at some misdemeanor, evidently committed by a terrified menial. The incongruity of the grimly determined expression of the War Minister and the delicate charm of his ceramic treasures is cleverly brought out.

L. G-S.

**GERMAN ART NOTES.**

An exhibition was lately opened at Vienna of works of XIX Century artists from private collections; following up the display of old masters held in that city last winter.

According to the statements of a Swiss museum director, in a recent visit to Germany, he had counted on being able to purchase art works cheaply, but found himself disappointed. Prices had reached a notable height. Böcklins were selling at three times the maximum they had attained in Switzerland. Prices of Hödlers were also maintained, while the works of French artists realized good figures.

Commenting on an article from the pen of Thiébauld-Sisson, the "Temps" of Paris remarks that at the first sale since the war at the Hotel Drouot, prices were not only maintained at the level current before the war, but certain curiosities realized higher figures than had been long obtained.

The difficulty of purchasing curiosities is thus illustrated. Collectors are evidently holding on to their treasures and will only part with them under stringent circumstances. Reference is likewise made to similar conditions prevailing in London.

Dr. K. F. Hempel has presented to the city of Wiesbaden an endowment equalling \$375,000, the interest of which will be devoted to purposes of art, science and social economy, as well as to traveling scholarships. The participants in the endowments will be appointed without regard to their religious or political opinion.

According to the Cassel correspondence of the Kunstchronik, the opinion prevalent at the outbreak of the war that there would not be any encouragement to hold art exhibitions during its course has proved groundless. While the picture galleries register a diminished number of visitors the attendance of the German public has been scarcely below the normal rate. The troops in training likewise formed an appreciable contingent of interested visitors, as well as those convalescent.

**A RUG FETCHES \$250,000.**

Mrs. Alexander Hamilton Rice, formerly Mrs. George D. Widener, has bought from the Duveen Brothers, 720 Fifth Ave., a magnificent Ishapan rug, which formerly figured in the palace at Delhi of the Grand Mogul, and is now in her Newport establishment. The price is said to be a very large one, one chronicler setting it up at \$250,000, while Mr. Henry Duveen refused to discuss it. The rug is 58½ ft. long by 18 ft. wide, and was made in the latter part of the XVIII Century. It is stated that it was used only for festivities and religious ceremonies. Its ground is red, with flowers, scrolls, etc., in yellow, green, mauve and black. The wide green border is similarly decorated.

**Prizes at Woman's Show.**

At the current exhibition of small pictures and sculptures held by the Association of Women Painters and Sculptors at the Arlington Galleries, 274 Madison Ave., the first prize for the best painting has been awarded to Martha Walter and that for the best sculpture to Bernice Langton.



THE APPROACHING DEATH OF THE VIRGIN MARY  
Cranach

In the collection of the late Dr. George R. Reuling of Baltimore.

**MUSEUM BUYS A DELLA ROBBIA.**

The Minneapolis Museum has acquired the "Goddess Pomona," by Giovanni Della Robbia, from the Butler Collection, London. Dr. W. Bode states: "The glazed figure of Pomona by Giovanni Della Robbia is far the best example of this figure several times repeated by him and in his studio. This example is the most complete and the finest, and has an unusually fine glazing and preservation. It must be a very early work of his, still under his father, Andrea's influence."

**The Joan of Arc Statue.**

With suitable ceremony, in which Ambassador Jusserand participated, Anna V. Hyatt's equestrian statue of Joan of Arc, who as usual rises in her stirrups almost upon the horse's neck, was unveiled Monday by Mrs. Thomas A. Edison, at Riverside Drive and 93 St. The Ambassador on behalf of the French Gov't presented J. Sanford Saltus, honorary pres't of the Statue Committee, with the cross of the Legion of Honor, and the sculptor with the rosette of an officer of Public Instruction. It would seem as if the rewards should have been reversed.

**OBITUARY.**

**Charles Field Haseltine.**

Charles Field Haseltine, artist, art dealer and proprietor of the Haseltine Galleries, in Phila. was found dead in his apartment over the galleries Dec. 5 from heart disease.

Mr. Haseltine was one of the best-known art dealers in this country and an artist of recognized ability. He was born in Phila. July 29, 1840, and was educated at the University of Pa. After his graduation he entered a dry goods commission house, and later entered that business for himself. Subsequently he was a member of the firms of Haseltine & McCope and John H. Williams & Co. He was married in 1863 to

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Miss Elizabeth Holmes Patterson, of Pittsburgh. His wife died in 1891.

When the Civil War started Mr. Haseltine called a mass-meeting in the Musical Fund Hall, out of which was organized the Keystone Battery. Mr. Haseltine was elected first lieutenant. In 1868 he entered the art-dealing business on Chestnut Street. Several times his place of business was changed because of fire.

His loss will be felt both in business and social circles. The art galleries, of which he was the proprietor, have always been noted for the high class of work exposed there, owing to his "expert" knowledge and discriminating taste in selection of modern productions. Many of the notable private collections in Phila. have been assembled with his aid as a connoisseur. The Union League Club Loan Exhibitions, which were organized by him a few years ago, were the most important events of the art life in the city. His judgment as to the genuineness of a painting by Mauve in the recent Gruppe-Kinsley suit recently was an important feature of the testimony in that case and no doubt had much to do with the decision in favor of the plaintiff.

**Edward Rathbone Bacon.**

Edward Rathbone Bacon, lawyer and art collector, died, following an operation for appendicitis at the Johns Hopkins Hospital, Baltimore, Dec. 2 last. He was born in New York City, Nov. 22, 1848, and was admitted to the bar in Buffalo in 1869. He lived there until a few years ago, when he removed to New York, where he made his home with his brother, W. Rathbone Bacon, who married Miss Barker, a granddaughter of Commodore Vanderbilt, at the large Knickerbocker apartment house, which the brothers owned, at 247 Fifth Ave.

Mr. Bacon made a large fortune through his handling legal matters connected with the Baltimore & Ohio Railroad for the late Robert W. Garrett, and especially through participation in the placing of five millions of the road's stock in 1892. He was counsel for several railroads at different times and was president of the Baltimore & Ohio and Southwestern road in 1891. He never married. (See story of Mr. Bacon as an art collector on Page 1).

**Andrew Freedman.**

Andrew Freedman, financier, politician, sportsman and art collector, died in his apartment at Sherry's in this city Sunday last, from apoplexy. He was born in New York Sept. 1, 1860, was educated in the public schools, and entered business as a youth. He became when still young, a real estate operator and speculator on a large (Continued on Page 4)

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7.80 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR IN ADVANCE . . . . . \$2.00  
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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## ART IN GERMANY.

The war, it would appear, has sur-  
prisingly not destroyed the art interest  
and activities of Germany as is seem-  
ingly proven by the art notes from  
that country we have published from  
time to time during the past year, and  
more of which we publish this week.  
But, despite the many items relating to  
exhibitions, past and to come, public  
and private sales of art works, etc., we  
notice the already long and lengthening  
list in our obituary columns of German  
artists and dealers killed in battle.  
Some of our English and French  
friends and correspondents and also  
many Americans who are pro-Ally,  
write and assert that this output of  
German art news is only a huge  
"Bluff." We know not as to this, but  
our function as a newspaper compels  
us to publish what appears to be  
"news"—no matter from what country  
it proceeds.

## AUCTION BUYERS, BEWARE!

It would be well for the large element  
who frequent and purchase at some of  
the many art auctions, especially those  
advertised to be held in private resi-  
dences or apartments in town or coun-  
try, to, if possible, examine the art ob-  
jects and especially the pictures offered  
and to study the Catalogs of such sales,  
in advance.

While the laws governing auction  
sales, and which naturally cover art  
auctions, are strict and explicit, they  
are constantly evaded by unscrupulous  
auctioneers in this country, and notably  
in New York—where every week dur-  
ing the art season, art works, and espe-  
cially pictures, advertised as being by  
famous, well known, and even inferior,  
Foreign and American artists are ad-  
vertised in the dailies and unblushingly  
cataloged and sold as genuine, to peo-  
ple often ignorant of the technique and  
style of artists and artisans, with only a  
smattering of knowledge as to names,  
and who rely upon the statements of  
Catalogs and auctioneers.

We propose to keep a close watch, in  
the interests of our artist and art-lov-  
ing patrons, on certain art auctions  
from this time forth. We cannot pre-  
vent foolish people purchasing, for a  
few dollars, canvases purporting to be,  
and cataloged as being, "by" old and  
modern Foreign or even American  
artists who are dead, but we can and  
will protect, to the utmost, our patrons  
and the art public from being deceived  
by flaring advertisements and cleverly  
worded notices into the attendance and  
purchase at certain art auction sales, of  
frequently spurious and comparative-  
ly worthless art works.

There are a few—very few—reput-  
able art auction houses, whose sales  
can be attended and patronized with  
safety and the sales of these reputable  
houses and firms we record in our news  
columns and publish their announce-  
ments and addresses in our advertising  
and news columns. On these houses  
and firms our patrons and the art pub-  
lic can rely.

## TWO ART COLLECTORS DEAD.

In the obituary notices of Edward R.  
Bacon and Andrew Freedman, and the  
list of their pictures, published else-  
where in this issue, comment is made  
that no notice whatever was made in  
the dailies throughout the country of  
the fact that both men were art col-  
lectors of note.

They were modest in their collecting,  
to be sure, but their activities in col-  
lecting and their ownership of a num-  
ber of important pictures, was well  
known to the art trade. It has re-  
mained, however, for the Art News,  
alone of all American publications, to  
record the news of the art treasures  
left by both Messrs. Bacon and Freed-  
man, another evidence of the value of  
this journal to the art trade and art  
lovers in general.

## J. F. SUTTON LEFT \$350,000.

The will of James F. Sutton, of the Ameri-  
can Art Association, who died at Bedford  
Hills, N. Y., Nov. 24, leaves \$350,000, his  
entire fortune, to his widow, Mrs. Florence  
Sutton, daughter of the late R. H. Macy of  
N. Y.

## CORRESPONDENCE

## The Armored Portrait of William Penn.

Editor AMERICAN ART NEWS:

Dear Sir:  
The communication by my esteemed  
friend, Mr. Edward Robins, in your last  
issue, is evidently intended to leave the  
impression that the armored portrait of  
William Penn, belonging to the Historical  
Society of Pennsylvania, and presented by  
Granville John Penn to that body, is an  
original portrait of Penn painted from life.  
It is true, Mr. Robins, or the record of the  
Historical Society does not say so, neither  
does Mr. Granville John Penn's letter of  
presentation say so, indeed it says very  
much the reverse. This question is our old  
friend "Mons. Tonson come again"; it has  
been threshed out many times. It is not  
necessary for me to express any opinion  
upon the subject, when so competent and  
able a writer as Doctor Sydney George  
Fisher, for many years a member of the  
Council of the Pa. Historical Society, has  
presented the "facts" so forcibly and so suc-  
cinctly on pp. 13-14 of his "The True Wil-  
liam Penn" (1900) that they are, as well  
stated facts always are, the best argument.  
Dr. Fisher says:

"The armor portrait in the possession  
of the Pa. Historical Society, was given by  
Granville Penn 1833, and is described in the  
Society's Catalog of Paintings as 'entirely  
authentic.' It was for a long time believed  
by the uninitiated to be an original, and the  
statement usually made was that the family  
had had two portraits, both painted from  
life and by the same artist, and had retained  
one of them after giving the other to the  
Historical Society. But recently in cleaning  
the one belonging to the Historical Society,  
it was found to be of a very modern date,  
and seem to have been painted within the  
first half of the nineteenth century.

"It might be supposed that the one re-  
maining in England, in the possession of  
Major William Dugald Stuart, might have  
been taken from life; but now it appears  
that there is another of these armor por-  
traits in the possession of J. Merrick Head,  
Esq., of Pennsylvania Castle, Dorset. Both  
are claimed by their owners to be originals.  
But connoisseurs have grave doubts of their  
authenticity, because little or nothing is  
known of their history, and it is not even  
known by whom they were painted. They  
are not in the least like the Beaven carving  
of Penn, the only likeness of him which  
is at all well authenticated."

Dr. Fisher reproduces the armor portrait  
belonging to the Pa. Historical Society, and  
the one belonging to Major Stuart, to show  
their dissimilarity.

Charles Henry Hart.

472 West End Ave., N. Y., Dec. 6, 1915.

## Are Boston Painters the Strongest?

Editor AMERICAN ART NEWS:

Dear Sir: "Straight-from-the-Shoulder"  
continues to "tilt at windmills." Nobody in  
Boston was jealous of Sorolla, a very nice  
little fellow and a good painter, although  
grossly over-rated in the press agency  
"dope" fed out at the time of his big ex-  
hibition. I attended the opening reception,  
to which "Straight-from-the-Shoulder" re-  
fers, and I am sure that I saw there almost  
everybody who is anybody hereabout. If  
any suburban painter stayed away it was  
to get a good night's sleep and come to  
Copley Hall next morning, when the pic-  
tures could be seen to better advantage.  
Boston did by Sorolla fully as well as his  
works merited. The exhibition paid, and  
it got generally sympathetic criticism from  
artists, some of whom can paint rings  
around the Spaniard.

Now consider "Straight-from-the-Should-  
er's" other windmill. What boots it to  
compare the Pa. Academy with the Boston  
Museum school? Both are excellent in-  
stitutions for training artists. If one were  
going to institute a statistical comparison  
as to which art school has produced the  
greatest number of distinguished artists I  
should like, as a loyal, if unworthy, alumnus  
of the Art Students' League of New York,  
to suggest that perhaps the figures for  
forty years would show our co-operative  
alma mater to be in the lead, even although  
its peculiar distinction has been to be rather  
a school of good academic drawing than  
of modern painting. Both the Pa. Academy  
and the Boston School have been, at least  
of late years, great schools of painting, and  
Boston and Phila. today, as distinguished  
from New York, run perhaps a little more  
strongly to the mode of painting, as op-  
posed to drawing in color. I have spent  
comparatively little time in Phila., while  
I have been living in Boston for now  
twelve years, so that local prejudice may  
conceivably affect the judgment that there  
are here rather more good painters. (I  
don't mean illustrators or decorators or  
symbolists or exponents of preciousness), than  
there are in the Pa. capital. This judgment,

whether valid or not, would certainly seem  
to have been confirmed by the findings of  
the San Francisco jury and of many other  
juries of the past ten years.

Neo-Bostonian.

Boston, Dec. 7, 1915.

[We regret that our correspondent  
has evidently not read the Art News'  
story of the San Francisco awards,  
studied the list of these awards, and  
digested our several editorial com-  
ments upon said awards and the man-  
ner of their bestowal—both almost a  
public art scandal and universally con-  
demned, save apparently in Boston.  
Had he so "read, marked and inward-  
ly digested" we do not believe he would  
have quoted the San Francisco awards  
to the Boston painters, as confirmatory  
evidence of either their ability or supe-  
riority.—Ed.]

## OBITUARY.

(Continued from page 3)

## Andrew Freedman.

scale, was closely associated with Richard  
Croker, and was chiefly instrumental in the  
formation of the first Rapid Transit Con-  
struction Co. He interested himself in  
baseball. He was director in many com-  
panies and died, as he lived, a very wealthy  
man. He never married.

As was the case with the late Edward  
R. Bacon, the fact that Mr. Freedman was  
an art collector and one of note, entirely  
and curiously escaped the notice of the  
dailies in their obituaries of the man. Un-  
like Mr. Bacon, Mr. Freedman did not  
patronize any one dealer exclusively, but,  
although he made many purchases from  
and through Knoedler & Co., he secured  
many of his finest canvases at the more  
important picture auctions of the past few  
years.

A list of his most important pictures  
owned by Mr. Freedman, which it is cur-  
rently reported will, like the Bacon pictures,  
be sold at auction and possibly this season,  
appears on page 1.

## Georges Hoentschel.

Georges Hoentschel, the well-known col-  
lector and general director of the Magazines  
du Louvre, died in Paris, Tuesday night,  
at the age of 55. He was one of the board  
of directors of the Figaro. His collection of  
XVIII Century carved woodwork, now in  
the Metropolitan Museum, was bought by  
the late J. Pierpont Morgan. The latter also  
acquired for \$1,000,000, it is stated M.  
Hoentschel's collection of XIII Century  
religious art. The Parisian collector later  
began a collection of XVIII Century minia-  
tures and ivories. The Hoentschel collec-  
tion at the museum consists besides the  
woodwork, of sculptures, champeve work,  
enamels and ivories. The collector, who  
was a widower, with two children, visited  
New York in February, 1911, to see his col-  
lections at the Metropolitan Museum.

## Paul E. Harney.

Paul E. Harney, animal, genre and por-  
trait painter, died Nov. 27 at a hospital in  
St. Louis aged 65. He was born in New  
Orleans and studied in N. Y. and Munich.  
He had been a teacher in the St. Louis  
School of Fine Arts, and was a member of  
the Art Commission of the Louisiana Pur-  
chase Exposition. His pictures of monkeys  
were specially notable. Mr. Harney was  
for some years associated with the late  
Halsey C. Ives, art director of the New  
Orleans, Chicago and St. Louis Expositions.

## Hans Rossmann.

The painter Hans Rossmann recently  
passed away after a long illness, aged 47.  
In 1912 his health forced him to give up  
the position of Professor at the Breslau  
Art Academy. His principal works had  
been those in the Breslau Rathaus, where  
the decorative treatment of the "Schweid-  
nitz" cellar was much admired. He partici-  
pated in the 1909 exhibition of the Silesian  
Artists' Union. His early training as the  
son of a stained glass artist was of value  
in his later career.

## Dr. Hermann Brandt.

Dr. Hermann Brandt, German art critic  
and historian, recently succumbed to his  
wounds received in battle. He was born in  
1887 and studied at Heidelberg, where he  
gained a degree for his essay on "The Be-  
ginnings of German Landscape Painting in  
the 14th and 15th centuries." Medieval Ger-  
man art had always been his chief subject.

## French Obituary Notes.

M. Georges Boin, vice-president of the  
"Chambre Syndicate des Antiquaires," re-  
cently died in Paris.

M. Pierre Delaherche, French artist, re-  
cently fell in battle with the French army.  
M. Noel Bardac, a well known art col-  
lector, died recently in Paris.





MADONNA  
Perugino

From the collection of the late Dr. Geo. B. Reuling, of Baltimore.

REULING COLL. PRIMITIVES.

The late Dr. George B. Reuling of Baltimore, whose sudden death Nov. 26 last so saddened a wide circle of friends, was an enthusiastic and indefatigable collector of old pictures. He has left a collection of most interesting and some important paintings in his handsome parlor gallery on West Monument Street, Baltimore. His large and fine example of Jacob Jordaens was reproduced in a full page in the ART NEWS of Nov. 27, and this week five of the more important Primitives in the collection are reproduced. These are as follows:

Ghirlandajo, "Holy Family," from the collection of the Marquis Farinola, of Florence. This work has been examined by Mr. and Mrs. Bernard Berenson and declared by them to be authentic.

Cranach, Lucas, "The Approaching Death of the Virgin Mary," from the collection of Baron von Frehse, Dresden. This picture was written of and reproduced in the London Sketch. It is certified by Drs. Bode and Valentiner and contains a portrait of the artist as well as those of Luther and Melancthon among others.

Perugino, "Madonna," presented by King John of Saxony to Hofrath Dr. Abegg of Elbing near Dresden.

Francia, "Madonna, Christ Child and St. John," Collection of Hofrath Abegg, of Elbing, near Dresden.

Mabuse, "Madonna," certified by Dr. Valentiner.

Dr. Reuling's Funeral.

The funeral of Dr. George Reuling, medical specialist and art collector, who died Nov. 25 last, took place Nov. 27 from his Baltimore residence, 103 West Monument Street. The Rev. Dr. Arthur Chilton Powell, of St. Mary's Episcopal Church, conducted services. The honorary pallbearers were Mayor Preston, Alexander Brown, William F. Lucas, Rudolph Sangmeister, Henry J. Hilken, Joseph Wise and John Gill, Jr., and Drs. Henry Wood, William B. Wolf, Ridgely B. Warfield, John D. Blake, Samuel K. Merrick, A. C. Pole, Harry C. Peterman, D. C. Streett, Frank Martin and Samuel T. Earle, Jr.

Seldom have there been so many floral tributes sent to the home of any well-known Baltimore resident as came to the Reuling home. Several wagons were required to haul them to Greenmount Cemetery. There were more than 100 pieces, some of them very large and beautiful. Hundreds of telegrams and letters of condolence were received by Mrs. Reuling from Baltimore and other cities.

CLEVELAND.

Colin Campbell Cooper and Mrs. Cooper, who are now in San Francisco painting the vanishing glories of the Exposition under official commission, have some thirty of their well known oils, painted in Hindustan, on exhibition just now at the Gage gallery.

The Art Museum announces several new acquisitions including a rare Chinese carving and several volumes for the art library.

The Woman's Art Club is holding its annual exhibition and has two smaller travelling exhibitions out, in Elyria and Ashtabula.

William M. Chase spent two days here recently in connection with the opening of an exhibition of his work at the Hatch Art galleries.

Jessie C. Glasier.

BALTIMORE.

An effective mural decoration by Mary Sherwood Wright of Ohio has recently been unveiled at the Calvert, a well known children's private school.

The painting was done directly on the wall, commercial paints having been used for all parts of the work with the exception of the faces.

Miss Wright's scheme was to present a series of the familiar personages from Mother Goose, the Arthurian legends, fairy tales and other sources of childhood lore, and she has succeeded admirably in catching the spirit of the different episodes. The whole decoration is blithe, animated and marked with appealing flashes of humor.

Plans for the Baltimore Watercolor Club's annual exhibition Jan. 3-30 next, are rapidly nearing completion. The display will be of customary large proportions and many paintings by distinguished artists will be invited from the N. Y. and Phila. watercolor displays. The Bakst works which attracted so much attention at Phila. will be shown.

The present Peabody exhibition includes 35 oils by five Baltimore artists, Camelia Whitehurst, L. Hazelhurst Vinton, Ruth A. Anderson, S. Edwin Whiteman and N. R. McGill Mackall, all of this city. It is the strongest display of oils by local artists seen here for a number of years. Each of the artists is well represented, several of the canvases being works of distinction.

KANSAS CITY.

An important exhibition of paintings by the French impressionists, loaned by the Durand-Ruel Galleries, of N. Y. and Paris, has followed the etching show at the Fine Arts Institute. All the famous names of the early movement of the '60's and '70's, Monet, Manet, Degas, Sisley, etc., are represented.

The Findlay Gallery has been showing etchings by Axel Haig, Hedley Fitton, Roth, Pennell, Whistler, Millet, etc. Mr. Willis G. Dowden, of New York, is in charge of a number of his paintings by Jules Hereau, Monchablon, Picault, Julian Rix and others. Oils by Irving Couse, Chase, Franz Charlet, Julian Onderdonk, Leonard Ochtman and Bruce Crane are being shown by a representative of the Schultheis Galleries of N. Y.

The Rombong has been exhibiting a large number of delicate watercolors by Charles Francis Adams, chiefly scenes of Western valleys and ranges, done with a fine deftness that is surprising, because it never descends to tight, "smug" handling. Etchings and wood block prints by Helen Hyde will occupy the walls at The Rombong this week.

Oils owned in Kansas City have been shown at the City Club the past week, among them two Verboeckhovens, a Martin Rico and an oil by Georges Croegaert.

George Bellows has two canvases at the annual exhibition which opened this week



MADONNA, CHRIST CHILD AND  
ST. JOHN

Francia

From the collection of the late Dr. Geo. B. Reuling, of Baltimore.

stone, King Edward and of Queen Alexandra, has taken a studio here, but will soon go to N. Y. for a short time to paint a portrait of Dr. Eaton, the Baptist Minister. Mr. Forbes spent the summer sketching at Camden, Me., where he did much work.

Irene B. Wrenshall.

CINCINNATI.

Among the features of the party given in honor of Frank Duveneck at the Art Academy, Dec. 4, were beautiful living pictures reproducing the best known paintings included in the artist's room at the Exposition. Several of the original model's dresses, forty and more years old, were used. The climax of the pictures was reached when Duveneck himself posed for DeCamp's well known portrait of him. Further there was the presentation of messages written for this occasion by the best known of his former pupils, among them Joseph DeCamp, Theodore Wendel, George Hopkins, and Oliver Dennett Grover, who also personally attended. Finally the ceremonious bestowal of a large medal, one side of which showed the features of Duveneck, the other the inscription: "From the Society of the little Duvenecks."

Robert Henri's "One Man Show" and the annual exhibition of the Cincinnati Art Club are the important local art events at present.

In Henri it is again his joyous, direct dash of execution, together with his "go" for character—let charm and prettiness take care of themselves—that form the qualities to thrill at once upon entering the Art Museum gallery, where his pictures are hung.

This year's Art Club exhibition is not only the largest in the Club's history (350 canvases are shown), but also from the artistic viewpoint, the most brilliant the Club has produced. As last year, the exhibition is held on the ground floor of the Union Central Building, in the heart of the city. Among the men best represented are: Frank Duveneck, L. H. Meakin, J. R. Hopkins, H. H. Wessel, J. Kunz, J. Rettig, Ed. Volkert, J. Webber, B. Miller and J. D. Wareham.

Norbert Heermann.



HOLY FAMILY

Ghirlandajo

From the late George R. Reuling's collection, Baltimore.

IS A PORTRAIT A PICTURE?

The question as to the ownership of a number of portraits by Italian and other masters recently came before a London court on an application by Major Arthur Austen Layard in reference to a bequest in the will of the late Sir Henry Austen Layard. The question the judge was asked to decide was whether the legacy given to the applicant included pictures at the testator's residence, Casa Capello, Venice, and at the National Gallery, or whether the Trustees of the National Gallery were entitled to claim any or all of the paintings under a bequest to them.

The bequest to Major Layard was of portraits of "myself and my family and other portraits, except the portrait of my uncle Benjamin Austen."

Major Layard contended that a number of pictures at the Venice house were included in the bequest, and the two pictures now in the National Gallery, viz.: "Lady and Child," and "Portrait of a Gentleman," both by Netscher, were portraits.

Pictures or Portraits?

For the plaintiff, Mr. Frank Russell, said what the court really had to decide was: When is a portrait not a portrait? It being contended for the National Gallery trustees that some of the pictures were not portraits in the meaning of the bequest.

What the trustees would say he imagined was that a portrait is not a portrait when it does not pass to the National Gallery.

A deal of evidence by well-known painters, art critics and others was read on both sides with the object of showing what pictures were or were not portraits.

at McPherson, Kan. Fifteen oils by Birger Sandzen, and a number by Fern Coppedge and John R. Carlson of Woodstock are included. Etchings and sculpture by Malvina Hoffman, Anna Coleman Ladd, Mahonri Young, Albin Polasek and others complete the exhibition. R. J. Block.

TORONTO.

An interesting exhibition of sculpture by local artists is now on at the Art Museum at the Grange. Two former N. Y. artists—who for three years had a studio in McDougall Alley there—Miss Frances Loring and Miss Florence Wyle, are among the chief exhibitors. Numerous clever models and portrait busts—which are excellent likenesses—show the rapid and sincere work of the two clever girls who share a studio here. One of Miss Loring's lifelike bronze models is a mounted N. Y. policeman, while a fine bust of Sir Robert Borden has been modelled by Miss Wyle.

Emmanuel Hahn exhibits a well posed bronze figure of "Thundercloud," an old Indian, as well as several other works. J. L. Bank's horses in bas relief are exceptionally good as well as his model for a King Edward Memorial. Two beautiful bas reliefs in bronze are the work of Frederick Coates, a young English artist. His work is classical in style.

Miss Winnifred Kingsford, M. Olis, E. L. Laur, and Alfred Howell, complete with their good work one of the finest exhibitions of sculpture ever held here.

J. Colin Forbes, who has been in England for many years where he was called to paint portraits of the late W. E. Glad-



MADONNA

Mabuse

From the collection of the late Dr. Geo. B. Reuling, of Baltimore.



## EXHIBITIONS NOW ON

## Thumb Prints of the West.

A number of very capable technicians, to be exact 13, who are members of the Society of Men Who Paint the Far West, are giving their third exhibition, to Dec. 31, at the Macbeth Gallery, 450 Fifth Ave. The display is remarkable, aside from its pictorial interest, on account of the first public appearance of a new method of guaranteeing the authenticity of pictures by the thumb print, in the paint, of the artist.

Thomas Moran, the originator of this scheme, has thus marked his three contributions, just over his signature. The canvases of this veteran artistic explorer, whose "Grand Canyon of the Yellowstone," was displayed in New York some 33 years ago, when Albert Bierstadt was in the height of his vogue with Far Western landscapes, are "Indian Peak, Wyoming," "Mist in the Canyon" and "Castle Rock, Green River, Wyoming."

So capable a painter is Mr. Moran, that it is no discredit to his co-exhibitors to say they, except perhaps in more modern, if not more skillful, ways of laying on of paint, have gone but little beyond him. And again he has poetized, while they have in the main but realized. And clever as it is, it is all so painty, almost scene painty. The color of the locale is often so hot that in a few cases the landscapes seem to rise half fused out of volcanic embers.

William Ritschel, De Witt Parshall, Carl Rungius, E. H. Potthast and William Wendt present in landscape, perhaps the most successful series of examples, while Ernest L. Blumenschein and E. Irving Couse uphold the standard of the figure painters, the former chiefly with the picturesque "Chief Warbonnet and His Eagle Wing" and "Son of the Wind," and the latter with "Medicine Water," "A Firelight Interior" and "Two Hunters," who seem to be watching a young forest grow.

There are strong and beautiful color and dramatic effect in Ritschel's seashore "Morning, Carmel," "The Storm, California," with its fine skyscape and the shore, "Morning, Monterey." Theatrical, but grandiose, is De Witt Parshall's "From the River," while Rungius lays out with fine regard for geological truth, as well as pictorial effect, "The Upper Bow," "At the Forks" and "Mount Athabaska." Wendt's "Summer Days" is largely presented, while the dragged stroke has its due effect in the hot air over his "Mountain and Meadow."

Mr. Potthast shows "Rising Mists," from a canyon, while his "Snow Clad Peaks" rise in well-distanced terraces, under a beautiful turquoise sky. Others represented are Gardner Symons, with a very sketchy altar, and church interior, and the unusual composition, "The Bell, San Xavier Mission;" Albert L. Groff, always serene; Eliot Daingerfield, smoulderingly effective with "Inimities;" Ben Foster, whose skies are fine but whose rocks have a rather pulled taffy effect, and F. Ballard Williams.

A. V. C.

## The MacDowell Club Display.

The majority of canvases in the latest MacDowell Club group display, 108 W. 55 St., all by women, are decidedly mediocre. In the work of these immature painters, however, one occasionally finds appealing qualities missed in pictures by men and women who have "arrived."

Some landscapes by Sarah N. Ives are pleasing and Josephine M. Lewis shows interpretations of childhood, sincere and quiet in color, which are about the best portraits in the group. They would, in fact, hold their own in any company. Another woman with ability is Matilda Brownell, who, like Miss Lewis, was a pupil of Macmonnies. Among the most noteworthy of her flower pictures is a still life wherein enormous single white peonies and pieces of copper are effectively arranged. Ruth Bobbs uses color daringly and draws well, her woman in brown, leaning on a bright red chair is effective, and there is much originality and charm in her little girl reading—entitled "Mary Lois."

Caroline Bean Blommers' girl in a blue kimona, arranging tulips, has charm, and her flower studies are realistic and fresh.

H. C. R.

## Photographs at Print Gallery.

Among the most artistic examples from a notable showing of photographs at the Print Gallery, 707 5th Ave., are Geo. S. Seeley's "Maiden with Bowl," A. Thibaudau's head of a girl and Clarence White's "Nazimova." Arnold Genthe's delightful but too well-known portrait of Mrs. Norman Galt is shown, and he is represented by an interesting view of New York as well. Amy Whittmore's work has much charm.

The 57 works, representing 38 photographers, were selected by a committee composed of Mr. Henry W. Kent, Albert Sterner and Dr. F. Weitenkamp.

## Tapestries and Textiles.

The monthly press view, at the Metropolitan Museum, on Dec. 3, was of unusual importance, signaling as it did the opening of a magnificent display of tapestries and textiles, arranged chiefly for the benefit of artists, artizan and manufacturers, and especially timely, in view of the stimulation of all industries by the great war.

It showed that in the department of the decorative arts, as applied to the furnishing of the house, as well as the clothing of the person, both in ordinary life and on the stage, it is no longer essential that the artist or the artizan seek his models and his general inspiration in Europe or the Orient. The display will last through January and probably through February.

The new collections, opened with an invitation private view, on Monday, are arranged in the special exhibitions galleries, where four are devoted to the textile display, and the special exhibitions and entrance hall, where eight important tapestries bequeathed by Mrs. Robert McM. Gillespie of New York and Stanford, Conn., are shown.

With these is a loan portrait of the donor by the late J. Wells Champney.

The display of textiles is remarkably well arranged, features of it being costumed lay figures and pictures and prints, from the museum collections, in which the costumes are a feature. The textiles are placed on the walls on screens and in cases, in chronological order, beginning with the earliest Oriental specimens followed by the products of Byzantium and examples of Gothic and Rococo work. The near East, China and Japan are also represented. The catalog gives a history of the art of weaving and there are post cards on sale with reproductions of some of the principal speci-

## Two Painters at Goupil's.

Works by Ruth Murchison and Riichird Kawashima are on view to Dec. 18 at the Goupil Galleries, 58 W. 45 St. Miss Murchison shows 14 oils, all but the picture of an "Old Woman of Volendam," and two or three child subjects having the same young woman model, chiefly in profile, and variously costumed. The examples, which show some feeling for color, are vigorously, if somewhat coarsely, handled and are effective.

Mr. Kawashima, who paints in the European manner, has the Japanese appreciation of color and shows a leaning towards the pleinairists and impressionists. His views in Paris, Venice and elsewhere in Europe are attractive, while his genres, such as the Japanese scene "Summer Eve" and the "Tea Hour," are charming. "The Garden" has in types and arrangement a suggestion of Puvis de Chavannes.

## Pictures by Parrish.

Stephen Parrish, who some thirty years ago won fame as an etcher, and now devotes much of his time to painting, has on view to Dec. 23, at the Braun Galleries, 13 W. 46 St., a most attractive group of 25 landscapes. He paints with suave strength, composes and colors well and details his landscape incidents in a fashion that recalls Pokitinov. The scenes are at Cope Cod and elsewhere in New England, in Normandy and Venice. There is a beautiful sky in "Plainfield, N. H." and "Drying Sails—Granville, Normandy," has a touch of Boudin. There is fine morning light in "Gloucester Harbor" and tender feeling in "Gloucester Evening." "Moorland" is remarkable for its pool of sunshine, on the distant sea horizon.



SUNSET AFTER RAIN—CATSKILLS

Gaetano Capone

Property of Mr. J. I. McKee, N. Y.

mens. Among those who loan examples, besides the museum itself, are the Cooper Union, the Pratt Institute, Messrs. Charles L. Freer, Mortimer H. Schiff, George Blumenthal, Julian C. Levi, H. G. Dearth and H. Outhout Milliken, Dr. Denman W. Ross and Mr. H. E. Wetzel of Boston, Mrs. Archibald G. Thompson of Phila., and Dr. Bashford Dean of the Museum.

Among the Gillespie tapestries, selected by the museum from a number left by Mrs. Gillespie, are Flemish XVII century examples in one of which Pomona is the central figure of a vintage school and the other a "Fishing Scene," a Gothic XV century example showing "The Adoration of the Magi," and others depicting "Courts of Love."

A XV century Siamese bronze Buddha and other heads are recent purchases of the museum. A Renaissance red velvet dalmatic was presented by Sir Charles L. Waldstein of London in memory of the parents of his wife, Mr. and Mrs. D. W. Einstein of this city. It is one of a series of vestments given by Charles V. to the Cathedral of Burgos.

## Nadelman at the Secession.

Eli Nadelman, a sculptor of talent and strong individuality, lately arrived from Paris, who leans to the cavortings of the disciples of the "newest art," is showing to Jan. 8 at the Photo-Secession Gallery, 291 Fifth Ave., a number of bronzes and marbles which, despite exaggerations, show fine plastic qualities. He also shows sketches in sculpture and drawings in charcoal and gouache, which are strange reductions of human figures.

In the same galleries Louise de Gignilliat Rogers is showing an interesting series of colored etchings of N. Y. street scenes, with a few portraits, the former so foreign in method that the local character is lost, while Fifth Ave. is little more imposing than a side street, like the quasi-Rue de la Paix of 46 St.

## Ettore Caser at Parkway Gallery.

At the Cathedral Parkway Gallery, 2837 Broadway, Ettore Caser is showing oils, watercolors and etchings, eighteen in all. His work is idealistic and has subtle charm. Bits of Venice and Greece, quaint old palaces and poetic landscapes, not at all in the modern vein, are decidedly restful and pleasing. The artist seems quite as successful with the needle as with the brush.

## Thumb Boxes at Katz Gallery.

The Thumb Box Exhibition at the Katz Galleries, 103 W. 74 St., contains over 470 so-called sketches, Benj. Eggleston's "Magic Crystal" is a beautiful little work. Hayley Lever shows St. Ives subjects, and E. Potthast a group of twelve sketches. There are also groups by P. Cornoyer, Warren Eaton, Chauncey Ryder, Bruce Crane, Guy C. Wiggins, G. Wiegand, Jane Peterson and A. Hutty. "The Water Front," by Jonas Lie, is charmingly atmospheric. John Follinsbee and Mr. Chichester show sunny landscapes which contrast with Bolton Brown's gloomy subjects. Ruth Palmer and Sara Noble Ives send decorative impressions and the work of F. S. Chase is joyous. John Carlson, Charles P. Gruppe and his son Emil

Gruppe also add to the attractiveness of the display.

The exhibition will be open Tuesday nights until ten.

A most interesting Inness, painted in Florida in '93, has been recently acquired by these galleries.

## C. C. Coleman at Rose Gallery.

At the Rose Gallery, 246 Fifth Ave., Charles Caryl Coleman, the American painter, recently returned from an eight years' sojourn in Italy, is giving a representative exhibition of 66 of his most important works, oils, pastels and drawings in tempera. "The Return from the Crucifixion" and other large religious canvases are well composed and most impressive.

There are many scenes in the Island of Capri, warm sunlight on vine covered pillars, interiors, painted in Mr. Coleman's studio there and gardens in moonlight. Among the most interesting of the varied subjects, is a picture of Vesuvius, in eruption, as the painter saw it from his studio window, in 1906. Other views of the volcano, too, are realistic, especially those in pastel, a medium which lends itself so admirably to the depiction of blowing ashes and smoke, of rain, snow and flowing lava.

H. C. R.

## Gaetano Capone—Landscape.

Gaetano Capone, whose studio is in the Bristol Building, N. W. corner of Fifth Ave. and 42 St., and a reproduction of whose landscape entitled "Sunset After Rain—Catskill Mountains," which he recently sold to Mr. J. I. McKee, a collector of this city, appears on this page—was born in Italy but came to this country some years ago. He worked for some time as an illustrator on the dailies, and then took up landscape painting, in which he has been very successful. The artist is especially happy in the rendition of sunlight and atmosphere and the canvas now reproduced is a characteristic example of his brush. Mr. Capone spent last summer in the Catskills, where he painted several other excellent landscapes.

## NEW COPLEYS (?) DISCOVERED.

The revived interest in early American art which the ART NEWS has always consistently fostered, is leading to unexpected zeal in the "discovery" of examples of American old masters, Copley in particular. The galleries of the New York Historical Society, whose interesting collections have been recently noticed in this journal, have been recently visited by one Mr. Jonse L. McGurke, representing himself as a new "expert" in old masters, who has declared to the Society's authorities, with a confidence that left no doubt of his conviction, that not only are the portraits of the De Peyster ladies (Mrs. John De Peyster and Mrs. Wm. Paxtell, attributed to Copley) really genuine, but that several other early portraits, hitherto described as by "artists unknown," are also the work of the great Colonial Bostonian.

Mr. McGurke's sweeping affirmations are interesting, especially as the De Peyster portraits have been steadily losing caste as "Copleys," and as no other portraits in the collection have ever received any attention as possible works of Copley, except, of course, the unqualifiedly genuine self-portrait.

## The Schuyler Portraits.

By all odds the most artistic of the portraits recently presented to the Society through the will of Mrs. Philip Schuyler, is the oval miniature of the Revolutionary Maj.-Gen. Philip Schuyler, painted by John Trumbull. Exquisite in color and marvelously skillful in execution, this little picture represents the art of Trumbull in its refined aspect and shows anew that as a miniaturist this painter was a master, and one who occupies a peculiarly isolated position in the history of the native school. (See in this connection his miniatures at the Yale Museum at New Haven.)

The portrait of Mrs. Philip Schuyler (Catherine Van Rensselaer), which has been mentioned as a possible Copley, has little to suggest it as an example of that master except a certain treatment of the bust and drapery. The picture is interesting and rich in color, much richer than early Copleys, indeed the color is more like that of Smibert.

The portrait of Johann Schuyler, 1697-1741, has also traces of the color of Smibert, and this picture is obviously the model for the portrait of Col. Philip Schuyler, 1695-1787, almost identical in composition, attitude and type of costume, and differing only in a certain thinness of face and the color of the outer coat, blue in the latter and very deep and rich garnet in the former. The large double portrait of Capt. Johann Schuyler and Mrs. (Elizabeth Staats) Schuyler has certain reminiscent features. The man suggests in composition certain portraits of Theus, the old Charleston painter, and John Greenwood, while the woman has a character similar to that found in some of Trumbull's early Connecticut portraits.

James Britton.

**SALES PAST AND TO COME.**

**The Crowley Wedgwood Sale.**

The Timothy F. Crowley collection of ceramics, sold Monday aft. at the American Art Galleries, brought \$5,067. A Wedgwood blue and white jasper 1795 teapot, decorated with Lady Templeton's "Mater-dona" and "Domestic Employment," fetched \$200 from Mr. Winthrop. The Wedgwood "Medusa Head" sold for \$175 to Mrs. J. A. Davis. She also secured for \$81 a set of shell shaped Wedgwood plates. Mr. W. W. Nolan gave \$190 for a set of 95 Wedgwood portrait medallions from the Hargreaves collection. "Mr. Chelsea" paid \$155 for a Wedgwood medallion of Omphale. Mr. James A. Goldsmith gave \$150 for an old Spanish banquera; Henry Symons and Co. \$110 for a XVII century Delft platter, and Mr. Seaman, agt., \$100 for a black terra cotta Wedgwood vase. Mr. W. D. Brecker gave \$90 for a pitcher of violet lustre and Mr. James C. Green \$85 for the Wedgwood Statuette of the Infant Hercules and the Serpent. Mr. Edward Michael gave \$70 for a pair of porcelain parrots; Mr. Gray, \$65 for 5 pairs of Wedgwood bell pulls, and Mr. I. N. Phelps Stokes \$40 for Wedgwood plaques mounted on an ebony pedestal.

**The Kelly Sale Nets \$11,011.**

At the sale Dec. 3, at the American Art Galleries, of the collections of the late Eugene Kelly, and of the objects owned by Mr. Thomas H. Kelly, the amount realized was \$11,011. Mr. Bernet, agent, gave \$860 for a XVII century verdure tapestry. Mr. E. G. Marion paid \$400 for "Five Heads" attributed to Van Dyke; \$225 for a Courbet, "The Passing Storm in Picardy;" \$230 for Ramsey's "George III and Family," and \$170 for a silver English trophy cup. Mr. Bernet paid \$325 for Highmore's "The Girl in Blue" and \$200 for Dance's portrait of Boswell. Ginsberg and Levy gave \$155 for Lawrensen's "The Master of the Rolls" and Mr. R. W. Goelet \$105 for Dodd's "Trajalgar Bay." A coaching scene by Cowdrey brought \$125 from Mr. J. T. Loew and Mr. W. R. Hearst secured the Mexican Xarez's "Assumption of the Virgin" for \$180. Mr. Seaman, agent, gave \$140 for 2 Japanese candelabra; a Louis XV console table fetched \$125 from Lans & Co., and Mr. Frank gave \$105 for a panel of Genoese velvet.

**De Mendonca Sale.**

The sale, at the American Art Galleries, Dec. 2 of the collection of art objects, of the late Salvador de Mendonca, former Brazilian Minister, produced \$4,848. Mr. Seaman, agent, paid \$240 for a pair of silver candlesticks, once owned by a Queen of Portugal, and made by Gil Vicente. He also secured, for \$67.50, twelve plates of old Dresden ware and for \$62.50 a Limoges dinner set. Mr. Gibson gave \$115 for 12 Vincennes place plates and \$65 for a Sevres set of dinner plates, and Mr. Baumeister \$105 for a Sevres dinner set. A Roman arms chest went to Mr. Herbert Du Puy at \$85, and two trays of English silver, to Mr. H. Lanthier at \$70. Mr. Jesse S. Foote paid \$62.50 for a tea set of Royal Sevres.

**Meredith Mss. Poem \$685.**

A sale of the library of Mr. W. S. Allen, and of works owned by other parties, on Dec. 2, at the Anderson Galleries fetched \$5,520. Mr. Geo. D. Smith, always in the forefront, paid \$685 for the Mss. of Meredith's poem, "Jump to Glory Jane." He also gave \$250 for the Mss. of a poem and \$100 for a letter by Shelley, and \$142.50 for J. Rolfe's "Naval Chronology of Great Britain." Mr. V. Koenig paid \$300 for Jesse's "London" extra-illustrated to 6 vols.; Mr. C. Gerhardt \$200 for a set of Tudor translations and Mr. T. Morrison \$127.50 for the "New Bon Ton Magazine," 1818-1821, with 20 caricatures in color.

**Kayat Antique Glass Sold.**

At the opening of the sale, Dec. 3, at the Anderson Galleries, of the dealer Azeez Khayat's collection of antique glass, \$2,624 was realized. The second session Dec. 4 brought \$4,575, which made a grand total of \$7,199. At the first session, Mr. M. J. Olcott gave \$110 for a blue pitcher; Miss J. Forah \$95 for a Sultanabad, blue and silver jar, and Mr. E. G. Bunn \$51 for a necklace of Egyptian beads. At the final session Miss Forah paid \$205 for a deep blue Rhages jar, the same price for a turquoise blue Sultanabad jar; \$165 for a Rakka pottery inkwell; \$160 for a deep blue Rhages jar, and \$150 for a cream colored Sidonian bottle. Mr. W. T. Walters, of Baltimore, gave \$150 for a cream colored Rhages jar; Mr. N. Homsey \$150 for a Sultanabad jar of turquoise blue and Mr. E. H. Yates \$57.50 for a pressed body cup.

**A Washington Letter, \$446.**

At the opening of the Henry Chapman sale on Monday, in the Anderson Galleries, a letter of Washington to his sister, Mrs. Betty Lewis, about his mother's estate, fetched \$446 from Mr. Thomas Bell. Mr. William Nestor paid \$120.50 for a Charlotte Bronte letter, Mr. Geo. D. Smith gave \$130 for an Alexander Hamilton letter, \$118.50 for a Mss. poem by Emerson, and \$102.50 for a letter of David Garrick. Mr. Bell paid \$75 for a document signed by Lincoln. The total of the session was \$3,314.80. At the second session, Tuesday, Mr. W. V. King gave \$110 for a Washington letter. Another went to Mr. Thomas Bell at \$107.50. James F. Drake, Inc., paid \$82.50 for a letter from Swinburne to Colvin. Mr. Smith paid \$102.50 for a pardon signed by Lincoln, \$72.50 for a letter of Jefferson to Hamilton, \$62.50 for a letter of Pope and \$62 for a copy of Johnson's "Petrarch." The total of the session was \$2,654.35, and of the sale \$5,940.65.

**Book Sale at Anderson's.**

At a sale Dec. 4, at the Anderson Galleries Mr. H. Mischke gave \$110 for a reproduction, Leyden 1903-08, of the "Breviarium Germani." Mr. C. J. Baker paid \$41 for Valentine's presentation copy to the then Mayor of Balto. of his manual for 1848. He also secured for \$17 the first edition of Riker's Newtown and for \$17 the late William Walton's "Art and Architecture of the World's Columbian Exposition."

**Sale of Pictures at Silo's.**

At a sale Dec. 3 at Silo's Fifth Ave. galleries, of attributed old masters and other works, sold under the order of Attorney Frank Aranow, which realized at the first session \$4,715, a portrait of Washington set down to Stuart was sold to Mr. Bartlett Arkell who will present it to the Rensselaer Club at Canajoharie. A portrait of an Italian nobleman cataloged as by Bordone went West at \$325. Mrs. R. D. Wyckoff gave \$190 for Cortes "Cattle Homeward Bound" and \$155 for Buisson's "Allegory of Love," both, it is stated, from the Joseph Jefferson collection.

At the second session Dec. 4 Mrs. Frances Burke-Roche purchased a large canvas, endorsed by Dr. Valentiner as by Franz Snyders (98 1/4 x 96 1/2) for \$1,510.

Mrs. Henshove of San Francisco bought a large canvas, "Peace and Plenty" attributed to Luca Giordano for \$340. Mr. Bartlett Arkell secured two canvases—one a "Portrait of a Gentleman," attributed to Reynolds and a small picture attributed to Van Mieris. Other pictures sold were an attributed Franz Hals for \$1,450, an attributed Gerard Dou for \$575, and a J. B. Pyne. The total of the sale was \$19,099.

**Oriental Sale at Anderson's.**

The sale of the Yang-shi collection of Oriental art opened Wed. at the Anderson Galleries.

Mr. Lanthier bought a pair of quadrilateral cloisonne vases that date from the Chien Lung period for \$400. He also paid \$70 for five carvings of old men in ivory. Mr. C. T. Croker gave \$125 for a seated figure of Kanyin and \$115 for a Kanyin with a scroll.

Mr. F. W. Kaldenberg gave \$100 for a club shaped vase, with powder blue glaze; Mr. Thomas Bell \$57.50 for a pair of jars of hard white paste porcelain, and Mr. H. J. Henderson a cinnabar lacquer box for \$52.50.

The total of the day was \$6,164.

**Albert Henry Lewis Library.**

At the American Art Galleries, on Dec. 2, the sale of the Alfred Henry Lewis Library was concluded, with a grand total of \$7,167. Mr. Curtis Walters gave \$180 for "Harvey's Scenes of the Primitive Forest of America." F. Meder paid \$90 for Nagler's Art Lexicon. M. Knoedler & Co. gave \$87 for the Robert Dumenil catalog, of French engraving. Beer's sketch of Willis sold to Mr. Thomas at \$45.

**Some Rare Americana.**

Books from the libraries of John B. Dunbar and George Plumer Smith will be sold by the Anderson Galleries on three afternoons beginning Dec. 20. The material relates almost entirely to the North American Indians and the early history of the Western, Southern, and Eastern states. The first issue of the first English edition of Hennepin, London, 1698; Harmon's Journal, Field's Berkshire, McKenny and Hall's Indian Tribes, Adair's History of the Indians, London, 1775. Greenhow's Oregon and California, Ellicott's Journal, Esquemeling's Bucaniers, London, 1699, Beattle's Journal, Forbe's California, and Cuming's Sketches are among the rare and important items in the sale. There are 954 lots in the catalogue.

**Various Objects of Art.**

A large and miscellaneous collection of objects of art is now on exhibition at the Anderson Galleries preliminary to the sale on the afternoons of Friday and Saturday, Dec. 17 and 18. In addition to the rugs, porcelains, jades, and bronzes is a very unusual collection of old English silver, including basins, bowls, trays, teapots, caddies, baskets, urns, tankards, candlesticks, and two magnificent George III epergnes.

**An Indian Collection.**

The well-known Indian collection of Joseph Parker Camp of Washington, has been consigned to the Anderson Galleries for sale, and will go on exhibition Tuesday, December 14. The sale is scheduled for the evenings of Dec. 20 and 21. The collection contains baskets, pipes, beadwork, weapons, and a remarkable collection of blankets and mats, including Bayeta and Navajo antiques.

**Charles E. Locke Collection.**

The Charles E. Locke collection, the first part of which is now on exhibition at the American Art Galleries, prior to its sale on the afts. of Dec. 15, 16, 17 and 18, is one which has been brought together by many years of collecting by Mr. Locke and comprises the entire contents of his house at No. 14 E. 69 St. The part which is now being offered includes his collection of Oriental Porcelains and Potteries, his Greek, Roman, European and American Glass and Old Copper and Glass. The catalog contains 976 items.

**The Reisinger Sale.**

The exhibition of the Hugo Reisinger Collection will open at the American Art Galleries on Jan. 13 and the sale will be held in the ball room of the Plaza Hotel on the evenings of Tuesday, Wednesday and Thursday, Jan. 18-20.

**The Worl Library.**

The Dr. Edward E. Worl library, to be sold on the aft. of Dec. 13 and the aft. and eve. of Dec. 14, at the American Art Galleries, contains works which appeal to the casual reader rather than to the collector, who buys to own. Its sale is timely for it contains many interesting descriptive volumes on France, Belgium, Switzerland, Servia and Bulgaria as well as standard volumes.

**By American and Foreign Artists.**

The paintings now on exhibition at the Anderson Galleries, consigned by the executors of the estate of James C. Fargo, with a few additions by Mr. and Mrs. W. H. Osborne of Milwaukee, E. L. Blossom of New York, and others, include some interesting examples of the work of both American and foreign artists. "The Bend in the River" by Cazin, was purchased from Arthur Tooth & Son. It is accompanied by a letter from which the following is an extract: "Madame Cazin and also her son told us that M. Cazin regarded this example of his work with affection, as he rarely introduced water effects into his pictures and he considered this most delightfully successful."

Two works by Verboeckhoven are "Sheep and Chickens," a panel, signed and dated 1863, and a landscape panel with animals. Thaulow is also represented by two works, "The River Seine," and "The Rippling Stream." Two landscapes by William Keith are also attractive.

"In a French Garden" is the name of a Ridgway Knight. Paintings, pastels, and watercolors by F. S. Church are also features of the collection which will be sold on the eve'g of Dec. 16.

**Prints, Engravings and Watercolors.**

George Jones, well known to the older generation of play-goers as "Count Johannes," received from admiring friends in this country and England a collection of watercolors and prints, including portraits of himself, and miscellaneous dramatic material, which the present owner has placed on exhibition at the Anderson Galleries, preliminary to public sale on Tuesday and Wednesday evenings, Dec. 14 and 15. This material, however, comprises only thirty-seven lots in the sale, the other four hundred being from various owners. Pennell's Panama set in fine condition, colored prints by Wilson, etchings by Haig and Cameron, and rare New York views are to be found scattered through the catalogs. Of the New York views the most important is among the "Count Johannes" material—a watercolor drawing by Alexander Jackson Davis, architect of the Sub-Treasury, signed and dated June, 1834, showing the building at Wall and Nassau streets.

Mr. E. D. North, at 4 E. 39 St., is showing a collection of drawings by Boughton, Du Maurier, Abbey, Keene, Leech, Phil May and Maxfield Parrish.

**EXHIBITIONS NOW ON.**

(Continued from Page 5.)

**Art at Union League.**

At the Union League Club's first exhibition of the season, now on, there is a still life by Emil Carlsen, "Sunlight" by Chas. Bittenger, E. A. Bell's "Harmony," and a fine canvas by G. Elmer Browne. Carlton T. Chapman, Wm. A. Coffin, C. C. Coleman, C. C. Curran, Ellis H. Dangerfield, Paul Dougherty, the late Arthur Hoerber, Francis C. Jones, H. Bolton Jones, Ernest Lawson, W. L. Metcalf, F. Luis Mora, John Sargent, J. Twachtman, Douglas Volk, Alden Weir, Harry Watrous, Irving Wiles and A. H. Wyant are all represented.

**Group Show at Belnord Gallery.**

In an interesting little exhibition at the Belnord Gallery, 86 St. and Amsterdam Ave., Hobart Nichols shows a sparkling snow scene. Paul Cornoyer, who loves the picturesque, is represented by characteristic canvases, and Frank De Haven's landscapes are vigorously rendered and well composed. F. J. Mulhaupt shows a composition with a pleasing pictorial quality.

**Society of Craftsmen Show.**

The 9th Annual Exhibition of the National Society of Craftsmen, opened with a private view on Thursday evening, at the National Arts Club, 119 E. 19 St., and will continue to Dec. 25. A review will appear next week.

**Van Gogh at Modern Gallery.**

(By the Second Viewer.)

The "mad painter of Arles" is a sane and powerful master in certain of the eight pictures now on view at the new Modern Gallery. Mr. de Zayas is to be congratulated. His selection and arrangement of this little exhibition might have touched Vincent's own heart, so thoughtful is the selection and so modest the arrangement.

With what rare boldness has this new expositor placed the most masterly of all the canvases against the light. Entering, one sees a blazing window—and a picture.

Sunlight streams from behind the canvas, around it and upon the floor. Light is everywhere, but upon the picture. Yet the picture is luminous, for the light, is "in" it. Here is a broad green meadow of Arles, with children half hidden among the grasses and the stalks of the field flowers they gather, lying under a sunny blue sky. Still leafless trees, slender, but firm, with roots well "struck," as Vincent used to say, into the earth, rise out of the moist green of the mid distance, reaching in the spring air toward "the clouds" that churn above with a vigor not approved by Ruskin, but permitted by liberal and rather "old" fashioned mother Nature. What a marvelous vision in a mad man!

Let all painters die in crazy houses, if only they will "see" for a time with half the penetration, and feel with half the sensitiveness here evidenced. Assuredly Vincent "sat out" before Nature to some purpose on this beautiful spring day in Arles. How simple, how great is this art! Painters, once past their idiotic revulsion over the freaks which parasitical literati have heaped against Van Gogh's personality, will duly note the manifold triumphs of the painter in this great picture—"The Clouds." One cannot cite them all, yet the perfection of the design begs a remark about that distant Ocerulean chimney belching smoke of opals—set plumb in the middle of the canvas! Subtlety, thy name is Vincent! See the accent of slender dark evergreens at the distant right, the reverberating tonal notes of the little sheds, the rhythm and "value" of the little figures (three strokes), and the free formatism of the literally dotted meadow garden.

The other pictures, the "Herrings," scaly, dry; the snow picture with its tonal prophecy of Lawson (oh, Ernest, how are you honored!); the woman of the sea tales, with her jaundiced complexion, her emerald skirt, her awkward elbows and provoking nose; the Arles hill region; the solid old "Hollandaise," and the flower pieces. Not a very bumping measure of versatile Van Gogh—Vincent the colorist, the designer, the man; but enough for the extinction of scoffers.

The "International" had Von Goghs, the Bourgeois Gallery has had them, now let us have more and more of them. One is tempted to recall Robert Schumann's admonition to the critical gentlemen on the approach of Chopin. Van Gogh's case has had some "literary" advancement in this country. No need for paraphrase of Schumann, for we have no doubt of soon seeing, from adamant Cortisoz down, a row of kindly gentlemen "unhatted," making proper obeisance. The "mad painter's" picture of "The Clouds" will attend to that consummation. James Britton.



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Anderson Galleries, Madison Avenue at 40 St.—Prints by famous artists and rare New York views. Paintings by American and Foreign Artists from the Estate of James C. Fargo. Miscellaneous Objects of Art. Rare Americana from the Dunbar and Smith libraries. Indian Collection of Joseph Parker Camp.

Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.

Beljord Galleries, 548 Amsterdam Ave.—Works by Mulhaupt, Conoyer, Nichols and De Haven, to Dec. 15.

Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 15.

Former Blakeslee Galleries.—665 Fifth Ave. Exhibition Art Associated with the Child, to Dec. 14.

Bonaventure Galleries, 601 Fifth Ave.—Louis XIV, XV and XVI and Empire Fans, to Dec. 11.

Braun & Company, 13 W. 46 St.—Works by Stephen Parrish, to Dec. 23.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

Cathedral Parkway Gallery, 2837 B'way.—Oils, Watercolors and Etchings by Ettore Caser, to Dec. 22.

City Club, 55 W. 44 St.—Works by Lester Boronda and Armin Hansen.

Daniel Gallery, 2 W. 47 St.—"Gift Paintings," to Dec. 24.

Dora Brophy & Co., Inc., 13 E. 36 St.—Works by Agnes Pelton, to Dec. 18.

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Estates and Collectors wishing to dispose of Objects of Art at private sale can be accommodated on a consignment basis.

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Durand-Ruel Galleries, 12 E. 57 St.—Works of Monet and Renoir, Dec. 11-31.

Ehrich Galleries, 707 Fifth Ave.—Early Am'n Landscapes, through Dec. 11.

Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, Dec. 18-Jan. 16.

Folsom Galleries, 396 Fifth Ave.—Works by S. Montgomery Roosevelt, to Dec. 15.—Porto Rico Landscapes by T. W. Ball, to Dec. 18.

Gorham Galleries, Fifth Ave. & 36 St.—Small Bronzes for Collectors.

Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Ruchird Kawashima, to Dec. 18.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints.

Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Dec. 20.

Knoedler Galleries, 556 Fifth Ave.—Oils by XVIII Century English Artists.—Works of Artist Engravers of the XVII and XVIII Centuries, to Dec. 11.—Watercolors and Charcoal Drawings by the late F. Hopkinson Smith, Dec. 13-25.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 31.

MacDowell Club, 58 W. 55 St.—Works by a group of artists, to Dec. 12.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Works by Childe Hassam, to Dec. 11.—Pictures and Sculptures by Max Weber, Dec. 14-30.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—9th Annual Exh'n Nat'l Soc'y of Craftsmen, to Dec. 25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Pen & Brush Club, 132 E. 19 St.—Thumb Box Exhibition, to Dec. 31.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.

Print Gallery, 707 Fifth Ave.—Masters of Photography, to Dec. 31.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Works by Martha Walter, to Dec. 11.

Rose Gallery, 246 Fifth Ave.—Works by C. C. Coleman.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Watercolors, Pastels, Illustrations and Etchings, Dec. 11-23.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—Exhibition of Old Prints of Clipper Ships, and Steamers.

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Mrs. Whitney's Studio, 8 W. St.—Immigrant in America Exhibition to Dec. 13.

Whitney-Richards Galleries, Holland House, Fifth Ave. at 30 St.—Works of George Bellows, Dec. 15-31.

### CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Edward E. Worl Library, aft., Dec. 13, and aft. and eve., Dec. 14.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part I, afts., Dec. 16-18.

Anderson Galleries, Madison Avenue at 40 St.—Collection of Prints, including rare New York Views, on exhibition to Sale Eve'g, Dec. 14 and 15.—Miscellaneous Objects of Art, on exhibition to Sale Afts. Dec. 17 and 18.—Paintings by American and Foreign Artists, from the Estate of James C. Fargo and others, on exhibition to Sale on Eve'g of Dec. 16.—Indian Collection of James Parker Camp of Washington, on exhibition Dec. 13 to Sale on Afternoons of Dec. 20 and 21.—Rare Americana from the libraries of John B. Dunbar and George Plumer Smith, on exhibition Dec. 13 to Sale on Afts. of Dec. 20-22.—Japanese Prints and Objects of Art, consigned by Bunkio Matsuki, on exhibition Dec. 16 to Sale on Evening of Dec. 23.—Library of the late William S. Mead, on exhibition Dec. 21 to Sale on Afternoons of Dec. 27-29.

### ART BOOK REVIEWS.

MODERN PAINTINGS BY WILLIARD HUNTINGTON WRIGHT. Svo., JOHN LANE CO., NEW YORK AND LONDON, \$2.50 NET.

Many of the literary gentlemen who write ponderous books on the sumptuous subject of modern art, work around an obsession. Mr. Willard Huntington Wright's obsession in his "Modern Painting" is Cezanne. Building up to Cezanne from Delacroix through Turner, Courbet and Daumier, Mr. Wright arrives at such a frenzy of enthusiasm over his hero, as to permit of his stating that—"purely as a painter he (Cezanne) is the greatest the world has produced." At great length he discants upon the "plastic volume" of Cezanne's expression, dismissing Van Gogh and Gauguin from possible rivalry as mere "workmen in the flat," whose "art of two dimensions" leaves much to be desired.

As far as Van Gogh is concerned, the author's contention as to his two dimensions is a little upset by the reproduction of one of Vincent's portraits of himself, for the third dimension is here, in unmistakable presence. In comparing Renoir with Cezanne, the author cleverly likens the latter to Beethoven and the former, because of his "linear rhythm," to Haydn.

Mr. Wright's scheme of tracing the modern idea which reached, in his view, such wonderful fruition in Cezanne, is interesting, if not novel. Beginning with Delacroix, and while neglecting entirely the great significance of the draughtsman, Ingres, he proceeds, after noting Delacroix's debt to Constable, to carry the idea to Manet, by way of Turner, Courbet and Daumier, whom, with Delacroix, he calls "the pillars of modern painting." One instinctively asks "How about Goya?"

On the way to Manet some extremely important men are overlooked—such as Wm. Etty, the Englishman, and Boudin, one of the innovating luminists. Jongkind finds attention, then Pissarro, Sisley, Bazille and Guillaumin. Renoir has a chapter, yet there is no reference to Zandomeni, who, in a sense, pointed out color paths to Renoir. Poor Whistler, who figures so prominently in Meyer-Graefe's big "Modern Art," (a work which is in many ways the parent of the present one), counts for nothing in Mr. Wright's scheme but a target for an odd sally. Although Gauguin has a chapter to himself, he would be almost as well without it, for he is masqueraded as a rather sorry figure. Van Gogh fares little better.

From the chapter on Cezanne the book peeters away to "Cubism" and Picasso, "Futurism," "Synchromism," and the lesser moderns, to a conclusion which cants in the old strain on the "widespread ignorance regarding art's fundamentals."

Mr. Wright made his bow to fame with an attack upon the Metropolitan Museum in the "Forum." His volume on "Modern Painting" is by no means wanton or licentious in its disclosure of knowledge regarding art's fundamentals. It is a thoughtful contribution to the literature dealing with ever-pressing "modernism."

James Britton.

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Paintings—By American and Foreign Artists, including Thaulow, Verboeckhoven, Cazin, Knight, Keith, Church, and others. Consigned by the Estate of James C. Fargo and other owners. Now on Public Exhibition. To be Sold Thursday Evening, Dec. 16.

Objects of Art—Oriental Porcelains, Iridescent Glass, Rugs, Prints, Embroideries, Jades, Bronzes, Wood Carvings, Architectural Models, Early American Glass, and a remarkable Collection of Old English Silver, now on Public Exhibition to the Sale Friday and Saturday Afternoons, Dec. 17 and 18.

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### MONTREAL.

The 37th annual exhibition of the Royal Canadian Academy, now on, proves that the progress of Canadian art is being steadily and strongly maintained and it is generally conceded that the present exhibition has never been surpassed in this city.

The Princess Patricia exhibits two pictures, a large landscape "The Ottawa River at Sunset" and "Lilies and Silver," a still life.

The military note is present in the three large pictures by Homer Watson, of the Valcartier Camp. "The Birth of an Army," "The Review" and "The Ranges," commissioned by Government, while Lieut. Louis Keene, returned wounded from the front, exhibits a dramatic night study called "At 2:30 the Infantry Will Attack" while E. R. Glen of London shows a large picture of the "Canadians at St. Julien Retaking the Trenches."

The purchases of the Trustees of the National Gallery are as follows, and it can justly be said of each picture that it typifies the artists' best work: J. W. Beatty, "Morning, Algonquin Park"; W. Brymner, "Nude Figure"; Miss Cecil Buller, "Bretton House" (watercolor); F. S. Challenor, "A Selkirk Pioneer"; W. H. Clapp, "Rio Neuvas, Cuba"; Miss M. Alberta Cleland, "On the Beach"; Maurice Cullen, "The North River" (pastel); Charles de Belle, "Children's Joy"; Miss Alice Des Clayes, "Drawing Water"; E. Wyly Grier, "Moon"; André Lapine, "The Team"; Alfred Mickle, "Dyke-lands of Grand Pré"; Valentino Molina, "Morning";



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**WHAT ARTISTS ARE DOING.**

Edward Dufner has returned from Elizabethtown, where he painted figures in sunlight, to his studio at 318 West 57 St. He has been made a life member of the Lotos Club and of the National Arts Club at the same time and since his recent exhibition at the Milwaukee Art Museum, that institution has acquired two of his canvases for its permanent collection.

Mr. Dufner's large portrait at the current Chicago Art Institute exhibition is reproduced, with a note, in Art and Progress for December.

Among several interesting sketch portraits recently executed by Judson Wylee Card, who handles pen and ink in a way which gives the effect of an etching, is one of the Swedish opera singer, Jeanette Larson.

F. S. Church, who paints three days each week in his studio at Far Hills, N. J., where he made studies of flowers and birds during the summer, spends the remaining three in Carnegie Hall. He is now wearing an alluring painting apron, probably of Bakst design as he works on a lovely phantasy, "Flowers of the Sea" and some humorous subjects in which, of course, cupids and bear figure largely.

Joseph Boston has returned from the Adirondacks with several new canvases, the most striking of which is an oil of Indian Head Mountain, Au Sable Lakes.

Charles Bittinger, who paints at his new home in Duxbury, Mass., this year, came on to attend the recent Artists Aid Society annual meeting and election of officers. It is proposed to incorporate this society, which does much good work for those who do not belong, as well as for those who do. George W. Maynard is president.

Charles Warren Eaton painted groups of pines and wood interiors, in New Jersey, the past summer and is again at work in his New York studio.

The Louisville, Ky., Art League, is showing a number of pictures of Hayley Lever, Bundy, Hawthorne, Bellows and others at the 18th annual exhibition in the Public Library.

Charles Niehaus has returned from Canada to his studio in the Lincoln Square Arcade.

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**EXHIBITION CALENDAR FOR ARTISTS.**

ANNUAL EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery.	Jan. 3, 1916
Opens	Jan. 3, 1916
Closes	Jan. 30, 1916
PA. ACADEMY, PHILA.—111 Annual Exhibition.	Jan. 4, 1916
Entries by	Jan. 17, 1916
Limit Day for Receiving Works at Gallery.	Feb. 6, 1916
Opens	March 26, 1916
Closes	March 26, 1916

Mrs. Ethel Morrison Van Derlip and Agnes W. Morrison have offered \$25,000 for a building to be known as the Julia Morrison Memorial and \$2,500 a year for three years towards the salary of a director of the Minneapolis Society of Fine Arts.

The old E. B. Crocker home in Sacramento, Cal., now the Crocker Art Gallery, is to be removed to a more central location. This, however, is meeting with disapproval as the historic old Crocker house is one of the principal points of interest in the city.

There is a personal note in the work of Agnes Pelton, who shows about two dozen small canvases at the Dora Brophy, Inc., 13 E. 36 St. She has a poetic vision. Illusive little semi-nudes, blossoming fields and glimpses of misty days predominate.

Carl Waldeck, Mrs. Cherry and Caroline Risque Janis were the prize winners at the recent thumb-box exhibition in St. Louis where A. F. Roll pictures are now on view.

Gustave Verbeck's exhibition of colored montypes at 355 Boylston Street, Boston, is remarkable for its technical excellence as well as style and charm.

J. Henry Sharp, the painter of Indians of Taos, N. M., is showing his latest works at the Gibson House, Cincinnati, comprising about forty canvases depicting the redskin as he is today.

It is announced that the Delgado Museum of New Orleans will shortly be presented with a valuable collection of paintings and statuary.

Spokane, Wash., artists are banding together to secure a permanent gallery for exhibition purposes.

"The Venetian Balcony," by Wm. M. Chase, is now owned by the Art League of St. Joseph, Mo. The picture was purchased through the activity of Miss Estelle Marion, a pupil of the artist.

William McKippol, who recently returned from Europe, occupied a leased studio during the Summer, and has now taken one of his own in the Van Dyck building.

J. C. Nicoll is at his winter home and studio at Winter Park, Fla., having recently closed his summer studio at Ogunquit, Me.

The engagement is announced of Miss Ruth J. Hess, daughter of Mr. Selmar Hess, long the publisher of "The Studio," and Mrs. Hess, to Mr. Sigmund Albert, of Lancaster, Pa.

Elliot Clark has returned from Lake Sunapee, N. H.

Joseph Pennell has on view, at the Brooklyn Museum, in the Print Dept., a collection of 79 of his etchings, lithographs and drawings. There are 70 of the New York series.

Dr. James P. Haney, director of art in the New York High Schools, is exhibiting a number of thumb-box sketches and drawings of the Maine coast, under the auspices of the Pratt Institute Art Alumni Association, in the gallery in their clubhouse, 296 Lafayette Ave., Brooklyn.

The Museum of French Art, in the Scribner Building is showing an interesting collection of work of soldiers in the trenches. The dramatic, the poignant and the prosaic are on every hand, and the subjects range from a Red Cross Hospital to the Rheims Cathedral.

Peter Stuyvesant's bronze bust by Toon Dupuis, given by the Dutch Government to New York, was unveiled Monday on St. Marks-on-the-Bouerie, by the Misses Catherine & Anne W. Stuyvesant, daughters of Mr. Van Horne Stuyvesant, 6th in descent from the Director-General of the New Netherlands.

Miss Martha Wheeler Baxter has returned to her studio in the Sherwood, 58 West 57th Street, from Lenox, Mass., where she has spent the summer doing outdoor work.

Thomas Moran, having returned from Easthampton, L. I., is now at his studio, 57 W. 45 St. for a month or six weeks, before going to California for the rest of the winter.

The art loving public, as well as the friends of Henry Mosler, who recently fractured his skull by falling from a street car, will be pleased to learn that he is on the road to recovery at his son's N. Y. residence.

Mrs. Percy Chase has purchased one of the Gloucester series of pictures painted by George L. Noyes, now on exhibition at a local gallery, to be presented as a gift to the Museum.

At the Public Library, La Crosse, Wis., a collection of etchings by famous English, Continental and American etchers is on view.

William M. Chase opened an exhibition of a number of his paintings at the Hatch Gallery, Cleveland, last week.

The Minneapolis Institute of Art has acquired its first work by a local artist "The Channel to the Mills," by Edwin M. Dawes.

Hennig Ryden has left his studio at Montclair, N. J., and is at 32 East 28 St. for the winter.

**CASS GILBERT DINED.**

Cass Gilbert, President of the Architectural League was the guest Tuesday night last, at the dinner held annually by the Salamagundi Club in honor of an eminent artist of this city. Among others present were Borough President Marks, J. Alden Weir and Herbert Adams.

Speeches were made by several of the guests among them President Marks, who declared that the city administration here should spend more money for the advancement of art in New York.

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**SCHOOL ART LEAGUE WORK.**

At the recent fourth annual luncheon of the School Art League, held at the Waldorf-Astoria. Mr. Robert W. De Forest presided, and told of the co-operation of the Metropolitan Museum with the League. Dr. James G. Haney said that the League's work might lead to the founding of a big industrial school, much needed in New York. Other speakers were City Chamberlain Bruere, Dr. John H. Finley, Miss Florence Levy, George De Forest Brush and Mrs. Vladimir G. Simkhovitch.

**Christmas Sale at Art Club.**

Those interested in artistic Christmas gifts will find some really lovely little watercolors, at absurdly low prices, on exhibition at the Catherine Lorillard Wolfe Art Club, 802 B'way. Anna G. Morse's conceptions of old fashioned gardens, with hollyhocks, poppies and ferns, of quiet meadows and water with reflections of trees and sky are charming notes and Gladys Branniger shows equally pleasing sketches of Hot Springs, Va. By Sara K. Hunter, there are two good little oils and a large canvas, rather immature which shows an unpleasant looking "Bohemian Girl." Eleanor Duer Larocque's landscape sketches are sunny and atmospheric.

**COMING MCKINLEY MEMORIAL.**

The cornerstone of the National McKinley Birthplace Memorial was laid recently at Niles, O. The building will be a two-story structure of severe colonial design, flanked by one-story wings. The main portico is to be supported by six Ionic columns and the facade of each wing will carry as many similar supports in sectional form. A marble statue of the former President, twelve feet high, will be erected in front of the building.

**The Winter Academy.**

Over 2,000 pictures have been sent in to the Academy—more than ever before. In view of the fact that scarcely more than 300 can be hung, there will be many woeful painter men, when the Jury's selection is made known.

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# American Art News

VOL. XIV., No. 11.

Entered as second class mail matter.  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 18, 1915.

SINGLE COPIES, 10 CENTS.

## NEW COPLEY AT MET. MUSEUM.

The ART NEWS is able to give the exclusive information from an authoritative source, but as yet not officially announced, that the Metropolitan Museum has purchased an important example of John Singleton Copley. This is a three-quarter length portrait, painted in England in Copley's later manner, and is said to be one of the finest specimens in this country. The picture was painted about the same period of the production of the equestrian portrait of George IV, now owned by Mrs. F. Gordon Dexter of Boston. The new Museum Copley is the first example in oil of the early American master acquired for the permanent collection of the institution.

### New Copley Loan.

The Museum has recently hung as a loan, a late American portrait by Copley. This is the standing figure of Mrs. John Murray owned by F. W. Chandler. This picture is very interesting in composition, showing the lady leaning against an architectural garden wall. The background is specially notable for the large and beautifully painted ornamental vase which stands outlined against the dark blue sky. The hands and costume of this portrait are executed in Copley's most proficient American manner, and the color throughout is restrainedly rich and full. These Copleys, coming into the Museum, so soon after the need for such work had been pointed out by the ART NEWS, is gratifying.

## SAN FRANCISCO ACCEPTS GIFTS.

Mayor James Rolph, Jr., announced recently that he accepted for the city gifts from States and nations exhibiting at the Pan-Pacific Exposition, including the Virginia Building, a reproduction of Washington's home at Mount Vernon and the Siam Building. Most of the gifts will be placed in Golden Gate Park. The art works will be placed in the Park Museum and Art Gallery.

## FRISCO CLAIMS A CORREGGIO.

An old picture brought some months ago to San Francisco, and consigned to Rosenberg Brothers, fruit importers, was recently about to be sold for the claimed duties, which had not been paid, when that firm appeared and stated that the painting had been sent for exhibition at the Exposition, in their care by one J. Prato of Spain, who had written them that the work was by Correggio and was painted by that old master at Parma. They also stated that they had made every endeavor to find Prato but could only learn that he had been in New York in December, 1914. They then applied for the free entry of the picture under the Old Master clause in the tariff.

## HARRISBURG HAS FOUNTAIN.

By a vote of 4 to 1 the Harrisburg, Pa., City Commissioners have accepted the fountain, the "Dance of the Eternal Spring," offered by M. S. Hershey, of chocolate fame, for which he was recently ordered by the courts to pay Sculptor Donato \$25,000 and which was reproduced in last week's issue.

## A TRIBUTE TO MR. FOWLES.

Mr. Charles P. Taft ordered a portrait of Scott & Fowles, 590 Fifth Ave., who went down on the Luisitania, to be painted by Harrington Mann from photographs and memory. The portrait is extremely lifelike in spite of the circumstances under which it was painted, and was sent to Mr. Taft recently to be placed in his gallery at Cincinnati. It is said to be the first instance on record of a great collector thus honoring the memory of the dealer who assembled a large part of his fine collection.

## A SALON DES REFUSES.

There is much dissatisfaction among artists whose works were rejected at the annual Chicago Art Institute exhibition, now on, and a large number of the younger element, headed by Mr. Abrahamson threaten to rent the Armory for an exhibition of the pictures thrown out by the jury. It is said that encouragement, so necessary to the progress of Art, is lacking and that the young artists were not given a fair chance.

Boston Museum of Fine Arts benefits to the extent of \$25,000 under the will of Mr. Francis G. Curtis of 143 Beacon Street, Boston, the money to be used for the purchase of objects of oriental art.

## A VELASQUEZ FOR ENGLAND.

Another important picture has recently been added to the Doughty House collection. This is the portrait of Calabacillas, by Velasquez, which was originally in the Royal Palace of Madrid, where it formed one of the series of Court Buffoons and Imbeciles painted by Velasquez for Philip IV. The name of Calabacillas signifies "pumpkins," the nickname of this unfortunate creature, a half-idiot paid to amuse the Court circle, and in this picture he is painted with a paper windmill in one hand and a miniature painting in the other. How or when the picture left Madrid is not known, but it was subsequently in the collections of M. Cottier and the Duc de Persigny in Paris, and came into the Cook collection through Sir George Donaldson. Mr Herbert Cook published an article on the picture in the "Burlington Magazine" of December, 1906.

## NEWPORT ART ASS'N'S HOME.

The Newport Art Ass'n is to buy for a permanent home, the late J. N. A. Griswold property on Bellevue Ave. This has a house, stable and garage, consists of two acres and is taxed at \$68,000. The rooms are large enough for galleries and classrooms. The new house has been made possible by the activity of Mr. Walter Coles Cabell, the president. The secretary is Mrs. Maud Howe Elliot. Mr. Marsden J. Perry made a liberal donation to the purchase fund.

## E. R. BACON'S WILL.

By the will of E. R. Bacon all his works of art, a list of which was published exclusively in last week's ART NEWS, were left to his sister-in-law, Mrs. Virginia P. Bacon, wife of Mr. Walter R. Bacon, of 247 5th Ave. The total estate, worth more than

## THE WINTER ACADEMY.

### First Notice.

The winter exhibition of the Nat'l Academy, now on in the Fine Arts Soc'y galleries, 215 E. 57 St. to Jan. 16, 1916, is almost good enough to have been an early display of the former Soc'y of American Artists. Not but that the general standard has decidedly advanced in all these years. It is simply that the point of view of the exhibitors has veered about so that what the Society stood for then, the Academy, while still salted with conservatism, stands for now. And then again all the former insurgents long ago captured the citadel.

The display of 369 works, of which 132 are sculptures, is full, in the painting section of light, color and life. The hanging is exceptionally well done and in the large Vanderbilt Gallery there are but a dozen works over the line.

Perhaps it will be both courteous and of interest, to treat first of the prize pictures. Here the Academy has indeed shown its conservatism, for all the prizes have fallen to members except one. One begins to believe what is often said, more or less sub rosa, that the reward is given not for what a man does, but what he has done.

The Benjamin Altman prize of \$1,000, awarded for the first time, and the Isidor medal, have fallen to Charles W. Hawthorne, for his "The Offering" which might well have been called "The Madonna of the Fishes." This work fine, if rather too full in color, is certainly the most important figure composition in the galleries. Still with all the admirable painting, in the head of the Virgin in modern costume, a la Von Uhde, and the brilliant handling of the fish, which one of the two boys is offering, do not excuse the scamped handling, evidently partly intentional, of the figures of him who shows the boat to the fat baby, and his brother, who has the fish basket.

The example of Paul Dougherty, which won for him the Carnegie prize of \$500, is an "October Morning," in a mountain locked bay, where the sunlight falls over the shore and pellucid greens and blues crisp the still waters of the middle distance.

The second Altman prize of \$500 went to Daniel Garber for his "Tanis," a brilliant plein air, the little bare-legged girl standing under the sunlight with her slender figure showing in X-ray fashion through her summer dress.

Cecilia Beaux took the Thos. R. Proctor prize of \$200, with a portrait of Mrs. S. H. Brooks, seated in white furs and costume at a writing table. The face, though expressive, lacks modelling and the left arm is without substance, the gloved hand springing from it as if on wires. This is a distinctly inferior example. So much for these Academicians and their prizes.

The Helen Foster Barnet prize for sculpture went to Paul Herzel, an outsider, for a vigorous bronze of "The Struggle" between a lioness and a cobra, inspired by Barye and the Japanese.

### Features of the Vanderbilt Gallery.

In the Vanderbilt gallery, the hanging committee has eliminated the place of honor on the north wall, by placing just before it a pedestal, which bears a plaster model of D. C. French's really beautiful figure, "The Spirit of Life," from the Spencer Trask memorial. This was politic, and it is evident the committee did not think the Hawthorne the best thing in the display. The sculpture is flanked on the walls by a magnificent "Entrance to St. Thomas Harbor" by Emil Carlsen full of breadth and salt air and singularly free from paintiness, and a "Grey Day, Centre Bridge," a snow scene, by E. W. Redfield, rather out of his usual vein as to composition, very painty and a little weak in the foreground. Not far off Charles Rosen has built up in somewhat set scene, but effective fashion, a snow-flecked "Coast of Cape Elizabeth;" Jonas Lie has slapped in with vigor, on a huge canvas, "The Autumn Fleet," and W. Ritschel shows a cove of swirling water in shadow, painted with much strength and knowledge and called "Alurement, California."

Another large canvas is Gardner Symons' "New England Mills," a prosaic subject, well enough painted, but prosaic still. Charles H. Davis shows fine ability in his cloudscape, "Over the Hill."

A somewhat bilious woman with purple lips, nude to below the waist and offering a nut to a parrot is by George Bellows. The background is crude maroon, and purple, and the parrot, barring his red eyes



THE OFFERING

Charles W. Hawthorne

Winner of First Altman Prize of \$1,000 and Isidor Gold Medal at the Winter Academy.

## MAY SUSPEND OR EXPEL.

Two changes in the constitution of the National Academy of Design were adopted at the Dec. meeting. A committee will be elected in March, to nominate officers to be voted on at the annual meeting and the council is to be given the power of suspending or expelling members for actions considered prejudicial to the interests of the Academy, though the action does not prevent the person so suspended or expelled from appealing to a meeting of the Academy, called for that purpose.

## CURIOUS ART SUIT.

Mr. Warren W. Hurd of St. Paul in filing an answer to a suit by Thurber Gallery of Chicago for the recovery of \$2,000, the purchase price of a picture sold him, said that a successful financier is not always a good art critic. He offers to return the painting in payment for which the Thurber Gallery alleges that Mr. Hurd gave worthless securities.

The robbery of the La Verne W. Noyes collection of French enamels from the Chicago Art Institute is now believed to have been planned and executed with the express purpose of selling them back to the Institute, since they cannot be pawned or sold.

\$2,000,000, is left to his two brothers, sister, sister-in-law, other relatives and employees.

## BUILD FOR STUDIOS IN MEWS.

The trustees of Sailors Snug Harbor, intend to alter into studio apartments, the old stables on the N. side of Washington Mews, with the exception of one still under lease, and 9 of the 12 3-story houses, on the south side of 8 St. excepting 3, between 5 Ave. and University Pl. The alterations will cost from \$20,000 to \$25,000.

## AMERICAN ACADEMY ALUMNI.

At the Salmagundi Club, 14 W. 12 St., last week, the Association of the American Academy of Rome held its annual meeting and dinner. Among the guests were D. C. French, E. H. Blashfield, Herbert Adams, W. M. Mead, C. Grant Lafarge and Andrew F. West. The officers elected from among the architects who studied in Italy are Frank P. Fairbanks, pres't; Charles Keck, first vice-pres't; Lucian E. Smith, second vice-pres't, and F. Livingston Pell, secretary and treasurer.

Ground will be broken next Spring on the Smithsonian grounds in the mall, Washington, D. C., for the \$1,000,000 addition to the Institute presented by Mr. Freer of Detroit to house his gift of works of art.



and yellow face, is all green like the table cloth. The lady is rather at a disadvantage, but still fleshy. Of rare distinction is Sidney E. Dickinson's self portrait, which suggests Velasquez.

On the other hand Leibl comes to the mind when looking at Benjamin D. Koopman's "Portrait of an Old Man" with his hands on his stick. F. Luis Mora strikes brilliant notes in his portrait of two Spanish "Brunettes," in fine complementary pose. Irving Wiles is at his best, in his naturally posed picture of "Isabel and Her Father" who is the painter, Charles Bittinger. The late John W. Alexander fills well a centre on the East wall with a graceful figure "Portrait" of a young woman holding a flower. Opposite to the West is Louis Betts' large and spirited "Josie of the Hills" with her horse—a difficult subject, well handled. Leopold Seyffert has a strong sober presentation of Hans Kindler with his 'cello.

#### Suggests the Japanese.

W. A. Levy in "The Morning Sun"—an interesting work, with Japanese inspiration, shows an apparently colored painter in his studio. In F. W. Friesseke's contribution, handled with great skill and appreciation of values, a young woman stands by "The Open Window," holding a bird cage. Greens, blues and yellows predominate and the flesh is rather porcelain-like in quality.

W. T. Smedley's "Portrait of Miss M. G." is skillfully handled, but Raymond P. R. Neilson's "The Black Bonnet," nearby is remarkable for qualities of soberness and reticence which it lacks. Helen M. Turner paints with rare facility, in the broken stroke manner, "A Song of Summer," sung amid leaves by a girl with a mandolin. With his usual suavity and skill Harry Watrous has painted a genre called "The Dregs," which shows a young woman toying with figurines. Douglas Volk shows his fine qualities to the full, in "The Lettie Canadienne." Lillian Genth's nude is graceful and refined, but somewhat cold though, in "The Sunlit Dell." Very sober and skillful is Pres't J. Alden Weir's portrait of a smiling elderly lady. Randall Davey's "Portuguese Grandmother" already seen at a special exhibition, looms large again. In his male portrait George Tera shows individual and fine qualities while Marjorie Conant's "Piazza Portrait" is quiet and strong.

#### Brilliant Little Genres.

Leon Gaspard strikes quite a new note in his brilliant little "Le Retour du Ker-messe;" Miss Turner is attractive in "The Breakfast Room" and H. E. Schnakenberg, has stolen a march on Guy Pene du Bois, with his capital and Daumier-like, beer garden scene on "Sunday Afternoon."

In "Autumn in the City" Gifford Beal handles with striking effect a scene, looking down over Dr. Parkhurst's church to Madison Square. Robert Vonnoh has skillfully treated a not very happy subject in "Memories."

Sparkling and truthful, though painty, is Henry Reuter's "Winter in Weehawken." Ivan G. Olinsky presents with good effect "Louise K. C. O." and has also a charming young woman reader. Charles C. Curran pictures attractively two girls on "The Edge of the Cliff" and Frederick J. Waugh makes one feel the strength of "Surf in Sixty Fathoms." A well posed and most attractive genre is John W. Dunsmore's "The Engagement Ring."

H. M. Walcott has in a "Mother and Children" in the open, a striking work that recalls Sorolla while quite in the Greek vein in subject and with a refreshing strength of handling is George R. Barse's "Mona-Monela." F. S. Church attracts with "The Flamingoes." Sergeant Kendall

signs a fine "Study in Shadow," and Ferol Sibley has a striking portrait of a young lady.

Maurice Prendergast sends a landscape with figures in his usual decorative vein. "H. H. and her Sister" by Charles Hopkinson is capital. Rintano Saba strikes a new note in "Utatane." Superb is C. H. Woodbury's "The Narrow Cove." James Hopkins has a novel subject in the "Sunlit Window" and William Cotton shows "A Russian Girl."

John F. Carlsen has a striking landscape subject in "A January Morning," and it is simply and well painted. There is a real nipping and eager air.

Notable among the other landscapes are works by Ernest Lawson, F. B. Williams, J. F. Murphy, James Knox—very original—A. L. Groll, Cullen Yates, Leonard Ochtmann, and H. Bolton Jones.

#### The Sculpture Exhibit.

The sculpture exhibit is unusually fine and among those well represented are Atillio Picirilli, C. Scarpitta, De Francis, Edith B. Parsons, Polasek, Chester Beach, A. St. L. Eberle, Malvina Hoffman, Jane Poupelet, Charles Grafley, Rene Prahar, E. F. Quinn, Herbert Adams, and Janet Scudder.

To the outer darkness of the Academy Room, have been cast a number of worthy works of painting and sculpture and it looks as if the exhibition committee was more concerned about the general appearance of the galleries than the rights and feelings of the contributors there marooned.

Still apparently some one must suffer that beauty shall reign, for the galleries make a very fine effect decoratively and pictorially. A. v. C.

#### CHICAGO.

Now that the 28th annual exhibition of American oils and sculptures at the Art Institute has run about half its course, and sufficient time has elapsed to enable a just verdict to be passed upon the display, and the critics, as a rule, agree that it is a superior showing—a conviction that was expressed in the ART NEWS when the exhibition was first opened.

#### Works that Stand Out.

One always expects more than good art from John S. Sargent, and this artist is in one of his most happiest moods in "Three Boats in Harbor at San Vigilio," a canvas with the luminous life of the sea pulsing in work and coloring. Walter Sargent scores a success in "May Morning" and Alice Schille delights with her animated "Room with Green Blinds" and "Porto Rican Mother and Child," a pair of the most pleasing of this artist's examples. H. Leon Roecker appears in "Duck Pond" and in "Late Summer Afternoon." F. C. Bartlett again shows good examples in "Roof Garden Tea" and "Autumn Game." Gifford Beal sends his joyous "Picnic Party," "Study of Peonies," by Gertrude I. Barnes fairly ripples fragrance and light. Lawton Parker's portrait of Mr. James A. Patten well portrays the subject, and Louis Betts, who always may be depended upon to give us sincere portraiture, does so in his "Renie."

#### Other Good Works.

Matilda Brownell's "Still Life," George Elmer Browne's "The Maine Coast," Harriet Blackstone's "The Painter," "Pauline Palmer's colorful "Late Afternoon, Provincetown," Jane Peterson's "The Docks," A. E. Albright's "Little Sister," Gordon St. Clair's "Lamia," Albert Rosenthal's Portraits of Mrs. H. Bryan Owsley, Jr., and Miss H. Charles Rosen's spirited "Ice Bound River" and "Wind-Blown Trees," John F. Stacey's California pictures, "Hills of Belvedere" and "Through the Eucalyptus," Henry S. Hubbell's portrait of Frank J. Zimmerer, Cecilia Beaux's decorative panel, a figure; Tom P. Barnett's breezy "Close of a Winter Day" and "Landscape in Forest Park," Hugo Ballin's big and effective symbolic figure-piece "Cup of Life"; Henry C. Balink's portrait of Mrs. C. J. Wessing—all these examples of individual art are of unusual merit.

And the reviewer must not omit "After the Bath," by Mary Cassatt; Max Bohm's "Gathering Clouds," Alfred Janssens' "Country Home," "Lawrence Mazzanovich's "Moon-dark," F. Luis Mora's "Zona," Ada Walter Schultz's "Motherhood," Grace H. Trumbull's "Asleep," Karl A. Buehr's "Signa," Edgar Cameron's "Autumnal Gloaming," Edith Barry's "Marie Jeanne," Louis F. Berneker's "Bronx River," George Bellows' portraits, John W. Beatty's "Return from the Field," Frank Benson's "Fox Hunter," Mathias Alten's "River Bend," Karl Anderson's radiant "The Heirloom" and "Venetian Vase," Ernest Albert's "Day's End," Christian Abrahamsen's finely executed portrait, Maria D. Page's "Littlest One," Helen M. Turner's "Dorothea Knit-

ting," Alice K. Stoddard's "The Fisherman's Little Sister," David Adam's "Aunt Martha," W. J. Beaulieu's "City Gate" and Theresa Bernstein's "Opera Lobby."

And strolling into the South and East galleries there are many of the works of well-known artists in the line and some new ones. Among the former are George De Forest Brush's "Family Group," Everett L. Bryant's "Apple Blossoms," Edward B. Butler's "Autumn in the Berkshires," W. M. Chase's "Open Air Breakfast," Ralph Clarkson's portrait of Irving K. Pond, Charles S. Dewey's "Gray Room," Joseph DeCamp's "Silver Waist," Arthur Davies' "Sacramental Tree," L. C. Earl's "Mexican Brother," Richard Farley's "Mirror," Helena Dunlap's "Still Stream," Katherine Dudley's "Helen" and "Elvira," Nancy M. Ferguson's six gay sketches "Down Cape Cod Way," Frederick C. Friesseke's luminous "In the Garden," Lillian Genth's "Story of Ursula" and "Woodland Idyll," Walter Gay's "Salon of Edouard Andre's House," August Franzen's portrait of F. Augustus Schermerhorn, Fournier's "Harvest Moon," Johanna Hailman's "August Flowers," Virginia Keep Clark's "Flowers," Elizabeth S. Taylor's "Boquet," Louise U. Brumbach's breezy "After the Race" and "Morning on the Beach," Gertrude Fisk's "Job's Tears," John R. Grabach's "River Front, New York," Albert L. Groll's "Rain Cloud, Arizona," and Emily Groom's "Midsummer."

#### Various Examples.

Although not every meritorious painting can be mentioned in this review, record must be made of Louis Griffith's beautiful "Lonesome-time," Paul Gustin's "Mount Rainier, Moonlight," Emil Gruppe's "In the Catskills," O. D. Grover's "Autumn Landscape," "The River," "Lake Garda"; Oskar Gross' portraits of Mme. Buhl and Children, W. Victor Higgin's "Women of Taso," "Oka and Walmacho" and "White Stone," a group of his stunning studies of Indian life in the Southwest; Robert Henri's "On Wi Taa" and "Tan Gan," a pair of his colorful pictures of the red people of Mexico and the Southwest; Virginia Hale's "Paulette," Charles Francis Browne's "Rocks and Cypress, Sunny California," Louis Kronberg's "In the Dressing Room," Lawson's "Young Trees in Spring," Marie Locke's "In the Harbor," Charles M. Lesaar's Portrait of Miss Dorsey Gibbs, Stephen W. Macomber's "Waning Day," Mary N. MacCord's "Italian Hill Town," Mary MacComber's "The City," Philip Little's "Golden Rod," Jonas Lie's "Winter Sun," Leon Kroll's "North River Front" and "Upper Broadway," Charles Hopkinson's "Lady in Orange" and portrait of the artist's daughter, James Knox's "Winter," James R. Hopkins' "Kentucky Mountaineer" and "Lavish Light," E. T. Hurley's "Cliff Dwellers," G. Wilson Irvine's "Old Boat Shop" and "Autumn," Wallace L. DeWolf's "Hermit Range, Glacier, B. C.," E. Lampert Cooper's "Lane in Edgartown," Paul Cornoyer's "Morning, Washington Square," E. Irving Couse's "Moonlight, Pueblo of Taos," Elliott Daingerfield's "Carolina Sunlight," Charles W. Dahlgreen's "River Road," Charles H. Davis' "Rosy Afterglow," Marion Bullard's "October," Emily Nichols Hatch's "Rosamond Enters," C. Bertram Hartman's "Pageant of Autumn," Charlotte B. Corman's "Well Worn Path," Frank Swift Chase's "Mountain Landscape," C. C. Cooper's "Edgartown, Mass.," F. V. Dudley's "As the Shadows Lengthen," Paul Dougherty's "Near the Runnel Stone," Philip L. Hale's portrait "La Donna Mi-Velata," Alice Hirst's "Overlooking the East River" and Walter McEwen's "Vanity."

There are also Willard T. Melcalf's "Summer Night" and "Tiger Lilies," Richard E. Miller's "Sunlight," Rose E. Moffatt's "Red Scows on the Beach," J. F. Murphy's "Sprout Lot," L. Ochtman's "Big Warrior," Edgar Payne's "Coast at Valdez," T. Pearson, Jr.'s "The Thunderstorm," "In the Gloaming," F. C. Peyraud's "In the Berkshires," A. E. Philbrick's "Indian Summer," Marion Power's "In Old New England," Grace Ravlin's "Charcoal Venders, Tangiers," Morning at the Kssba, Tangiers"; E. W. Redfield's "Deserted Farm," H. R. Poore's "Pilgrim Sons," E. H. Potthast's "Holiday," Robert Reid's "The Pool," C. F. Ryder's "Park Monadnock," W. E. Schofield's "Low Tide, Polperro," Donna Schuster's "The Convalescent," G. Stephenson's splendid portrait of Theodore J. Keane, G. Synon's "Through Sunlit Hills," F. J. Waugh's "Heavy Surf," W. Wendt's "The Crag," W. Ufer's "Isleta Water-Carriers," Grace H. Trumbull's "Twilight," F. A. Werner's portrait of Alfred Juergens, and F. Wolcott's "Phoebly."

H. Effa Webster.

Gustav Brock, a Danish miniature painter, is at the Vanderbilt Hotel with some of his work. He painted the King of Greece and the Queen of Denmark, among other notables and was awarded a silver medal at the San Francisco Fair.

#### OTHER EXHIBITIONS NOW ON.

##### Light, Color and Life.

Monet seeks and finds the soul of French landscape; Renoir pictures the charm and form of French women. Each in his own line is unsurpassed, and both are brothers in the cult of color. The two are seen in full splendor of expression, in the exhibition, now on to Dec. 31, at the Durand-Ruel Galleries, 12 E. 57 St. What could be more beautiful, in the interpretation of nature, than Monet's look, down from the cliffs at Etretat, with the water in such fine motion about the feet of the flying buttress and the rock finial a space apart in the sea? Again what could be more true to the face, form and costume of the true Parisienne than Renoir's "Buste de Femme?" Not, mind you, the woman of fashion, the theater, or the world that lies separate, but the bonne, petite and bourgeoisie, who makes life well worth while.

Claude Monet rests in the light of the sun, on the rolling sward, and the toss of the wind-swept trees, in a magistral, "Prairie Ensoleillee, Givernay," and sends the waves surging, like a conquering army, on to the shore at Fecamp. Into the limitless blue of the Mediterranean, he looks over the blazing color of the houses at Bordighera. Full of luxuriance is his garden scene at the same place. Note, then, how mysterious is the winter fog, that creeps about his haystack, and what a fine sweep of sea and cliffs there is in "Pourville près Dieppe." The beauty of it all is, however, jarred by the human note, in the somewhat touseled landscape, "Matinee sur la Seine."

Pierre Auguste Renoir, who digresses occasionally into landscape with interesting, rather than fully satisfactory results, is facile princeps, with his Parisiennes. That is not to say that he might not idealize them a little more than he does, and at times he comes close to grossness. But his color and his handling save him, as witness the very living figure of the woman drying herself after a bath. How fine is the action of the young woman arranging her waist and how true that of the young girl combing her hair. Besides an older woman doing the same thing, there are "Les deux Soeurs" and a "Jeune femme au balcon, Cagnes." A. v. C.

##### By Lesser Known Masters.

The Ehrich Galleries, 707 Fifth Ave., are holding to Jan. 1, their second exhibit of "Paintings of Merit by the Lesser Known Masters." As for no one of the 27 examples more than \$1,500 is asked, it is veritably surprising to see what a notable collection, much more important than that of last year, has been assembled.

The largest work, and one of the best, is a family group of 8 figures, remarkable in the variety and interest of their poses, and capably painted, by Pieter de Grebber.

By the little known David Martin, the master of Raeburn, there is a sympathetic portrait of "Two Children," most unaffected in pose. A "Portrait of a Lady," by Paul Moreelse, shows beautiful quality and modeling in the painting of the face. Another work, also worthy of any museum, is Gaspar Netscher's "Prince in Armor," with its remarkable rendering of the cuirass and the fur atop the helmet. There is a superb portrait of Miss Williams, who has an air of great distinction, painted by Harlow, and a most interesting presentation of David Wilkie, who looks as if he had just struck the idea for a subject and was somewhat dazed by it, by John Opie. Eugenio Lucas, the elder, pupil of Goya, is more attractive than his master sometimes is, in a soberly brilliant portrait of a Spanish lady. He is also represented by a "Procession."

Francis Cotes pictures with his usual preciseness "Lady Olive," and Janssens van

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Ceulen perpetuates the opulent charms of a Countess of Carlisle. There is a Sir Peter Lely showing "Sir William Leman," and a portrait of Miss Russell, by John Russell. Inimitable is the county fair scene of Martin Stoop, called "The Fakir," in which a background group suggests Gavarni. What could be finer in its way than George Stubbs' portraits of "Mr. Palmer and His Horse?" Richard Wilson is distinguished in a "Classic Landscape," and Benjamin Wilson limns with delicacy Mrs. Locke of Norbury.

Other names in the catalog are Both, Longhi, Monnoyer, Miel, Juan de Sevilla, Veneto, attributed, Ver Brugge and Vincent. A. v. C.

**Art Weaves of Weber.**

There was a time, as evidenced here and there in the exhibition of his works, now on, at the Montross Gallery, 550 Fifth Ave. to Dec. 30, when Max Weber, a wonderfully industrious person knew pretty well what port he was bound for. Now since he has sailed his barque onto the sea of Cavorticism he seems to have lost his bearings and to have blown first towards one shore and then to another. And if he apparently does not know exactly what he means, how can any one else know?

One thing is certain—he does not aim in his productions, sculptures, oils, water colors and pastels, which number over a hundred, to represent the beautiful. However, that he can visualize it if he wants to is shown in his group of nude women called "Summer."

In "The Mother" and a double figure-piece in which one nude woman is seen on both sides of a tree, he seems to want to represent types uglier than those of the cave dwellers. The chief preoccupation of the artist, whose color is generally without charm, is to produce varieties of flat and curved planes in groups, radiating from various axis, into which he occasionally throws a few suggestions of human and other forms, to emphasize his meaning.

See for instance his "Comprehension of the Grand Central Terminal," "Interscholastic Runners," "Memory of a Chinese Restaurant," "An Idea of a Modern Department Store," "A Comprehension of the International Exhibition at the Armory" and "Woman and Tents." It is a far cry from these imaginings of then and recent years, to the clever little Italian landscapes of 1907. And again Mr. Weber tries by arbitrary symbols to indicate such things as steam, noise and melody. He can paint and he knows it. But he has eaten of the fruit of the tree of "modernist" knowledge with dire results. And with it all he is interesting, if not commendable. A. v. C.

**Soc'y of Craftsmen's Show.**

The Soc'y of Craftsmen's 9th. annual exhibition is now on at the Nat'l Arts Club Gallery, 119 E. 19 St. Furniture for a dining room and an oak door by the Norwegian wood carver, Karl von Rydingsvard are among the most interesting exhibits. There are mosaics by Charles R. Lamb and some very choice Marble Head and Basekraft potteries.

Very attractive is a flame colored and black luster, porch set by G. C. Wake-man and Glen Tor's wall vases are charming in form and color. One finds panels, screens, quaint tiles, bronzes, brasses, embroideries, laces, jewelry and books on art. Work by boys and girls from various high schools, bears comparison with that of mature craftsmen.

**Thimble Theatre a Gallery.**

Charles Edison now has pictures and statuary, as well as music, at his 10 Fifth Ave. studio and Thimble Theatre. An excellent characterization of his father, by Or-

lando Rouland, pictures by R. H. Cooper, Barry Faulkner, Agnes Pelton, M. McKay and others included in the first of these little exhibitions, which is now on. There are also sculptures by Alice Morgan Wright, a characterization of Lincoln and a delightful group of small figurers by Chester Beach, an attractive Edith B. Parsons and among works by Laura Gardin, the puppy which won at a recent Academy show.

**The Daniel "Olla Podrida."**

Mr. Daniel, with a wily view to the Christmas season, for the month has gathered in his gallery at 2 West 47 St., 34 little works by artists well and little known, that in their combination of color and quality furnished restful relief to the eye and joy to the soul, although the methods occasionally sound jarring notes. The artists form a happy little band, as full of life as crickets, although not always so insistent and in full accord.

There is Hayley Lever, with a couple of sparkling little Gloucester studies; Ernest Lawson suggesting Monticelli, with three brilliant little landscapes, and Man Ray deserting his stove pipes and showing fine qualities in a "Still Life" and a "Landscape." Gus Mager, also is in fine fettle, with a "Still Life" and "Landscape," and Maurice Prendergast gaily disports himself on "The Beach" and more soberly presents "Venice." A new and vigorous note is struck by Clagett Wilson, who shows maestria, in

**The Perhèlion of Picasso.**

To judge from one of the works by Pablo Picasso, now displayed to Jan. 3, at the Modern Gallery, 500 Fifth Ave., he may be expected to present some day, a painted model in relief, of a roulette wheel, and ask for serious consideration, from others than the votaries of chance. His "Still Life in a Garden," is a relief medallion, not modelled but made, mounted with very "precious" care on a square of rich white watered silk, on which large and small truncated solid cylinders fibure, together with a simulation of the ace of spades.

This production called with the other six a "painting" is like a flat "Still Life," also in gay colors, a very late emanation of the artist's brain and workshop.

But there is still hope for the seeker after in this wierd display, for he finds a semblance of two hands reaching to the floor in the "Jeune Fille," (Avignon, 1914). The young girl has otherwise disappeared, blown apparently to pieces by an artistic hurricane, which has by strange chance brought together again, the remnants of her costume, that seeking her have found only her hands.

There are more "Still Life" subjects in the usual vein, in which violin bridges and strings appear here and there, but the whole collection makes the fine little row of primitive sculptures seem almost alive, so great is their contrast to the corpses of nature and remains of art strewn about.

A. v. C.



JANUARY MORNING  
John F. Carlsen

At the Winter Academy.

various little panels, one or two of them gems, in their way, which present single figures of Spanish women and two figures of Spanish girls. William Potter is as truthful as Boudin, in his sparkling group of sail boats. Then there is Preston Dick-inson almost fascinating with his "Land-scape" built up, of elemental forms.

Others in the Christmas band, all with something new to say, or something old to say in a new way, are Robert Henri, Max Kuehne, William Glackens, Samuel Halpert, Harry Berlin, Mr. Bates, Edward Fisk, Charles Demuth and the Zorachs. A. v. C.

**Salmagundi Ann'l Exhib'n.**

At the Salmagundi Club exhib'n, now on, Geo. Elmer Brown's picture, awarded the prize for painting, is powerful and good in design. Gloucester fish boats, of many colors are shown in blazing sunlight. Ernest David Roth took the prize for etching with an interesting depiction of an ancient theatre in Rome. The illustration prize was won by Howard Giles whose snappy outdoor group of smart looking people, taking tea is brilliant, harmonious in color and handled in a decorative way.

Three etchings by Mr. Quinlin, are low in tone and beautiful in quality. Edward Dufner shows a large watercolor, characteristically poetic and misty. Ernest Albert's marine has movement and depth. Leon Kroll's three pastels of nudes, drawn on Japanese paper, are powerful and far from the academic. Ledyard Towle shows a couple of spirited canvases. A wood cut for a book plate by Mr. McKinney is noteworthy and Mr. Alwads two illustrations and cover design have charm. Many other equally interesting examples of the art of painters, illustrators and etchers are included in the group.

One of the most artistic treats of this Holiday season, is a visit to the galleries of Mr. Edward I. Farmer, No. 5 W. 56 St., where, in cases fitted in the walls, and framed in XVIII century patterned and gilded oak, are displayed a wealth of Oriental art objects, jades, crystals, rare porcelains of all the dynasties, old prints, kake-monos, netsukes, and antique rugs and hangings, which combine to make a most alluring and colorful array. Mr. Farmer's jades are especially notable and most varied in shape, color and carving. A large wonderfully carved rock crystal is so translucent that one looks into and through it as into and through a coral bottomed pool in the Bahamas. There are also other rare objects, such as a large and most important statue of K'wanon, the face full of expression and beautifully modelled.

While the jades, porcelains and other rare art objects appeal more especially to the cognoscenti, there are, in another gallery, for those desiring beautiful and original Christmas gifts, an array of lamp bowls, bodies and stands of old oriental wares, and many and diverse shapes, all fitted by Mr. Farmer himself with shades fashioned of oriental stuffs, which not only accord in color and design with the individual lamps but greatly enhance their effect.

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**The George Bellows Show.**

That George Bellows is stupendously clever is a self evident truth, but in some of his work, now on view at the Whitney-Richards Galleries, in the Holland House, there is little but cleverness, mere surface painting which inspires no emotion, only surprise at his brilliant and easy handling of paint. There is a distinctly personal note, however, and Mr. Bellows is a most resourceful person. Some of the canvases have much depth and are notable in color.

Especially vigorous and original in composition, are "Cliff Dwellers" and "Day in June" both well known canvases. The splendid portrayal of Dr. Wm. Oxley Thompson, a 1913 Academy prize winner, is shown as well as light examples of this years work, seven portraits and a landscape, entitled "Cloudy Day." These are exhibited for the first time, one example with genuine charm and appeal is a presentation of the painter's little yellow haired blue eyed daughter Anne. A small marine called "Beating to Sea" is full of power and movement and "Boy" is a delightful characterization. There is something rather morbid in the majority of the drawings. One called "Luncheon in the Park" is a however refreshing exception. H. C. R.

**At the City Club.**

Armin Hansen's oils at the City Club, are luminous and full of atmosphere, "The Old Farm—West Flanders, Belgium" and "On an Iceland Fishing Boat," are noteworthy impressions and a marine entitled "The Blue Hour" is quite imposing.

One of the most charming of 12 Lester Boronda canvases shown, is "Chinese Squid Fishers." There is real movement in the iridescent rippling water and a nice feeling for color. A fountain at Versailles, in summer and some California pictures are also effective.

**Thumbbox Gallery Exhibition.**

At the first exhibition of the Thumb-box Gallery 24 E. 49th. St. now on, the eye is at once drawn to Van Deering Perrine's attractive pastels and oils, gorgeous sunsets and fanciful conceptions of children dancing amid blossoms.

Gifford Beal's preliminary drawings for circus pictures, are vastly entertaining, fresh little sketches, made on wrapping paper, never intended for exhibition. He has also 4 oils. There are many of Potthast's beach scenes and a strong group of Jonas Lie.

Carroll Beckwith, delivered during the week, at Washington and Baltimore, lectures on Versailles, illustrated with Miss Marbury's fine series of motion picture slides.

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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Morgan, Harjes & Cie . . . . . 31 Boul. Haussmann  
American Express Co. . . . . 11 Rue Scribe  
Munroe et Cie . . . . . 7 Rue Scribe  
Thomas Cook & Son . . . . . Place de l'Opera  
Student Hostel . . . . . 93 Boulevard Saint-Michel  
The American Art Students' Club . . . . . 4 rue de Chevreuse  
Lucien Lefebvre-Foinet . . . . . 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## ART NEWS' VALUE PROVEN.

A most convincing proof of the supe-  
rior value of the ART NEWS to art lov-  
ers, is afforded by the fact that whereas  
this journal published, as far back as  
August 14 last, an excellent apprecia-  
tion, with illustrations, of the Serbian  
sculptor, Ivan Mestrovic—whose work  
at that time had created a sensation in  
English art circles, and called the atten-  
tion of its readers to his originality and  
ability—the monthly art magazines,  
and notably "Arts and Progress" of  
Washington, D. C., have apparently  
only recently awakened to the "arrival"  
of Mestrovic as "news." The last  
publication trails along in its November  
issue, just three months behind time,  
with an article on the man and his  
work.

It is impossible, of course, for the  
monthlies to keep even in any way  
abreast of the real and important news  
of the art world, but to be three months  
behind on such a matter, would seem  
to indicate a strange lack of news per-  
ception. American art lovers are busy  
people during the crowded art season  
and want the news quickly and tersely  
told. For the art news of the world  
and especially of America, "read the  
ART NEWS.

## CORRESPONDENCE

## THOSE EXPOSITION AWARDS.

An Open Letter to Edward W. Redfield.  
My dear Redfield:

You will recall that upon your request I  
agreed to furnish a partial list of "those  
absent" at the Panama-Pacific International  
Exposition.

The farther I wade into the affair, the  
more I regret to find that those in charge,  
have either let the selfish qualities rule, or  
else have never heard of the existence of  
men whose works have stood the test of  
time before their contemporaries and the  
public, an achievement which you will ad-  
mit is worthy of respect and should entitle  
them to a degree of consideration.

I believe in a matter of this kind, where  
a national event is in question, the public  
expects, and has every right to expect that  
all representative men should be in evi-  
dence, whether the individual members of  
the committee or jury do or do not person-  
ally admire their works. And, after all, no  
man or body of men safe in assuming  
God-like power by forecasting the end right  
at the beginning; it may be wiser to leave  
a few questions for the future to answer.  
Another thing that complicates the situa-  
tion is that it is not always easy to decide  
just where on this present bilious plane of  
existence, our obligation to the other fellow  
ends. I am firmly of the opinion that all  
of these relations are well-hooked and  
should stay linked together.

I ask, in the name of all that is fair, why  
should a man of Gardner Symons' unques-  
tioned ability be unrepresented? Why  
Henry G. Dearth has not even one canvas?  
Who can question the claim of George  
Oberteuffer or of Martha Walter? How  
account for the absence of Elizabeth Spar-  
hawk Jones, Frank Benson and Joseph  
DeCamp? The latter, it is true, has one  
canvas, but what one and why is it there?  
Why, it is his portrait of Duveneck, who  
requested it to fill out his own exhibit, to  
complement the grave of his wife, whose  
figure "dead on the couch" has been drag-  
ged from exhibit to exhibit.

Fred Dana Marsh, one of the cleverest  
of young decorative painters, is given not  
one inch of the wall. Not a single painting  
of so great a man as Thomas W. Dewing  
is to be seen, nor one by Albert Sterner.  
No notice of Hopkinson Smith, Frederick  
Ballard Williams, Abbott Thayer, Robert  
Blum, Henry Ranger, William T. Smedley,  
Arthur Schneider, Middleton Chambers,  
Elliot Clark, Frank Swift Chase, Edgar S.  
Cameron, W. J. Alyward, Charles Basing,  
Gustave Cimiotti, Howard Giles, Edward  
Greacen, Frank Green, George Inness, Jr.,  
C. F. Naegle, W. J. Hayes, Gustave Wie-  
gand, Arthur Freedlander, Sarka, Schilling,  
and others too numerous to mention.

On the other hand, what do we see? A  
room devoted to twenty-six Redfields, an-  
other containing thirty-eight Hassams, a  
third containing thirty-four Chases; almost  
a hundred canvases representing three men.  
Who would not enjoy looking at all of  
them? But this, as you know, is not my  
point.

In passing out loaves to a bread line, care  
is taken and one would expect a spirit at  
least as lofty to prevail here. Far be it  
from me to suggest that Redfield, Hassam  
and Chase should be allowed to exhibit but  
one canvas each; on the contrary, I have  
deep regard and sincere admiration for the  
work of all of them. But I do think that  
an exhibit, supposed to be open to all, should  
be so in fact as well as in name.

I can, however, credit Messrs. Redfield,  
Hassam and Chase with a sense of humor  
keen enough to see the point when all three  
exclaim: "This is a great Exhibition!"

Regarding style in selection, I would call  
attention to the fact that this is a Panama-  
Pacific Exposition; what other artist beside  
Jonas Lie has brought out the big, dram-  
atic note of the Panama Canal on canvas?  
A group of these in the opinion of many,  
would have fitted well into this scheme, as  
long as groups were in vogue.

Apropos of Jonas Lie why A. S. Clark  
instead of Jonas Lie, as the reasons for his  
representation cannot be artistic ones?

What can be said in the defense of the  
Winslow Homers selected? They are a  
lot of old ones, only of his best in the  
lot, and that fact has been pointed out often  
by "experts." But Hale and his wife, from  
Boston, are certainly there with the glass-  
blowing stunts in large numbers.

What has anyone to say of the arrange-  
ment of Sargent's canvases; in a little  
cornered well—a distressing place and the  
representation greatly lacking; and again,  
the Whistler room nailed up with canvases  
mostly picked up in London for motives  
we cannot define, and those that were  
kindly loaned by Mr. Freer, who protested  
against the entire hanging and arrangement  
of the American section.

It is not wise to put sense of justice  
under lock and key, for the verdict of the  
future must be reckoned with—better that  
the book be open to all men.

Yours sincerely,

William Jean Beauley.

P. S. Have not Louis Betts' past per-  
formances been good? Why hand him a  
piece of malleable iron? W. J. B.

"Barrett Manor"

Arrochar,

Staten Island, N. Y.

December 14th, 1915.

## Why Are Pictures Great?

Editor AMERICAN ART NEWS:

Dear Sir:

In a recent issue of the ART NEWS, Mr.  
S. L. Kingan of Tucson, Arizona, asks:  
"Why are pictures 'great'?"

He says: "No one can describe a song  
so as to make you hear it, to feel it. And  
as no one can tell you why it is that a  
melody of Chopin is wonderful, so no  
one can tell you why Corot's or Inness'  
pictures are wonderful. And then," he says:  
"Art can never be defined; words cannot  
tell what it is."

Your correspondent wants two things in  
one short phrase:—a definition of Art and  
a lecture on the constitution of the said,  
explaining why it is capable of being emo-  
tioned by Art, and, then, because Heaven  
itself could not do this impossible thing,  
he promptly assumes that neither a defini-  
tion of Art, nor an explanation of why it  
affects us, is possible!

For an explanation of the why art stirs  
our senses, feeling and emotions, three en-  
tirely different things, let him read "Aesthet-  
ics," by Eugène Véron, published in Paris,  
in 1873.

As for a definition of Art, in the abstract,  
the simplest and a sound definition is as  
follows: Art is an expression of human  
emotion. But that is insufficient. Véron's  
definition is also sure definition: "We may  
therefore say that Art is a manifestation of  
an emotion, translating itself exteriorly,  
either by a combination of lines, of forms,  
or of colors, or by a series of gestures, of  
sound, or of words—subject to certain  
rhythms."

But this is also insufficient. Why? Be-  
cause an expression of "an emotion" may  
result in a work of idiotic art, or art which,  
while charming enough, is yet trivial art,  
which, while it may please the artist who  
made it, may leave others indifferent or  
even hostile.

Art, to be in the category of great art,  
must not merely express the emotions of  
the artist himself, it must also be capable  
of stirring the emotions of others of man-  
kind.

Therefore, to cover both these functions of  
an artist, the expression of his own emo-  
tion and the stirring of the emotions of his  
fellowmen—the art world has needed a

sufficient and complete definition of art,  
ever since Plato and Aristotle began to  
analyse art.

To supply this ancient need, I succeeded  
in formulating, after many years of reflec-  
tion, the following definition: Every hu-  
man work, made in any language, with the  
purpose of expressing, or stirring human  
emotion, is a work of art; and a work of  
art is great in ratio of its power of stirring  
the highest emotions of the largest number  
of cultured people for the longest period of  
time.

I have not the space to say which are our  
highest emotions, but a little reflection will  
reveal this to any capable thinker.

This definition does three things: It  
defines art, in the abstract; it implies that  
there are two categories of art: great art  
and trivial art, and it defines great art.

Quite a number of men consider this  
definition complete, sufficient and invuln-  
erable and that, with this measuring rod as  
a guide, any human work may be given its  
true place and value in the scales of great  
and trivial art.

Respectfully yours,

F. W. Ruckstuhl.

New York, Dec. 13, 1915.

## WILLIAM WALTON, ARTIST.

## An Appreciation.

Cradled in the salty sea,  
There you slept so peacefully:  
Sea-weeds brown entwined your hands,  
Sparkling grains of purest sands  
Glinted in your silvered hair—  
Sea-birds mourned to leave you there.

Did you find this world so sad  
With its wars and woes gone mad  
That you could not bide the times  
Left us from those peaceful climes?  
You, so gentle-souled and shy  
Did not even say "good-bye."

You who taught me when a child  
Guided my small hand and smiled,  
At the charcoal's crooked trace,  
As I tried to interlace  
Leaf and vine (with untrained eye)  
'Twas you set my ideals high!

Midst the golds that you loved best  
Bide you in the realm of rest;  
Bide you in rich bronze and grays,  
Bide you in the rainbow rays.  
Ah! the canvas spread for you  
Will be made of heaven's own blue.

—Mrs. Christene Wood-Bullwinkle in the "Wave."

## OBITUARY.

## Frederick B. McGuire.

A notable figure in the world of art  
passed away Dec. 12, with the death in  
Washington, at the age of 78, of Frederick  
B. McGuire, trustee and director of the  
Corcoran Gallery. He followed his father  
as a trustee of the gallery and finally be-  
came director. He was an intimate of the  
late W. W. Corcoran, the founder. The se-  
lection of works for the permanent collec-  
tions was largely due to him, as was the  
inauguration of the bi-annual exhibitions of  
contemporary American oils, at which  
former Senator Wm. A. Clark offers such  
munificent prizes. Mr. McGuire took much  
interest in the careers of the younger native  
painters, and did much to aid them. He  
was affiliated with the Nat'l Academy of  
Design and a member of the Metropolitan  
Club of Washington. His funeral, the first  
ever to be held there, took place Monday  
in the Corcoran Gallery.

## E. Wood Perry.

Enoch Wood Perry, long a member of the  
Nat'l Academy and U. S. Consul at Venice  
for two years from 1856, died Wed. at the  
age of 84 in the Presbyterian Hospital. He  
was born in Boston and went abroad in 1852,  
studying under Lentz and Couture. In 1860  
he returned to the U. S. and had his studio  
for many years in the old Tenth St. Build-  
ing. Before or during the Civil War Mr.  
Perry painted the portraits of Jefferson  
Davis, John Slidell and Gen. Grant, the last  
being in the Union League Club. He also  
on a Western trip did the portraits of Brig-  
ham Young and other Mormon leaders. In  
1866 he returned to N. Y. and in 1869, on  
exhibiting "The Weaver," was made an  
Academician. In 1877 he was elected a  
member of the American Water Color So-  
ciety. Among his works are "Counting  
Spoils," "The Contraband of Peace," "The  
Garibaldian," "The Lost Art," "The Clock  
Doctor," "Saturday Afternoon," "Heart's  
Ease," "The Sower" and "A Helping Hand."

Mr. Perry was active in causing the Park  
Commissioner to set aside land in Central  
Park for a museum. He was recording sec-  
retary of the National Academy of Design  
from 1871 to 1873 and a member of the  
Artists Aid Society and the Century Club.

## Henry J. Thouron.

Henry J. Thouron, of Phila., a fellow of  
the Pa. Academy died in Rome, Dec. 13.  
He was an executive officer of the Institu-  
tion for several years and was last elected  
its pres't in 1914. He was instructor in  
composition in the Academy Schools and  
(Continued on Page 7)



CHICAGO.

The National Association of Portrait Painters show; etchings and monotypes by Charles W. Dalgren; and block prints by Gustave Baumann will be on exhibition at the Institute in January.

Paintings by Guy C. Wiggins are on show at O'Brien's. These are views of Cornwall, land and sea, shipping, the reefs, the grassed headlands,—all swathed in radiant lights or in misty atmosphere, and Wiggins has a fine example in the American show now in the Art Institute—"Harbor Lights."

Charles Howard Clawson, a member of the Richmond School of Landscape Painters and of the Cincinnati Art Club, has 22 landscapes, on show in the popular Northshore Barrere art gallery.

Harry B. Lachman's Paintings on exhibition at Reinhardt's are winning much praise. The scenes from the Tyrol, from Paris, and other parts of France, and from Spain, form one of the best shows of the season.

Miss Jeanette Buckley and Margaret Baker have Wisconsin Landscapes on view in the Harvester Building studios.

H. Effa Webster.

PROVIDENCE.

The Water Color Club recently closed a rotary exhibition, of seventy-six selected examples, after a successful circuit of New England cities. The following seven sales were made: Clara Arnold, "Raspberries"; W. A. Brown, "Flood Tide at Twilight"; Eliza D. Gardiner, "The Children" and "Early Morning"; F. C. Mathewson, "Garden in Pink and Blue" and "Formal Garden"; G. W. Whitaker, "Fruit Hill Pasture." The club is now assembling a new rotary show.

The Art Club opened its annual Thumb-Box Show on Dec. 7th to run to Dec. 27th. Sixteen sales were made during the opening week. Robert Nisbet's group of conscientiously painted landscapes in delicate grays, F. Usher De Volls' strong dock and city street scenes, and Lester G. Hornby's group of spirited and colorful watercolors are the most important offerings.

Other interesting groups are formed by the quiet toned watercolors by Sydney R. Burleigh, the atmospheric impressions by Stephen W. Macomber, the picturesque foreign views by Mabel M. Woodward, and the rich toned landscapes by George W. Whitaker, H. Cyrus Farnum, George A. Hays and Frank C. Mathewson. Futurist examples by August Satre are also shown.

H. Anthony Dyer is holding an exhibition of his recent work at a local gallery. This collection includes two early morning effects of much charm and a sunset in rich warm tones. A number of foreign views are also included.

Owing to architectural changes at the City Hall, the large oil by George W. Whitaker, "View of Fall River from Swansea" which has hung in the Municipal Court Chamber for fifteen years has been removed and is now in the hands of a private collector.

Among recent work in the studios, is a large landscape with cattle by George A. Hays and Maude R. Fenner's recently completed nocturne and one of her characteristic "Willows with Reflections."

BOSTON.

In dwelling on the present "lean years" of exhibits, the thoughts of the "old-timer" hark back to the world-famous displays given by the Copley Society, and to those palmy days of the Art Club, when shows were of a most lively and stimulating character, inviting, from one member of the painting fraternity, the cynical remark, "By going to all these pesky shows you know what to avoid doing yourself."

Reference was made briefly last week to Frank W. Benson's etchings on exhibition at a local gallery; but mention should also be made of his really remarkable series of black and whites of bird life. In making these drawings he has worked in a hitherto neglected field. They splendidly reproduce the drama of bird life, the poetry and grace of bird motion.

The big etching show of George T. Plowman, architect, author, and etcher, at the Misses Harlowe and Howland's, Boylston Street, is also of unusual interest. Notable in this exhibition is his famous Christian Science Church in Boston—Mrs. Eddy's own—a massive piece of architecture that has been variously called "ugly" and "beautiful," a "mess" and a "dream." This etching, made especially for Mrs. John M. Longyear, and now first publicly exhibited, is certainly very effective.

The variety and charm of the "little pictures" still on at Vose's Galleries are attracting not only "lookers" but "buyers." After the exhibition and sale is over, it may be that not a few lucky persons will find in their Christmas stockings a delightful little pochade signed John Doe.

PHILADELPHIA.

The Annual Exhib'n of oils, by members of the Art Club was opened on Dec. 10, and will continue until Jan. 9, 1916. Forty-eight works are shown. Upon entering the gallery attention is immediately challenged by a capital marine by William Ritschel, "There Shall Be Light," wonderfully true in effect of shimmering sunlight glancing across on-rushing sea to the rocky coast. Another wall is equally interesting, Leopold G. Seyfert's graceful nude, entitled "Reflections," being the attraction.

Henry R. Rittenberg exhibits a very solidly painted and lifelike portrait, of John H. McFadden, Esq., once Pres't of the Club. Wm. K. Yarrow shows a capital character of an elderly woman, entitled "Waiting." The same painter also shows himself in a very able work at the easel in his studio, reflected in a mirror. An extremely virile picture is in W. Elmer Schofield's "Winter Landscape." None the less strong and direct, in translation of American landscape, is Edward W. Redfield's "Melting Snows." Emil Carlsen shows a beautiful "Woods Interior," most attractive in light and tonal and decorative quality. Lazar Raditz gives a suggestion of Franz Hals in his capital character study, "Anna Laughing." Paul King exhibits two canvases, in which diffused light envelops the landscape. In his "Horse Drinking" he shows some good painting.

Richard Blossom Farley exhibits two carefully studied views of the seashore and dunes, and Henry B. Snell some small views of St. Ives admirable in color and values.

At Pen and Brush Club.

An exhibition and sale of thumb box sketches, at the Pen and Brush Club, 132 E. 19th St., contains clever water colors by Jane Peterson, some work by Susan Ricker Knox, Harriet Bowdoin's colorful impressions, poetic studies by Caroline W. Pitkin, an interesting bit of Glen Island, by Fanny Dritler and "The Pendant," an attractive picture of a young woman by Helen Watson Phelps, Gertrude Fosdick and H. S. Phillips are also represented.

Textiles at Chadwick's.

The John Chadwick Company, 13 East 57 Street, have reopened their galleries with an exhibition of rare and interesting textiles, consisting of velvets, brocades, embroideries, tapestries, XV., XVI. and XVII century laces, some old potteries, Hispano Mauresque plaques, iron work, Arabic marbles, Arabic copper vessels and other works of art, from Spain, Portugal and Italy.

Italian Laces.

A tempting display of real laces and hand embroidered linens, which was awarded the first prize at the Panama-Pacific Exposition is at 665 Fifth Ave., the New York branch of Pietro Cattadoni. There are lovely Venetian point, fillet and other Burano laces from the school of Queen Margherite of Italy, bed spreads, pillow cases, table covers and scarfs of all sizes, collars, cuffs and lace by the yard all beautiful in design and workmanship.



"HOMELESS"

An Art Tree Panel

Designed by Frank Brangwyn and executed in natural and dyed woods by A. J. Rowley, London.

C. Arnold Slade is represented by a good "Maine Coast." Leon Kroil shows a very remarkable "Still Life," extremely modern in scheme of color. Alexander Harrison's "Model and Spider," exhibits masterly painting of the nude, and Birge Harrison's "Morning in Philadelphia" excels in atmosphere and perspective, as also does Parke C. Dougherty's "Misty Morning, Independence Square." Benedict Osnis has a capital portrait of "Mrs. Henry B. Pancoast."

An exhib'n will be held in Memorial Hall, Jan. 12-Feb. 23, 1916, of oil and watercolors, sculptures, illustrations, etchings and the crafts, the work of foreign born artists, or those of foreign parentage, in furtherance of the work of the Nat'l Americanization Committee, in order to demonstrate how much can be done, with the aid of art, for the conversion of those of alien birth into loyal Americans. Mrs. E. F. Stotesbury, second vice-chairman of the committee, has offered money prizes aggregating \$2,000 for the best works in each class.

Simon and Bassett, of this city, have been selected as architects of proposed memorial to General Meade, victor at Gettysburg, to be erected in Washington. Charles Grafly was chosen as the sculptor of such work as the architect's design may call for. The State has appropriated \$80,000 for the memorial. Eugene Castello.

NASHVILLE.

The Nashville Art Ass'n presented Paul Swan in Classic Dances, of Greek, Persian and Egyptian roles, Nov. 12-13, at the Theatre Vendome; from Nov. 15 to 28 the Ass'n held an exhibit of Japanese Prints in the Carnegie Gallery; on Dec. 10-11 Mr. Frank Alvah Parsons, of N. Y., gave a series of lectures on the place of art in school education, in modern business, and in household furnishings and costumes.

The local business organizations co-operated with the Art Association in bringing Mr. Parsons here, as also the Public School Teachers' Ass'n.

The Rarest N. Y. Print.

It has transpired, in connection with the display of prints of old N. Y., at the Grolier Club, 29 E. 32 St., that the rarest engraved view of N. Y. City, that known as the Burgis print, is now owned by Mr. Edward W. C. Arnold. At the club the owner's name is as usual not recorded. The print, said to have been sold for \$20,000, was found some two years ago, in a Western town, and bought by Mr. Robert Fridenberg. The print is the largest copper plate of N. Y. and was engraved by William Burgis in 1717. The view, apparently made from Brooklyn Heights, is engraved on four large sections, which were to have been formed together, the entire length, being 7 ft. by 2. An imperfect print, until recently, thought to be the only one extant, is owned by the N. Y. Historical Society. This does not contain the dedication to Gov. Robert Hunter and the key. The price of the engraving is not alone a high water mark, for a N. Y. print, but also exceeds by several thousand dollars, the prices obtained in London for mezzotints of XVIII century engravers.

Projected Urbana Museum.

The University of Illinois at Urbana wants an art gallery and has begun a movement to collect funds towards which it has a promise from Mr. Homer Stillwell of Chicago of \$25,000, providing a like amount is raised by September next.

The walls of the MacDowell Club, exhibition room are gay with Spanish posters, collected by Ernest Peixotto when he was in Spain a year ago. The last performance of the clever little sketch in which Louis Mora takes the part of a Toreador, will be given tonight.

The Dresden Municipality having at last granted the \$112,500 for the erection of a new museum to be built on the "Zwinger" site.

LONDON LETTER.

December 8, 1915.

A permanent memorial of the late Sir Lawrence Alma Tadema was made last week, in the form of the presentation, to the Victoria and Albert Museum, of his library, which was purchased for the sum of £1,000 by a number of his friends, the Princess Louise having been especially active. The artist's two daughters have displayed considerable public spirit in allowing the purchase to be made at this moderate price, for the collection had been valued for probate, at three times the figure, while twice the amount had been offered, before the war by a public library in Germany.

Included among the "documents" collected by the painter are no less than 163 portfolios, containing nearly 6,000 drawings and photographs dealing with every detail of classic art, from the plan of a temple to the embroidery upon a Grecian lady's robe. The books comprise several thousand volumes, an interesting feature being the group with Greek, Roman and Egyptian portraits. The whole bears eloquent testimony to the thoroughness, which characterised Sir Lawrence's work, and to the elaborate researches made by him to achieve absolute accuracy.

A Dec. Exhibition, sure to be of the greatest interest, will be that of cartoons by the Dutch artist, Louis Raemakers, to be held at the galleries of the Fine Art Society. This neutral observer of the war is so pro-Ally, in his feeling, that even when he raises a laugh at the English, it is always rather in the spirit of the man who turns a joke against himself. So biting are his satires on German militarism, that he has more than once been accused of violating the neutrality of Holland, and the matter has even been brought into the courts. That the power of the brush is as mighty as that of the sword, is established by the fact that a price of 12,000 marks has been placed upon the artist's head, by the Germans.

The well-known authority on Indian Art, Dr. Ananda Coomaraswamy, is leaving England shortly for New York, where he will speak on the subjects which he has made his special study. His wife, Ratan Dévi, gave last week a successful recital of Classic Indian folk-songs. Dr. Coomaraswamy preceded the recital with an address on India.

The London Group, undisturbed by the grimness of the times, is holding an exhibition at the Goupil Gallery, and showing itself as alert as ever it was, though we are spared this year some of the rude shocks of former shows. Indeed, we miss Mr. Epstein's sculpture and a number of eccentricities in paint which formerly enlivened visits. Even Mr. Nevinson, who represents Cubism, in England, is growing slightly more normal in his artistic vision, though his methods of achieving realism, still include a sort of hodge-podge of miscellaneous detail, from which he leaves the spectator to extract the emotions which they are intended to portray. But his picture of a "Deserted Trench", carried out in tones of black and grey, is a really powerful piece of work, creating with little apparent effort the impression of utter desolation. Mr. Nevinson, too, is responsible for the one piece of sculpture in the Exhibition, a bust which he names "Une Americaine" but which is hardly complimentary to ladies of the New World. One can only trust that he means this plaster to be taken humorously, for if taken "au grand serieux", it is impossible to regard it as anything but grotesque. What this particular distortion of feature is intended to indicate, it is by no means easy to decide, but since it is generally adopted by the Futurist-Cubist-Vorticist school, one feels convinced that it possesses some abstruse, metaphysical meaning! In spite of the fact that a considering. L. G.-S.

A NEW BRANCH OF ART.

The illustration on this page, of an "Art Tree" Panel will convey some idea of the excellent work which is being done by A. J. Rowley of the Rowley Galleries, Church St., Kensington, London, in the interpretation of artists' designs in a medium of natural and dyed woods. Mr. Rowley has lately patented a method of wood inlay, by means of which he reproduces with the happiest results, decorative designs of all kinds, achieving not only fine effects of color, but also an impressiveness and atmosphere, rarely attainable in paint. Mr. Rowley attributes much of his success in this direction to the natural play of light which is inseparable from the surface of the natural wood and to the vitality and life which this quality confers.

This picture which is from a design by Frank Brangwyn, is carried out in black and natural tinted woods together with a background partially developed in silver. The figures stand out most impressively against the smouldering ruins of the town and the whole is instinct both with emotion and mystery.

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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Anderson Galleries, Madison Avenue at 40 St.—Rare Americana from the Dunbar and Smith Libraries. Indian Collection of Joseph Parker Camp. Rare Japanese Prints and Objects of Art owned by Bunkio Matsuki. Library of the late William S. Mead of Knoxville.

Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander to Dec. 25.

Arlington Galleries, 274 Madison Ave.—Sketch Exhibition Ass'n Woman Painters and Sculptors, to Dec. 24.

Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Dec. 25.

Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Works by Stephen Parrish, to Dec. 23.

Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

Cathedral Parkway Gallery, 2837 B'way.—Oils, Watercolors and Etchings by Ettore Caser, to Dec. 22.

City Club, 55 W. 44 St.—Works by Lester Boronda and Armin Hansen.

Daniel Gallery, 2 W. 47 St.—"Gift Paintings," to Dec. 24.

Dora Brophy & Co., Inc., 13 E. 36 St.—Works by Agnes Pelton, to Dec. 18.

Durand-Ruel Galleries, 12 E. 57 St.—Works of Mone and Renoir, to Dec. 31.

Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters.

Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, Dec. 18-Jan. 16.

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Folsom Galleries, 396 Fifth Ave.—Works by American Artists.—Porto Rico Landscapes by T. W. Ball, to Dec. 18.

Gorham Galleries, Fifth Ave. & 36 St.—Small Bronzes for Collectors.

Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Rūchird Kawashima, to Dec. 18.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints.

Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.

Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.

Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Jan. 10.

Knoedler Galleries, 556 Fifth Ave.—Oils by XVIII Century English Artists.—Etchings by Old and Modern Masters.—Watercolors and Charcoal Drawings by the late F. Hopkinson Smith, to Dec. 25.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 31.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Pictures and Sculptures by Max Weber, to Dec. 30.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition Art for Culture, to Jan. 1.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—9th Annual Ex'n Nat'l Soc'y of Craftsmen, to Dec. 25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Pen & Brush Club, 132 E. 19 St.—Thumb Box Exhibition, to Dec. 31.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.

Print Gallery, 707 Fifth Ave.—Masters of Photography, to Dec. 31.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Reinhardt Galleries, 565 Fifth Ave.—Old and Modern Masters.

Rose Gallery, 246 Fifth Ave.—Works by C. C. Coleman.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Watercolors, Pastels, Illustrations and Etchings, to Dec. 23.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

Whitney-Richards Galleries, Holland House, Fifth Ave. at 30 St.—Works of George Bellows, to Dec. 31.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Charles E. Locke, Old China, Glass and Oriental Porcelains, Part I ends aft. Dec. 18.

Anderson Galleries, Madison Avenue at 40 St.—Indian Collection of Joseph Parker Camp of Washington, on exhibition to

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Sale on Afternoons of Dec. 20 and 21.—Rare Americana from the libraries of John B. Dunbar and George Plumer Smith, on exhibition to Sale on Afternoons of Dec. 20-22.—Japanese Prints and Objects of Art, consigned by Bunkio Matsuki, on exhibition to Sale on Evening of Dec. 23.—Library of the late William S. Mead, on exhibition Dec. 20 to Sale on Afternoons of Dec. 27-29.—Rare Books and fine bindings, on exhibition December 28 to Sale Afternoons of Jan. 4 and 5.—Part VII of the Thacher Collection of Autographs, on exhibition Jan. 3 to Sale Afternoons of Jan. 10 and 11.—Part V of the Burton Library, Civil War material, on exhibition Jan. 5 to Sale in five sessions beginning Jan. 12.

**OBITUARY.**

(Continued from Page 4)

**Henry J. Thouron.**

founded an annual prize for that subject: An important mural painting by him in the Phila. R. C. Cathedral of St. Peter & St. Paul was unveiled not long ago. He was a member of the Phila. Art Club, of the Phila. Water Color Club and of the N. Y. Architectural League. He won the Converse medal at the Pa. Academy in 1901.

**Paul Meriot.**

A French sculptor, Paul Meriot, whose studio was in this city, committed suicide Dec. 11, aged 35, at the home of a friend in Metuchen, N. J. He purchased a plot in Calvary a few hours before. Recently he heard of the death of two brothers, who were fighting with the French army, and having been previously persuaded by his wife not to join the colors, became despondent.

**IN STUDIO AND GALLERY.**

Mary Helen Carlisle is exhibiting to Dec. 19 at her studio at 80 W. 40 St., a number of her attractive pictures of English and American gardens.

F. K. Detwiller has taken a studio in the Holbein, 145 W. 55 St.

Everett L. Warner's "Snowfall in the Woods," in the last Spring Academy, and now at the Chicago Art Institute, is among the works recently purchased by the Friends of American Art, for the permanent collection of that institution.

Pierre Tartoué and Mrs. Tartoué gave a reception at the former's studio, 6 E. 46 St., on Dec. 3 to show the former's portrait of Miss Vera Fisher. On Monday they gave a studio costume dance.

George Washington Smith has returned from Paris and taken a studio at 1228 Connecticut Ave. Washington, D. C.

J. Francis Murphy was in town for Academy Jury duty, but returned to his place at Arkville, N. Y. where Mrs. Murphy and he will remain until Christmas.

At the Montclair Museum an exhibit of ptg's loaned by the Nat'l Arts Club and portraits in wax by Ethel Florence Mundy are on view to Jan. 13.

Two operettas in French were given Tuesday at the Princess Theatre for the benefit of the French organization Appui aux Artistes.

**AMONG THE DEALERS.**

A part of the French Renaissance, Louis XV and Louis XVI collection of jewelry exhibited at the Pana-Pacific Exposition, by the antiquarians C. & E. Canessa, is now on view at the Canessa Gallery, 547 Fifth Ave. It includes rare pieces of enameled gold, studded with precious stones, vanity cases, "bonbonnières," "tabatières," etc., the works of well-known artists of the period, some of which bear historical portraits of people of the Court of Versailles.

Mr. and Mrs. Gustavus Town Kirby, the former of the American Art Association, gave a dinner and dance to their recently married friends Tuesday at their house, 7 E. 9 St.

Mr. Max Williams, of Madison Ave., at 46 St., announces as "gifts of distinction,"

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the examples of a special exhibit he is making of colored mezzotints by S. Arlent Edwards, F. G. Stevenson and others.

M. Knoedler & Co. are devoting one of their galleries until Dec. 25, to an attractive display of watercolor and charcoal drawings by the late F. Hopkinson Smith.

The latest advices from Paris report that M. Durand-Ruel, the elder, who is in Paris, and at the ripe age of 84, is in the best of health.

**FOR SALE—Fine private collection**

of prints consisting of 28 old prints of London, in perfect condition, dates of 26 of the prints range from 1740 to 1794, the other two are 1822 and 1823. Seven are handcolored; all are about the same size, about 19"x14", and depict views with ladies and gentlemen in the costumes of the period. They are all framed alike in Hogarth frames and make a handsome set for an old-fashioned staircase. These prints took years to collect in different parts of Europe. Price for the 28, \$600.00 packed F.O.B. steamer London. May be inspected at owner's house. Communicate with

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**CATHOLINA LAMBERT SALE.**

As was announced in the AMERICAN ART NEWS, in its issue of Oct. 2 last, and again announced in more detail, over a month ago, the large and important collection of old and modern foreign and American pictures, formed during nearly 50 years of effort, study and research by Mr. Catholina Lambert, and which fill and adorn the large and handsome gallery of Mr. Lambert's residence, Buena Vista castle, which from a mountain's summit on the west, looks down upon the city of Paterson, N. J., will be sold at auction in the Plaza Hotel ballroom, on four evenings in early February.

The pictures in Mr. Lambert's collection, and of which the ART NEWS will have more to say, and, in detail, before the sale, were secured by him both in Europe and America, and have a wide range of subject, school and period, from the early Italian school of the XV century to the modern American masters. The most important of the early Italian works are Madonnas by Botticelli and del Sarto, the former from the late Sir William Agnew's collections, and the latter from that of the late Martin Colnaghi. There is also a large, most important and beautiful altar piece by Bernardino Luini (1465-1533), purchased through the Blakeslee Gallery some years ago, and reproduced in the ART NEWS at that time. The late Sir William Agnew placed this really great picture with Mr. Morgan's Raphael, now in the Metropolitan Museum, and Carlo Dolei's Madonna of the Eight Stars, then at Blenheim Palace, as the three great altar pieces of the world.

**Old Spanish, Dutch and Flemish Works.**  
The Spanish pictures include examples of Murillo, Pereda, El Greco, Carreno de Miranda, Coello and Ribera.

Among the Dutch and Flemish XVII century works is a portrait of de Gelder signed by Rembrandt, dated 1632, from Durand-Ruel, portraits by Mytens, Janssens, Mierevelt, van Ravensteyn, Van der Helst and two each given to Van Dyck and Jordaens.

The English school is represented—Reynolds with five examples, Lawrence with eight, Gainsborough with two, Romney by two, Wilton by three, and Hoppner, Raeburn, Beechey and others by one or more each, for the most part purchased through or from the late T. J. Blakeslee.

**Modern French Paintings.**  
Among the Barbizon masters and their contemporaries there are two good Corot landscapes and examples each of Rousseau, Troyon and Diaz, Daubigny, Jules Dupre, Delacroix, Lepine and Boudin.

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**EXHIBITION CALENDAR FOR ARTISTS.**

ANNUAL EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery.	Jan. 3, 1916
Opens	Jan. 3, 1916
Closes	Jan. 30, 1916
PA. ACADEMY, PHILA.—111 Annual Exhibition.	Jan. 4, 1916
Entries by	Jan. 17, 1916
Limit Day for Receiving Works at Gallery.	Feb. 6, 1916
Opens	March 26, 1916
Closes	March 26, 1916

Puvis de Chavannes is represented by three examples, among them his "Saint Genevieve," and Georges Michel by 17 examples.

Claude Monet has six canvases, Renoir, four; Sisley, eight, and Pissarro, seven; Of the Monticellis, two were painted for the Empress Eugenie. Courbet, Huget the other painters of the later XIX century are represented.

Verestchagin is represented by his "The Kremlin at Moscow," "Pearl Mosque at Agra" and several smaller examples.

**The Modern Americans.**

Among the modern American school is a series of Blakelocks, eleven in all, among them "Landscape and Moonlight," 6 ft by 4. The majority of them were painted for Mr. Lambert, George Inness, Alexander Harrison, Arthur Quartley, Bogert, Rehn, Kost, F. M. Boggs, Carleton Wiggins and other American artists are all represented.

There are fifty sculptures in the collection, including "Young Apollo," A. E. M. Wolff; "Hiawatha," Hiram Powers; "Pandora," C. B. Ives; "The Rose of Sharon," P. Romanelli; "The Youthful Tasso," Lelio Horelli; "Cupid and Psyche," Tademi; "The Jewish Maiden," C. B. Ives; "Diana of the Ephesians," and "Caesar," from the antique; "Crouching Venus," N. Barizanti; "Susanah," Lombardi; "Bianco Capello," G. Trentonove; "Reclining Venus" and "Ruth," S. N. Freeborne; "Night," "Vanity" and "Modesty," C. B. Ives.

**End of the Yang-Shi Sale.**

At the continuation, Dec. 9, of the sale of the Yang-Shi collection of Oriental art, at the Anderson Galleries, \$7,289.50 was realized, which made the total for 2 days \$13,453.50. Mr. Edward I. Farmer gave \$320 for a bell shaped pendant of the Han period, a figurine of a sage, in amber, and a quartz Dog-Foo; \$275 for a pair of jade flower ornaments, in cloisonne pots, and \$105 for a pair of jade candelabra. Mr. C. T. Crocker paid \$210 for a Chieng-Lung beaker shaped vase, and \$110 for a Ming gourd shaped vase. The last amount was paid by Mr. T. S. Stanley for a jade hanging vase. Mr. H. J. Heinz secured for \$95, a jade water coupe, and Scott and Grant for \$80 a pork-fat jade.

At the sessions of Dec. 10, Mr. E. W. Harden gave \$225 for a pair of Kang-Hsi hawthorne temple jars. Mr. J. M. Huang \$175 for a pair of temple jars; Mr. Edward Getz \$155 for a pear shaped vase. Mr. J. P. Garvan \$100 for a powder blue Kang-Hsi beaker vase, and Mr. F. W. Kaldenberg \$72 for a hawthorn ginger jar. The total for the day was \$5,285 which brought the amount for 3 days to \$18,723.50.

At the final session Dec. 11 \$5,637 was realized, which brought the grand total of the sale to \$24,360.50 A 10 fold screen brought \$300 from Mr. Crocker. Mr. M. Miki gave \$260 for a black hawthorn vase. Mr. Garvan gave \$205 for a pair of powder blue beaker vases, and Mr. F. Fisher Meyer paid \$185 for a pair of powder blue glaze. A Chien-Lung red lacquer screen went to Mr. E. W. Lublin at \$180. A temple vase with side handles brought \$100 from Mr. C. T. Crocker.

**Sale of Orientalia.**

A small but unusually fine collection of Oriental art, the property of Bunkio Matsuki of Boston, consigned to the Anderson Galleries for sale, will go on exhibition today, to be sold Thursday eve. next, Dec. 23.

There are oils, watercolors and rare prints by some of the greatest artists of Japan. Among the beautiful art objects are antique rugs, pottery, bronze, ivories and textiles, also some remarkable wood carvings from temples and shrines, among the latter old carved doors of Satsuma oak, with the eight compartments elaborately ornamented with Howo birds and cloud designs in relief. The names of various pilgrims, written on the doors during many centuries, can still be deciphered. These once adorned a Shinto shrine in Yamato and date from the early Kamakura epoch (XII Century).

**Indian Collection Sale.**

The large and important Indian collection of Mr. Joseph Parker Camp of Washington, now on exhibition at the Anderson Galleries, preliminary to the public sale on Monday and Tuesday evenings next, Dec. 20-21, contains some fine specimens of Indian beadwork, including headdresses and war bonnets, many baskets, made by the Navajo Indians and the Thinkits of Alaska, and a remarkably large and fine collection of Indian blankets.

**George Henry Hall Sale.**

A collection of works by the late George Henry Hall, was sold, by order of the Union Trust Co. on Dec. 10 and 11, at the Fifth Ave. Auction Rooms on 4th Ave. The 164 numbers in the catalog fetched but \$2,626.50. The Roman Wine Cart brought \$240 and "Lunn," \$160. Other prizes were "St. Marks, Venice," \$70. "Shakespeare Writing," \$50, and "Fruit, Tiles and Majolica," \$45.

**Worl Library Sale.**

At the opening session of the Dr. Edward E. Worl library on Monday, at the American Art Galleries, \$841.50 was realized for 414 numbers. Mr. Spring paid \$30 for Paterson's Edinburgh edition of Dryden. For the Clarendon Press edition of Chaucer the Lexington Book Shop gave \$12.50.

At the concluding sessions Tuesday \$1,694.25 was realized making a grand total of \$2,538.25.

Among the prices of the last day were Abbe de Saint Non's Voyages in Naples and Sicily. Mr. F. R. Welsh, \$27; the Dalibon 1823 edition of Madam Sevigne's Letters, Brentano, \$21; a Spanish grammar printed in Madrid, 1781, Mr. Bender \$23, and Dumont's limited edition of Voltaire, Mr. Koepman, \$30.

**Locke Sale Opens.**

At the American Art Association the sale of the art objects collected by Charles E. Locke opened Wed.

Among the prices were a glass Bohemian ware centrepiece to Otto Bernet, agt., \$30, and an old German glass piece to Mr. A. A. Lawrence, \$20. The total was \$391.

**Fargo Picture Sale.**

The collection of 64 oils and watercolors, of the late James C. Fargo and others, sold

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**Arlington Art Galleries**

274 MADISON AVENUE NEW YORK CITY

Annual Sketch Exhibition of the  
Association of Women Painters  
and Sculptors to December 24th.

at the Anderson Galleries, Thursday evening, brought \$10,263.50. For Cazin's "The Bend in the River," Mr. John Levy gave \$1,250, and Mr. James Thompson secured for the same amount Thaulow's "The Rippling Stream." The Holland Galleries gave \$1,175 for Verboekhoven's "Landscape, with Cow, Sheep and Goat," and \$900 for Ridgway Knight's "In a French Garden." Mr. F. F. Mayer paid \$850 for Thaulow's "The River Seine." William Keith's "Woodland Landscape" went to Mr. Levy at \$775. Mr. M. J. Maxwell gave \$750 for F. S. Church's "The Water Lily." Keith's "California Landscape" brought \$700 from Clapp & Graham, and Mr. Maxwell gave the same amount for Verboekhoven's "Sheep and Chickens."

**Mertens and Others Sale.**

The opening session of the sale of the art works left by the late William Mertens, with additions from other collections at Silo's Fifth Ave. Galleries, Dec. 9, resulted for 78 works, in \$2,711.50. Mr. Henry Schultheis paid \$415 for Kiesel's "Planning the Summer Garden."

**Sir F. Wigan Sale at Christies.**

The highest price paid Dec. 8 at the sale at Christie's in London, of the collection of modern pictures and drawings belonging to the late Sir Frederick Wigan, was \$5,250, which was given for the "Idyll of 1745," by Millais. Tademas "In a Rose Garden" brought \$3,360, and his "The Favorite Poet," \$2,415. Poynter's "The Queen of Sheba's Visit to King Solomon" fetched \$840, and a sketch by Turner "Tide Coming in," \$285.

**A "FETE DES DIEUX" BALL.**

The ball of the Society of Beaux Arts Architects at the Hotel Astor, February 11, is to be mythological, a "Fete des Dieux," or ball of the gods. Mr. Lloyd Warren is again chairman of the Pageant committee.

**ARTISTS' CARDS.**

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# American Art News

VOL. XIV., No. 12.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, DECEMBER 25, 1915.

SINGLE COPIES, 10 CENTS.

## DIRECTOR TRASK IN NEW YORK.

Art Director John E. D. Trask, of the Pana-Pacific Exposition, recently arrived in this city, from San Francisco and is making his headquarters at the Hotel Vanderbilt, during a trip which will include Washington, Philadelphia and Boston. He is to arrange with the artists represented in San Francisco, for pictures to replace those to be withdrawn on account of their sale, etc., in order that the Fine Arts Palace may remain open until May 1. He is also to further the plans for a permanent museum to be established in that building, of which, it is rumored, he is to be the director. Mr. Trask, since his arrival here, has learned that \$25,000 more of works have been sold, in addition to the \$200,000 worth disposed of since the opening of the Exposition. Seventy-five per cent. of the total amount of the sales is for American art works. It is said that Mr. Trask intends to arrange for some extra rooms for individual artists, and that one of those to be so honored, is to be Henry Golden Dearth.

## WAS THE BESNARD STOLEN?

The press agent is invading the field of art. The widely reported "disappearance" of the pianist Leopold Godowsky, who was finally found apparently blissfully unconscious that he had "disappeared," is now followed by a weird story, with pictures of both the painter and his work, of the supposed loss, after its recent arrival in N. Y. by the S. S. Espagne, of Albert Besnard's large canvas "Peace." This work is loaned by the French Gov't for exhibition with others, under the auspices of the Museum of French Art, etc., for the benefit of foreign artists' widows and orphans. Mr. William Francklyn Paris, who reported the matter to the police, thinks the huge canvas may have gone to Detroit. The agent of the French Line, Mr. Oscar Cauchois, says he knows of no picture having been stolen from the pier and that no such loss has been reported to him. He says if the painting did not arrive on the Espagne, it would come on the next steamer. As the work is 26 ft. high by 11 wide, it is not likely that it has been stolen, as no thief could sell it or pawn it to any advantage.

But the story is a "lovely" one, and will give the work, when it comes to be exhibited, an amount of free advertising in the press that could not otherwise have been obtained. Hats off to the press agent of the French Museum!

## Art in the High Schools.

In his recent annual report, to the City Supt. of Schools, Dr. Haney, art director in the High Schools, urges that a scholarship for industrial art to be established in each school. Another recommendation, is for the regular employment of a visiting teacher, to promote school and museum co-operation. He also wishes to establish in the different schools, small loan collections from the museums, and urges that two per cent. of the cost of each new building, for suitable interior decoration, be included in the contract price. He also renews his plea for a day industrial art school, which might include a normal department for the education of art teachers.

## NEW CORCORAN PRIZES.

Announcement is made by the Board of Trustees of The Corcoran Gallery at Washington, D. C., that former Senator, William A. Clark, has generously donated the sum of \$5,000 to be awarded in prizes at the Sixth Exhibition of Contemporary American Oils, in the Corcoran Gallery during December, 1916.

These prizes are known as follows: The first William A. Clark prize of \$2,000 accompanied by the Corcoran gold medal; the second William A. Clark prize of \$1,500, accompanied by the Corcoran silver medal; the third William A. Clark prize of \$1,000, accompanied by the Corcoran bronze medal; the fourth William A. Clark prize of \$500, accompanied by the Corcoran honorable mention certificate.

This liberal donation, the sixth of its kind through the generosity of Senator Clark, brings the total amount of his gifts to the American artists, through this source, to \$26,000—in repeated rewards which have proven to be potent and effective factors in the encouragement and development of our Native Art.

## HAS MURILLO WHEN ARRESTED.

The cable reports from Paris that as he was embarking for America Adolphe Kramer was arrested on a charge of the theft of bonds, preferred by a Belgian broker. In Kramer's baggage was found a picture, thought to be a Murillo. It is dated 1682. The canvas was insured for \$15,000.

## To Raise School Mortgage.

Mr. Frank Tilford, president of the School of Applied Design for women, announces that in order to remove a large mortgage indebtedness, it has been decided

## NEW MUSEUM FOR 'FRISCO.

During the closing days of the Exposition various plans were suggested for the advancement of art in this city. A fairly well organized movement is at present underway, to form a Museum association by the amalgamation of the Hopkins Institute (San Francisco Institute of Art) and the San Francisco Society of Artists, and to build and maintain an adequate and permanent Museum. A downtown office has been opened where those interested may meet and discuss "ways and means," and the matter is being pushed with much seriousness of purpose.

D. H.

## NEW CORCORAN DIRECTOR.

The Trustees of the Corcoran Gallery of Art of Washington, D. C., have chosen Mr. C. Powell Minnegerode as Director of the Institution, the post left vacant by the recent and regretted death of Mr. Frederick B. McGuire.

Mr. Minnegerode, the news of whose election will be hailed with pleasure by American artists, collectors and art lovers who have met and known him—and who have also known and appreciated his work as the able assistant of Mr. McGuire for a number of years. Mr. Minnegerode, still a young man, brings to his new post a wide and good knowledge of art, an unusually large acquaintance with the artists, collectors and art lovers of the country and a most agreeable and likeable personality. The ART NEWS warmly congratulates him upon his deserved honor.

Under Mr. Minnegerode's direction the Corcoran Gallery is sure to maintain the high position it has reached through the work and efforts of Mr. McGuire, its late Director, and its earnest and progressive Trustees.

## SHURTLEFF MEMORIAL EXHIB'N.

A memorial exhibition of the works of the late Roswell M. Shurtleff, whose death last winter was a grief and loss to the art world, is being arranged by the Art Committee of the Lotos Club, with the assistance of Mrs. Shurtleff, widow of the artist. The exhibition will be held in the Lotos Club gallery, and the press view will be on Friday next, Jan. 14, with a private view and reception on Sat. evening, Jan. 15.

## Philosophy For the Library.

Paul Wayland Bartlett, the sculptor, is superintending the placing on the attic story above the main entrance of the N. Y. Public Library, his colossal white marble statue of "Philosophy." This dignified and imposing work is one of a series of six.

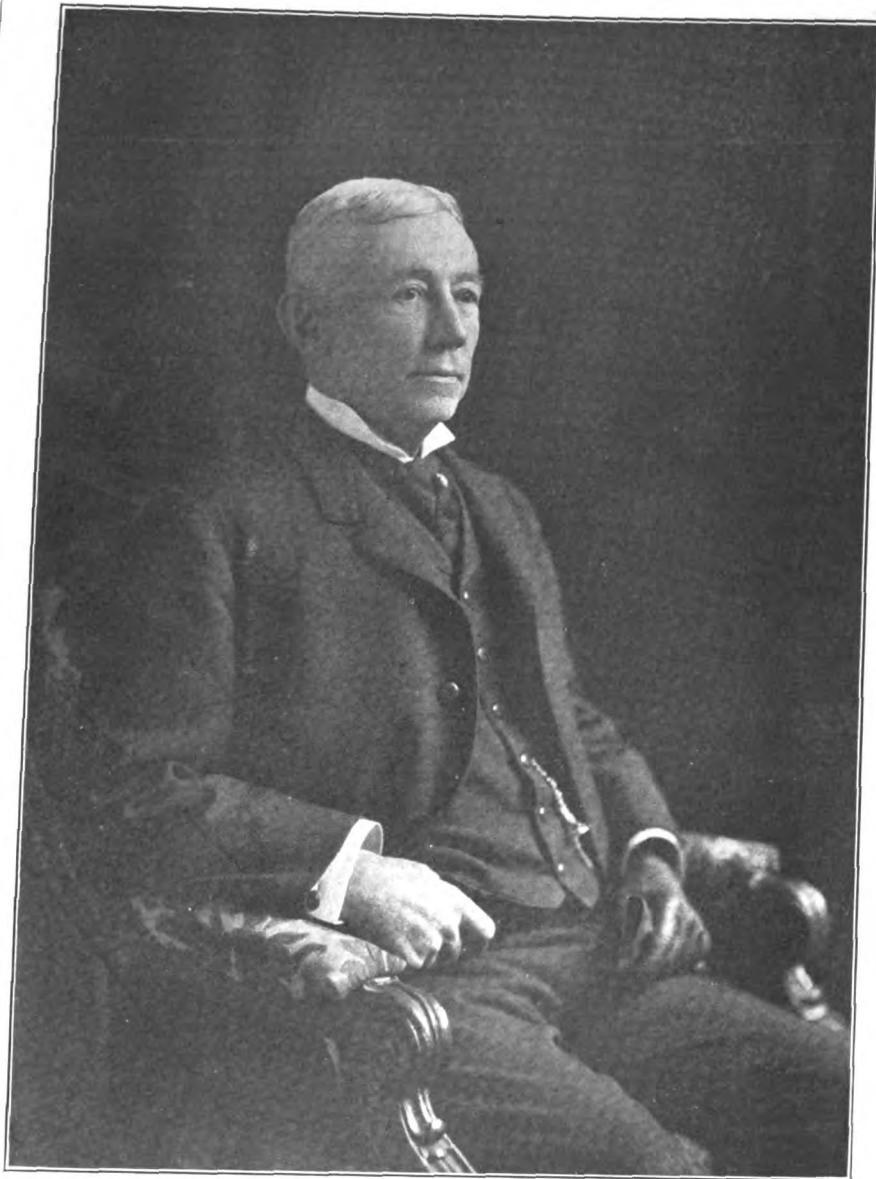
## FREDERICK B. MCGUIRE.

The regrettable passing of Frederick B. McGuire, for so many years Director of the Corcoran Gallery of Art of Washington, D. C., and whose loved and familiar form and features are reproduced from an unusually good photograph on this page, did not have adequate notice throughout the country.

Mr. McGuire, whose passing follows too soon that of his fellow Director, the late William M. R. French, of the Chicago Art Institute, had in his way as strong an influence upon the cause of art in America as did Mr. French. He succeeded to his father's interest in the Corcoran Gallery and for many years and during the formative period of the Institution enjoyed the full confidence of its founder, the late William A. Corcoran.

With a wide and good knowledge of art he constantly studied the exhibitions and collections of the country and followed the more important art sales, at which he made many purchases, ever alive to the interests of the Corcoran to which he devoted his life. It was largely due to his able direction and wise suggestions that the Corcoran gradually increased its collections, and when it finally was able to build and occupy its present beautiful home in Washington, it was Mr. McGuire who set on foot the movement which resulted in the now famous biennial exhibitions of American Art, with the munificent William A. Clark prizes, and made Washington for the first time an Art Mecca in this country. These exhibitions were to him of absorbing interest, and, although of late years almost infirm, he struggled out many times and against his physician's orders to superintend arrangements, to consult with his able assistant, Mr. Minnegerode, and to meet and greet, when the displays were ready, the members of the art juries, the artist exhibitors and other visitors.

The funeral of this devoted Director took place, appropriately, in the beautiful Gallery over whose fortune he had so long presided.



FREDERICK B. MCGUIRE  
Late Director of the Corcoran Gallery of Art  
Washington, D. C.

Prince, Photo

to solicit subscriptions, from those interested in the work of the school. Miss Frances Hamilton is chairman of the committee on subscriptions. Since its organization, the school has educated, in various art lines, over 12,000 young women and the present enrollment totals 600.

## WINTER ACADEMY SALES.

The following sales of art works have been made at the current winter Academy exhibition up to and including Dec. 23:

Pictures.	
256—"Roman Glass," Dines Carlsen.....	\$ 60.00
154—"The Flamingo," F. S. Church.....	350.00
201—"The Morning Light," W. L. Palmer....	350.00
353—"Head Old Man," Leroy Barnett.....	350.00
301—"The Mail Covah," E. L. Henry.....	350.00
Sculptures.	
41—"The Mermaid," Alfred Lenz.....	25.00
45—"A Bauble," Alfred Lenz.....	25.00
9—"Scottie," Louise Allen.....	35.00
\$1,545.00	

## Art Sold at St. Mark's Bazaar.

At St. Mark's Hospital Bazaar, in the Grand Central Palace on Dec. 15, several art works were sold. Mr. Harold Phipps gave \$450 for a statuette of Nathan Hale by MacMonnies, and Mr. Gouverneur Morris, \$200 for a cartoon by Cesare.

## War May Bring One Relief.

The Washington Herald of Dec. 17 said: "Carroll Beckwith, artist and lecturer, in a recent lecture here before the Washington Art Society, believes that the war will permanently do away with 'Cubist' art. So, the money may not be wasted after all."

## GOVERNOR A POOR SITTER.

The Chicago jury in the case of Samantha L. Huntley who sued a committee for \$2,000 for her portrait of former Governor Herbert L. Hadley of Mo. gave her \$906.

"The jury," says the Examiner, "heard evidence offered by Mrs. Huntley for two days. It told of the multiple troubles of an artist trying to paint a statesman who virtually refused to sit still. They heard that Governor Hadley insisted upon reading the paper; that he likewise insisted upon dictating letters to his stenographer, and even wore a polka-dot tie while he was 'sitting' for the portrait.

"But Judge Goodwin instructed them that Hadley's actions during the sitting were not a matter of law. It was the contract made. The jury upheld the contract in its verdict."



## THE WINTER ACADEMY.

(Second Notice.)

The mission of art is to inspire, and not to suggest, or excite, and yet strange as it may seem, it is the women artists who seem to be the most eager to deviate from this purpose, and produce works, which their technical purity and excellence apart, are most likely to offend. In contradistinction to the common saying, that to the pure all things are pure, is the fact that to the pure many things are impure. Leda and the Swan and Danae and the Shower of Gold are comparatively innocuous, when compared with various manifestations of modern art. And then they suggest little to the uninitiated. They also are somewhat purified by tradition and by the acceptance of the standards of other days, which probably put the tales of Boccaccio and Margaret of Navarre, in but little different class, from the Chronicles of Froissart and the "Temple of Boccaccio," a treatise on fortune or rather misfortune, written for the solace of Margaret of Anjou.

All this virtuous preamble is to call attention to the act that two of the sculptures by women, at the Academy Winter Exhibition are apparently such offenders against good taste and ordinary morals, that their undoubted technical excellence cannot cover their sins in this respect. They are Alice Morgan Wright's "Pavanne," with its struggling youth and bird, and Malvina Hoffman's "Morte Exquisite," the first a bronze and the second a marble.

## The Naked and the Nude.

In a much less decided fashion, Edith Woodman Burroughs' "Acquiescence" suggests, though it does but little to offend. Her "Kathleen" is charming. Now to turn to another, but related matter, the treatment of the nude. Among the 132 sculptures, which form the large plastic section at the Academy show, but few, which represent what is usually called the nude, make any distinction between it and the naked. The difference may be slight, but it is there. Properly speaking a nude woman never had on any clothes, while a naked one has more or less recently taken them off. Over-emphasis of sex characteristics of either women or men does no good in art and indeed lubricity often is venerated but thinly by pencil, brush, spatula or chisel.

Now here is Charles Carey Rumsey with his three life-size women, rather spare of figure and plain of face, forming a "Group for Garden Pool." They are rather artificially posed, though still full of life, but instead of dryads, they might as well have represented ballet girls natur. On the other hand, Edward McCartan's well modelled "Spirit of the Woods," though a little coarse and recalling MacMonnies' "Bacchante," at the Boston Museum, does not offend. Neither do Chester Beach's rather far fetched marble relief, "The Vortex," with many nude figures; his effective "Cloud Forms" who seem to be engaged in a tug of war, or Brenda Putnam's Rodin-like "Char-mides," with its recumbent nude man and woman asleep.

How delightful, and not at all suggestive, is Janet Scudder's slender woman's suffrage figure, "Femina Victrix," and how inspiring is Abastenia St. Leger Eberle's Navy Dept. trophy, with its male "Victory." In contrast there is the prosaic and highly Germanic "Water Nymph" of C. Percival Dietsch, with its duck ducts and Louise Allen's similarly heavy "Fountain Figure." Both, however, have good technical qualities.

## The Pleasant Side.

Unaffected art and humor, on the other hand, are to be found in Edith Barretto Parson's laughing "Turtle Baby." Renee Prahar has a frenetic, but cleverly modelled dancer, with her head touching one knee

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and a well modelled "portrait of D," which is full of character. Delightful is Isabet M. Kimball's little girl with a kitten called "Mikey-Boy" and simple and strong is Louise Allen's figure of a boy called "The Dreamer." Charles L. Hinton's "Diana" is a very well set up, naked lady, nicely modelled, but evidently from a mythological ballet, while his young woman who represents "Spring," is on the contrary rather bulky.

## Scarpitta's "Healing Touch."

It is not prose but poetry that Cartaino Scarpitta presents in the "Healing Touch," and "Lampada Spenta." His portrait of Albert Groll is true to life and excellent is that of Albert Finn, Esq. Attilio Piccirilli signs two highly sensitive and admirably modelled heads, one of a sorrowful woman and the other of a pensive girl. Anthony de Francisci presents with vigor, among several busts, one of A. A. Weinman and Albin Polasek, a striking head of William M. Chase. By Louis Millione is a clever portrait of Eugene Castello, the ART NEWS' Phila. correspondent. Capital is the portrait bust of Charles Francis Adams, by T. Spicer Simpson. Helen Farnsworth Mears shows again her attractive ideal group "Dawn and Labor." Victor D. Brenner has a bronze relief, full of character, of Dr. Emily Blackwell. Strong, though not over-refined is Katherine B. Stetson's "Dancer: Making Horns." A similar remark is suggested by Mr. De Francisci's stretching woman's figure called "Relaxation." His "Primordial Prayer" seems rather more of a curse. Jane Poupelet show cleverness in a head and a hen and cat and Frances D. Jones has a cleverly modelled "Blue Heron Fountain." Quite odd is Benjamin Buiano's bright imitation of the early Chinese in his "I Yoke" with the stupendous head-dress. He also has a couple of capital babies' heads, the "New Born" inimitable. Charles Grafly reproduces the imposing head of Frank Duveneck and Albin Polasek, the well known features of the late J. P. Morgan. There is fine character in Karl H. Gruppe's "Polish Girl" and Marie Apel shows an excellent head of E. A. Cole, Esq.

## A Work of Distinction.

Very distinguished, like a Bargue in bronze, is Neilson Stearns' figurine of "Daphne." Graceful is Bessie P. Vonnoh's little girl with "Water Lilies." C. S. Pietro-cendi his sympathetic group called "Inspiration" and a good statuette of John Burroughs. A vivacious and deftly modelled bust of Miss Violet Twachtman is by Nathan D. Potter. Mahonri Young leans to the new art in his effective, "Man with Wheelbarrow." Well modelled but rather tame is Edward F. Sanford's "Hamadryad," and rather heavy and Teutonic is Emil Siebern's "Faun at Play," which still has sound artistic qualities. There is humor as well as good art in Michel Jacobs' "Rock of all Nations," and spirit in Louise Allen's "South Winds" while Sara Morris Greene's "Eve" is well modelled, but rather ponderous. Louis J. Ulrich is represented by a well handled bust of an old gentleman whom he calls "Santa Claus."

A. v. C.

## SCULPTURE AT CHICAGO SHOW.

Only four years ago the sculptures in the annual Institute exhibition were only mere "scatterings," good to be sure, but with only a few of the leading sculptors represented. In the present display the sculptures are almost as prominent features as the paintings.

The figure, "Kanellos," a Greek dancer, by Emil Zettler is attracting attention, not only for its grace of lines and contour, but for the spiritual element that makes the personality of the girl vital. Richard W. Bock has two excellent groups in plaster, "Spring" and "Winter," both designed to be chiselled in stone. Nancy Cox-McCormack shows a portrait, in plaster, of Clarence Darrow—the force of the Darrow face is difficult to reflect, and although Mrs. McCormack hasn't caught the "oratorical tenseness," she has transmitted the power in repose that also belongs to the Darrow countenance. A. H. Atkins is represented by four bronzes, "Victory," "The Siren," "Maternity," and a portrait in relief. Each example shows sincerity and skill. Chester Beach has four bronzes, "Spirit of the Woods," "Unveiling of Dawn," and two torsos, male and female.

## Medallion Portraits.

Mary A. Washburn's medallion portraits of "Ernest" and Mr. and Mrs. Frederick Webster, in plaster, are gracefully modelled. Adolph A. Weinman shows a fine free-hand reflection of primitive human ambition in his "Heroic Courage." Another of his bronzes, "Head of Lincoln," is among his best work, and there are also a portrait sketch of Womboli, and a portrait medallion. Emory P. Seidel has a good figure piece, "Joan" in plaster; and Henning Ryden's portrait plaque, in bronze, is a pleasing bit of modeling. Cartaino Scarpitta ex-

hibits two portrait busts, "G. W. Hodgson," "S. O. Buckner," and a bit of wild-wood animation, "Moo-ette." Frederick G. R. Roth's "Sea-Lion," in porcelain, is individual work. Lucy Currier Richard's "Allegro" is charming in its delicacy of grouping; and Bela L. Pratt's figure of a young girl reflects sincere genius.

J. M. Miller contributes a bit of pleasing fancy in a bronze ink-well with the title "Starlight," and this is prettily adapted. Caroline P. Ball has a charming "Wall-Dial" in bronze, and Edith C. Barry a delightful "Companion of the Road," while Elizabeth Norton's "Lioness and Cubs" greatly adds to the woman's representation in the show. Sidney Bedore's portrait, in plaster, "Junamay," and a nude figure, are conspicuous for courageous sincerity.

## Work of "Appealing Freedom."

A certain dash of appealing freedom is always expected in Maximilian Hoffman's work, and he delightfully comes up to anticipation this year in his figure of the "Fisherman." Edward Berg gives the spirit of the sounding sea in his "Undine," and his fountain, "Will-o-the-Wisp" reveals his sensitive imagination as well as skill of execution. Jefferson C. Hine's "Seal Hunter," Louise Allen Hobbs' "Source" and "Scottie," Michel Jacobs' "Rock of all Nations," Isadore Konti's "Allegro," Ephriam Keyser's "Wireless" for book ends; Herman A. McNeil's bust of Lincoln and study for statue of Lincoln all show original interpretation and promise of stronger effort—and Louis Meyer's fountain-basin, "Sea Urchins," has been modelled in a joyous mood.

## More Anent the Pictures.

Although many of the oils have been noticed in the ART NEWS, others deserve recognition, and among them are Charles Woodbury's "Fantasy," Cullum Yates' "Crisp September," G. A. Williams' drama of life including "The Pilgrimage" and "The Trail of the Star," Guy C. Wiggins' "Harbor Lights," Irving R. Wiles' "Souvenirs," J. A. Weir's "Bit of Nassau," Everett Werner's "Snowfall in the Woods," A. T. Van Laer's "Spring Day," Walter Ufer's "Isleta Water Carriers," C. P. Townsley's "Sunshine," D. W. Tryon's "Autumn Evening," G. B. Troccoli's "New England Woman," G. Symons' "Sunlit Hills," A. V. Tack's "Simon of Cyrene," Elizabeth S. Taylor's "October Days," Alice K. Stoddard's "Fisherman's Little Sister," Eda Sterch's "In Bou Sada," Zulma Steele's "Ashokan Reservoir," Robert Spencer's "Five O'Clock, June," George Smith's "Montecito Hills," John Sharman's "Vermont Hills," William Ritschel's "Rush of the Evening-tide," William S. Robinson's "Mid-summer," Carl Rungius' "Across the Saskatchewan," Puthuff's "Borderland," J. Potter's "Drying Sails," J. Quinlan's "Youth of the Year," W. Scott Pyle's "The Garden," G. Olinsky's "At the Window," Dewitt Parshall's "Zoroaster Peak," C. J. Nordell's "Choosing the Gift," P. R. Neilson's "Summer Morning," E. Neuhaus' "Lake Merced," H. D. Murphy's "San Juan," L. H. Meakin's "Summer Sky, Maine," G. F. Muendel's "Snow Patches," A. E. Ludwig's "Youth," Katherine Langhorn's "Sakonnet Surf," H. Lever's "Windy Day, St. Ives," H. Bolton Jones' "Late Afternoon," Charles W. Hawthorne's "Provincetown Fisherman," Fred G. Gray's "On a Summer Night," Howard Giles' "Maine," W. H. Dunton's "Emigrants," J. B. Davol's "Maine Fjord," Morgan Colt's "June Clouds," W. L. Carrigan's "Summer Hills," Maude D. Bryant's "Ramblers," Louise C. Brumbach's "Morning on the Beach," R. S. Breddin's "Morning Hours," W. A. Coffin's "Evening in the Valley," and C. M. Young's "Maple Tree, Autumn."

H. Effa Webster.

## The December Good Furniture.

The December number of "Good Furniture," that most useful publication to the householder and lover of interior decoration and furnishing, and published by the Dean-Hicks Co., of Grand Rapids, Mich., is, if possible, a distinct advance on its predecessor. In beauty of typography, choice of illustration, well and capably written articles and illustrations (and those of its advertising are as good as those of the news pages), it takes rank among the best high class art publications of Europe and America.

The current number is especially notable for the excellent articles by the contributing editor, William Laurel Harris, on "The Preparedness of the American Art Industries," the same editor's bright and newsy notes on art topics "Seen in New York," Dr. James P. Haney's "Study of Home Decoration as a Problem of Design," George Le-land Hunter's finely illustrated article on "Gothic Tapestries" and C. Matlack Price's "Furnishing of Spacious Homes." The magazine should be on every art lover's library table.

## ART BOOK REVIEWS.

**Two Volumes by James Huneker.**  
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Huneker, Scribner, 12 mo. ....\$1.50

A diverting pot pourri of impressions of cosmic New York, the collection of essays by James Huneker, forming the volume called "New Cosmopolis," presents a series of pictures executed in the brilliant style for which this clever "wordsmith" is distinguished. The volume has much of interest to the artist. Architects, however, may feel aggrieved because so little is made of the architectural aspect of a "cosmopolis" which has certainly a salient architectural character, but painters and sculptors will find that the author, as usual, has seized the occasion to make frequent reference to their professions and certain of their professors. The initial chapter on "The Fabulous East Side," in which the author recalls his own participation in a Tompkins Square anarchist meeting, introduces a "Bohemian atmosphere" from which arises some scraps of conversation anew and the "East Side of George Luks."

From Luks to Mielatz, the etcher, the circumscription is easy for our admired "Raconteur," so in "The Lungs" we have remarks about etched bits of quaint New York of old. On to the chapter called "The Matrix," we read of Ernest Lawson as the artistic discoverer of the Harlem River and the "unknown reaches of the Bronx." "Brain and Soul and Pocketbook" brings us to the Metropolitan Museum, where the author comments upon the comments of the Sunday crowd with something less than his usual penetration. But it is in his remarks about the greatest of the Altman Rembrandts—"The Woman Cutting Her Nails," that the keen critical faculty flashes most amazingly.

Notes on pictures in Vienna, Little Holland, Belgium, Madrid and "Dear Old Dublin" (Sir Hugh Lane's Call of Moderns) are entertaining as new thought on old matter. The volume ends with bright chapters on Atlantic City and Newport.

It would be interesting to know how Puvis de Chavannes fits into the scheme of Mr. Huneker's book entitled "Ivory Apes and Peacocks."

We see now how criticism, like politics, has the power of making the strangest of bed-fellows. Puvis and Max Lieberman between the same covers—Heavens!—certainly the Raconteur and his publisher have patched up a strange tome. But list! Max Klinger, "not" a great sculptor, and his "Beethoven" dumb to the biographer of Chopin and Liszt! Angels and ministers of grace defend us—Lieberman preferred to Anselm Feuerbach; Anselm, the greatest of modern Classicists, the one Teuton who may be mentioned with Chavannes. Back, Jens, to the "linear," to the Sonatas of Pere "Franz" Haydn—for a bit of chastening.

The chapter on "Melancholy of Masterpieces" has an eloquent appeal for catholicity of taste and some good lines about Gauguin and Vincent Van Gogh. Matisse also is noticed.

Barring some flings at modern German art which denote a want of sympathy; the mention of Ingres and Degas in the same breath—the latter as a sort of continuator of the former; and certain other "strangenesses" above noted, "Ivory Apes and Peacocks" has some sound and much entertaining writing about the arts of the painter and the sculptor.

James Britton.

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REVIEWS

James H. H. H.

OTHER EXHIBITIONS NOW ON.

New Group at Folsom's.

A coming exhibition at the Folsom Gallery, Dec. 29-Jan. 13, will be a selection of paintings and sculpture by a new group of Americans called "The Eclectics." The painters are James Britton, Guy Pene DuBois, Philip L. Hale, (Boston), Bertram Hartman, Henry Salem Hubbell, George Luks, Martha Walter, and the sculptors are Marie Apel, Solon Borglum, John Flanagan and Mahonri Young.

At the Netherlands Gallery.

The Netherlands Galleries, recently opened at 348 Madison Ave., are showing a number of interesting old masters, some of which come from the collection of the Ridgely family, of Baltimore, and others from that of the late Dr. Geo. B. Reuling, of the same city.

The manager, Dr. Gold, where he is in doubt as to the authorship of an example, wisely simply "attributes" it. His collection includes an interesting "Venetian Gambling Hall," with a large number of figures by Pietro Longhi, an Adrian Brauer "Interior with Figures" and a "Velvet" by Breughel, "Noah's Ark," the last from the Matthews collection, of Baltimore. Of more than usual interest is a portrait of Mrs. Lloyd, of Maryland, attributed to Gilbert Stuart, and an attributed Sir Joshua Reynolds, a woman's portrait. A "Portrait of an Architect" is ascribed to Ribera, as is a portrait of "William of Orange" to Netscher. Pietro Breughel has a scene of country life, and a large Vasari, a "Venus and Love," is from the collection of Mr. Charles Spence, of Md., former U. S. Minister to Turkey.

A "Hunter and Dog," Snyders; a "Dutch Peasant and Horse," B. Cuyp, and a "Landscape with Figures and Cattle," Berghem, are all good canvases. Other paintings include a "Conversion of St. Paul, set down to Rembrandt, and a "Venus with Loves," supposed to be by Jacopo Pontormo. There is a highly interesting little marine by Clarkson Stanfield and examples of Mass, Goltzius, Bega, Heusch and Correa.

Art From the Trenches.

The highly interesting exhib'n of work of French artists on the firing line, sent over by the government at Paris to the Museum of French Art, in the Scribner Building, 599 Fifth Ave., is well worth a visit. Besides the artists, who are allowed by the government a day each week to paint, have in most cases, very decided need of the money their exhibits may bring. Many of the exhibits appeared in the display made last summer in the Orangerie, in the gardens of the Tuileries. G. Belnet and W. A. Lambrecht picture many scenes that are full of character, while Charles Hoffbauer, who left his work at the Richmond, Va., State Capitol to join the colors, has a brilliant watercolor of a devastated village. One of M. Belnet's examples shows a convoy of wounded returning from Rheims, while Leon Dauphin has a large and striking view in watercolor of the half-ruined cathedral. Others represented are Henry Baud, whose work is capital, Leon Dauphin, Louis Montagne and Georges Bastard. There is also shown a collection of bisque figures sent from Sevres as a government gift to the French Museum.

Art at MacDowell Club.

Oils by a new group of ten painters are at the MacDowell Club, 108 W. 55 St., to Jan. 4. Josephine Paddock contributes the most striking work. This year she looks

at humans with a more conservative eye than heretofore, and shows her usual nice feeling for design and color. Her sunny picture of a girl in white, with an enormous Japanese parasol as a background, and two portraits, are of more interest than her small, commonplace landscape.

Ernest D. Roth, better known as an etcher, sends work which has charm, and somewhat similar in key are Alta W. Salisbury's "Beach Trees in Spring" and other bits of nature, interpreted with delicacy and poetic feeling. Susan Ketcham's marines are always welcome notes, and she shows two human little portrait studies as well. Some of Anna M. Upjohn's canvases have a pleasing pictorial quality and are realistic and the work of Emily Nichols Hatch is promising. Others exhibiting are H. R. MacGinnis, Sybilla Mittell, Wm. E. B. Starkweather and Christian M. S. Midjo. The Society of the Daughters of Indiana purpose buying one of Susan M. Ketchum's marines to present to the Herron Art Institute in Indiana.

Ave., he is showing, in addition to an interesting collection of bronzes, watches, miniatures, fans and other art objects, antiques, a number of attractive paintings, chiefly by modern masters, several of the most notable of which were originally in the collection of the late Erwin Davis. Especially remarkable are two portraits of girls, one by the grave and impressive Ribot and the other by the sparkling but solid Mettling. There is a magnificent elder Vollon, still life of "Fish," a Monticelli, "Nymphs in the Wood" and a Decamps, "Old Fisherman of Calais."

A brilliant landscape is by Le Seneschal, Luis Graner is represented by the "Gossips" and the "Boat Race," Louis Leloir signs a vivid little riverside scene in a banlieu of Paris. By Seignac there is an attractive little genre "The Weekly Bath." The graceful "Ideal Head" of a young woman by Baron Lejeune is painted with much vigor.

Others represented are M. Desboutsins—two good examples, V. Huguette, Jacomin.



TURTLE BABY

Edith Barretto Parsons

At the Winter Academy

Art Students' Summer Work.

Over 100 paintings and drawings in various mediums, are on view at the Art Students' League, 215 W. 57 St. They are representative of the summer work of pupils. Small canvases by H. E. Schnakenberg and Eliza C. Moran are among the best. A portrait of a woman, seated carelessly, her hands clasped around her knees, is rich in color, very human and unposed, it is the work of M. D. Dodd. H. C. Park shows a pleasing outdoor picture and Mrs. Kraus, an interesting little study of a rather disconsolate looking girl in a painting apron, seated in a corner of a studio with an open book in her lap. A Weinrich's girl sewing is daring in color and rather good in design. There are some clever little impressions in both water color and oil, but nothing very startling.

At Mr. Lawlor's Gallery.

In the admirably arranged galleries, which Mr. Frank A. Lawlor has fitted up in the former Senf Mansion, 300 Madison

Jean Auffray, V. Plumot, Carroll Beckwith and Wm. Hathaway. The example of the last is a shore scene at Newport.

Textile Show Continues.

The exhibition at the John Chadwick Co. Gallery, No. 14 E. 57 St., of XV to XVII century, inclusive, textiles, including velvets, brocades, embroideries and tapestries, together with some old potteries, Hispano-Moresque plaques, iron work, Arabic marbles, copper vessels, etc., continues, and is attracting many art lovers.

An art exhibition is on at the picture gallery of the New Museum at Wiesbaden.

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A RARE ANGELICA.

A beautiful specimen of the art of Angelica Kaufman, examples of which are rarely seen in this country, is on view at the galleries of Lewis and Simmons, 581 Fifth Ave. This is an oval portrait of the artist, painted in Ireland while Angelica was a guest of the family of Latouche at Greystone, Dublin County, and presented by the artist to the Latouche family.

As the picture has never been out of the family until its recent purchase, its title of authenticity is absolutely clear and impeccable. The picture is one of great artistic merit. Its composition is perfect for tonal balance and rythmical pattern of line. As a representation of feminine character it closely approaches Sir Joshua at his best, and for brilliance and clarity of color it is the equal of many fine Gainsboroughs.

The modeling of the head is accomplished with extreme delicacy, indeed it would be difficult to find in the whole field of British portraiture more delicious nuances of rose than those which tint the cheek of fair Angelica in this magnificent portrait. How painter-like is the management of this brilliant head with its wealth of deep chestnut hair against the grey blue of a clouded sky; how skillfully is the high light of the chaste breast led up to by the warm pearl tones of neck and shoulders; but even more admirable is the successful placing of the graceful and expressive hand, which carries the light into the lower left of the oval in a manner which truly embellishes the composition and enhances, if possible, the extreme beauty of the head.

The exhibition of such a canvas by so important a painter as Angelica is an event. No wonder Goethe found Angelica one of the seven inspirations of an Italian sojourn.

D. S. MILLER'S PICTURES.

Daniel S. Miller, brother of the late Mrs. Jay Gould, who died Feb. 9, 1915, left a total estate of \$647,318, having a net value of \$440,896, according to a transfer tax report filed Dec. 17 with Deputy State Controller Boardman. Mrs. Harriet M. Dickenson, his sister, is the sole beneficiary.

The assets include more than 100 paintings, among which are, with their appraised values, "Feeding the Goat," Kever, \$1,000; "Armande, the Shepherdess," \$2,510, and "Gathering Apple Blossoms," \$2,000, Ridgway; "The Man with the Sword," Roybet, \$1,700; "The Chess Players," Latour, \$2,000; "Head and Bust Study," Henner, \$1,500; "Morning on the Escart," Clays, \$1,500; "Before the Bath," Bouguereau, \$3,000; "Returning Home," Bloomers, \$1,000; "Summer Pleasures," Tromp, \$1,000, and "Inspiration," Batours, \$2,000. A crystal vase and cover was appraised at \$2,500.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.

Tel. 7:80 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

## SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
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of art works and the obtaining of the best  
"expert" opinion on the same. For these  
services a nominal fee will be charged. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## THE DECEMBER BURLINGTON.

"A portrait of Henry Sidney, Earl  
of Romney," by Kneller, in the Natl.  
Portrait Gallery, is the frontispiece of  
the December number of the Burling-  
ton Magazine. The text is by C. J.  
Holmes. Sir Claude Phillips signs an  
article on Paris Bordone, with which  
are reproductions of two pictures,  
"The Holy Family with a Donor" and  
"The Repose in Egypt," the former  
owned by Admiral Warrender and the  
latter by Mr. Bernard Berenson. Mar-  
tin S. Briggs has the second article, on  
St. John's Chapel, in the Church of  
St. Roque, Lisbon, while A. F. Ken-  
drick signs the third one on the "Tap-  
estries at Eastnor." G. Baldwin Brown  
writes of the highly interesting work  
on architecture that passes under the  
name of Vitruvius. The destroyed  
Tiepolo of the church of the Scalzi in  
Venice, is reproduced in the "Month-  
ly Chronicle." There are notes "On  
pictures in the Royal Collections"  
which include Anne Killigrew's  
"James the II," by Lionel Cust.  
Whistler's "Portrait of his Mother" is  
by Frank Gibson. Mr. Gibson, speak-  
ing of the pose, differing from Mr. Pen-  
nel, suggests that it might have been  
inspired by Charles Keene's etched  
portrait of Mrs. Edwards. The Burling-  
ton may be obtained of the Ameri-  
can Agent, James B. Townsend, 15  
East 40th St.

## CAN ART BE CONCENTRATED?

A writer in the Phila. Press, while  
lauding Mr. Charles L. Freer for his  
recent generous and public spirited offer  
to erect a million dollar building  
in Washington, D. C., to house the  
superb collection of art works which  
he had previously donated to the Na-  
tion questions whether the gifts of  
buildings and collection are "wise" in  
principle.

The argument which the writer uses,  
as against Mr. Freer's action, is that  
as the future of the United States as  
an artistic shrine depends upon the  
generosity of just such Americans as  
Mr. Freer, in contrast to European

countries, where the Governments  
have collected their art treasures and  
placed them in Government built and  
owned Museums—the concentration of  
the art treasures, owned now by private  
American collectors in Washing-  
ton, as Mr. Freer, he says "evidently  
desires from his own gift"—would  
lessen, if not destroy, civic pride and  
thus injure rather than aid art inter-  
est in this country?

It is pointed out that Detroit itself  
is presumably disappointed, if not  
shocked, at the coming removal of the  
Freer collections from that city; that  
Phila. would, as presumably, not con-  
template with pleasure the removal,  
some day, to Washington of the Wide-  
ner collections from its own limits, and  
that the same would apply to Pitts-  
burgh, Boston, Chicago, and even New  
York. The value of the possession of,  
even small, if choice, collections of art  
works, to a city or community, is  
proven by the Wallace collection of  
London, to which we might add the  
pride of Boston is the collection of  
Mrs. Gardner, even if she does not al-  
ways show it generously—and that of  
Minneapolis is the Walker collection.

We are not so sure, while admitting  
the justice of some of the conclusions  
of the writer in the Phila. Press, that  
Mr. Freer contemplates that any ap-  
preciable number of American collect-  
ors will follow his example, but the  
question is an interesting and import-  
ant one, and one that can be well and  
widely discussed with good results.

## THE OPEN FORUM

Letters for this column must not ex-  
ceed 500 words in length at the most  
and should be limited, if possible, to  
100 words. As a rule condensation  
and brevity make for force and effect.  
There are few subjects that cannot bet-  
ter be treated in 100 than in 500 words.  
If letters exceed the above allowed  
limit of 500 words they will be "cut"  
to that space. Letters must be accom-  
panied with name and address of  
sender, not necessarily for publication  
(although a letter signed with one's  
own name is always stronger than one  
with a pseudonym) but as an evidence  
of good faith. We cannot publish  
anonymous communications.

## Why Artists Grow Discouraged.

[The following interesting letter was re-  
cently received from a prominent American  
painter and a subscriber to the ART NEWS  
of 10 years' standing.—Ed.]  
Editor AMERICAN ART NEWS:

Dear Sir: Your very courteous letter as  
to my discontinuance of subscription to the  
ART NEWS was duly received. I assure you  
this was not caused by any dissatisfaction  
with the quality nor conduct of the journal.  
You give all the art news, and you give it  
in excellent form. And my discontinuance  
was not a measure of economy. The price  
of the ART NEWS is very reasonable. Your  
suggestion that I was perhaps actuated by  
any resentment at opinions you may have  
expressed, is farthest of all from the fact.  
I have the poorest possible opinion of the  
man who "stops his paper" from such a  
paltry motive.

"Why, then," you will naturally ask, "stop  
the ART NEWS?" Because I am losing my  
interest in Art. I am forming an interest  
for other things. Art is a dead wall,—that  
is, for the artist who isn't exceptionally  
strong,—which I certainly am not,—or the  
artist who can hustle, pull wires, and do still  
more humiliating things. I couldn't do  
those things if I wanted to.

I am not complaining that I can't make  
money nor acquire fame from Art. You  
know that very few, even of the best, can  
make a living out of it. And no American  
artist can be said to be famous. Even the  
names of the most prominent and successful  
artists are unknown to the vast majority of  
educated and well-to-do people.

## Can't Show His Work.

But there is no possibility for me—and  
for a very great many like me—even to  
show my work; and it takes the life out  
of one's work to feel the certainty that no

one is ever going to see it. Imagine a writer  
knowing absolutely that he would not be  
allowed to offer his work to any publisher!  
And, except for the favored few, that is the  
situation in New York with regard to the  
rank and file of artists and their opportuni-  
ties to offer their work to buyers in ex-  
hibitions.

I am no neglected genius, whose superior  
work is shut out of the Academy by the  
wickedness and lack of appreciation of its  
members. I am only one of the many who,  
till a few years ago, were usually accepted,  
and sometimes hung on the line. And—  
what is more—my works were frequently  
sold. I suppose everyone in the art world  
knows how this condition of affairs came  
about. However, I don't remember ever  
having seen any mention of it in print.

## The "Incurable Rotten Spot."

It all comes down, in the first place, to  
the one—apparently incurable—rotten spot  
in the local art situation: the lack of any  
suitable exhibition place. That old evil has  
been gone over till everyone is sick of it,  
and has given it up as hopeless. As has  
been frequently remarked, the only people  
who might, perhaps, remedy it are the  
Academicians, and they are very comfortable  
as matters stand. I don't mean to say any-  
thing against them. They are very good  
fellows, most of them. It would probably  
be asking a good deal to expect them to  
make the sacrifice of time and labor it  
would involve—even if they had the ability.  
Anyway, I am only complaining of condi-  
tions.

## Academy and Society Merger Injurious.

The thing that made these conditions very  
much worse—that made it vastly harder  
for the "outsider" to get any showing—was  
the merger of the Academy and the Society  
of American Artists. This clever arrange-  
ment was, of course, borrowed from Wall  
Street. Formerly all the Academicians  
were sure of space in their own show, and  
all the American Artists were sure of space  
in theirs. But they were by no means so  
safe in the other fellows' show. Now all  
of them are sure of a showing in both ex-  
hibitions. But, of course, the space available  
for outsiders is correspondingly diminished.

That is the situation. Apparently there  
is no help for it. Indeed, it must grow  
worse. New organizations can be—have  
been—formed by outsiders, presumably  
with a view to ultimate merging with the  
Academy. If this kind of thing is carried  
far enough of course there will not, even-  
tually, be any room for outsiders at all.  
Perhaps there ought not be. It all de-  
pends upon whether an art organization is  
intended to encourage art growth generally,  
or to exclusively promote the interests of  
its members.

Obviously, however, you are not in any  
way responsible for these conditions—quite  
the contrary. So, in view of your very  
friendly expressions—which I wish to re-  
turn most cordially—I will reconsider my  
intention of discontinuing my subscription  
to the ART NEWS.

Very sincerely yours,

American Artist.

New York, Dec. 21, 1915.

## Pennell Answers Beaulieu.

Editor American Art News:

Dear Sir:

I do not know whether the William  
Beaulieu, who writes at great length of  
"Those Exposition Awards" in your last  
issue, visited the Panama-Pacific Exposi-  
tion. But I do know, that he knows noth-  
ing about what he is talking about. When  
he says "the Whistler room nailed up with  
canvases mostly picked up in London, for  
motives we (he) cannot define."

As a matter of fact there were but three  
canvases sent from London—and the reason  
why they were sent, was because they were  
important—the most important canvases in  
the Whistler room—and represented three  
periods of Whistler's work.

But what I cannot "define"—to use Mr.  
Beaulieu's expression is his failure to note  
the absence of Arthur B. Davies—whose  
absence was as much regretted as that of  
any of the others he has mentioned.

It is also rather characteristic that he  
confines his list of omissions to real oil  
painters. Oil paint is not the beginning,  
end and all in all of oil—as most painters  
in America would like it to be believed.

And Mr. Beaulieu might have referred to  
W. B. van Ingen—who so far as I know—  
is the only man to paint the Panama Canal  
—the only man to make decorations out of  
it—and the only painter to be recognized by  
the U. S. government, and ignored at San  
Francisco, and also by Mr. Beaulieu.

Joseph Pennell.

N. Y., Dec. 21, 1915.

## OBITUARY.

## Mrs. Elsie Ives.

Mrs. Elsie Ives, wife of Percy Ives, an  
artist of Detroit, and herself a painter, died  
Dec. 11 in that city, aged 51. Previous to  
her marriage in 1889 she had exhibited in  
Chicago and other cities. Mr. Ives' por-

trait of his wife, whom he first met in  
Paris, was recently awarded the first prize  
in the Scarab Club exhib'n in Detroit. Mrs.  
Ives is survived by her husband and a son.

## Fritz Lissmann.

Fritz Lissmann, born in 1880, fell in bat-  
tle lately. His specialty was animal and  
bird life. He had been resident in Hamburg  
since 1906.

## Robert Ockelmann.

Robert Ockelmann, aged 60, died recently  
in Dresden where he had originally studied  
under Schilling. Figurers were his speci-  
alty.

## F. Hart Nibbrig.

The artistic world of Holland has been ex-  
pressing its regret at the death of F. Hart  
Nibbrig, best known as a landscape painter.  
His studies had been at the Amsterdam  
Academy and under Cormon in Paris.

## WILLIAM WALTON.

## A Tribute.

Good friend and true and noblest of thy kind,  
We are the band of mourners left behind  
To chant, in broken cadences, thy dirge.  
O may a gladder song arise to purge  
Our hearts of bitterness! Thy memory  
Of comradeship enjoyed must ever be  
Our solace. Nay, what though thy brush and pen  
No longer bear their messages to men?  
The message of thy soul is higher still.  
Shy spirit, rest thee quietly until  
We meet again. Would we might learn of thee—  
Thy kindly ways, thy matchless loyalty!  
In God's own sunshine, far from wind and wave,  
We lay the laurel on thy new-made grave. L. S.

## LAWYER "SOME" ART VALUER.

Gustave C. Langenberg, portrait painter,  
who died Nov. 27 last at St. Mark's Hos-  
pital, is alleged to have left paintings in his  
studio at 106 West Fifty-fifth street worth  
\$113,000. This statement was made in a  
petition filed in the Surrogates' Court by  
Mr. Israel Ellis, a lawyer, of 116 Nassau  
street, who has a claim for \$40 for profes-  
sional services. He asks that Elsie Foige,  
the artist's niece and nearest of kin, who  
was appointed administratrix of his estate,  
be compelled to increase her bond from  
\$2,000 to \$25,000.

When Miss Foige filed her application  
for letters of administration she alleged that  
the decedent's estate, consisting of \$500 in  
household effects and the remainder in his  
paintings was worth not more than \$2,000.

Ellis's petition gives the following paint-  
ings with their values as stated by Langen-  
berg:

Life size portrait of President Wilson,  
\$15,000; "Repose in a Studio," \$10,000;  
"Elascal Market," a Mexican landscape,  
\$25,000; "Dutch Girl Smiling," "Torreon,  
Mexico," and "In Pennsylvania," the three  
worth \$13,000; "Dutch Girl With a Cat in a  
Field," \$5,000; four Belgian landscapes, \$12,-  
000; "Madonna," \$5,000; "Bismarck," \$3,000;  
"Mis Christensen," \$5,000; "Mademoiselle,"  
\$10,000, and other paintings worth \$10,000.

## A. Seligmann Gallery Not Sequestered.

A special cable despatch to The Sun from  
Paris, says in regard to a report printed in  
the Paris newspapers to the effect that Ar-  
nold Seligmann's art gallery had been se-  
questered on the ground that Mr. Selig-  
mann was of German nationality, Mr. Selig-  
mann's manager told the correspondent of  
The Sun that the story was untrue. It had  
its source, the manager said, in the action  
of a French court in holding a Beauvais  
tapestry screen, valued at 72,000 francs  
(\$14,400), until after the war, when it is to  
be sold.

The screen was bought by Mr. Selig-  
mann, the manager said, on a joint ac-  
count with M. Guerault, another art dealer.  
The latter wished to sell it now, while Mr.  
Seligmann preferred to wait until there was  
a better market. M. Guerault brought suit,  
Mr. Seligmann's manager says, alleging  
that Mr. Seligmann was still a German, un-  
der the Delbrueck law limiting the natur-  
alization of Germans. The manager said  
Mr. Seligmann was naturalized in England  
in 1898.

## AMONG THE DEALERS.

Mr. Eugene Glaenger, of Jacques Selig-  
man & Co., 705 Fifth Ave., sailed from  
Bordeaux, Dec. 14, and was due on Christ-  
mas eve.

C. P. Snow, art dealer, has taken the  
store at 24 East 49th Street.

## LEFT PICTURES TO FRIENDS.

Charles S. Sykes, real estate operator,  
who died recently, left various pictures to  
relatives and friends.

Henry Morgenthau, Jr., receives W. R.  
Lee's "Navaho Shepherdess," Mrs. Joseph-  
ine Morgenthau, "The Rag Gatherers," by  
Whistler, and Mrs. George Lebolt, "Monk,"  
by Novak; "Boticelli Madonna," by Ed-  
wards; "Miranda" and "On the Bay of  
Naples," by J. C. Webb.



CHICAGO.

The Taos Society of Artists is growing in membership. Local artists, every year, more and more appreciate the inspiration in the American Southwest. E. Irving Couse is president of the Society. Couse, J. H. Sharp, E. L. Blumenschein, H. Dunton, O. E. Berninghaus, and Bert Philips have permanent studios in the Taos colony, New Mexico. Walter Ufer has returned with sumptuous paintings that he accomplished at Taos Isleta, the Grand Canyon, and in the Mojave Desert. He has paintings of Indian maidens of Pueblo, and San Juan types, Indian Chiefs, and the red people in their native environment. Two of Ufer's paintings are at the Art Institute now—and several of them will be in line at the forthcoming exhibition of paintings by artists, in the Institute.

Paintings by Charles Russell, the painter of Indians and pioneer cow-boy life, will be exhibited at Thurber's in January. Mr. Russell will be in town as also Mrs. Russell.

Katherine Maxey gave a talk on mural decorations, with stereopticon illustrations, in Fullerton Hall, last Saturday. Miss Maxey is painting an important mural decoration for an Evanston public school.

Victor Higgins, Bertha Menzler Peyton, Royal H. Milleson, Edgar Payne, and Grace Ravlin are finishing oils they sketched in the Taos country, to be exhibited later.

The Harry B. Lanchman paintings, at Reinhardt's, continue to draw crowds. The artist is a Chicagoan.

There's a collection of color-etchings and paintings by American artists at Anderson's. Gordon Stephenson's portraits are still conspicuous at Thurber's, with important paintings by American artists. At Roullier's, the etchings by Auguste Lepere are proving of special appeal—and examples of the very best work by this French genius are in line.

Paintings by Guy Wiggins, landscapes painted in Cornwall, are still attracting visitors to O'Brien's.

Leonide C. Laveron has returned from New York and has established a studio in the Fine Arts Building for the Winter.

The Palette and Chisel Club has assembled a large number of paintings, by members, in their quarters—and the show is meritorious. There are several hundred of these paintings, all small and mostly oils.

There are new American paintings, most of them by Chicago artists, at the Guild Shop.

Albert Wehde has in his studio, in the Fine Arts Building, an attractive collection of Philippine hand-craft.

Jeannette Buckley and Margaret Baker sold 55 paintings and sketches during their recent exhibition in the Harvester Building. Jean Beman Cook Smith, sculptor, has opened a studio here. It may be recalled that Mrs. Smith's frieze, 150 feet long, is a feature of the California building at the San Diego exposition.

Mrs. Rose Sears Kerr, a worker in hand-craft jewelry, has come on from New York and established a studio in Evanston, Ill. H. Effa Webster.

TOLEDO.

Alexis Jean Fournier lectured in the hemicycle of the Museum, Dec. 15, on the Barbizon painters. Mr. Fournier spent much time painting the studios of the famous artists in Barbizon. His talk was illustrated with lantern slides of the artists and reproductions of paintings of the studios.

"We won't have much American art," said Mr. Fournier, "until we see to it that American painters come back from abroad and paint in their own home cities."

"Before we have 'old masters' we must have young masters," continued Mr. Fournier. "We have some young masters now in this country. Time alone is needed to make them 'old masters.'"

Carl Rakeman, of Washington, D. C., is exhibiting several excellent summer landscapes at Woodruff Brothers' galleries.

The Christmas exhibition of paintings and watercolors at the Mohr galleries include some good work by Carlton T. Chapman, Lewis H. Risser and Irma Kohn.

Chester C. Hayes has re-established his studio here. Portrait commissions will keep Mr. Hayes occupied the greater part of the winter.

Thomas S. Parkhurst, who has painted many landscapes along the Maumee River, has published a little book entitled, "The Valley of the Maumee: an Autumn Reverie." Frank Sottek.

German Painter Escapes.

At the outbreak of the war, Max Pechstein, the German painter, was in the German South Sea Islands at Palau, whence he reached America via Manila and Nagasaki. From there he got over to Europe on a Dutch steamer as a coal trimmer. According to the Kunstchronik, he has now arrived in Germany, where he expects the call to arms.

BOSTON.

In a local gallery of historic reputation, Kenneth Frazier, Paris-born and New York adopted, and the pupil of Constant, Doucet, and Lefebvre, is showing a collection of portraits, which some of our local critics consider surprisingly disagreeable, if competent in their way. These portraits are mostly of fashionable and prominent folk, whom Mr. Frazier, with the courage of his convictions, has painted in a most unflattering light. In fact, whether truthfully or not, he has dared to depict "important men with stupid expressions and leathery complexions." (This, according to one of the best-known local critics.) Can it be that "our best people" are utterly lacking in vanity, that they cannot only permit Mr. Frazier to paint them in this frankly depressing manner, but consent to have him exhibit them as well? One would suppose that his women sitters at least would revolt, when viewing his "idea of fleshcolor," which, again in the words of the above mentioned critic, "does not strike one as either veracious or pleasant."

PHILADELPHIA.

In the new picture gallery of the Philadelphia Sketch Club there are now on exhibition some 100 works in oil, water color and pastel by two of the members, Fred Wagner and John J. Dull. A number of the works have already been exhibited in local art shows. Most of them are direct sketches from nature, freely touched notes of color observed in nearby bridges, shipping at the water side, snow clad hills and autumnal foliage. Among these, in the Wagner group, is an excellent portrait of Charles M. Burns, a prominent architect. An aquarelle among the Dull contributions, entitled "Addingham in December" has decided charm and spontaneity.

The annual holiday revel of the Students of the Academy will be known as the "Toy Ball" and will take place on New Year's Eve.

An exhibition of early wood-cuts and chiaroscuros from the John S. Phillips collection, including an important representation of the works of Bartolozzi is now on in Galleries B, G and F at the Academy. Miss Sara Minis Hays, honorary curator of

LONDON LETTER.

London, December 15, 1915.

Mr. Herbert Cook, announced as the purchaser of the Althorp Rembrandt, (the beautiful portrait of the painter's son, Titus, which changed hands a couple of months ago for the sum of £35,000), has recently acquired, as you have probably heard by cable, another important portrait, namely Velasquez' picture of Calabacillas, the Court fool of Philip IV of Spain.

American bidders were well represented at the recent Raglan sale, but must have felt somewhat discouraged, if they attended with the idea of finding that prices had declined with war conditions. Although the furniture was, for the most part, of the type that is small and dainty, rather than large and imposing, everything was so exquisite in craftsmanship that the keenest competition prevailed throughout. The opening offer, for instance, for a pair of Louis XV Couturier commodes, measuring only 25 inches in width, although not starting at the 1,000 gns., suggested by the auctioneers, Frank, Knight and Rutley, was quickly succeeded by others and eventually led to their purchase by a Parisian dealer for 1,450 gns. And in this connection it may be remarked that, judging by the keenness displayed by the French connoisseurs and the number of valuable pieces purchased by them, there is at present, no dearth of the "wherewithal" in France for the acquisition of art works. More than one of the London dealers, was, I understand, acting on behalf of American clients. This was so in the case of Mr. Frank Partridge, who paid as much as 1,700 gns. for a small bonheur-du-jour kingwood table and a fine pair of Louis XV commodes by La Croix, to which the original "Couronne d'Or" sales-sign was still affixed, while the two little round cupboards with Louis XV ormolu mounts, for which Mr. Cullum paid 630 gns., were likewise intended for America. The same agent, acting this time for the Raglan family, secured for them the Lawrence drawing of the three beautiful Mornington Sisters, although both Messrs. Sabin and Partridge entered keenly into the competition.

This week has seen the election to the rank of Royal Academician of Charles Sims, a painter whose delicacy of fancy and excellence of execution have won him general recognition and approbation. His work is imaginative to a very high degree and has the additional merit of being entirely individual. The election is one which is certain to win favor in all quarters.

Persian Art Gallery Effects Sold.

The sale of the effects of the Persian Art Gallery last week, in consequence of the absence of any items of especial merit or importance, resulted in exceedingly low prices. Indeed the largest sum attained was that of 2 gns. for a XVI Century Persian vase of thick crackled glaze, semé with quatrefoil blossoms in black and blue. Small pieces went for as little as 5s. each, and what remained of Mr. Kervorkian's collection of Hispano-Mauresque lustre dishes might have been acquired for anything from 9s upwards. The total of the sale, amounting in all to £135, will go to discharge in part the same due to the landlord, leaving the other creditors to bemoan their fate.

The sale at Sotheby's of a number of drawings and cartoons by Sir John Tenniel illustrative of events proper to the commencement of this century has a peculiar interest at the present day when the art of the cartoonist is given very special prominence. It would have been illuminating to see how this great draughtsman would have dealt with the current situation; one may rest assured that it would have been with a wide grasp and a sure perception of every side of the issue. Every one is talking just now of the Raemaeker exhibition at the Fine Art Society, of which I spoke in my last letter, but which was not then opened. It is certainly a most extraordinary exhibition of both insight and versatility, the mental outlook of the Dutchman expressing itself in an amazing variety of ways. Never once does he fail to present his one theme in a new and living light, seeming to gather fresh force as he continues, by the very passion of his indignation. It is strange that the greatest power of cartoonist invective should have expressed itself through a neutral rather than through a participant. L. G. S.

ADMIT TAPESTRIES FREE.

It was announced Tuesday that John K. Sague, appraiser, had admitted free of duty as antiquities \$30,000 worth of tapestries covering furniture imported by the late E. R. Bacon. They are to cover a screen, two sofas and ten chairs. The gilded wood-work of the furniture was held to be modern and assessed at 15 per cent. as manufactures of wood.



IDEAL FIGURE

Hovsep Pushman

Owned by Mr. Samuel O. Buckner, of Milwaukee

Another painter, who is showing "strong meat" this week, is Ernest L. Major, whose exhibition at the Guild of Boston Artists is arousing flaming antipathies, and equally violent sympathies. Mr. Major's technical skill and resource, added to his genius for painting the flamboyant, the sensational, the dramatic, are at his best in these works. Skillful indeed are his ambitious "interiors," and his glowing "firelight" scenes; and when he comes to placing an ultra-modern young woman, in vari-colored garments, in one of these "interiors," "take it from one who knows, there is something doing on the walls." Strikingly clever as his work usually is, there are "them as likes it and them as doesn't," and meanwhile a "warm" discussion is going the rounds as to its merits.

The Museum is exhibiting an interesting variety of glass and paste jewels. The Fogg Museum is proudly exhibiting a real Tintoretto—"Diana"—which, from the viewpoint of the student of painting, possesses unusual interest, for, inasmuch as it is unfinished, the whole Venetian method of painting, even to the last glaze, is clearly revealed.

Mr. W. Scott Fitz has given the Museum three pictures by primitives, a "Madonna and Child" by Barnaba da Modena, a head of the Magdalen by Segna di Buona Ventura and a portrait of a Saint of the School of Simone Martini. John Doe.

prints, has arranged the exhibition and gave an informal talk Dec. 21 upon methods and ideals of the engravers whose works are on view until Jan. 16, 1916.

In a recent lecture on "The American School at Athens," by Dr. Stephen B. Luce, Jr., in the newly opened Auditorium of the University Museum, there were shown as illustrations a number of views of the work of recent excavations on the site of ancient Corinth, among them pictures of life size marble statues in excellent preservation, personality not yet determined and important architectural remains of pure Grecian style. Eugene Castello.

WORKS BY HOVSEP PUSHMAN

An artist who has lately attracted much attention out West by his work, is Hovsep Pushman, whose graceful and expressive figure study of a young woman is reproduced on this page. The picture is owned by Mr. Samuel O. Buckner, of Milwaukee, a man of affairs and collector who is himself something of an artist. The works of Mr. Pushman, after attracting much attention in Milwaukee, where they received very favorable critical commendation, are now on view at the City Art Museum in St. Louis. The artist's "The Hour of Rest" was lately bought for the Chicago Institute. He is an American, who recently returned from an extended stay abroad and has now a studio in Chicago.



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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

- Anderson Galleries, Madison Avenue at 40 St.—Library of the late William S. Mead of Knoxville, embracing Standard Sets and First Editions of American and English Authors.
- Arden Gallery, 599 Fifth Ave.—Selected Works by the late John W. Alexander to Dec. 25.
- Arlington Galleries, 274 Madison Ave.—Arctic and Antarctic Scenes by F. W. Stokes, Jan. 3-15.
- Avery Library, Columbia University—First Annual Exhibition of Contemporary Book Plates, Jan. 2-10.
- Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas, to Jan. 1.
- Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.
- Braun & Company, 13 W. 46 St.—Works by Stephen Parrish.
- Bruno's Garret, 58 S. Washington Sq.—Insects, Wild Animals, Women and Lichens by Coulton Waugh, to Dec. 31.
- Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.
- City Club, 55 W. 44 St.—Works by Lester Boronda and Armin Hansen.
- Daniel Gallery, 2 W. 47 St.—"Gift Paintings."
- Durand-Ruel Galleries, 12 E. 57 St.—Works of Monet and Renoir, to Dec. 31.
- Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters.
- Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.
- Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, Dec. 29-Jan. 13.
- Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.
- Goupil & Co. Galleries, 58 W. 45 St.—Pictures by Ruth Murchison and Rūchird Kawashima, to Dec. 18.
- Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
- Grolier Club, 29 W. 32 St.—Old N. Y. Prints.
- Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
- Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.
- Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Dec. 30.
- Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Jan. 10.
- Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, Jan. 5-29.—Etchings by Old and Modern Masters.—Watercolors and Charcoal Drawings by the late F. Hopkinson Smith, to Dec. 25.
- John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
- Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.
- Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
- J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.
- Macbeth Galleries, 450 Fifth Ave.—3rd Annual Exhibition, Society of Painters of the Far West, to Dec. 31.
- Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.
- Milch Gallery, 939 Madison Ave.—American Pictures.
- Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.
- Montross Gallery, 550 Fifth Ave.—Pictures and Sculptures by Max Weber, to Dec. 30.—Works by Paul Cezanne, Jan. 3-31.
- Municipal Art Gallery, 16 St. & Irving Pl.—Exhibition Art for Culture, to Jan. 1.
- Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.
- National Arts Club, 119 E. 19 St.—9th Annual Exh'n Nat'l Soc'y of Craftsmen, to Dec. 25.—Works of Painter Members Jan. 5-26.
- N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
- Pen & Brush Club, 132 E. 19 St.—Thumb Box Exhibition, to Dec. 31.
- Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.—The Evolution of Picasso in Drawings to follow.
- Print Gallery, 707 Fifth Ave.—Masters of Photography, to Dec. 31.
- Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.
- Reinhardt Galleries, 565 Fifth Ave.—Old and Modern Masters.
- Rose Gallery, 246 Fifth Ave.—Works by C. C. Coleman.
- Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
- Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.
- University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.
- Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.
- Whitney-Richards Galleries, Holland House, Fifth Ave. at 30 St.—Works of George Bellows, to Dec. 31.

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ings, on exhibition December 28 to Sale Afternoons of Jan. 4 and 5.—Part VII of the Thacher Collection of Autographs, on exhibition Jan. 3 to Sale Afternoons of Jan. 10 and 11.—Part V of the Burton Library, Civil War material, on exhibition Jan. 5 to Sale in five sessions beginning Jan. 12.—Library of the late Daniel Huntington, on exhibition Jan. 12 to Sale Jan. 17-19.

**COMING "A. A. A." SALES.**

The American Art Association announces for the first of the new year, a formidable list of sales, of which the most important are those of the collections of Mr. Catholina Lambert, the late Hugo Reisinger, the second portion of the Blakeslee collection and the Thomas B. Clarke collection of plates and tapestries.

The Reisinger sale, the paintings and other objects to be placed on view at the galleries Jan. 13, will be held in the ballroom of the Plaza Hotel on the eves. of Jan. 18 and 19, this being followed on the aft. of Jan. 20 by a session at the galleries. The Catholina Lambert pictures will be put on view at the galleries Feb. 12, the sale following at the Plaza, on the evenings of Feb. 21, 22 and 24. The Blakeslee sale, the exhibit opening Mar. 7, will be held at the Plaza on the eves. of Mar. 6-10. The Thomas B. Clarke plates and tapestries will be on view from Jan. 1 to sale at the galleries, on the afts. of Jan. 5-8.

The Charles Cook Townsend, of Phila., library will follow on the aft. and eve. of Jan. 6. The libraries of the late M. C. D. Borden and John S. Kennedy will be sold on the aft. and eve. of Jan. 7. Prints and drawings owned by Miss Elizabeth M. Levy will follow on the aft. and eve. of Jan. 17. On Jan. 17-19 will be sold the A. W. Bahr Chinese sculptures and potteries. The J. W. Andrews and other paintings will be sold at the Plaza, Jan. 27 and 28. The Geo. Hothfield furniture will be sold Jan. 29 at the galleries. The Brayton Ives and R. A. Canfield furniture, Chinese porcelains and rugs will be sold at the galleries the aft. of Jan. 26. The Yamanaka & Co. sale of ancient Buddhist sculptures and objects of Japanese and Chinese art will follow, at the galleries, on the afts. of Feb. 7, 8 and 9.

On Mar. 20, 21 and 23 will be sold the Karl J. Freund tapestries and furniture. This will be followed April 6, at the Plaza, by the John Anderson, Jr., coll'n of paintings. The John C. Ferguson ancient Chinese bronzes, etc., will be sold at the galleries on the aft. of the same date. Valuable paintings from various sources will be sold at the Plaza April 13 and 14. The late Edward Wasserman's Chinese porcelains and jades will be sold at the galleries, Apr. 13-15.

Two English libraries, one of Sidney Herbert, will be sold on the aft. of Feb. 16 and 17, at the galleries.

**IN STUDIOS AND GALLERIES.**

On Tuesday Joseph Pennell gave a demonstration lecture at the Brooklyn Museum on the "Making of an Etching." All the operations involved in making and printing were carried out in the presence of the large audience. The lecture was of particular interest on account of the display of the artist's work now on in the print dept. of the institution.

A gift of \$50,000 for a hall which shall be devoted to the exhibition of objects of industrial art has been received by the Chicago Art Institute from Mr. and Mrs. William H. Miner. The hall will bear the name of Dr. Frank W. Gunsaulus.

The annual exhibition of the Architectural League will be open at the Fine Arts Building, 215 W. 57 St., Feb. 6-26. The press view will be on Friday, Feb. 4 and the dinner will take place the evening of the same day. On Saturday, Feb. 5, the annual reception will be held.

Mr. C. J. De Vries, manager of fine arts for the Pana-Pacific Exposition, recently sailed for Holland, to bring back works by Dutch artists, to replace those sold during the time of the general display. One-fourth of the Dutch collection was sold.

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On Wednesday aft. next, the new building for the textile dept. of the Rhode Island School of Design will be dedicated in Providence.

Glenn Newell teaches in Mount Vernon three days a week and is in his new studio, in the Van Dyck, on other days.

F. W. Kost has returned to his studio in the Holbein, 146 W. 55 St.

Francis C. Jones, who is at Montclair, recuperating from his recent illness, is improving.

Walter Griffin is again in New York, after a long sojourn abroad.

A prize of \$25 is offered for the best cover, in not more than three colors for the programme of the Junior League entertainment, at the Waldorf. The designs must be at 3 East 56 St. by Jan. 6, and rejected drawings will not be returned.

An exhibition of works, by French impressionists, will be open at Knoedler & Co.'s, 556 Fifth Ave., Jan. 5-29. Their display will include works by Manet, Cezanne, Pissarro, Carriere, Cottet, Gauguin and Simon. There will also be shown works by Gaston Latouche.

At the gallery of the Pratt Institute in Brooklyn there will be shown, Jan. 10-29, an exhibition of paintings by Joseph Boston. This will be followed in February by one of the works of William Ritschel.

Frederick W. MacMonnies, who is working in the studio at 108 E. 51 St., recently occupied by A. Phimister Proctor, is finishing a marble fountain for the N. Y. Library; completing the details for the City Hall Park Fountain, and making studies for the battle monument in Princeton, N. J.

H. A. Thirlow, of an advertising agency, won the first prize of \$50, among the 11 designs submitted for a poster advertising the meeting in Boston, on behalf of the Hampton Institute.

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**GOSSIP OF THE STUDIOS.**

The committee of award of the Nat'l Arts Club announces that as a result of the Ninth Ann'l Exhib'n of Arts and Crafts, the life membership prize in the club has been awarded to Dorothea Warren O'Hara, who exhibits ceramics.

Catherine Bean Blommers and Mr. Blommers have left Smithtown, L. I., and have taken a house at Pittsfield, Mass., in whose vicinity they expect to locate permanently.

Louise L. Heustis is painting portraits of Mr. Windsor White, Master of the Hunt Club hounds at Cleveland, O., and Mrs. White.

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**YOU** who are fagged, overworked, or feeling the "press of things," cannot do better than take brief respite from city sights and sounds by spending a few days—perhaps just a week-end—at Pine Bluff Inn, right in the thick of the Jersey Pines.

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And the quiet restfulness of it all! Recupere, if you wish, with naught more disturbing than your own thoughts; but if you need company of the truly congenial sort, that you will find, too. Winter golf, tennis, boating, trap-shooting and other out-door sports are yours for the taking. Ice boating and skating parties in season.

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**EXHIBITION CALENDAR FOR ARTISTS.**

ANN'L EXH'N ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.	Jan. 3, 1916
Entries by	Jan. 20 and 21, 1916
Days of Reception of Works	Feb. 6, 1916
Opens	Feb. 26, 1916
Closes	
ANNUAL EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery.	Jan. 3, 1916
Opens	Jan. 30, 1916
Closes	
PA. ACADEMY, PHILA.—III Annual Exhibition.	Jan. 4, 1916
Entries by	Jan. 17, 1916
Limit Day for Receiving Works at Gallery	Feb. 6, 1916
Opens	March 26, 1916
Closes	

Malcolm Atherton Strauss, painter and illustrator, and his wife have separated. They were married in 1911. Mrs. Strauss was Miss Katherine Agnew Macdonald, an actress.

The Board of Censors of Washington Irving High School recently found Mrs. Watrous' painting of a scantily attired young woman seated on a tree trunk not suitable for exhibition.

The Park Museum of San Francisco has received a gift of 706 Japanese netsukes, or decorated ivories, said to be worth \$75,000, from Mr. Ney Wolfkill, who lived long in Nippon.

The exhibiton of the work of a group of the younger English artists is attracting much attention at the Memorial Gallery in Rochester.

An exhibition of the work of Cornish, N. H. artists is to be open Jan. 8-18 in the Little Theatre, Dartmouth College.

The pictures owned by the late William Brooks Rawle of Phila. will go to the Municipal Art Museum of that city, on the death of his widow, if they are not accepted by the Phila. Academy, to whom they are specially bequeathed by his will, probated recently. The collection includes a "Virgin and Child," attributed to Murillo.

Since returning to the city, Geo. Elmer Browne has been at work in his studio, 142 E. 18 St., where he recently finished a portrait of the Rev. E. R. Burkhalter, of Cedar Rapids, Iowa, just presented to Coe College.

He is holding at present an exhibition to Jan. 1 of 27 oils at the Syracuse Museum. Mr. Browne won the Isidor prize at the Salmagundi Club watercolor exhibition now on.

The annual exhib'n of watercolors and miniatures at the Pa. Academy closed Dec. 13. Over 15,000 people visited the galleries and there were 47 sales.

**More Post Card Prizes.**

The Ass'n of Woman Painters and Sculptors, has announced further prizes in its coming post card design (N. Y. and vicinity) competition. Messrs. Charles Duvenc and Roland Knoedler have each given \$50 prizes and a publisher has offered one of \$25. The Ass'n's prize is \$100. The exhibition, of the principal designs submitted, will be open free at the Municipal Art Gallery, 16 St. and Irving Place, January 5-30. At the opening reception on the first date Joseph Pennell, J. Thomson Willing and Prof. Arthur Dow of Columbia will speak.

**Sale of Americana.**

At the opening of a sale Monday, in the Anderson Galleries, of Americana from the libraries of Messrs. J. B. Dunbar and George P. Smith, Mr. F. W. Morris paid \$52 for a first edition of Daniel Coxe's "Carolana." Dr. Joseph Martini gave \$51 for a Brescia 1487 edition of Dante, Mr. G. D. Smith paid \$25 for Begert's "California," Mannheim, 1772, and Mr. Morris the same amount for B. French's "Histori-

cal Coll'ns of Louisiana." The total for the session was \$1,182.85.

On Tuesday Mr. Morris paid \$66 for McKenney and Hall's "History of the Indian Tribes of North America," Mr. L. C. Harper gave \$39 for "Lewis and Clark's Expedition," Bradford and Inkeep, Phila., 1814; Mr. G. H. Barber paid \$37 for McAfee's "History of the Late War in the Western Country" and the Cadmus Book Shop \$31 for Jacob's "Capt. Michael Cresap." The total for the session was \$1,247.35, which brought the amount for two sessions to \$2,430.20.

At the final session on Wed. the Boston Athenaeum gave \$75 for Buck's "Views of Ruins of Castles and Abbeys in England and Wales," London, 1721-42. The results of the day brought the grand total of the sale to \$3,919.

**Print Sale at Anderson's Galleries.**

The final session, Dec. 15, of a sale of prints, lithographs, etc., at Anderson's, brought a total of \$1,536.45.

A set of Panama lithographs, by Pennell, twenty-three in all, sold for \$331.50. Mr. A. W. Watson paid \$52.50 for a reproduction of Morland's "Tea Garden"; Mr. Max Williams gave \$50 for Wilson's mezzotint of Gainsborough's "Duchess of Devonshire," and Mr. G. Ackerman paid \$45 each for Wilson's mezzotints of "Miranda" and "Mrs. Sheridan."

**Close of Locke Sale.**

At the final session on Dec. 18, \$1,294.50 was realized, which made the grand total of the sale \$3,088.75. A Ch'ien-Lung celadon vase was sold to Mr. Frank for \$60. Mr. Alexander Barrie gave \$52.50 for a blue and white Ch'ien-Lung plaque; Mr. Charles Hayden \$50 for a Hsien-Feng powder blue vase, and Mr. Mija \$40 for a tea leaf porcelain hanging vase.

**Indian Art at Anderson's.**

At the opening Monday eve., in the Anderson Galleries, of a coll'n of American Indian objects, owned by Mr. Joseph Parker Camp, of Washington, D. C., Mr. R. I. Jordan gave \$150 for an eagle feather headdress, Mr. J. W. Smith paid \$63 for a Sioux bone necklace, Mr. William R. Hearst \$47.50 for an antique Pima Alla and \$27.50 for a Tulare milling basket; Mr. David Belasco \$34 for an eagle feather war bonnet, and Mr. Ernest Schelling \$33 for an antique Apache mescalero. The total for the session was \$1,940.25.

On Tuesday Mr. Hearst gave \$38 for an antique Bayeta blanket, \$37.50 for a chief's blanket and \$35 for a large Navajo specimen; Mr. L. J. Peters gave \$30 for an antique Bayeta and Mr. I. M. Lane \$21 for a ceremonial mat. The total of the session was \$1,975 and of the sale \$3,915.

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**Arlington Art Galleries**

274 MADISON AVENUE NEW YORK CITY

Exhibition of scenes painted  
at the Arctic and Antarctic  
Circles by F. W. Stokes

**Tapestries and Other Antiques.**

At the opening of a sale of old silver and other antique objects at the Anderson Galleries Dec. 17, Clapp & Graham gave \$650 for a George III silver epergne designed and made by William Pitts, London, 1783 in the Adam style. They also gave \$400 for a George III silver tray, made by Daniel Smith and Robert Sharp, London, 1760, and \$250 for a Queen Anne tankard, made by Timothy Ley, London, 1712. Mr. D. G. Clifford paid \$425 for three silver Chippendale tea caddies, made by Edward Aldridge, London, 1763. He also gave \$250 for a set of 4 Corinthian candlesticks, by John Carter, London, 1771, and \$110 for a pair of George III silver candlesticks, made by John Alleine, London, 1768. Mr. F. Brown gave \$315 for a silver urn made by Paul Storr, London, 1810; \$167 for a George III silver tray; \$165 for a George III silver epergne and \$150 for a silver tea urn, London, 1766. Mr. M. H. Levy paid \$130 for 3 silver tea caddies. The total of the session was \$6,127.

At the second and final session Dec. 18, Mr. S. S. Kerbekian, paid \$650 for a XVII Century Spanish tapestry in two parts, the subject being "The Judgment of Paris." Mr. M. L. Jellenik gave \$575 for a Flemish tapestry, the subject being "Blind Man's Bluff." The total for the session was \$3,296 and for the sale \$9,397.

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# American Art News

VOL. XIV., No. 13.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 1, 1916.

SINGLE COPIES, 10 CENTS.

## STUART PORT COMES HERE.

Mr. Max Williams, the well-known New York print and picture dealer of 28 East 46 St., was the purchaser for \$13,000 of the full length portrait of Washington, said to be by Gilbert Stuart, and also to be one of the seven replicas of the famous so-called "Landsdowne" portrait in the Penn. Academy, sold in Phila. by Mr. Stan V. Henkels Dec. 17 last.

The sale of this canvas interests a large number of people, as the price paid, is the second largest ever given for a Washington portrait attributed to Stuart. It will be remembered that Mr. Thomas B. Clarke paid \$16,000 for the Vaughan portrait of Washington by Stuart also in Phila. at the Harrison sale, two years ago.

The portrait purchased by Mr. Williams came from the South, where it has been owned by a prominent family for many years. While it has no pedigree it seems to have the characteristics of Stuart.

At the same sale a miniature of Andrew Jackson by J. W. Dodge, painted on order for the late James Robb, a New Orleans banker, was sold. Mr. Robb also commissioned the artist to paint the portrait of Henry Clay. The miniature was painted at "The Hermitage" at Nashville, Tenn., in 1842, and was presented to a Mr. Hallett of New Orleans by Mr. Robb, and finally came into the possession of a Mr. Dingwall. Senator Hampton Robb, son of banker Robb, who ordered the miniature, still has the portrait of Henry Clay by Dodge.

## BUYS \$1,000,000 LIBRARY.

Mr. Henry E. Huntington has purchased, through Mr. George D. Smith, the library of Mr. Frederick R. Halsey of 22 W. 53 St., said to be valued at over \$1,000,000. The price paid is stated to have been over \$750,000. This will give Mr. Huntington, who will dispose of the duplicates of his original and already remarkable gathering, what is probably the finest private library in the world, including as it already did before the purchase, the Duke of Devonshire's quarto Shakespeares and Caxtons, the Robert Hoe rarities, the Beverly Chew examples and many other scarce works, purchased from the Huth, and other sales, here and abroad. It is understood that Mr. Huntington intends that after his death his library shall become public property.

Mr. Halsey's library includes complete sets of first editions, of early and modern English and American authors. There are four Shakespeare folios, 1623, 1632, 1663 and 1685, a perfect copy of the "Sonnets," and a number of quartos. The "Sonnets" is duplicated in Mr. Huntington's collection and is one of four perfect copies known.

The remarkable Poe collection, includes the only complete set of first editions known. The Dickens collection is also very valuable, containing "The Strange Gentleman" with the original drawings. The Cruikshank drawings form the best collection in the country. There are many hundreds of other rarities, including such Americana as the only uncut copy of the first N. Y. directory, 1786 and Eliot's Indian Bible. There is an authors presentation copy of Browning's "Pauline," and the only known copy of Lamb's "King and Queen of Hearts."

## MIXED THE DUVEENS UP.

The old story, published in the ART NEWS of Nov. 14, 1914, of a suit brought by Charles of London against Mr. William R. Hearst, to recover the sale price, some \$4,000, of an old Elizabethan chimney piece, purchased by the latter from Charles, and on which he refused to pay more than \$1,000, on the ground that the piece was not an original, was republished by the N. Y. Sun this week as news, with the firm of Duveen Brothers as plaintiffs, whereas that well-known house had nothing to do with the transaction.

When the "experts," Messrs. John Getz, Valentine Andrews and H. Burlingham, who were called in, decided that the chimney piece was an original, the case was settled by Mr. Hearst agreeing to pay the amount of the purchase price at the rate of \$1,500 a month, and to publish a retraction of his claim that the piece was not genuine in one of his newspapers. This publication was so long delayed that Charles offered to return all the monies paid in to date, and threatened a new suit to prove his house had not sold a spurious article. Then Mr. Hearst published the retraction and all ended well.

## HENRY JAMES PORTRAIT SOLD.

The portrait of Henry James, by Jacques Emile Blanche, which was exhibited at the Panama-Pacific Exposition, has been purchased by Mrs. Stanley McCormick of Chicago, who is spending the winter at the Plaza Hotel.

## ARCHITECTS AT CITY HALL.

Acting Mayor George McAneny invited the members of the New York Architectural League to visit and inspect the N. Y. City Hall Wednesday afternoon last.

The entire building was thrown open to the visiting architects who were received by the Art Commission in their rooms. Dr. J. Q. Adams, Secretary of the Art Commission, explained in detail the various much needed improvements that have been accomplished through the energy and enterprise of Mr. McAneny and his friends. After the reception the Architects League gave a dinner in honor of Mr. McAneny in the India House, Hanover Square.

## ART DEALERS MAKE CHANGE.

Mr. Edward Brandus, the well-known fine art dealer of Paris and New York and who recently arrived from Paris with Mrs. and Miss Brandus, will, at the expiration of his lease of the handsome galleries which he has occupied in the Windsor Arcade for three years past, give up the same and associate himself with a prominent Paris and New York art house, whose upper Fifth Ave. galleries as well as those in Paris are well known to American art lovers.

Mr. Hugh Willoughby, a young Englishman known to Paris art circles, recently arrived from Paris, and has become associated with the house of E. Gimpel and Wildenstein, No. 636 Fifth Ave.

The old book auction firm of Sotheby, Wilkinson and Hodge in Wellington St., London, is to move, but not probably until autumn, into the recently closed Dore Gallery in Bond St., where the French master's "Christ Leaving the Praetorium" was on view for so many years.

## THE WINTER ACADEMY.

(By the Second Viewer.)

The Academy's exhibition, under Mr. Wier's presidency, is a disappointment to many art lovers. Perhaps it is too much to expect that a change in the presidency would immediately transform an old and necessarily conservative institution into one of new significance and astonishing brilliance. But even in this mediocre exhibition, for certainly it is that, Mr. Weir may find a grain of comfort, for if the present show is devoid of salient things, painted and modelled, it has certainly one distinct virtue. It is harmonious—harmoniously mediocre.

Out of this mediocrity—smug mediocrity of craft—there arise slightly one or two things that demand attention, and these things are not—"glory be"—the productions of any of our much over-exploited painters.

Of the portraits, one alone has the distinction of really profound personal feeling, and that is the work of a hitherto unknown man, a Massachusetts painter—Sidney E. Dickinson. Not even Mr. Weir's own contribution, honestly sincere as it is, gives one a more poignant thrill as a transcript of human nature. Hats off to Mr. Dickinson—whoever he may be. His tone has a slight reminiscence of some of the most sulphurous canvases of Franz Hals, but for all that his portrait is so rarely simple, so decorative, so characterized as to line, that one feels it might have had the centre of the wall to get its due.

French, Griffin, Beaux.

Daniel C. French has that place, however, for his "Spirit of Life," so one must rest content. The second "achievement" that rises from this sea of mediocrity is Walter Griffin's "The Old Church, Boigneville." This Griffin has a position near the place of honor, which is distinctly good for it, and good also for Emil Carlsen's "blue" marine. Griffin strikes a big color note again with a "green sky," a feature which he is managing with ever increasing effect. Miss Beaux's prize portrait has the same general defect noticed in her hackneyed, over-exhibited picture of her niece Ernesta Drinker (now placed with decidedly strange judgment, in the Metropolitan Museum). This is a thinness of tone in the whites. The "Portrait of Mrs. B.," moreover, seems over characterized in the head, the "weeping" eyes have an insistence of character, and the too much modelled nose—a want of true delicacy. But then, this a prize portrait.

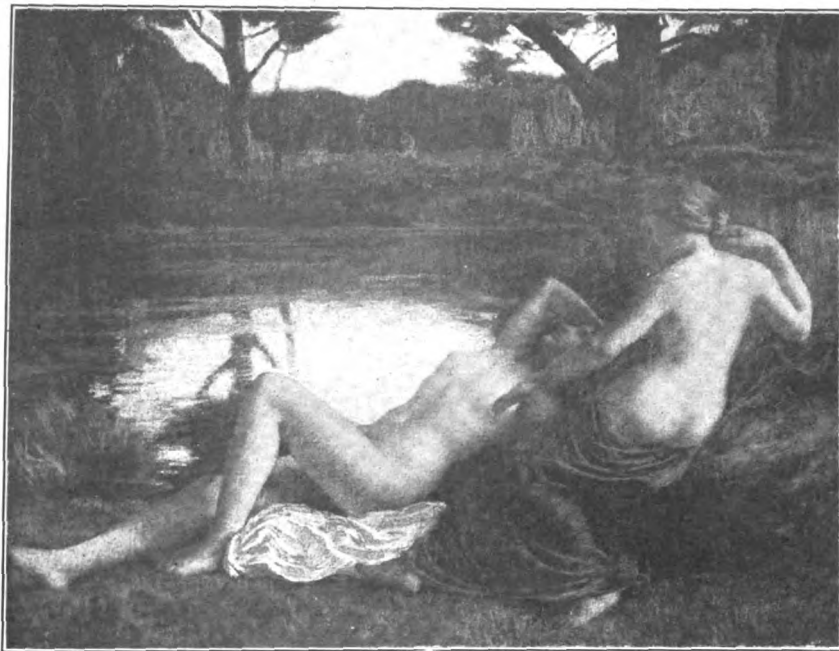
Bits of Sculpture.

Bits of sculpture here and there bid for attention with some success. Albin Polasek's bust of Wm. M. Chase is one of these (a classis in its way); Mahonri Young's "Man with Wheelbarrow" is another. One also feels the presence of Edith W. Burroughs' portrait of "B.B." (Bryson Burroughs), Marie Apel's dark bronze of A. E. Ide, and C. S. Pietro's large group "Inspiration." It seems a pity that Ernest Lawson's superb snow picture is so badly hung. Carrigan's "Maples, Early Summer" is another canvas injured by ill placement. Admirable, up to a certain point, are paintings by Randall Davey, Charles Hopkinson, Maurice Prendergast and Henry Salem Hubbell.

Painters of Reputation.

Other painters of reputation send things that attract qualifiedly as Daniel Garber, whose "Tanis" is unpleasantly blackish in the shadows; Bellows, whose "Nude Girl with Parrot" is still affected in color; Jonas Lie, whose "Autumn Fleet" is a shipping picture cleverly brushed, and Leon Kroll, whose "Building New York" is superficially interesting. Certain works of other men have unquestionable merits of a sort, such as those by Allen Cochrane, Joseph Boston, E. H. Potthast, Charles Rosen, W. Glackens, Charles Reiffel, Oliver D. Grover, De Witt Parshall, Teresa Bernstein, William Cotton, Robert Spencer, William Wendt, Ionis Vaillant, Redfield, Symons, Paul Cornoyer and Reynolds Beal. Gedney Bunce is represented by a "White" "Venice." John Carlsen has an uncommonly appealing winter picture, Edward Gay shows one of the best of recent canvases, "Pelham Marshes." George Elmer Browne's "Octagonal House" is a striking work, and John W. Alexander is well memorialized by an attractive portrait of a woman.

What with Beckwith, Bittinger, Bogert, Butler and Betts (Louis); Chase (portrait Aug. Jansen), Church, Couse, Crane and Curran, there is no lack of "favorite" (Continued on Page 2.)



DRYADES  
Rene Menard

In coming Hugo Reisinger Sale

The saving of venerable City Hall is largely due to Mr. McAneny, aided and supported by Mrs. Russell Sage.

## LEFT HIS DAUGHTER RELICS.

Sèvres plates and other china used by the Empress Eugenie, powder horns made by her great-great-grandfather, Asa Elliot, "in 1758, during the expedition against Crown Point," were among the effects left to Miss Margaret Henderson Elliott by her father, Daniel Giraud Elliot, zoologist and traveller, whose will was filed Wednesday.

## BOOK PLATE DISPLAY.

The Board of Governors of the American Book Plate Society announces its first annual exhibition at the Avery Library, Columbia College, from Jan. 3-15. At the annual meeting, Jan. 8, the assembled body will act as a jury to choose the best personal, public or institution and portrait book plate. For these there will be awarded certificates of merit and a grand award. The book plates must have been designed within the year.

## AMERICANIZATION THRO' ART.

Penn. artists of foreign birth or parentage are invited to contribute to an exhibition, Jan. 19-Feb. 22, at the Penn. Museum, Phila. Mrs. Edward T. Stotesbury offers four prizes of \$500 each for oils, water-colors, sculpture and crafts, and there may be one also for etching if the exhibits warrant. The jury will consist of Cecilia Beaux, G. W. Dawson, Charles Grafly, S. V. Seeler, and Jessie W. Smith.

## WOODWARD BEQUESTS \$428,194.

The bequests, including the art collection, of the late Robert B. Woodward of Brooklyn, to the Brooklyn Museum, are valued by the official appraisal, just filed, at \$428,194. The collection includes paintings, jades, other art objects and rugs.

## MORE ACADEMY SALES.

Since the report in last week's ART NEWS, the following sales have been made at the Winter Academy:

71. "Dancer," Renee Prahar.....	\$ 150
303. "A Morning Call," E. L. Henry.....	175
290. "The Breakfast Room," Helen M. Turner.....	450
219. "Home Again," Edward H. Potthast.....	600
311. "Edge of the Ravine," Cullen Yates.....	900

\$2,275

Sales of First Week..... 1,545

Total Sales to Date..... \$3,820

## APPEAL FOR FRENCH ARTISTS.

The Vicomtesse de Roncougne, Vice-President of the Paris Society "Appui aux Artistes," has issued, from 21 Gramercy Park, an appeal to the American public for clothing, in behalf of certain artists of Paris and their families "who have," she says, "been reduced to great suffering because of the war."

The Vicomtesse states further that the "Appui aux Artistes" has furnished almost 2,000,000 meals to artists' families and that she has come here to assist in securing funds for the continuance of this work which originated in a generous contribution from Mrs. E. H. Harriman and has been almost wholly supported by Americans ever since.

J. Campbell Phillips' portrait of the late Mayor Gaynor, is hung in the City Hall, prior its acceptance by the Art Commission.

## AMONG THE DEALERS.

Mr. Eugene Glaenger, of Jacques Seligmann & Co., 705 Fifth Ave., will sail from Bordeaux on Jan. 8 instead of Dec. 14 as was stated last week.

Mr. Arthur Greatorex, of Dowdeswell and Dowdeswell of London, will arrive from England next month, and will be at the Hotel Imperial.

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**MODERN PAINTINGS****PENNELL HITS "NEW ART."**

Joseph Pennell, in the N. Y. Times recently tackled, without gloves, the new art movement.

"Art is upon the town," he says, "and every one practices, encourages, plays with it, collects it, deals in it, produces what passes for it. A time there was when the artist was a poor thing who stayed at home with the women—now the women artists have gone forth to struggle with the men, and one at least has done as good work in America as any man living here is doing today.

"A time there was when no American took any interest in art; now the aim is to make the biggest collections, pay the biggest price, and get the biggest advertisement out of it.

"A time there was when the American artist lived alone in a garret; now he divides his days between town palaces, a couple of extra studios, a country place, motor cars, and all the other modern necessities. Is it any wonder then, with such examples before them, that all the young, who are thought worthy, are handed over to art? Formerly it was only those thought unfit for business; now it has been discovered that art is very good business. \* \* \*

**Museums Dead Art Graveyards.**

"Many," Mr. Pennell continues, "have been of late defending the old art, many decrying it—quite unnecessarily; if the new art is a new movement—a real movement—it will prevail. If the old art is played out it will be found only in those graveyards of dead art, the museums, where so much of it reposes, and where, curiously, so many new artists are trying to enter.

If the war continues, however," says Mr. Pennell, "it will prove the greatest aid to new art, for the old will be wiped out and even its existence disproved by new critics. For the temples, tombs, palaces and churches where it was born will have vanished, and no old restorer can compete with a new creative artist.

**Art and the War.**

"Amid the crowd of disputants over the new and old art two have come to my notice lately. One is Mr. Carroll Beckwith, who attacks the new. Mr. Beckwith is a stern defender of the faith that is in him—a defender of his kind of art and tradition in art by which he thinks art alone can be carried on—but I really do not see how he makes modern art in any way responsible for the war. Miss Agnes Meyer says that Cezanne, Matisse and Picasso are the leaders of the new art movement—or dominate it—when she says 'In what foreign country can a painter be found to stand beside them?' and she adds that the people who bought their pictures are not those who brought on the war.

"I do not see why either the painter or the lady should have dragged the war in," continues Mr. Pennell. "But the new art preceded the war just as the art of Egypt, Greece and Rome preceded their downfall. Not the supreme art of those countries, which so impresses us by its excellence, but the last and popular form of it in Greece and Rome which marked the beginning of the end of their art and their history.

**Cezanne, Picasso and Matisse.**

"Miss Meyer," the author says, "refers to the pecuniary successes today of Cezanne, Picasso and Matisse, and after saying that the Germans never produced any modern art of importance, that M. Picasso has temporarily taken to painting portraits a la Greuze, alleges that the new art will triumph over 'the eternal sunsets and

cathedrals and sheep.' He then tells a story of the exploitation by a syndicate, of the works of a French artist of great talent, who painted for his materials and his bread alone, apparently, and of another man, and of the fact that this syndicate, having found this venture hugely successful, with the aid of complaisant artists, invented the new art.

"Van Gogh," Mr. Pennell says, "would have tried to cut off the ears of his followers and Gauguin, somewhat of a rough sailor, might have murdered and eaten them. But Van Gogh and Gauguin are dead," Mr. Pennell observes, "and Matisse and Picasso live. It was just the case of Whistler over again, only reversed—real artists had praised Whistler, genuine collectors bought him for a mere nothing—genuine critics damned him. The critics boomed Matisse, dealers cornered him, collectors strove for him, but genuine artists, who knew the man's work, despised him. Again, however, it was the old story—I paint what I see—but there was no Whistler around to say 'The time may come why you see what you paint.'

**"Whole Thing in a Nutshell."**

"And here is the whole thing in a nutshell—the new art is produced just as you like, and the only thing is to make the collector, dealer, and critic like it, and, more important, the collector buy it. You must become as a little child, throw traditions to the winds, do exactly what you like in the way you like.

The bulk of the "Cubists," "Futurists" and other ists "Mr. Pennell, thinks if not ignorant, are incapable, but where they have intelligence enough, have studied early Greek sculpture, early Italian painting stained glass and missals. These new artists, he thinks, are clumsy and do not work hard like the ancients, or even the unsuccessful pre-Raphaelites. "We cannot paint as little children," he says, "and be honest—unless we are mad. But we can be frauds." If these people are right, he opines, the old masters are wrong. They steal everything, don't observe anything but each other, and produce works alike as photographs, only not as good. And several old reactionaries had painted over their old works in the new names, signed new names and even won fame in some cases.

**Cezanne only Tolerated.**

"Cezanne," he says, "was only tolerated by the Impressionists, because he with his father's money hired them a house near Paris, where they could paint nudes in the open. In time Caillebotte, another rich amateur, invented a million times more brilliant artist and youthful man.

The work of these European 'Post Impressionists,'" Mr. Pennell says, "is composed of indecency or decadence and incompetency. One can paint or chisel or chalk, anything he likes in the way he chooses. The artist says that is the way he sees, or that it is a rendering by paint of sound or a sensation by sculpture. Naturally the art is popular with students, for the boy artist can outshine the veteran.

**The Dealers Part.**

"Clever dealers," he says, "have taken up, for a mere song, the work of utter incompetents and unloaded it on a waiting public at an enormous profit.

"Critics in a funk of not being on the right side have raved over it, and collectors hoping for a rise have purchased it all over the world.

"He notes that Matisse 'has retired with a fortune,' and Picasso as Miss Meyer says, 'has turned to painting a la Greuze.'

**Lauds Modern German Art.**

"What Picasso would think of such an exposure of his humbuggery (if a fact) I give up," the writer declares. "What Matisse thinks he keeps to himself. Miss Meyer says that Germany has never produced any modern art of importance. I won't discuss, though I long to expose, Miss Meyer's unfortunate ignorance of Menzel, Boecklin, Dietz, Lenbach, Leibl, Trubner, Klinger, Stuck—oh! I could fill a page with names she never heard of—but I will say that the reason why Frank Duveneck got his special medal of honor at San Francisco—the reason why many of our most brilliant artists, Chase, Currier, Twachman, are so brilliant—is because they worked and slaved with these and other unknown Germans."

**The War Prelude.**

Noting the change that has come over European art, Mr. Pennell, recalls the fact that a distinguished German art authority, told him in 1914, that the world was decadent, in the same artistic slough Greece and Rome were in before the fall, and that something awful was going to happen, which did. "Rodin may study the Greek," says Mr. Pennell, "but the new art 'is made while you wait.' They get a certificate from the alienist that they are mad like Blake and Van Gogh and he also tells them they are frauds. The new art is an easy way of twisting the truth and no one of its exponents has stated a fact even technically better than an old reactionary. Anybody

can see what Velasquez painted, but no one can tell how he did it. Any one can see how the new artists paint, but no one can tell what they mean by it. But, while it is not certain there is any great artist alive today, there are thousands of the new artists.

"Don't you wish you could paint like that," said the new artist to a boy. "I can," said the boy. "That is the new art."

"And is it reason to call most of it art. That is, if art is the science of the beautiful. The art of concealing art by art."

**ART COLLECTOR AND DEALER.**

Director Raymond Weyer of the Hackley Art Gallery at Muskegon, Mich., has the following opening article, in the current quarterly issue of that institution's publication, called "Aesthetics," under the head "The Art Collector and the Dealer."

"The person who begins to form a collection of art embarks on an undertaking which is full of difficulties and disappointments. His experiences are similar to those of one who makes the first plunge in backing a favorite in a horse race. The enthusiasm which causes the first bet is due to information about a horse which is sure to win. The novice is keenly interested in this special bit of information and, not being selfish, gives others the benefit of it. Some take his advice and look upon him as an authority with as much confidence as he himself has in the original disseminator of 'the tip on a sure thing.' Others discount his information and substitute their own. This goes on for days or weeks and by the time the race is due to take place the would-be gambler has a perplexed and somewhat cynical attitude towards horse racing and betting generally. However, he places his bet either on the horse he was originally advised to back and which he in turn so energetically advocated, or upon another horse according to some subsequent information which had the effect of shaking his confidence in the first advice he received. Whatever he does he invariably loses and, if he does make a lucky guess, it is probable that the next shot will not be so lucky. Eventually he is more perplexed and begins to wonder what information can be relied upon and what constitutes an expert.

"Although the art collector who is a novice usually flounders in a manner similar to the novice backer of horses, the advantage is with the former; for, while the latter flounders all his life and finds no road to success, there are distinct roads to success in art collecting, and this success is often attained through much preliminary floundering.

**"Three Ways to Collect."**

"There are three ways for those with little knowledge of art to form a collection. One way is to spend money recklessly in backing our own opinion, by buying what we like and then, when we realize that we have spent a great deal of money on worthless things, it may have the effect of bringing home to us the fact that, because we have made a success in commercial enterprise, we still may not have the necessary ability to guarantee the quality of an art collection. These jolts have often had a good effect and have been the forerunners of important collections. Another way is to study the best art in the principal galleries, read the best writings on art—and study those collections which are in demand for exhibition from the principal art museums, before you start collecting. If, however, you have not the desire or the time to devote to the study of art and the problem incidental to the building up of a collection which has significance, or have a disinclination to buy your experience through your mistakes and the accompanying waste of money, the best thing to do is to go to a firm which has a high reputation, with museums and recognized collectors, and trust to them implicitly. It is to the dealer's advantage to supply the best and to be able to point to the collections which he has built or assisted to build. This is his greatest recommendation.

"There is one important thing to remember, however, and that is that you must place yourself entirely in the dealer's hands and not half do so. You must not go to a dealer and ask his advice and then take the advice of an artist who, even though he be an artist of repute, may have few qualifications to make his advice valuable in forming an art collection.

"I once knew a Western man to throw over the best advice he had received from a well-known dealer and to accept the counsel of a young man who had once been to an art school for six months. This collector built a gallery and filled it with trivial paintings for which he spent a large sum of money. Yet this man's ambition was to have one of the most important collections in this country and it is truly pathetic to see the tenacity with which he tries to hold the idea that the collection has this standing."

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**Tapestry Exhibition at Baumgarten's.**

There will open, on Monday, in the galleries of Wm. Baumgarten & Co., 715 Fifth Ave., an exhibit of 40 important Gothic, Renaissance, Flemish, Gobelins, Beauvais and Aubusson tapestries. The exhibit will be arranged by periods, and the catalog gives the subject and the provenance of the different pieces.

Especially interesting will be found the Gothic "Jeweler," the Gobelins "Chateau de Chambord," the Louis XVI Aubusson "Children Playing." The celebrated Antwerp designer, Louis van Schoor, will be represented by three of his best compositions, "Spring," "Hunting," "Music." Among other weavers' signatures will be those of J. B. Vermilion, and Pierre van den Hecke, both of whom flourished in Brussels at the beginning of the XVIII century. The story of "Diana and Endymion" will be pictured twice, in XVIII century Gobelins, and a Beauvais example of the same period will show "Psyche supported by the Zephyrs."

**MR. PUSHMAN'S WORKS.**

Hovsep Pushman's "Hour of Rest" was sold, not to the Chicago Institute, as was stated last week, but to friends of the Milwaukee Art Society, for its permanent collection. The title of Mr. Pushman's half length woman's figure, reproduced in last week's ART NEWS, is "A Memento of Old Madrid." The picture, it will be recalled, is owned by Mr. Samuel O. Buckner of Milwaukee. The recent display made by Mr. Pushman, at the Milwaukee Art Society, attracted much attention and elicited very favorable critical comment. Four of his pictures were sold from the exhibition, besides the "Hour of Rest," which with Mr. Buckner's picture brought the number of works sold in Milwaukee, up to seven, a most creditable result.

The California Society of Fine Arts has been formed, to hold competitions to encourage painting, sculpture, architecture and music.

**THE WINTER ACADEMY.**

(Continued from page 1)

painters for a freely admitted public to curtsy to. Down the alphabet still more good names, those of Eberle (A. St. L.); Frazier, Frieseke, Genth, Giles, Grafly, Groll, Gruppe, Harrison, (Alex. and Birge), Hawthorne, Henry (E. L.), Herter, Howe, Inness, Jr., Ipsen, Jones (Bolton), Kendall, Kline, Kato, Lippincott, Low, Meakin, Miller (C. H.), Mora, Murphy (a characteristic canvas), Newton, Nicoll, Ochtman, Packer, Palmer, Parrish (Clara W.), Perrine, Poore, Quinn (Edw.), Reuterdahl, Rungius, Scudder, Smedley, Turner (C. Y. and Helen), Volk, Vonnoh, Van Laer, Watrous, Waugh, Whittemore, Wiggins, Yates, Yewell (a fine old "Court of San Gregorio, Venice) and Young (C. M.).

Space forbids further mention of exhibitors. The Spring Academy will be coming soon. Mr. Weir has expressed a desire for contributions from the strong men of the country. If ever the Academy deserved their attention, it merits it now under the leadership of Mr. Weir.

James Britton.



**EXHIBITIONS NOW ON**

**WINTER ACADEMY.**

**(Third and Final Notice.)**

Is it any wonder that there is figurative weeping and wailing, and gnashing of teeth, when so many offer themselves and so few are chosen, as at the present winter Academy. Think of it, 1,642 paintings rejected or accepted and not hung, many simply for want of what the committee considered sufficient space, and 88 sculptures, only 237 pictures and 132 sculptures, or 369 works in all, being placed, out of 2,099 sent in. It is very safe to say that 1,500 deserved admission. The need of sufficient gallery space has become superimposed. But what is to be done when even a free exhibition does not attract any adequate number of visitors and the sales are not at all what they ought and used to be?

As has been stated, a number of pictures and sculptures are given the cold hospitality of the Academy room and though, in view of the similarity to the general standard of Academy displays, in the old building at Fourth Ave. and 23rd St., the room seems well named, it contains a number of works well worthy of mention. Some of them have already been spoken of. Above the line, for they are hung three deep here as in the old day, is John W. Breyfogle's simply and effectively handled picture of "The Surf-Boat Drill." Edward Gay signs a capital view of the "Pelham Marshes, Evening," and Birge Harrison, a "Hazy Moonlight." Clarence K. Chatterton found picturesque material in the view looking across the river from "The Roundhouse." Capital is W. H. Hyde's "The Edge of the Woods." Very materialistic, with its very active figures is Louis F. Berneker's "The Dance of the Rose." Anne Crane finds good material in "An Old Farm House."

**Gems and Landscapes.**

Well designed but false in its values is Henry R. Poore's "Pilgrim Sons, No. 2." Charming in its plain air effects, and attractive in color is H. P. Maginnis' "The River Border." The late E. Wood Perry is represented by a genre in the Erskine Nicoll vein, "The First Vaccination." Reynolds Beal's, "Newburgh Bay," is effective but crude, while Colin Campbell Cooper has an effective view of the Cathedral at Malines. Grace and refinement mark Albert Rosenthal's "Mercedes Walton." William F. Klinc has had fair success, with a good subject, in "The Fields of His Fathers." Picturesque is Francis Day's "The Old Song" and Olive Rush shows originality, delicacy and grace in her "Evening Flowers." Most picturesquely, but with sufficient realism, has Ernest L. Blumenschein painted "The Chief's Two Sons," who look like "broths" of Indian boys. Newton Parker gives an effective glimpse "Under the Old Bridge."

Louise Cox's "Conversazione" is a rather tame middle age composition. Charles Bittinger has made his bright figure of "Becky" very dressy. Strong reds and greens dominate Walter Gotz's "Landscape." Leroy Barnett signs a well handled "Head of an Elderly Man"; L. H. Meakin a scene in "Rockport Village," and Charles H. Miller an agreeable "Evening on Long Island." Mary F. Low has had considerable success with "The Swift." W. H. Lippincott's "A Good Fishing Day" attracts and so does G. H. Smillie's "Half Dome, Yosemite Valley." Edward Dufner's lady in "The Blue Shawl" is effective, and F. T. Weber has excellent character in "Mother and Daughter." Alexander Harrison signs a good scene on "The Golden Adriatic." Excellent is F. W. Hutchinson's "A Winter Morning." E. K. K. Wetherill is effective, though

rather painty in "The Blue Morning." Eliot Clark has modelled well his "Hillside, New Hampshire," an excellent canvas. W. M. J. Rice has a fair "Portrait" of a lady and Albert Herter a pleasing "Portrait of Miss Marjorie Curtis." Clever is Vacslav Vytacil's "Maria."

**In the Main Galleries.**

To return to the galleries, where daylight reigns. Here is prominent, among the works, not already mentioned, Louis D. Vaillant's "The Bathers," which is very well painted and most originally composed. The woman's figure, albeit a trifle too realistic, is admirably drawn and modelled and the boy is delightful. Walter Griffin, while a trifle painty and hard, is effective in his "The Old Church, Boigneville." George Elmer Browne strikes a new and attractive note with no uncertain touch, in his "The Octagonal House." Thoroughly attractive is Charles Hopkinson's "Mother and Child." Carlton T. Chapman has an excellent example in "The East India Man." Randall Davey's clever but unattractive "Two Sisters" catches the eye immediately. Leon Kroll has a fine subject largely handled in "Building New York." There is a brilliant "Morning, Venice" by W. Gedney Bunce, while Henry S. Hubbell paints with his usual skill "Ten O'clock" and "The Coming of the Sandman." R. W. Van Boskerck has an attractive "Autumn on the Ausable River." Max Bohm has a "Golden Summer," which attracts and Carroll Beckwith is in old time form in "The Nautilus."

ures, chiefly women in modern costume which recalls with an artistically imposing effect a Byzantine group of saints, while W. Zorach parodies Blake in "The Garden." Others in the group are Messrs. Berlin, Fisk, Glackens, Halpert, Hassam, Lever, Magee, Marin, Myers, Prendergast, Ray and Wortman.

**Eclectics at Folsom Gallery.**

A group of painters and sculptors, calling themselves "The Eclectics," have opened their first exhibit at the Folsom Galleries, 396 Fifth Ave. to remain until Jan. 13. The bright little show is made by 7 painters and 3 sculptors, Mahonri Young who, according to the card of invitation was to have been represented, not having sent anything. Among the painters Philip L. Hale shines, with two fascinating lightly colored landscape genres—oils with the effect of pastels—"Autumn Fruit" and "Wistaria." He has also a sober and well-handled portrait of Captain Peter Turner.

C. Bertram Hartman has four of his weird scenes, in fantasia land, which are very decorative and fine, if deliberately untrue, in color. They symbolize the seasons and the figures of humans, birds and animals are as usual fearfully and wonderfully made. Henry Salem Hubbell makes a brilliant showing, with eight works and is the largest contributor. There is a lovely mother and child canvas, called "A Snug Little Kingdom," and a quite unusual subject effectively handled showing a girl snuggled



THE ENGAGEMENT RING  
John Ward Dunsmore

At the Winter Academy

William Wendt leads the beholder straight into his admirably composed "The Grove." William Cotton has a portrait of a picturesque "Russian Girl" and Howard Russell Butler a sparkling view of "Baldhead Cliff, Me." Henry R. Snell makes good picturesque use of "The Wharf, Edgartown," and George H. Bogert sends a good example in "The September Morn." W. M. Chase shows a good portrait of "August Janssen" and William A. Coffin pictures with fine sobriety of effect "The Evening Star."

**Daniel's Latest Show.**

Some twenty and two pictures have been gathered by Mr. Charles Daniel, in his gallery, 2 W. 47 St., to represent "American Art of Today" and will remain to Jan. 18. It is in part a look down, the more or less interesting by ways, into which some American artists have strayed in the earnest search for the unusual both in treatment and subject.

To lend the show the dignity of the successful in somewhat similar lines, the coll'n of Mr. Alexander-Morton has been drawn upon. From it come a delightful example of J. Alden Weir, "Girl with Peacock Feather," a remarkably fine A. P. Ryder "Moonlit Cove" and the important and almost classical "Unicorns" of Arthur B. Davies.

Among the other contributors shine Middleton Manigault, with his graceful "Tide" in which figures a band of nude women and Ernest Lawson, with the quite remarkable scene, showing a village near "The Creek." Robert Henri upholds tradition and truth with his ruddy "Country Girl." There is nobility in Kenneth Hayes Miller's "Figures and Landscape," though the nude woman in the foreground shade is rather material. A. Walkowitz has a string of fig-

ures, chiefly women in modern costume which recalls with an artistically imposing effect a Byzantine group of saints, while W. Zorach parodies Blake in "The Garden." Others in the group are Messrs. Berlin, Fisk, Glackens, Halpert, Hassam, Lever, Magee, Marin, Myers, Prendergast, Ray and Wortman.

James Britton is represented by four of his own works. There is also a like, yet unlike, portrait of him by George Luks, his sole contribution, and an effective little bust by Marie Apel. Mr. Britton's works are the striking full length, life size figure of "The Man from Boheme"; a portrait of Mrs. Britton, fine in quality, an effective if flimsy "Portrait Study of Anton Hellman," owned by that gentleman, and another of Mr. Hubbell, in a Prussian blue coat, against a background of similar tint, which is altogether too hurried.

Martha Walter shows vigorous and picturesque qualities in "The Blue Shawl," is pleasing in "Bobo" and deft, as usual, in the shimmering "Sunshine," and "At the Beach." Theresa Bernstein has a striking, largely massed scene, from a steamboat deck, of "Sunset on the Hudson," which recalls Bellows; an effective "Opera Night," a graceful "Fantasy," "Little Cafe" and "Caprice." Guy Pene du Bois, the modern Gavarni in oil and apostle of the cynical and ironical, send four works, a "conversazione a due" called from the shape of the armchairs. "Automobile Tires," a two figure genre "Poudre de Riz," a "Girl in a White Waist," and another study of an unlovely woman.

**The Gorham Galleries**

**Important examples of sculpture suitable for presentation to retiring officers and directors of corporations**

The sculptures include a brilliant little showing by Marie Apel, whose nude figurines are charming; Solon H. Borglum's bust of Washington as a youth in 1753, and John Flanagan's sensitive relief head of "Aphrodite," his bronze Tolstoi panel and head from the tympanum of the Newark Public Library.

**French Museum Art Exhibit.**

The long heralded exhibition, under the auspices of the French Museum of Art in New York, of some 80 paintings donated by the Fraternelle des Artistes of France to the American Artists Committee of One Hundred, to be displayed for the benefit of French and Belgian artists and their families suffering from the effects of the war—together with Albert Besnard's large canvas "La Paix," painted by order of the French Government for the Peace Palace at The Hague, and which was not lost as the Museum's clever press agent intimated last week, will open for two weeks in the Ritz-Carlton ballroom, tomorrow evening.

There will be addresses, monologues and musical selections at this opening, tickets for which will be sold at \$3 each, the proceeds to go to the same object as that for which the exhibition was organized. On other days of the fortnight's exhibition, tickets at \$2 each will admit visitors to the ballroom and every afternoon, American painters, sculptors and architects will deliver addresses, American singers will be heard and at five tea will be poured by the modish women on the reception committee.

During the exhibition's first week the following speakers will be heard: William M. Chase, Monday; Miss Cecilia Beaux, Tuesday; Gutzon Borglum, Wednesday; Henry R. Marshall, Thursday (Fine Art & War); E. H. Blashfield, Friday (Efficiency in Art); and Paul Bartlett, Saturday (American Sculpture & France). During the week of Jan. 10-15 the speakers will be Grant La Farge, Kenyon Cox, Miss Janet Scudder, Charles H. Caffin, Wm. H. Coffin, J. Alden Weir and Royal Cortissoz.

**Lithos and Woodcuts.**

The Ehrich's have on view in their Print Gallery, 707 Fifth Ave., a most interesting display, of lithographs, etchings and woodcuts. Among those represented are Whistler, Fantin-Latour, Brangwyn, Pennell, Will Rothenstein, James Cadenhead and Sturge Moore. The Brangwyns and Rothensteins are recent and unfamiliar examples, while the work of James Cadenhead, a Scotch etcher, is little known here, as is that of the wood engraver Sturge Moore.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

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We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## THE PRESS AGENT IN ART.

Whoever it was, connected with the  
French Museum of Art in New York,  
who "worked up" public interest  
through the dailies, led by the Herald  
in the allegorical mural by Besnard  
"La Paix," the clou of the exhibition of  
French pictures organized by the Mu-  
seum, and to open in the Ritz-Carlton  
ballroom, with modish appendages to-  
morrow night—proved himself a press  
agent, for whom the theatrical man-  
agers should bid.

His suggestion that the Besnard pic-  
ture was lost, because it did not arrive  
on the French steamer on which it was  
billed—was eagerly seized upon by the  
art department of the Herald as a  
"scoop," and published, with a huge re-  
production of the canvas, while the  
other dailies meekly "lifted," in jour-  
nalistic parlance, the story for their  
later editions that morning. Through  
this press publicity many thousands of  
people became acquainted with the fact  
of the near exhibition of the picture and  
of the French Museum's display, who  
would presumably otherwise never  
have noticed either incident.

The "Art News" alone last week, sus-  
pecting the presence of the Press Agent  
in the story, so said, and also suggested  
that the canvas would arrive by the fol-  
lowing French steamer—which it did.

The fact that the exhibition, both of  
the Besnard canvas and other French  
pictures is to be held for a most worthy  
cause, the relief of French artists and  
families suffering from the war's ef-  
fects—excuses the utilization of press  
agent methods in the attempt to work  
up public interest in an art display, but  
it is to be hoped that such methods will  
not become customary in this country.  
There is, or should be, a certain dignity  
of atmosphere inesting high class art  
exhibitions, which should make the  
Press Agent unnecessary. We do not  
want sensation to be made an appeal  
for art.

## THE OPEN FORUM

Letters for this column must not ex-  
ceed 500 words in length at the most  
and should be limited, if possible, to  
100 words. As a rule condensation  
and brevity make for force and effect.  
There are few subjects that cannot bet-  
ter be treated in 100 than in 500 words.  
If letters exceed the above allowed  
limit of 500 words they will be "cut"  
to that space. Letters must be accom-  
panied with name and address of  
sender, not necessarily for publication  
(although a letter signed with one's  
own name is always stronger than one  
with a pseudonym) but as an evidence  
of good faith. We cannot publish  
anonymous communications.

## Wants More "Logothete" Words.

Editor AMERICAN ART NEWS:

Dear Sir: It is worthy of note that sci-  
entific writers are each year constructing  
from the Greek and Latin and incorporat-  
ing into our own language, a vast volume  
of new words.

In this they seem to show more linguistic  
capacity than do the writers on art.

Should not the latter seize more freely  
upon available and effective words from  
every source and use them as English  
words?

This would tend to make our fine  
language more amply and felicitously ex-  
pressive in art criticism.

As it is, our dictionary is far more in-  
debted to science than to Art.

Very truly,

Jonas M. Libbey.

New York, Dec. 28, 1915.

## AS TO "ATTRIBUTIONS."

Mr. Philip J. Gentner, director of the  
Worcester Art Museum, has written the  
following letter from Florence, Italy, to  
Mr. W. H. Downes of the Boston "Trans-  
cript":

"Dear Mr. Downes: I learn from a friend  
that Dr. Mayer, one of the band of young  
writers sent to America for purposes of  
their own by Dr. Bode and the greater  
German authorities, 'experts,' and art deal-  
ers, has just discovered that the Worcester  
Art Museum possesses a 'Portrait of a  
Young Nobleman' by Gonzales, though as-  
cribed to Coello. Dr. Mayer's article was  
published, I am told, in a recent number  
of Art in America. Unfortunately for this  
'find' the Museum, nearly three years ago,  
rejected the attribution to Coello (given  
by the way, by Dr. Bode and Dr. Valen-  
tiner) then, nearly two years ago, ascribed  
it tentatively to Gonzales and finally, in  
August, 1914, on my return from study and  
travel in Europe, labelled it so decisively,  
at first with a card, and then on a metal  
label.

"Six months ago, several other attribu-  
tions given by high 'authorities'—not all of  
whom are German—were likewise changed  
or modified, simply because I was at last  
certain that these authorities were, wittingly  
or unwittingly, mistaken. I hope, how-  
ever, these changes will not be noted, so  
that they may prove to be only the prelude  
of further discoveries. When I return I  
shall probably alter also the label upon  
our painting now ascribed to Rocco Mar-  
coni. \* \* \*

"Whatever has been accomplished at  
Worcester is due to our acquisition of the  
finest works we could afford and to our dis-  
regard in great measure of the mere opin-  
ions, written or not, of nearly all art critics  
and art historians who 'authenticate' and  
procure works for dealers and wealthy private  
collectors. Their reasons are always  
listened to gladly, and, if valid, incorporated  
with all the other evidence we can secure.

"Up to the beginning of this year, I de-  
ferred in some cases to the signed opin-  
ions of a very few 'experts' of international  
reputation, even when I was all but certain  
they were in error. I felt I must accept,  
as director, what I could not accept as an  
individual. Henceforth I find it best to  
gather all possible information from any  
source whatsoever, and to depend primarily  
for final judgment, in spite of the fact that  
no single group of men can know thorough-  
ly every field of art, upon my colleagues  
and myself. Believe me, there is no other  
safe rule at present for most American  
museums. Sincerely yours,

Philip J. Gentner."

## OBITUARY.

## Arthur Hughes.

One of the last of the pre-Raphaelite  
brotherhood followers, the portrait and  
genre painter, Arthur Hughes, died a few  
days ago in London, at the age of 83. He  
took a silver medal for drawing from the  
antique while a student at the Royal Acad-  
emy, and later, as an exhibitor in its gal-  
leries, attracted attention with his first con-  
tribution "April Love." This he followed,  
in 1864, with "The Eve of St. Agnes," "The  
Music Party," "Sunbeam in Church" and  
"Silver and Gold," in 1865 with "Home  
from Work" and "The Mower," and in  
1866 with "Good Night." In 1870 he began  
to exhibit his series of subjects, from the  
legends of King Arthur's Knights of the  
Round Table, the first being "Sir Galahad."  
This he followed with "The Lady of Sha-  
lott" and "The Burial of the Good Knight."  
Other works were "Endymion," "The  
Convent Boat," "The Woodman's Return,"  
"Vanity," "The King's Garden," "Uncer-  
tainty," "The Sailing Signal Gun," "Sum-  
mer Is a Coming In," "The Skipper and  
His Crew" and "Rest by the Way." "The  
Convent Boat" was at Phila. in 1876. Mr.  
Hughes painted little since his 60th year.

## Montague Flagg, N. A.

The well-known portrait painter Mon-  
tague Flagg, who was a member of the  
Nat'l Academy, died on Dec. 24 at the  
Hahnemann Hospital, at the age of 70,  
of pneumonia. Mr. Flagg was the son of  
Rev. Dr. Jared B. Flagg, formerly rector of  
Grace Protestant Episcopal Church in  
Brooklyn and was born in Hartford, Conn.  
He studied in Paris under Jacquesson de  
la Chevreuse, and later came to this city.  
In 1909 Mr. Flagg's "Portrait of My Wife"  
took the Thomas R. Proctor prize at the  
Academy for the best portrait. He was  
then an associate of the Academy and the  
following year was elected a full member.  
In 1904 his work won him a silver medal  
at the St. Louis Exposition. He was a  
member of the former Society of American  
Artists, having been elected in 1883, and  
lived at the Gainsborough studios, Central  
Park, S.

## ART BOOK REVIEWS.

## Masterpieces of Painting.

By Louise Rogers Jewett. 12 Mo. Richard  
Badger, Boston, \$1.00 net.

The author, late Professor of Art at  
Mount Holyoke College, outlines the mod-  
est plan which she follows in this book—  
"to give suggestions which stimulate the  
sense of true appreciation and deepen the  
sense of enjoyment in the presence of great  
pictures." The great pictures considered  
are works of certain masters of the Italian,  
Dutch and Spanish schools. The first of  
the three parts of the book, devoted to  
"Workmanship," has a quotation from John  
La Farge anent the great artist's love for  
"his trade," and deals with early mural  
painting in fresco, painting in tempera and  
in oil, noting particularly some fine things  
by Giotto, Benozzo Gozzoli, Luca Signorelli,  
Fra Filippo Lippi, Carlo Crevelli and Hugo  
van der Goes. Cennino Cennini is quoted  
with some good advice to young painters  
who urges the old admonition that "art  
is long," especially bidding youth beware  
of "those who say that they have learned  
the art without having been with a master."

Miss Jewett's chapters classed under the  
title "Enthusiasms," consider Giorgione,  
Simone Martini, Perugino, Andrea Man-  
tegna, Giovanni Bellini, Masaccio, Botticel-  
li, Michelangelo, Titian, Andrea del Sarto,  
Rembrandt, Nicholas Maes and Velasquez.  
A series of Appendices under the title of  
"Outlines and Notes," give little sketches  
of the painters, set down chronologically,  
and a "reading list," a short bibliography  
dealing with the periods and painters no-  
ticed. Miss Jewett's "enthusiasms" are ex-  
pressed with moderation, with what might  
be called a distinctly feminine delicacy. Be-  
ing concerned with none but safely im-  
mortalized masters, her temperate conclu-  
sions are not likely to stir controversy.  
There are many books of this class, and  
they certainly do no harm.

James Britton.

## Art and Progress No More.

The little monthly magazine, published  
in Washington at \$2.50 a year and 25 cents  
a copy and edited by a Miss Leila Mech-  
lin, and formerly known as Art and Pro-  
gress, appears with the current January num-  
ber under the title of "The American Maga-  
zine of Art." Editorial announcement is  
made that "the old title of Art and Progress  
was never satisfactory (many people have  
thought it absurd) that in every respect the  
magazine will remain the same, and that  
there will be no change in its policy or char-  
acter."

The current number is well printed and il-  
lustrated, contains a long review of the an-  
nual Phila. Watercolor Academy show—  
after the display has closed, and another  
of the annual Chicago Art Institute dis-  
play, just about to close. But one should  
not, of course, look for anything approach-  
ing "news" in a monthly art magazine of  
the kind which is suitable only for perusal  
in chance leisure hours.

## SALES PAST AND TO COME

## Rare Books and Fine Bindings.

In a collection of books now on exhibi-  
tion at the Anderson Galleries, preliminary  
to the sale on Tuesday and Wednesday aft-  
ernoon, are five beautiful bindings with minia-  
tures on ivory by Miss Currie of London,  
which are wonderful examples of the finest  
work of modern binders. The sale includes  
first editions of many English and Ameri-  
can authors and many great rarities, among  
them Damhoudre's Pratique, Louvain: 1554,  
Descamps' Vies des Peintres Flamands, ex-  
tra-illustrated; Esquemelin's Americanae  
Zee-rovers, Amsterdam: 1678 and the  
London edition of 1684, and Las Casas's  
Narratio Regionum, Francofurti, 1598.

## English Autographs.

Part VII of the great collection of auto-  
graphs made by the late John Boyd Thacher  
of Albany, is now on exhibition at the  
Anderson Galleries and will be sold on the  
afts. of Monday and Tuesday, Jan. 10 and  
11. This is the final part, and will mark the  
conclusion of a sale that has extended over  
two years. With the exception of a Ms.  
by Hawthorne and a few autograph letters  
by Americans, this division of the collection  
is made up exclusively of letters, documents  
and manuscripts by distinguished authors,  
soldiers, statesmen and rulers of England  
and France.

Among the items of superlative interest  
are unpublished letters by Swift and  
Wordsworth, an extraordinary four-page  
letter by Shelley, a pen drawing by  
Thackeray, and letters and documents by  
the statesmen of the time of Henry VIII.  
The Wordsworth letter is autobiographical,  
giving an account of the formation of his  
opinions, his methods of work, and correc-  
tions in his poems.

(Continued on Page 7)

REVIEWS

CHICAGO.

The Art Institute kept open house on Christmas and the galleries were thronged. The annual show of American paintings and sculptures is nearly over, and still continues to attract crowds.

The National Society of Portrait Painters will install in the Institute forty-three portraits, recently shown in N. Y., about Jan. 7. Some 250 paintings from the French section of the Panama Exposition will also be then shown, while still other galleries will be occupied with wood-cuts, prints and etchings by Helen Hyde, and a "one-man" show of portraits and landscapes by Hovsep Pushman, a local artist, and by Charles W. Dahlgren's monotypes and etchings.

Art in the Stock Yards.

Every American knows that Chicago has vast "Stock Yards," a little world peculiar unto itself, but every American doesn't know that the Stock Yards have an art center, and that close to the Yards is a little colony of artists, painters and sculptors, and "casting shops" where plaster modelings are reproduced in metals. The "Colony" is holding its first exhibition as an "annual" in a spacious gallery, right under the "eaves" of the Yards. In this assemblage are some stunning bronzes by the "Florentine Brotherhood," a coterie of sculptors—many alluring figures, some graceful and others heroic in pose, and all skillful in execution. These are cast in the studios of the Brotherhood. Fay Barnes Powell is exemplified in etchings and paintings. Robert Jarvie is represented in silverware, copper and brass utilities and jancies, and contributes also a collection of rugs and special furniture. Magdalena Tolson, noted as an interior decorator, has etchings in line, with several book-plates and a collection of chinias. Norman Tolson has on show portraits, miniatures, mezzotints and posters.

Some time ago the late W. Scott Thurber occupied "The Cottage" (near the entrance to the Yards) as an art gallery. The "Florentine Brotherhood," sculptor Carlos Romanelli, and his comrade-workers, were leaders in establishing studios at the Yards. Then Robert Jarvie, silversmith, opened studios—and then others. And the Midway studios are within call, so that it may be told that the Yards colony of artists is a permanent local art center.

In Dealers' Galleries.

Etchings in color are shown in Thurber's print rooms and in the Thurber galleries. "Up stairs," the Gordon Stephenson portraits are still on view, and the consensus of opinion has selected the portrait of Miss Harmon Bailey as the "best" in the collection. There is an assemblage of important American landscapes in another gallery.

The Auguste Lepere's etchings continue as an attraction in a local gallery, and there are new original etchings, line-engravings and mezzotints by other modern and early masters of the needle.

Guy C. Wiggins Cornwall paintings are still at O'Brien's, where there are, also on view, wood-block prints and etchings in color by Helen Hunt and Bertha Lum.

There are sixteen oils by George Inness, Jr., at the American Art Gallery—the best assembling of this artist's canvases ever shown here. Included among the examples are "The Red Sun," "Golden Glow," "The Hilltop," "Cragmoor in Winter," "Leaving the Barn" and "On the Moorland."

Earl H. Reed, Chicago etcher, has issued a new book of etchings that include prints from new plates and some from plates shown at exhibitions in this country and in Paris. With the text, also by Reed, the book includes 250 pages. The title is "The Dune Country." The local Municipal Art Commission has purchased two of Reed's etchings for its collection.

Local artists are hurrying to finish their paintings destined for the competition at the annual show of the Chicago Society of Artists, in the Institute.

The Artists' Guild has a large collection of miniatures on show, with new paintings, by Chicago artists.

At Anderson's, there are many new etchings of cathedrals, color-prints and American paintings in line.

H. Effa Webster.

TOLEDO.

The December exhibitions at the Museum will be continued until Jan. 3. Following the December exhibits, during the month of January, Robert Henri will show about 25 oils. The Boston Guild of Artists will exhibit paintings and sculpture.

During the first three weeks of Alexis Jean Fournier's exhibit at the Museum, three of his landscapes were sold, namely: "In Daubigny's Country," "Clouds and Hills," and "Breezy Uplands."

Christmas sales of paintings by local artists were more numerous than in the past. At the Woodruff Brothers Galleries, landscapes by Karl Kappes and George S. Elwell were sold. Numerous sales were made at the Mohr Galleries of small oils by Lewis H. Risser.

Frank Sottek.

BOSTON.

Kenneth Frazier's exhibition of portraits of "prominent people" at a local gallery was discussed in this column last week and the more forbidding qualities of his work emphasized. Actually, however, these very forbidding qualities have a certain charm of their own, for some local critics (of which the present writer owns rather humbly that he is one). In other words, Mr. Frazier's work, in its brusque sincerity, seems to have shaved pretty close to nature, and that kind of fidelity is usually appreciated in the long run. Among the artist's sitters, whose portraits have been loaned for this exhibition are Hamilton Fish, Hugh Scott, F. Murray Forbes, Philip Sears, F. B. Crowninshield and Mason Sears. Perhaps the most notable of the women's portraits is the full-length of Mrs. Lee Thomas, who stands, holding a green feather in her hand. Other modish women sitters were Mmes. Hugh Scott, Louis Bacon and F. B. Crowninshield and the Misses Ethel Grew, Margery Forbes and Helen Scott.

Why is it that so many present-day artists seem not content with the medium of canvas and paint, but are itching to etch? Certainly, within recent years, one might almost say months, a perfect army of etchers has sprung up with mushroom-like rapidity. One of the local galleries is showing a small but choice collection of the

PHILADELPHIA.

The Municipal Art Gallery, if one is to judge from the beautiful model of the structure and its approaches now on view in the pavilion in the City Hall court yard, will be most imposing. The ground plan of the Museum resembles in some measure, that of the Capitol at Washington, a central mass of considerable projection flanked by wings at the right and left, extending forwards, well beyond the main facade, the columnar decoration in carefully designed modern Greek style. The building, while not a high one, is yet very effectively seen in its setting of architectural gardening, flights of steps, fountains and shrubbery. Horace Trumbauer is the architect of the gallery committee and has as associates, Clarence Zanzinger, Milton B. Medary, Jr. and Charles F. Borie, Jr. The object of the exhibition of the model is to demonstrate to the citizens, whose money it is proposed to spend for a Museum, the possibilities in the use of a sufficient appropriation.

The Chairman of exhibitions of the Academy Fellowship announces that an exhibition will be assembled early in 1916, and members are requested to reserve some of their best canvases for it, as a considerable sum has been subscribed for the purchase of pictures from that collection.

The annual holiday dance of the Academy students last evening was a "Toy Ball." Eugene Castello.

ROME LETTER.

Rome, Dec. 17, 1915.

The present war exposes not only Venice to the reprisals of the Austrian aeroplanes, but all the minor cities of Veneto, and their rich and splendid monuments. Bombs have been dropped on Venice, Vicenza, Verona, Padova, Brescia, not to speak of other cities almost on the boundary, such as Belluno and Udine. Removable art works have been sent into safety, but they are very few in comparison to those that remain in every museum, gallery, church, public building and private home, every piazza and in every street.

Venice has lost one of her most precious ornaments, that marvellous Tiepolo fresco, which covered with a sky glorious in color, the ceiling of S. Maria degli Scalzi. It was not only a fine fresco, but perhaps the most daring and spirited of the decorations of 1700, with a richness and intensity inherited from Michelangelo and Creggio. It was a commission entrusted to Tiepolo by the Carmelite friars in 1743, just at the moment when his art had attained its climax.

Although other great Tiepolo art remains in various Venetian churches and palaces, and in the Academy and in Treviso, Vicenza, Udine, in the palace of the Prince-Bishop of Würzburg in Bavaria, the Royal Palace of Madrid, the Musée Jacquemart-André in Paris, and in the London, Berlin, Munich and Budapest Galleries, one is not consoled for the loss of this one—more magnificent than all the others.

The war goes on damaging, ruining art treasures, changing profoundly irrecoverably the physiognomy of the old cities, but, at the same time, war does not succeed in stopping the tenacious love for art. In the exposed city of Venice, in St. Mark's church, one hears the sound of striking hammers on metal, on stone. Are they working to protect still better the Basilica? No! while Venice fears any moment a new barbarous attack, they are merely at work, repairing the mosaics, restoring the golden cupolas, fighting against time's attacks.

The facade of the Milan Cathedral has just been completed. In near-by Bergamo have lately been discovered XIII century frescoes of Saints and other religious subjects in the interesting cloister formerly of the convent of Santa Maria. A Latin epigraph written in Gothic characters, enclosed in a group of frescoes, gives the date 1380. The frescoes, however, appear of three distinct periods and of three different authors, by reason of their lines and colors, and the topographic disposition they occupied when they were discovered; some of them are anterior to that date and nearer to the middle of 1300. They possess some qualities, especially as new art documents of that time.

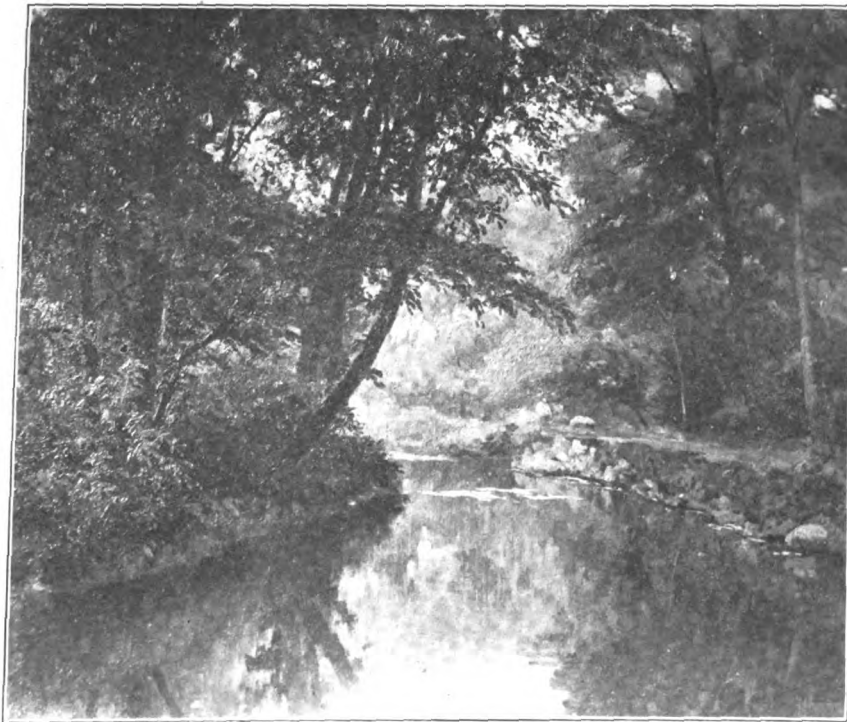
An archeologist, with the soul of a poet, Vittorio Spinazzola, is exploring the ancient consular roads on that immortal coast which extends from Naples to Cuma. Here are great arches hidden by ivy, trees, vines, stretches of walls almost buried beneath the soil, grottoes, ruins, sepulchres. Spinazzola has carefully explored, studied, united the fragments, in order to recompose one by one the ancient monuments. Thus has come to light on the sacred hill of Cuma the remains of a temple to Apollo; in Pozzuoli, those of a large amphitheater, which, after many centuries, come to add a new word to the history of that Romanemporium.

The existence of this amphitheatre was revealed by the fragment of Roman glass on which was a small view of this amphitheater, also of a smaller one. Could this minute document be believed? Vittorio Spinazzola, after having discovered the first amphitheater, searched for the second, which, from his study, should have been placed on the high part of Pozzuoli. In one of the last excavations he discovered a small portion of the seats and parts of large exit doors, so that in a brief time, will be brought to light this small but more ancient and famous amphitheater, because here the Roman senators came, as narrates Suetonius, to enjoy the games. It was here, also, that Nero gave feasts in honor of the King of Armenia, who, from the steps killed the beasts in the arena with bow and arrow.

G. D.

Print Collectors' Quarterly.

The Dec. number of the Print Collectors' Quarterly, contains an interesting article by George S. Hellman, the N. Y. dealer, on the "Drawings by Dutch and Flemish Artists in the Metropolitan Museum." With this there are twelve illustrations. David R. Smith writes an account of the Bohemian artist Hollar's interesting Print of London in the XVII Century. Albert E. Gallatin contributes "Notes on Some Rare Portraits of Whistler." These are in addition to some 200 already listed by him. An article on the "Golden Book of Landscape Lithography" is by H. L. Seaver. Frank Weitenkamp, chief of the division of prints of the N. Y. Library, treats of "John La Farge, Illustrator."



THE POOL, BRONX PARK  
Gaetone Capone

products of the needle, including one of Whistler's, one of Zorn's, and one of Pennell's. And now, Philip Little, that versatile artist and man of letters, has startled his contemporaries by exhibiting some colored etchings! His records, in brief line, of the wharves and old vessels of his native Salem are exceedingly "snappy" and personal.

At the Guild of Boston Artists the present exhibitor is that veteran exponent of values, line and mass, Joseph DeCamp, who has a show of portraits. These are square and upright examples (we refer not alone to their proportions), and honest, as far as the painter can make them. As a painter of portraits of men, DeCamp stands in Class A.

One of the new portraits in the front gallery of the Guild is Lilla Cabot Perry's admirable likeness of Chalmers Clifton, the musician. At another local gallery Mary L. Carlisle has opened her usual stereotyped exhibition of English garden pictures.

Through the initiative of Guy Lowell, the architect, the Museum has placed temporarily on exhibition a portrait bust of the late Desire Despradelle, professor of architecture at the Institute of Technology. Denys Puech, one-time shepherd boy, but now a famous French sculptor, a member of the Institute of France, and the husband of a princess, is the executor thereof, the work being ultimately destined for "Tech." It is shown in a niche of the Evans Memorial gallery.

It is announced that, at the renewed Pana-Pacific Art display, Charles H. Woodberry will have a special gallery for his exhibit.

John Doe.

Rembrandt's "The Sibyl," formerly owned by the late Theodore R. Davis is at the Metropolitan Museum, pending a legal decision as to whether it is to become its property. The work was reproduced in ART NEWS on Mar. 20.

SYRACUSE.

The George Elmer Browne exhib'n to close at the Museum Jan. 3 will be followed by the Woman's Group Exhib'n from Rochester Memorial Gallery, which was formed at Grand Rapids, Mich. The museum was closed during the greater part of the summer and on Oct. 1 the new gallery in the Public Library building was opened. The Friends of American Art have made possible, during the year several purchases, some of which, with views of the galleries, are reproduced in the Nov. number of the excellent bulletin issued under the supervision of the director and secretary, Mr. Fernando A. Carter. They are Gifford Beal's "Freight Yards," De Witt Parshall's "Isis Peak," Everett L. Warner's "December Hillside" and "The Poor Man's Club," Blanche Dillaye's "Arrangement in Green," Guy C. Wiggins' "St. Ives Sunlight," Marion E. Markham's "The Girl in Red" and D. E. Parshall's "Marine."

The Connecticut Academy.

The sixth annual exhib'n of the Conn. Academy will be held, in the annex of the Hartford Athenæum, Feb. 14-28. The "Varnishing Day" will be Feb. 12. There will be awarded the Conn. Academy Prize of \$100, from a fund given by a member, for the best work shown, and completed within two years previous to the opening. The Dunham prize of \$25 will be awarded for the best work by an artist under 35, while the Hudson prize of the same amount will be given, for the third time, for the best work by a woman. The Jury of Selection consists of Chas. Noel Flagg, G. F. Muendel, W. R. Derrick, Geo. Thompson, Hilda Belcher, Marion B. Allen, H. C. White, W. Nettleton, W. L. Carrigan, J. G. McManus and D. C. Wentworth, and the Hanging Committee of H. C. White, R. F. Logan, Guy C. Wiggins and A. E. Jones.



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Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.  
Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.  
Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.  
Goupil & Co. Galleries, 58 W. 45 St.—Portraits in Oil by Betty Peters and Landscapes by Richard Montague, Jan. 3-15.  
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Grolier Club, 29 W. 32 St.—Old N. Y. Prints.  
Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.  
Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson and Old English Mezzotints, to Jan. 7.  
Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Child Hassam, to Jan. 10.  
Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, Jan. 5-29.—Etchings by Old and Modern Masters.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.  
Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke and John F. Carlsson, Jan. 3-18.  
Macdowell Club, 108 W. 55 St.—New Group, Jan. 6-18.  
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.  
Milch Gallery, 939 Madison Ave.—American Pictures.  
Modern Gallery, 500 Fifth Ave.—Works by Picasso and African Negro Art.  
Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, Jan. 3-31.  
Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, Jan. 5-30.  
Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.  
National Arts Club, 119 E. 19 St.—Works of Painter Members, Jan. 5-26.  
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—“Making of an Etching.”—“Making of a Wood-Engraving.” On indefinitely.—Stuart Gallery (316)—“Recent Additions.” On indefinitely.  
Photo-Session Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 8.—The Evolution of Picasso in Drawings to follow.  
Pratt Institute Gallery.—Paintings by Joseph H. Boston, Jan. 10-29.  
Print Gallery, 707 Fifth Ave.—Lithographs, Etchings and Wood Cuts, to Jan. 18.  
Professional Woman's League, 140 W. 68 St.—Art Exhibit to Jan. 16.  
Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.  
Reinhardt Galleries, 565 Fifth Ave.—Old and Modern Masters.  
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.  
Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.  
Hotel Ritz-Carlton.—Besnard's “Peace” and French Artists' Grateful Recognition Display, to Jan. 18.  
University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.  
Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

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**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Charles Cook Townsend Library, aft. and eve., Jan. 6.—Libraries of the late M. C. D. Borden and John S. Kennedy, aft. and eve., Jan. 7.—Elizabeth M. Levy Prints and Drawings, aft. and eve., Jan. 17.—Hugo Reisinger Collection, on exhibition Jan. 13, to sale at the Plaza Hotel, Jan. 18 and 19, and at the galleries, Jan. 20.  
Anderson Galleries, Madison Avenue at 40 St.—Rare Books and Fine Bindings, on exhibition, to Sale Afternoons of Jan. 4 and 5.—Part VII of the Thacher Collection of Autographs, on exhibition to Sale Afternoons of Jan. 10 and 11.—Part V of the Burton Library, Civil War material, on exhibition Jan. 5 to Sale in five sessions beginning Jan. 12.—Library of the late Daniel Huntington, on exhibition Jan. 12 to Sale on Afternoon of Jan. 17-19.

**IN STUDIO AND GALLERY.**

Edwin M. Davies is the first Minneapolis artist to have one of his paintings offered to and accepted by the Art Institute of that city. The picture was purchased by his friends, and is called “The Channel to the Mills.” The artist has come to N. Y. with his wife to spend six months, and will it is announced, take a studio, and study as well as paint.

Leo Mielzener has returned from West Point, Me., near Casco Bay, where he has organized a summer class, to his studio at 58 W. 57 St. and is occupied with portrait sketches, in red chalk and charcoal, and an exceptionally interesting Silver Point of Mrs. Jacob Schiff.

Orlando Rouland spent part of the summer at Nantucket, painting landscapes, and the rest at his place at Peconic, L. I., where he remained through November. He is now at his 130 W. 57 St. studio, painting portraits. A recently completed one is of John Burroughs and there is a delightful conception of little Miss Virginia Dwight.

Wilhelm Funk will have an exhib'n of recent portraits early this month at the Reinhardt Galleries, 565 Fifth Ave.

An exhib'n of woodcuts by Henry Wolf is on at the Camera Club, 121 W. 68 St.

The Paul Bartlett statues are being all placed on the facade of the Public Library. Romance has joined Philosophy and soon will also be in position Religion, Poetry, Drama and History.

The Detroit Museum has added to its permanent coll'n, Ivan S. Olinsky's “Two Girls.”

The following group will exhibit at the Macdowell Club, 108 W. 55 St., Jan. 6-18: Alice M. Belville, Horace Brown, Louise U. Brumback, Mr. Cole, C. H. Freeman, J. H. Goodrich, R. M. Kimbel, Harriet Lord, Robert Martin, Francisus Pausos, William J. Potter and Agnes Watson.

The “Immigrant in America” competition exhibition in Mrs. H. P. Whitney's studio, 8 W. 8th St., was transferred this week to Ellis Island.

Douglas Arthur Teed, of Binghamton, N. Y., has finished a seated portrait of Governor Whitman, that is to be placed in the Executive Chamber in the Albany Capitol. It is a commission from the Governor.

Janet Scudder has been given by Secretary of State Lansing the commission to design and model the three gold medals, to be presented by the U. S. to the “A. B. C.” mediators, Ambassadors, Naon, of Argentina, Da Gama, of Brazil, and Suarez, of Chili.

**COMING MACBETH EXHIBITIONS.**

The following is the schedule of exhib'ns arranged for Jan. and Feb. at the Macbeth Galleries, 450 Fifth Ave.: Paintings by F. C. Frieseke and John F. Carlsson, Jan. 3-18; group exhib'n by Emil Carlson, Helen M. Turner and Daniel Garber and decorative panels by F. S. Church, Jan. 19-Feb. 1; paintings by Charles W. Hawthorne and Jules Guerin, Feb. 2-15; decorations by Elmer MacRae, Feb. 2-29; and Ann'l Exhib'n of 30 pictures by 30 artists, Feb. 16-29.

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**Tonying & Co. of New York**

and will be on Public Exhibition at The Anderson Galleries, from 9 o'clock to 5 o'clock each day, till January 31st. A Check List with prices will be sent free of charge. The connoisseurs of the United States are invited to inspect these rare and beautiful works of art.

**THE ANDERSON GALLERIES**

Madison Avenue at Fortieth Street, New York

An exhibition of portraits in oil by M. Jean MacLane is on at the City Club, to Jan. 12.

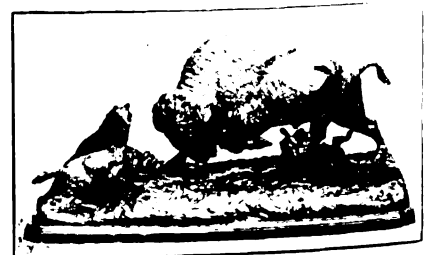
Howard Hartshorne, genre painter, has opened a studio at 9 West 46th St.

The Toledo Art Institute has purchased Ivan Olinsky's painting “Two Girls.”

The Woman's Professional League gives a reception and art exhibit today, at its rooms, 1999 Broadway. The display will be open to the public Jan. 16.

The collection of works by Winslow Homer recently shown at the Brooklyn Museum is now at the Century Club.

J. Francis Murphy has returned to the Chelsea, 222 W. 23 St. for the season.



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**SALES PAST AND TO COME.**

(Continued from Page 4)

**CATHOLINA LAMBERT SALE.**

As was announced in the AMERICAN ART NEWS, in its issue of Oct. 2 last, and again announced in more detail since, the large and important collection of old and modern foreign and American pictures, formed during nearly half a century by Mr. Catholina Lambert, and which fill the large and handsome gallery of his residence, Buena Vista castle, which from a mountain's height on the west, looks down on Paterson, N. J., will be sold at auction in the Plaza Hotel ballroom, on the evenings of Feb. 21-24.

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**EXHIBITION CALENDAR FOR ARTISTS.**

ANN'L EXH'BN ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.	Jan. 3, 1916
Entries by	Jan. 20 and 21, 1916
Days of Reception of Works	Feb. 6, 1916
Opens	Feb. 26, 1916
Closes	
ANNUAL EXHIBITION BALTIMORE WATER COLOR CLUB—Peabody Gallery.	Jan. 3, 1916
Opens	Jan. 30, 1916
Closes	
CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.	Feb. 5, 1916
Entries by	Feb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by	Feb. 7, 1916
Works from Hartford at Annex Gallery	Feb. 14, 1916
Opens	Feb. 28, 1916
Closes	
PA. ACADEMY, PHILA.—111 Annual Exhibition.	Jan. 4, 1916
Entries by	Jan. 17, 1916
Limit Day for Receiving Works at Gallery	Feb. 6, 1916
Opens	March 26, 1916
Closes	

The pictures in Mr. Lambert's collection, of which the ART NEWS will have more to say, in detail, before the sale, were secured in Europe and America, and have a wide range in subject, school and period, ranging from the early Italians of the XV century to the modern Americans. The most important of the Italian works are Madonnas by Botticelli and del Sarto, the first from the late Sir William Agnew's collection and the latter from that of the late Martin Colnaghi. There is also a most important and beautiful altar piece by Luini, purchased through the Blakeslee Galleries some years ago, and then reproduced in the ART NEWS. The late Sir William Agnew ranked this really great picture with Mr. Morgan's Raphael, in the Metropolitan Museum, and Carlo Dolci's Madonna of the Eight Stars, then at Blenheim, as the three great altar pieces of the world.

**Miniatures and Manuscripts.**

M. Léonce Alexander Rosenberg, a well-known collector in Paris, who is now serving in the aviation corps of the French army, has sent here his famous collection of early European and Oriental Miniatures and Mss. These will be sold privately by Tonying & Co., of 615 Fifth Avenue, but till the end of Jan. will be on public exhibition at the Anderson Galleries, Madison Avenue and Fortieth Street. The check list which has just been sent to American collectors contains 118 lots. Of these ten are Flemish, Persian and Italian manuscripts, from the fourteenth to the sixteenth centuries, some of them illustrated with miniatures. The remaining lots are Arabian, Persian, Indo-Persian, French, Italian and German miniatures, the Persian predominating. Nearly all are of the fifteenth and sixteenth centuries, though there are some of the thirteenth and fourteenth. The collection is a very unusual one and should have the careful attention of discriminating collectors.

**Bunkio Matsuki Oriental Sale.**

The Bunkio Matsuki sale of Oriental Art, held at the Anderson Galleries, Dec. 24, realized \$2,828.50. Mr. C. Morgan paid \$260 for a set of old Shinto temple carved oak doors; Mr. D. Dow \$155 for a six-fold temple screen, and Mr. C. Maxwell \$150 for a gold thread imperial tapestry. The last amount was given by Mr. C. B. Alexander for an embroidered palace hanging. He also paid \$65 for an antique Chinese rug, and \$40 for an old temple mirror. An old law screen fell to Mr. G. C. Smith for \$60.

**Mead Library Sale.**

At the opening, Monday, at the Anderson Galleries, of the William S. Mead Library, \$985.20 was realized. Mr. A. H. Tissue gave \$47.50 for Crowe and Cavalcaselles vols. on painting in Italy. Mr. H. D. Buegeleisen paid \$38 for the Riverside Emerson, and Mr. H. O. Harris, \$25 each for Burrow's "Wild Tales" and "Lavengro"; Mr. A. W. Clark secured for \$24 Plon's "Cellini."

The second session Tuesday brought \$1,130.75. G. E. Stechert & Co. gave \$30 for Mrs. Lowden's, "The Ladies Flower Garden;" Mr. W. Shelburn paid \$2,650 for Latham's "The Gardens of Italy," and Mr. G. D. Smith, \$20 for Mrs. Jameston's six vols. of works on art. The final session, Wed., resulted in \$1,258.50, which made the total of the sale \$3,374.95. Mr. Tully gave \$79 for the first library edition of Thackeray. Mr. H. B. Buegeleisen paid \$55 for "The Book of Waverley Gems" and Mr. G. D. Smith \$24 for Ruskin's "Modern Painters," 1851-60.

**Clarke Plates and Stuffs.**

For the auction, of the Thomas B. Clarke collection of "Rare Plates of Many Nations and Beautiful Old Textiles," at the American Art Galleries, on the after. of Jan. 5-8, the American Art Association, has provided a quite remarkable catalog, in which figure, besides halitones, a number of fine colored illustrations. The public view of the collection of 742 examples begins today.

As a collector, whether of American pictures or Oriental art, Mr. Clarke is primus inter pares, and always early in the field. And having collected first this and then that, he looks for new fields to explore. His collection and sales of American pictures, made both the reputations of men and established a standard of values for their works, which has since steadily increased. Last year Mr. Clarke sold his magnificent collection of rugs and carpets, and this season, he offers an equally attractive display, the brilliantly colored plates and richly embroidered textiles furnishing, in cases and on the walls, a veritable feast of color and fine workmanship. The specimens range from the ancient products of Far Cathay, and Near Stamboul, to those of the north Mediterranean shores, and Italy and France of the Renaissance.

There are plates of early China, of Bokhara, Persia, and Turkey, of Rhodes, and Damascus, and of the Spain of the Moors. Particularly rare are the examples of early Italian white faience. There are besides Urbino and Drua examples. One Urbino example, showing the chase of Daphne and Apollo, came from Guido Durantino's bottega, patronized by the Comnetable de Montmorency. The collection of velvets and other textiles includes some laces. There are escutcheons, a number of richly embroidered banners, brocades, copes, chasables, dalmatics, panels, rugs and portals and other hangings, in fact a gathering that would half fill a decorative and industrial art museum.

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**Rugs Sold at Silo's.**

At the continuation, Dec. 24, of a sale of Oriental rugs at a Fifth Ave. auction room, Mrs. Burke Roche paid \$765 for a gold and blue Chinese palace carpet. For another palace carpet Dr. F. N. Irwin gave \$300 and Miss C. M. Hurlbut \$235 for a rose colored Khiva specimen. A Sultana-had Persian rug sold to Miss E. M. Smith for \$185.

**Civil War Material.**

Part V of the library of John F. Burton of Milwaukee which goes on exhibition at the Anderson Galleries, Wednesday next, preliminary to the sale on the Wednesday aft. and eve., January 12, and the afternoons of the two following days, contains the Civil War material. There are 1,354 lots in the catalog. One division contains 50 books printed in the South while the war was in progress; another nearly 70 broadsides printed between 1854 and 1865; while still another is made up of hundreds of songsters used by the soldiers.

Four autograph letters and documents by John A. Campbell give the events leading to the bombardment of Fort Sumter. An autograph letter by Jefferson Davis discusses his coming election to the presidency of the Confederacy and his qualifications for the office. There are two important letters by Grant, both written from Southern battlefields; four books that belonged to Josiah Henson, the "Uncle Tom" of Mrs. Stowe's famous novel, and among the relics, in addition to slave deeds, photographs, and newspapers, is a portion of the first flag captured by the Northern troops.

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# American Art News

VOL. XIV., No. 14.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 8, 1916.

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## WALTERS GALLERY CHANGES.

Baltimore, Md., Jan. 4, 1916.

The additions to the collection in the Walters Gallery, which was opened for the season, Jan. 1, are sufficiently important to warrant special note.

Chief among the recently installed paintings are a "Virgin and Child with Two Angels" by Matteo di Giovanni, the Siennese mid-XV Century painter; the "Death of St. Francis of Assisi," the work of some unknown artist of the Camerino school and "Young Man Wearing a Fur Collar," attributed to Basaiti. The last is a particularly strong and interesting example, a remarkably vital work that commands and holds attention. One other painting by Basaiti, a "Saint Jerome Seated in Landscape, Reading," was put in the collection last year as was Matteo's "Cavalcade," a fragment of a cassone panel.

These works all hang in the North Gallery, where was formerly displayed the Massarenti Collection of sad memory. It will, perhaps, be recalled that this room underwent "Berensonization," prior to the re-opening last winter, and that as a result only a few of the original paintings were allowed to remain on the walls, and many of them were given new authorships.

## A New Catalog.

The old catalog has been discarded and the present one is nothing like as positive in its attributions. That is, one comes across more interrogation points in parentheses after the names of artists and the phrase "School of" is much more frequently found in connection with such names as Botticelli, Verrocchio, Tintoretto, etc. Renewed study of the North Gallery reveals more fully than ever the sweeping changes that were made through Mr. Berenson's study of and report on the pictures.

One looks in vain in the new catalog for del Sarto's name. And there used to be two attributed del Sartos in the collection! That is, according to the pristine nomenclature. Both were supposed to be self-portraits. The finer of the two, a work of psychological significance, is now announced as being by Bugiardini or Sogliani. And to either the one or the other of these painters is attributed the "Portrait of Raphael" which used to be called a Raphael and which is signed RU in the upper left hand corner of the panel.

Alas, too, for the Botticellis! The two works—"Virgin and Child with Saint John" and "St. John the Baptist," which in the good, old days apparently were above suspicion as by the master himself at present are classed as belonging merely to the "School of" Botticelli and a third, "Virgin and Child," is similarly classified. Another "Virgin and Child" that has all the superficial characteristics of a Luini and which was formerly so cataloged, is now declared a Civerchio.

## Some New Art Objects.

Downstairs, where the sculptures and miscellaneous objets d'art are arranged, several unfamiliar pieces are to be found. The most striking of these is a boxwood cabinet that has the quality of old bronze, said to be a XVI Century Nuremberg production. It is very richly carved, the panels having mythological subjects done in rather high relief. In a room nearby are six new plates of modern Delft production in imitation of antique glazes. These were exhibited at San Francisco, where, it is understood, Mr. Walters purchased them.

W. W. B.

## TWEED OWNED THE STUART?

It is reported from Phila., where one of three—not seven—replicas of the famous Lansdowne portrait of Washington by Gilbert Stuart was sold by Mr. Stan V. Henkels some little time ago to Mr. Max Williams of New York, heading a syndicate, for the reported sum of \$13,000, that the picture was once owned by "Boss" Tweed, and hung for sometime in his New York house.

The other replicas of the original Lansdowne portrait, so called from the fact that it was painted to the order of the Marquis of Lansdowne, and which is now owned by the British Nation, are the canvas in the Pa. Academy and the Tweed-Henkels-Williams picture. The portrait is still in Phila. and will probably be placed on exhibition when it is brought here.

## ST. LOUIS BUYS A MANET.

The City Art Museum of St. Louis has purchased from the firm of Durand-Ruel the well known picture by Edouard Manet called "The Reader," reproduced in the ART NEWS some time ago. It shows an elderly bearded man, who holds a large volume open on the table before him. The early example of the French master was first exhibited in Paris in 1857 and eight years later in Vienna. There Faure, the baritone, and his wife saw it and added it to their well known collection. The public again saw the picture in 1884 at the exhibition of Manet's work held at the Beaux Arts after his death.

## PHILA. PORTRAIT DEPOSED.

Following the recent pronouncement of Mr. Charles Henry Hart against the validity of certain cherished old portraits in various Phila. institutions, comes the deposing from the place of honor it has long held

## COMING "BALL OF THE GODS."

The "Ball of the Gods," to be given at the Hotel Astor, Feb. 11 next, by the Society of Beaux Arts Architects, will not only be the most brilliant art and social affair of the Winter season, but will surpass, if that were possible, the Venetian Fete given by the society in Feb., 1913, also at the Astor.

The pageant, to be followed by dancing, is divided into three parts—Hindu, Egyptian and Greek—each subdivided into a large number of groups. The scheme is to realize a fanciful conception of some Olympus where all the gods ever imagined might be supposed to meet.

Mrs. John Jacob Astor will represent Hera, Mrs. Leonard M. Thomas, Artemis, Mrs. Gordon Knox Bell will lead a band of Bacchantes and Miss Juliana Cutting as Iris will lead a band of young women in the rainbow ballet.

## GIVES CHURCH ART COLL'N.

Mr. and Mrs. T. B. Walker, of Minneapolis, have had the novel idea, in these days, of presenting an art gallery to a church. To the Hennepin Ave. Methodist Church in Minneapolis, December 24, Mr. Walker gave 34 pictures, and on Christmas Day, Mrs. Walker added 125. The pictures, all of Biblical subjects, given by Mr. Walker, are placed in a room built to receive them on the second floor of the church building, and Mrs. Walker's gift will be in rooms on the ground floor. Mr. Walker started the collection ten years ago with a modern work, Antonio Ciseri's "Christ Before Pilate," 10x17 ft.

The following is a list of the works given by Mr. and Mrs. Walker with their attributions:

"Holy Night," Washington; "Belshazzar's Feast," Bezzuoli; "Building Tower of Babel," Bononi; "Adoration of the Shepherds," "The Annunciation" and "Joachim and Anne," Borras; "Holy Family," Cerezo; "Ecce Homo," Ciseri; "The Nativity," Cuirado; "Notable Events in the Life of Jesus," Ernst; "The Crucifixion," Dietrich; "Adoration of Shepherds," Fabritius; "Isaac Blessing Jacob," Flinck; "Adoration of Shepherds," Furini; "Erring Woman Before Christ," Guercino; "Abraham and Three Angels," Meenskerk; "Rebekah at the Well," Kauffman; "Jesus Bearing the Cross," Lucas Van Leyden; "Assumption of the Virgin," Maratti; "Assumption of the Virgin," Menesses; "Christian Pilgrims at Tomb of Virgin, Jerusalem," LeComte Du Nouy; "Job's Messengers," Poole; "Joseph's Brethren Casting Him Into Pit," "Joseph Sold to the Ishmaelites," "Exhibiting Joseph's Blood Stained Coat to Jacob," "Joseph's Escape From Potiphar's Wife," "Joseph Interpreting Chief Butler's and Chief Baker's Dreams," "Cup Found in Benjamin's Sack" and "Joseph Meeting His Father in Garden," all by Santa Croce; "Wedding in Cana," Swanvelt; "Madonna and Donors," Siena; "Christ Before Caiaphas," Tiepolo; "Christ Healing the Sick," Tintoretto, and "Christ Raising Jairus' Daughter," Benjamin West.

## PROF. VOLPI'S PICTURES.

Under the heading "Another 'Expert' War Due," the ART NEWS, in its issue of Dec. 4 last, stated that Appraiser Hecht, attributed two, among several Old Masters, brought over by Prof. Elia Volpi, the well known Italian art authority, to the School of Titian and consequently valued them at \$500 each. Their owner placed a valuation of \$500,000 on the canvases, one as a replica by the Master of his well known "Girl with Fruit," and the other as an undoubted original portrait of a woman.

This publication of Mr. Hecht's opinion, while innocently made, not only cast doubt upon the correctness of Prof. Volpi's judgment and knowledge as an art authority, one of the best on early Italian painting, but was considered by Prof. Volpi as injurious not only to the Titian canvases, but to others which he also brought over.

It is only fair to Prof. Volpi and his pictures to state that no representative of the ART NEWS had seen the Titians or his other pictures when this publication was made. After careful examination, the ART NEWS must differ with Mr. Hecht and those who may have advised with him in his opinion. The Titian canvases, if not by that Master, certainly have all his characteristics, while the remaining pictures in Prof. Volpi's collection are among the finest examples of the masters they represent ever brought to America. They will surprise and delight the cognoscenti, who will soon have an opportunity to see and study them in a gallery, which Prof. Volpi has leased at 707 Fifth Ave.

It was from Prof. Volpi's Avenazzati Palace in Florence, that a number of the finest early Italians in the Pierpont Morgan and Altman collections came, through the Agnews and other foreign dealers.

## PICTURES UPSIDE DOWN.

At an exhibition of 12 modern Americans, now on in the gallery of the Art Association of Grand Rapids, Mich., a picture by George Bellows, entitled "The Pool," aroused much curiosity when the display was opened, as there was no "Pool" visible. This curiosity was not satisfied until an intelligent visitor discovered that the landscape had been hung upside down. When reversed the "Pool" was clearly visible.

This incident recalls that of some years ago at the Phila. Academy when six pictures by Robert Henri, which visitors could not understand, were finally discovered to have been hung upside down by the then Director, Harrison B. Morris. It will also be recalled that a New York art critic gravely discussed a certain landscape in a New York Lotus club exhibition some few seasons ago, which was hung upside down. This would not matter much with some of the works of the modern "Cubists" and "Futurists."



PORTRAIT OF A MAN

Franz Hals

In the coming Catholina Lambert Sale.

in the main gallery of Independence Hall in that city, of the portrait of the "Signer," William Whipple of New Hampshire, by St. Memin. It has been decided by Curator Jordan and the members of the Advisory Board as well as by Mrs. Fanny Pickering Heffenger of Portsmouth, N. H., that the portrait in question is not one of William Whipple, but of his brother, Joseph Whipple, who was not a "Signer."

Mrs. Heffenger has a copper plate etching of Joseph Whipple, which is identical with the portrait. What is puzzling is how St. Memin could have made a portrait of Joseph Whipple, who was a plain country man and never travelled as far South as New York or Phila., where St. Memin worked when here.

As there is no record of any portrait of William Whipple other than this, up till now, supposed presentment—the face of Whipple in the group of "Signers" by Trumbull at New Haven, being probably an impression—it seems probable that the Phila. portrait is an enlargement of the etched portrait of Joseph Whipple, which has never been out of the possession of his descendants.

Mr. J. M. Hewlett will design the scenery and decorations of the ballroom, and the scenario of the pageant is to be prepared by Messrs. Howard Greenley and George Chappell. Mr. Kenneth M. Murchison will have charge of the music. Mrs. John W. Alexander will arrange the scenes from Greek mythology, and Mrs. George de F. Presh will costume the Hindu tableaux, assisted by Messrs. Paul Manship, Barry Faulkner and Homer St. Gaudens.

Invitations to the ball were issued on Tuesday. There will be no public sale of tickets, and the proceeds will be devoted to the educational work of the society—the helping of young painters, sculptors and architects.

The list of patronesses includes the names of Mrs. Harry Payne Whitney and Miss Janet Scudder, representing sculpture; Mmes. Leonard M. Thomas, Payne Whitney and Douglas Robinson, poetry; Mrs. Albert Herter, painting; Miss de Wolfe, decoration; Mmes. Archer M. Huntington and Price Post, prose; Ethel Barrymore and Dorothy Donnelly, drama, and Mrs. Pablo Casals and Miss Mary Pearsall Field, music.



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**MODERN PAINTINGS****EXHIBITIONS NOW ON****SOME PRINT SHOWS.**

(By The Second Viewer.)

There is a decided significance in the awakening of interest in prints, as evidenced by the number and quality of print exhibitions which have been held rather recently in this town. This awakening bespeaks a broadening comprehension of the pictorial arts, and an approach toward placing the art of the original etcher and engraver in its proper relation to that of the painter. In furtherance of this tendency the exhibition at the Print Gallery, 707 Fifth Ave., of lithographs and woodcuts is important. The modern productions shown here are interesting, although far from being the most excellent contemporaneous achievements of their class. Whistler is represented by a few lithographs, but they are not the most brilliant things he did with the stone process. Indeed, in this exhibition the lithographic honors are carried off by a man whose name, although already a good one, is not yet one to conjure with—Will Rothenstein. His portraits are quite the best things shown. New York may wait a long time before seeing lithographic portraits by anyone which possess finer qualities. Rothenstein's "Rodin" portraits are well known and liked, but in a way they sink to insignificance beside his masterly little portraits of John Sargent, Henry James, Bernard Shaw, Aubrey Beardsley and Coquelin. The Sargent is especially happy. Perfectly easy in attitude the little thing is so sensitively, yet so truthfully expressed that it seems alive. The figure of the late Alphonse Legros is also delightful, a great portrait in slight scale, and accomplished apparently with slight effort.

The Brangwyn lithographs shown are powerful things, a little excessive in power perhaps. The woodcuts of James Cadenhead are interesting, and the single lithograph by Charles Shannon, slightly Rossetian in sentiment, is delicately expressed. Fantin Latour's "Prelude to Lohengrin" is here, with the souvenir of Berlioz, the "Duo des Troyens." Sturge Moore is prominent among the original wood engravers, while the honors for reproductive wood engraving are carried by Wolf, Cole and Closson.

**F. W. Benson's Etchings.**

Frank Benson's etchings at Kennedy's have a certain Bostonian "smartness." They are the work of a man, who, having painted rather cleverly, condescends to honor the etching needle with a little holiday attention. The plates inspired by fishing and hunting experiences are the most entertaining. Possibly that phase of life makes a particular appeal to this successful and capable artist. The silhouette of man and dog in "The Duck Hunter" conveys a real feeling of outdoor atmosphere in the quality of the shadows. The log men in "River Drivers" are jolly good human bits, and the fishing vessel, pitching on a high swell in "The Seiner" is realism, tossed off with a skill that was calculated well for effect of pattern and economy of stroke.

Benson and Hassam have dropped into etching quite notably. They will find, however, one suspects, that the position such as Whistler occupies in this field is not won in a handspring. Paint is one thing—etched-line quite another.

The seduction of color, which on the canvas ekes out of a wretched pattern and a wobbling structure, a sort of superficial charm, is happily shut out of the etching room. The bitten line stands or falls without props. The novitiate of Messrs. Benson and Hassam as etchers is fraught with promise. Meantime, there are some men in the graphic arts, in this country, who have long passed, so to speak, their baptism of nitric. Will some enterprising dealer kindly bring out their prints?

James Britton.

**Nat'l Arts Club Exhibition.**

The Nat'l Arts Club has distinguished itself in the hanging of the present annual display of work by painter members, open to Jan. 28. There are but a score of pictures over the line and there is no crowding. Each picture hangs alone. The effect is excellent and the show a fair one. Hayley Lever is well to the fore with a large "Early Morning at St. Ives," somewhat like a Brangwyn in quality and painted some years ago. Paul Dougherty sends a shore scene full of breeze and rock thrown surf. Another large coast scene is by William Ritschel, a fine sketch of sea under a clouded sky. A Turnbull Hill sends a fine picture of quietly moving sea and monumental sky. "The Town on the Dunes" has been effectively painted in well massed strokes by Geo. Elmer Browne. Frank A. Bicknell has a vigorous autumn view through a tree screen to an old country house. Paul Cornoyer shows, with good pale moonlight effect, a view of European village houses under poplars. Carlton Chapman's large view of a 54 gun frigate and other ships at sunset is striking, though a little hot in color.

A second picture with poplars is F. J. Mulhaupt's early morning farm scene, effective in its light and shade. A. L. Groll has a sunny view with a fine cloudscape looking inland over a New England village. Charles Vezin attacks the hill and sky subject with quite successful results, while Bruce Crane is nobly effective in a sweep of mountainside with a couple of lonely tree wrecks. George Bellows is much more quiet than usual in a very truthful "Early Morning" in winter under one of the new bridges and over the river. Henry S. Hubbell shows a good figure of a young woman with a well modelled face in filtered light. Guy C. Wiggins has a sparkling street scene in Washington. Very decorative is the unconventionally posed figure of the girl in Douglas Volk's "Sylvanesque." A clever vigorous figure of a woman in evening dress reflected in a mirror is Ruth Bobbs' "My Sister." Marion Boyd Allen pictures with sober effect Anna Hyatt modelling a sketch of her Joan of Arc statue.

Attractive in color and modelling is the figure of a woman holding her naked "lamie, Boy!" by Carl Anderson. F. Luis Mora has a svelte full length figure of a senorita in long flowered shawl. Robert Henri shows his virtuosity in an also life size, but rather coarse, full length of a Spanish girl. Albert F. Lucas depicts a Charon ferrying a mother and babe. Simple and very strong is W. R. Derrick's view in sunlight of the Gardener's Cottage. Louis Betts' "Poverty's Children" is bright. There is fine quality in the street head of the girl "Marion" by Louis Betts.

Others represented are Ben Foster, Jane Peterson, Lilian Genth, G. Glen Newell, Everett Warner, H. Titlow, J. Dunbar Wright, Birge Harrison, Leon Dabo, Gardner Symons, C. W. Hawthorne, Florence F. Snell, Edmund Greacen, E. L. Dufner, May N. McCord, Cullen Yates, I. L. Couse, Hobart Nichols, Clara W. Parrish, Daniel Garber, A. T. Van Laer, A. Worthington Ball, Noble Ives and Clara McChesney.

The gold medal of honor was awarded to Hayley Lever.

**Modern Frenchmen at Knoedler's.**

In the selection of modern French pictures of diverse kinds, now assembled at the Knoedler Galleries, it was rather a daring achievement to admit Paul Gauguin to the society of Dagnan Bouveret without a clash. Dagnan's profile portrait of a young Breton, Holbeinesque in its searched fineness, foils magnificently with the opulently solid man's head by Gauguin.

Almost "eclectic" diversity distinguishes this show of novel and odd canvases by men of much renown. Manet's large duo portrait "The Music Lesson" is a sonorous note for the place of honor, flanked with a Cottet and a Lucien Simon. Then, for corner pendants the strong Cottet heads of Breton women, the one old and bowed, the other vibrant with young maturity and both seem against harbor settings, under melancholy skies.

Rene Menard in several classic decorative arrangements depressingly rich in tone, La Touche in a ballet scene and several decorous confections, Besnard with outdoor fantasies and Carriere with a group of sepia-toned "suppressions," are all characteristically represented. Lucien Simon in a self-

portrait is jaunty—white clothes, cigarette and tilted flat black hat. Early Monets of good quality, a fine rich early Sisley (1875), an upright Pissaro of groping procedure as to facture, a Degas pastel "Femme," a Renoir pastel "Lady in Chemise," an oil Renoir "Girl Sewing," and a brilliant Signac marine attract.

There are two Monet female heads in pastel, a Simon group of figures in the open, an interior, a street scene by Bonnard, and a fine Daumier, "The Drinkers."

**Cezanne at Montross'.**

The extravagant claims of supereminence that have been made for the painter Paul Cezanne should not disturb anybody. But they do disturb, as if extravagant claims were not constantly being made for all sorts of painters every day. That Paul Cezanne was a painter of fine quality it would be idle to deny—that his art is a decadent art it would be equally idle to deny. But only a man with a tragic obsession would entertain the fancy of Cezanne's supereminence in the world of paint. The Cezanne exhibition now on at the Montross Gallery, 550 Fifth Ave., is an admirable lesson for those who rage fitfully against "modernism." The one little portrait in this display is enough testimony, by itself, to the painter's possession of the soul of the artist seeking earnestly for nature's truth.

The twaddle of Cezanne's most fevered champions, about the "three dimensions," is the merest mockery of pedantry in the face of a genius tantalizing in his simplicity. Take the little still life in "Seven Apples," or the watercolor "The Watermelon"—how infantile to talk geometry over such realism. Or take the sombre note of "The Old Mill"—a profound color note, compact of the stuff that fires the imagination.

Ye "literary" critics of art, go to! What about it, what does it mean? How marvelous does a simple genius of a painter become when his slightest eccentricities turn to a grist of golden guineas. Gone are all the rapid materialisms of watercolor clubs. Here, with one and twenty strokes on the finest Michelet, this master feels delicately, with a brush dipped in liquid gems, for the forms that mother nature moulds in "The Forest," "The Mountain," the "Tree Trunk," "The Ravine," "The Ledge" and—"The Ditch." He goes further, on "The Road," past "The House on the Hill," up to the "Rocky Ridge" and down to the "Trees in a Ravine." "Reflections in the Water" arrest the attention of this keen-seeing aquarellist, who stops to note the odd formation of "The Ash Tree," observes the silent figure of "The Fisherman," notes the play of cool light upon the "Foliage" and other "Verdure," lingers a moment by "The Boats," and retires by the "Bridge," past the domicile of "The Gables."

On another journey to "sit before nature" the oil box gives us the red roofs through the curtain of deep emerald in "L'Estague," another day gives us the "Road in a Forest." Back in the studio the "Still Life with Figure of Cupid" offers the joyous problem of light on plaster.

How simple all this. Why the perplexity? If Cezanne were not a dead man we would be tempted to say "Bon jour, old bogie, your battered blue derby makes a fine note on the red carpet of Montross, welcome—to the carpet."

**French Art Exhibition.**

The 100 or more paintings, drawings, engravings, medals and plaquettes donated by the members of the Societe Fraternelle des Artistes de Paris to their fellow American artists numbering 100, composing the "Committee of One Hundred," as a recognition of the latter's work in behalf of French artists and their families, suffering from the war's effects, in the exhibition at Knoedler's last winter, arrived last week at the studio of William A. Coffin, President of the American Committee, and were distributed by lot among the Committee's members.

These were placed on exhibition last Sunday in the Ritz-Carlton ballroom, under the auspices of the French Museum of Art, the Society of Beaux Arts Architects and the Committee of One Hundred, and can be seen there to Jan. 15 inclusive.

The exhibition was opened on Sunday evening by a reception, to which admission was placed at \$3, and which occasion brought together a representative gathering of artists, art lovers and members of the modish world. There was an attractive program, an opening address, eulogistic of France and her artists by Mr. Whitney Warren, who presided, a most eloquent and moving speech by Mr. James Beck, and an also eloquent and feeling address by Dr. Frank Landon Humphreys, followed by a concert, in which several noted singers took part.

The large painting by Albert Besnard, executed to order of the French Government for the Peace Palace at the Hague, and finished just before the war's outbreak, was, with another and more decorative

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painting, a ceiling for a Vienna ballroom, also by Besnard, placed at each end of the ballroom. The large "Peace" is an effective, if not inspiring, mural decoration, and will be shown throughout the country for the benefit of the French artists.

The donated works are, with few exceptions, slight, and are for the most part sketches, some early ones by noted modern French painters, but severally and as a whole, charmingly decorative and appealing, while some, such as Bonnat's quarter life size painting of a young French woman knitting, entitled "Pour les Soldats," and which went to Mr. Coffin, Menard's chalk drawing for his "Bathers," which was allotted to Miss Malvina Hoffman, and George Weiss' "Advance," given to A. T. Van Laer, are really unusual works.

The Bourdelle statuette went to Gifford Beal. Charles Curran secured a chalk study in black and red by Henri Martin of a mother and child. Fouqueray's "In the Trenches, Dixmude," a watercolor, was allotted to Miss Janet Scudder, Roll's "In Belgium" (chalk drawing) to Max Bohm, and a landscape in crayon by Harnpignies to Elliott Daingerfield. Charles Cottet's etching of clustered buildings went to Childe Hassam, a seated figure in Indian ink and white by Flameng to Lloyd Warren, a marine in charcoal by Mauffra to Alfred Maurer, a pastel "Leda and the Swan" by Auburtin to F. Luis Mora, a pencil head of a woman by Cormon to A. L. Groll, a flower piece by Le Sidaner to John Flanagan, a head of a soldier in pastel by Gervex to Walter Palmer, and a drawing of a nude figure in black and red chalk to C. C. Rumsey. C. M. Dewey was given a little drawing of a head by Paul Chabas, and George de F. Brush won a painting of a woman seated by a window by Bail. A Venetian scene by Lamy went to W. L. Taylor, and Bougonnier's "Le Labour" to J. C. Nicoll.

**Block's Pictorial Raptures.**

In the A. P. Ryder and Arthur B. Davies vein are a couple of dozen little panels by Rudolf J. Block, now on view in one of the Folsom Galleries at 396 Fifth Ave. Mr. Block, who has a somewhat Wagnerian imagination of his own, places his figures in Oriental interiors and in landscapes in which the same mountainous forms reappear. His color is fine, though he shocks by signing his surname in red and his figures are not usually carried very far, though one nude "Nympe" is Rubenseque. "Little Boy Blue" is naked and in a very sad landscape. In "Afternoon Quiet" one mature lady seems to be combing her hair under some strange trees. A little "Hillside" suggests Rousseau. There is also "An Old Musician," a "Meditation," "The Shepherd's Song" and "Solitude."

**Mezzotints at Knoedler's.**

In one of the galleries of Knoedler & Co., 556 Fifth Ave., a collection of 54 examples of the work of the English XVIII Century mezzotint engravers is shown. They reproduce the work of Reynolds chiefly, of Cosway, Gainsborough, Hoppner, Romney, Morland and Opie among others.

**Scenes Arctic and Antarctic.**

Frank Wibert Stokes, a clever draughtsman and careful observer, has on view to January 15, at the Arlington Galleries, an interesting collection of 29 pictures, or rather, drawings in what is apparently pastel, reinforced by gouache, of scenes in the Arctic and Antarctic regions and on Terra del Fuego. These artistic memoranda have both scientific and artistic value, and attract if they do not greatly inspire.





## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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often find that such former appraisals have  
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perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
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## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## A COURAGEOUS COLLECTOR.

The story from Baltimore published  
elsewhere in this issue, detailing the ad-  
ditions to, and the changes made dur-  
ing the past summer in the picture col-  
lection of Mr. Henry Walters in that  
city, for the reopening of the Galleries,  
is not only interesting to art lovers, as  
would be any news affecting this re-  
markable collection—one of the largest  
and finest in America—but evidences  
that one prominent American art col-  
lector, at least, has the courage of his  
convictions.

For it was courageous on Mr. Wal-  
ter's part, when he learned that doubts  
had been expressed as to the validity of  
several of the pictures in the Massar-  
anti collection, which he purchased for  
a sum said to have been a million, some  
years ago in Rome—to send for no less  
an "Expert" and authority on early  
Italian art than Mr. Berenson, and to  
give him carte blanche to examine the  
pictures carefully and to frankly re-  
port to their owner.

With this unusual commission, Mr.  
Berenson went carefully over the pic-  
tures, pasting on those which he de-  
cided were falsely or wrongly attrib-  
uted a white label, so that, as was amu-  
singly said after the completion of his  
task, "the Gallery looked as if it had  
been struck by a snowstorm."

In other words, Mr. Berenson found  
many wrongly attributed works, and  
Mr. Walters, regardless of monetary  
loss, or adverse criticism as to his own  
lack of knowledge or judgment in the  
purchase, for so large a sum, of the pic-  
tures questioned, as will be seen from  
the letter of our Baltimore correspond-  
ent, accepted Mr. Berenson's verdict  
and has removed some of the pictures  
and has had others re-labeled, with  
what are presumably more correct at-  
tributions of artists' names.

All honor to Mr. Walters for his  
courage, his honesty to the public and  
his friends, and also to the art world  
of America. Would that other Ameri-  
can collectors, who have in some in-  
stances been far more badly deceived  
in the purchase of art works than Mr.  
Walters, follow his fine example.

## CORRESPONDENCE.

## Mr. Kevorkian's Disclaimer.

Editor American Art News.

Dear Sir: My attention has just been  
called to a statement in the letter from Lon-  
don published in the issue of December 11  
last, of your esteemed journal, under the  
heading of "The Kevorkian Sale," and again  
to another article published in the London  
letter, issue of Dec. 25 last, which referred  
in a deprecating manner to a sale of certain  
objects belonging to the Persian Art Gal-  
lery, as though the said objects were of my  
collection, or that I was the manager of the  
said Persian Art Gallery.

I am not in the least aware of the nature  
of the sale referred to, and absolutely deny  
that any of the objects of my collection  
were sold in the manner described. I must  
therefore protest in a formal manner against  
my name being used in this connection, and  
must declare most emphatically that at no  
time I have been the manager of the com-  
pany referred to, or of any other concern  
whatever. Yours very truly,  
H. Kevorkian.

New York, Jan. 4, 1916.

[We publish the above letter at Mr.  
Kevorkian's request, but must state  
that the statements to which he refers  
were sent us in good faith by our expe-  
rienced and reliable London correspon-  
dent, and that we had no reason to  
doubt their accuracy.—Ed.]

## EXHIBITIONS NOW ON.

(Continued from page 3)

## A Fresh Batch of Friesekes

A baker's dozen, and odd, of fresh baked  
Friesekes, beautifully tinted a la Della  
Robbia, are on view at the Macbeth Gal-  
leries, 450 Fifth Ave., to Jan. 18. In the  
lower gallery is a group of 21 strong, sober  
landscapes by John F. Carlson. Riding atop  
the wave of success, caused largely by the  
award of the grand prize at San Francisco,  
the artist, who proved himself possessed of  
a highly elegant and picturesque style in his  
Watteau-like decorations in the Wana-  
maker auditorium, has fallen into a  
slough of materialism which rises almost  
at times to the trenches of vulgarity. And  
still he is a capable, and indeed, at times,  
a brilliant painter, suggesting often in sub-  
ject, if not in treatment, Renoir, and in both  
Mary Cassatt.

Compare, however, for instance, the partly  
nude figure in a kimono, showing half of the  
entire bosom, with the XVIII century  
jeune elegante of Maurice Leloir, about to  
take a bath, and with her form partly re-  
vealed by and through her peignoir. One  
is prose and the other almost poetry.

Then look at the "Corsican Girl," in  
chemise and kimono. It is not the painting  
that is at fault, but the selection of subject.  
And the painting, too, although brilliant,  
is rather confected. It has nothing in com-  
mon with the realism of the nude Paris  
models pictured under the trees by Alex-  
ander Harrison and it has much in common  
with the French pleinairists. It is at-  
tractive, sometimes elegant, sometimes com-  
monplace and often untrue.

There is, however, truth in the large and  
unlovely "The Hammock," with the wo-  
man's figure showing through her sun  
flecked draperies, and the group "Under the  
Trees," of a woman offering an apple to a  
child held by a nurse. Another recent  
product of the painter's Giverny studio  
is a picture of an unattractive model seated  
before her mirror, dressing her hair. There  
are grace and refinement in the figures in  
"The Yellow Room," and at "The Kitchen  
Door" and "The French Porch." Some  
landscapes with figures are unaffected and  
attractive.

## Art at Women's League.

A group of oils shown at the Professional  
Women's League rooms, 1999 Broadway,  
to Jan. 16, represent eleven women. Jane  
Peterson's usual gaiety of color and variety  
of subject are in evidence and Theresa  
Bernstein's characteristic notes please, es-  
pecially a basket of flowers, gorgeously  
rich in color and nice in arrangement. "In  
Self Defense," a large canvas by Elizabeth  
S. N. Watrous, is the most striking work;  
in it she has expressed a great deal. It is  
a subject inspired by the war in Europe.  
A woman is shown standing in a disordered  
room, grasping a revolver. Her much dis-  
cussed "In the War Zone" is also shown.

Isabel V. Cook contributes vivid bits of  
Bolivia and Harriett Bowdoin's Venetian  
scenes are spirited and atmospheric. Mar-  
tha Walter's Indian baby is one of the best  
pictures shown, and there are many of her  
characteristic beach subjects as well.  
Laura V. McLane gives evidence of talent  
and originality and Clara M. Norton's  
"Old Woman" is a serious characterization.  
Others exhibiting are Marian Kerr, Lillian  
Schmidt and Clara Davidson.

## A DREAM OF SCULPTURE.

There are castles in the air as well as  
in Spain. And similarly there are mountains  
in Georgia, U. S. A., as well as beyond the  
Pyrenees. And as the mountains cannot go  
to Mahomet, that individual, in the person  
of a sculptor largely in the public press, is  
preparing to go to the mountain. Accord-  
ing to a syndicate story furnished by the  
sculptor, and extensively used by last Sun-  
day's dailies, Gutzon Borglum is preparing  
to execute on Stone Mountain, Ga., as a  
memorial to the Confederate armies, the  
largest sculptural work in the history of the  
world.

The Sphinx will have to take a back seat,  
and remains of Ghiseh and Nineveh, and  
the palaces of the Incas will have their  
historical noses, so to speak, put out of  
joint. The Colossus of Rhodes will be for-  
gotten, while the Lions of Lucerne and  
Belfort, and the Statue of Liberty will  
seem like scarf pins. Mr. Borglum plans to  
carve a great frieze in Stone Mountain, 2,000  
feet long, and, it is said, five stories high.  
The work, it is stated, will consume most  
of the sculptor's thought and energies for  
eight years.

The Monument Association showed the  
sculptor the mountain and asked him to  
compete. He refused, with the present re-  
sults. The memorial is to cost \$2,000,000.  
The groups representing various branches  
of the C. S. A. Service, with the official  
heads of the Confederacy, will be carved in  
high relief, the figures, super-colossal,

horses, for example, to be 35 to 50 feet in  
height. As Mr. Borglum says, "It is what  
the Egyptians tried to do and the Grecians  
wanted to do, and neither had the time nor  
the place."

All of which is very illuminating. Men  
fell for less at Thermopylae. May the  
shadow of the millions never grow less.  
But "Ars longa, vita brevis est." And what  
does the Scenic and Historical Preservation  
Society of Georgia, if there is one, say  
about it?



THE MAN FROM BOHEME

James Britton

At the Folsom Galleries

## OBITUARY.

## Edith W. Burroughs.

Edith Woodman Burroughs, sculptor of  
talent, and wife of Bryson Burroughs,  
Curator of paintings, at the Metropolitan  
Museum, died Thursday at Flushing, L. I.,  
aged 44. She studied at the Art Students'  
League, under St. Gaudens, and in Paris  
under Inglebert and Luc Olivier Merson.  
At the Pana-Pacific Exposition Mrs. Bur-  
roughs showed "The Fountain of Youth"  
and another fountain, "The Arabian Nights."  
In the present Academy Exhibition she has  
"Aquiesscence." She has exhibited at the  
Chamip de Mars Salon in Paris, and won the  
Shaw Memorial prize in this country. Mrs.  
Burroughs was a member of the National  
Sculpture Society and an associate of the  
Nat'l Academy. She is survived, besides  
her husband, by a son and daughter.

## George Albert Lewis.

George Albert Lewis, retired banker and  
artist, died Dec. 23 in Phila. at the age of  
87. He showed oils and watercolors for  
many years.

## J. R. Stuart.

James R. Stuart died at the age of 81 the  
week before Christmas in Madison, Wis.  
He was a portrait painter and many of his  
works are in the Wisconsin State Capitol  
and in the University of Wisconsin.

## DEALERS' NOTES.

Mr. James D. Gill is at the Prince George  
Hotel, where he will be for several days  
while on his 39th pilgrimage among the  
studios of New York artists selecting paint-  
ings for the 39th annual of American paint-  
ings at Springfield Mass. Just before leav-  
ing Boston he sold a number of paintings,  
among which were fine examples by Mr.  
H. Howe and Henry Mosler.

## Miss Brandus on the Stage.

Miss Yvonne Brandus, daughter of Mr. Ed-  
ward Brandus, made her N. Y. debut on the  
stage, under the nom du theatre of Yvonne  
Kersac, in the play of "Georgette Le-  
meunier" at the Theatre Francais (Berke-  
ley Lyceum), in this city, on Monday even-  
ing last. Although cast for only a small  
part, Miss Brandus proved her possession  
of dramatic ability, and her debut was a  
successful one.

## Lewis Buys Dodge Miniature.

The miniature of Andrew Jackson, by J.  
W. Dodge, sold at a recent sale at Stan V.  
Henkels, Phila., for \$459. was purchased by  
President John Lewis of the Pa. Academy.



CHICAGO.

An exhibition of the paintings from the French section in the Palace of Fine Arts at the San Francisco Exposition is on in the Art Institute, and is in charge of Mrs. Ethel Quinton Mason, of Buffalo, who so gracefully presided over the French Pavilion at the Exposition. Portraits sent by the National Society of Portrait Painters, the paintings by Hovsep Pushman, and a collection of woodcuts, prints and etchings by Helen Hyde, are also all on view at the Institute.

The Institute officials are arranging the Frank W. Gunsaulus Hall of Industrial Art, made possible by Mr. and Mrs. William H. Miner's recent gift of \$50,000 for the purpose. This Hall is to be made an important center of American accomplishment in industrial art. The Munger collection will be increased by a number of paintings, and the gallery it occupies will be re-decorated, to carry out the conditions accompanying the bequest of \$100,000 from the estate of the late Albert Munger. And there are other important obligations with which the officials must also comply.

According to statistics, more than a million visitors strolled through the Institute galleries during the past year.

In the Academy of Fine Arts, of which Mr. Carl N. Wertz is director, 250 modern posters, loaned by Mr. Henry L. Sparks, President of the Park Bank of N. Y., were exhibited last week. Edward Penfield, F. G. Cooper, Gordon Grant, Helen Dryden, Robert Wildhack, Jules Guerin, H. B. Eddy, Adolph Treidler, F. E. Schoonover, J. C. Lydenhecker, J. E. Sheridan and Maxwell Parrish were represented in the American group. Among the foreign artists represented were Henri Meunier, Ludwig Hohlwein, Eugene Grasse, Julius Klinger, Aubrey Beardsley, F. Brangwyn, A. Mucha and Dudley Hardy. Belgian, Spanish, Austrian, Russian, Italian, Dutch, English, French and German artists were prominent in the foreign group.

Local Art Commission Buys Art.

The Chicago Art Commission, established through the efforts of Carter H. Harrison during the last term of his office as mayor, assisted by the Council, recently purchased two etchings by Earl H. Reed, "Laying Down the Law" and "Heralds of the Storm." The Commission also purchased an oil, "Morning at the Kasba, Tangier," by Walter Ufer, and John Stacey's oil, "The Hills of Belvedere," a glowing California scene. These pictures are now with the collection at the Helen C. Pierce school. The Commission keeps its collection on public view the year round, and gives special opportunities of exhibition to the public schools. The Commission includes Carter H. Harrison, Frank A. Werner, Frank G. Logan, Wilson Irvine, W. Victor Higgins, William O. Godwin, Arthur J. Eddy and Wallace L. De Wolf.

Frank A. Werner, portrait and landscape painter, has finished several commissions for the Sigma Chi Fraternity, and these are on show in his Pearson Street studio. The portraits are of Col. Benjamin P. Runkle, U. S. A.; Daniel William Cooper, LL.D., founder of the Sigma Chi Fraternity, and the late Professor William L. Dudley, of the Vanderbilt University, who had much to do with the organization of the fraternity.

H. Effa Webster.

New Art Gallery Opens.

The Artists Mart of America, Inc., Mrs. Jane Palmer, Pres't, is holding an exhibition of the works of early American artists, and have been fortunate to secure the collection of some important early American works from a collector through whom it has secured the gallery of the Eureka Art Co., 56 W. 39 St., for the exhibition to begin Monday, Jan. 10, and to last a fortnight.

Among the works shown are examples of Thomas Cole, Clinton Ogilvie, Davis Johnson, Thomas Doughty, J. F. Kensett, J. F. Cropsey, R. W. Hubbard, Asher B. Durand, Daniel Huntington, W. S. Haseltine, J. M. Falconer, H. D. Shattuck, Edwin White, D. M. Carter, H. Herzog, Arthur Quartley, Wm. Bradford, W. T. Richards, Ver Bryck, J. Fairman, Blythe and Rockwell. There are also works by later American artists such as W. Gedney Bunce, George H. McCord, Henry P. Smith, Walter Gay, Frank De Haven, Frank Green, N. Briganti and Gilbert Gaul.

The Eureka Art Gallery is showing at the same address works by modern European artists, as well as old pictures attributed to polo, Jordaens, J. B. Oudry, John Constable, Sir George Hayter, Angelica Kaufman and Charles Wauters.

Buy Howard Pyles.

The Wilmington Fine Arts Society has purchased from Scribner & Co., of this city, 68 oils by the late Howard Pyle. They are now in Wilmington and will be exhibited this month.

BOSTON.

From the exhibitions of the current week the gallery trotter carries away with him a sense of calm and dignity. In Joseph De Camp's admirable portrait show at the Guild may be seen the apogee of modern Puritanism—for, if there is any Puritanism left in America, it is certainly to be found in a certain type of cultivated Boston "gentleman." It is an austere, rather than a genial, type, impressing one with its unswerving rectitude, not to say smug hypocrisy. In it the artist has found inspiration for some of his best work, which seems to be not so much painting as incisive and masterly character analysis. One of the finest and truest of these analyses is the portrait of Dr. F. C. Shattuck, of the Harvard Medical School. Besides this, the portraits of Benjamin A. Kimball, Gen. Charles H. Taylor, Francis I. Amory, Frank G. Webster, Arthur F. Estabrook and Robert Saltonstall and son are included in a very goodly showing of substantial names. Meanwhile, a rather frivolous contrast to this exhibition of weight and worth is to be found in the general gallery of the Guild, where the artist members disport themselves merrily, so to speak, in a series of "amusing" contributions.

Geo. Inness' Show at Vose's.

A most significant exhibition has opened at Vose's Gallery—a collection of the works of America's master landscapist, George Inness, marking the progressive development of his art from youth to ma-

PITTSBURGH.

Some 411 oils presented by the French and Swedish Governments at the Panama-Pacific Exposition in San Francisco, will be exhibited in Carnegie Institute, Pittsburgh, April 27, Founder's Day, and during May and June, Director John W. Beatty of the institute, just returned from a trip to Cala., made the arrangements while there. At the same time will be shown a collection of 40 British paintings.

The entire French collections of 230 works and the collection of 81 paintings representing the national collection of Luxembourg and exhibited by the French Government, will be included in the exhibit. There are 311 paintings in both French collections.

Modern Art Included.

The more general collection, which was shown in the Fine Arts Palace in San Francisco, is representative of the latest period of French art and includes works by many of the contributors to the Institute's international exhibitions. It is important in that it represents contemporaneous French art.

In addition to these two important French collections, arrangements were made for the exhibition of the entire Swedish collection, numbering 100 paintings and 50 art objects, including statuary.

There is also to be exhibited at the institute at an early date, a memorial collection of paintings representing the life work of John W. Alexander. Mrs. Alexander is co-operating with the view of securing Mr.

LONDON LETTER.

London, Dec. 28, 1915.

The art work that is making the greatest stir in art circles just now is Augustus John's "Portrait of Col. Smyth" at the New English Art Club, a piece of work which combines the most masterly execution with an equally striking grasp of character. Judged by academic standards, the picture defies any number of accepted canons; the paint is laid on in a manner peculiarly the artist's own, the canvas has none of that perfection of finish which is approved of at Burlington House, and yet there the portrait stands, a model of what one needs in portrait-painting, direct, strong, living! Many of the shortcomings of the exhibition have been atoned for in this one picture, which has so much to say and says it so well. Other good things are C. J. Holmes' landscapes and McEvoy's portrait of Mrs. Charles McEvoy.

As is customary with the exhibitions held at the Burlington Fine Arts Club, the present show of pictures and furniture is of a high order. Of the latter a 16th Century credence cupboard, lent by Sir Coleridge Grove is a fine example of the carving done in North France about that period, while an English oak cupboard, of the same epoch and lent by Mr. George Lockett, is interesting for purposes of comparison. Among the pictures is a beautiful Guardi, discovered by Mr. Herbert Cook in a collection at Petrograd. This is an impressive landscape, exceptionally fine in color and composition. Mr. Robert Ross lends a panel by Giovanni di Paolo of great charm, and among the Flemish Old Masters is a "Virgin and Child" by Roger van der Weyden, which, although it has been otherwise attributed by certain critics, is an exquisite example of that master's art. Not the least attraction in the exhibition is the delightful arrangement of the room, which enables the visitor to enjoy the exhibition in the same frame of mind as if he were viewing it at the house of a friend, where all the surroundings are in harmony and the very atmosphere sympathetic. It is no doubt on this account that one invariably leaves these exhibitions in Savile Row, refreshed rather than tired, after the manner induced by the ordinary show.

Some Wigan Sale Prices.

The Wigan sale at Christie's resulted in some very fair prices for modern art. A thousand guineas for Millais' "Idyll of 1745" was by no means a disappointing price, notwithstanding the fact that at the height of the painter's fame, it fetched four times that sum. The same may be said of the 1,100 gns. paid by Mr. Eugene Cremetti for a pair of panels by Alma-Tadema. The general impression gained from the sale was that even if the Victorian painters have (perhaps temporarily) declined in favor, theirs is an honorable decline and by no means an undignified fall, such as one has witnessed in the case of others who have enjoyed a sensational vogue and ultimately dwindled to a mere shadow of their former estate. It was noticeable that the war was not responsible for any further lowering of prices, Victorian pictures showing, before July, 1914, no higher figures than those reached today.

Yet another leading dealer who is leaving England for a sojourn in the States, is Mr. Arthur Greatorex, one of the directors of the firm of Messrs. Dowdeswell and Dowdeswell. He is sailing early next month and will take with him a number of new publications issued by the firm.

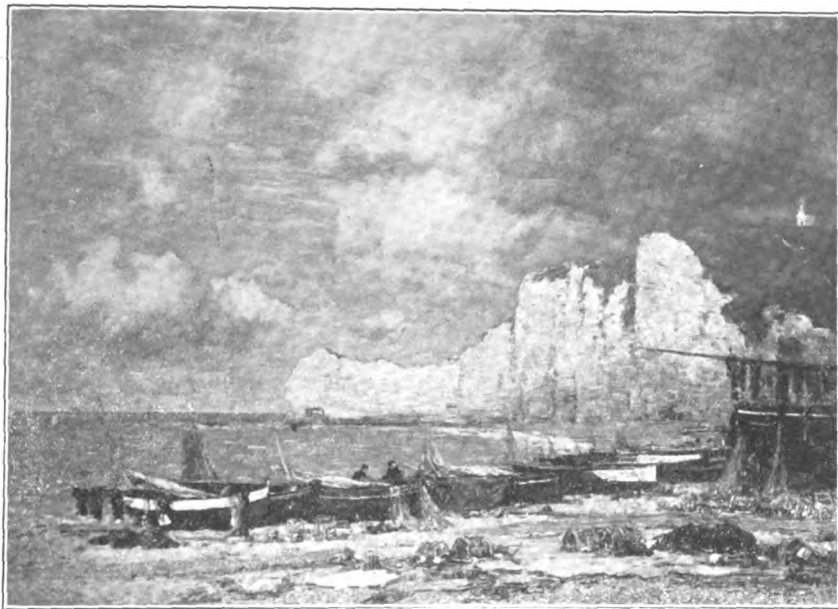
Interesting Salesroom Items.

A series of eleven drawings depicting the manufacture of munitions at Woolwich a couple of centuries ago are shortly to be sold at Hodgson's. These are especially interesting as being the earliest representation of the Royal Laboratory and as showing the arrangements then in force. Moreover, it seems particularly appropriate that these early Woolwich drawings should be disposed of at Hodgson's, a salesroom which first opened its doors to the public for the sale of books two days before the Battle of Waterloo was fought and won. Another salesroom item which owes its merit to its historical associations rather than to any intrinsic beauty is the portrait plaque in silver of Charles, Prince of Wales, dated 1616 and executed by Simon Passe. This was recently bought at Sotheby's by Messrs. Spink for the high price of £43, the example being an exceptionally fine one.

Messrs. Knight, Frank and Rutley of Hanover Square will shortly conduct the sale of the art collection of the late Mr. Salomon's, which includes several portraits of the early English school, together with a very problematical Watteau.

L. G.-S.

Gaetano Capone has painted a portrait of Miss Marguerite St. Clair as the Palm Beach girl in the Ziegfeld "Midnight Frolic." It hangs in the foyer of the New Amsterdam Theatre.



BEACH AT ETRETAT  
Eugene Boudin

In the Coming Hugo Reisinger Sale.

It is a very interesting showing, from the carefully finished landscape of his early youth down to the late product of his genius—the gracious and poetic "Eventide, Tarpon Springs, Fla.," where detail is lost in the broadest of generalization. This picture is a combination of haze, bare trees, and a russet glowing sky—in short, a few of the great primal verities are here selected and treated with the finest of imagination. It might have been breathed rather than painted. In the same class are two or three fine "moonlights," and there is also an interesting view of the "Roman Campagna," an early work.

Miss Mary Helen Carlisle exhibits at another local gallery, her familiar English garden paintings, which have been seen and noticed to weariness in New York but are a seeming novelty to the Bostonese.

John Doe.

PROVIDENCE.

George W. Whitaker, the Dean of Providence artists, is holding his annual exhibition at the Art Club. In a sense this is a retrospective display as it includes excellent examples done in Mr. Whitaker's earlier period, together with many recent canvases of a decidedly romantic nature. Always in sympathy with the Barbizon school and with our own earlier American art as exemplified in Wyant, Inness, Vedder, Sartain and their contemporaries, Mr. Whitaker still keeps fully abreast of the times as a single glance at his "Meadow Brook," a pearly toned grey canvas, will show.

Other important canvases are "The Mill Wheel," "Fontainebleau Forest," "On the Hudson" and a delightful series of Venetian pictures and several wood interiors and poetical sunsets. At the opening there were three canvases sold, "Venice—Sunrise," "Approaching Storm" and "Autumn Afternoon."

At the Rhode Island School of Design an exhibition of paintings by Wilbur Dean Hamilton is on, to Jan. 26.

Alexander's most important works, and she will contribute as many of his paintings as were left in her care at his death.

Arrangements have also been made for an exhibition at the Institute early in February of an important group of paintings by Charles W. Hawthorne.

Edward Duff Balken will assume the duties of curator of prints in the department of fine arts, and plans are being made for several important exhibitions of prints. Mr. Balken was largely instrumental in organizing the Pittsburgh Etching Club. The department possesses nearly 1,000 prints, but it is the purpose to enlarge and broaden this collection so as to make it representative of the arts of engravings, etching and lithography.

PHILADELPHIA.

Central headquarters for art, dramatic and musical organizations combined under the title of "The Phila. Art Alliance" are now being considered by a committee of prominent women known as leaders of these different lines of movement in the direction of co-operation and unity of effort to the same end. The committee consists of Mes. William Yorke Stevenson, President of the Plays and Players; Leopold Stokowski, Felix E. Schelling and Miss Violet Oakley. Tentative plans have been prepared for what will be known as the "Shakespeare Memorial Building," a six story structure, to be erected on a site opposite Rittenhouse Square at 1823-25 Walnut St. and which will include an entrance court designed as a memorial to the immortal Bard.

RUBENS FOR A LOAF OF BREAD.

A recent despatch from Cincinnati to the Chicago "Herald," states that Samuel Parken, a delicatessen dealer, of the latter city, received recently a picture, now declared to be a Rubens, by Chicago "experts," for a loaf of bread. The work is said to have been saved from the Chicago Fire.

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American Art Galleries, 6 E. 23 St.—Exhibition of the late Hugo Reisinger Collection of Pictures and Prints, Jan. 13-19.  
A. W. Bahr Coll'n of Chinese Antiques, Jan. 13-19. Original Drawings, Engravings, Etchings—Part I of the Elizabeth Levy Coll'n, Jan. 13-18.  
Anderson Galleries, Madison Avenue at 40 St.—Rosenberg Collection of early European and Oriental Miniatures and Manuscripts. Civil War Books and Broad-sides from the Burton Library. Paintings by Old and Modern Masters.  
Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, to Jan. 31.  
Arlington Galleries, 274 Madison Ave.—Arctic and Antarctic Scenes by F. W. Stokes, to Jan. 15.  
Avery Library, Columbia University—First Annual Exhibition of Contemporary Book Plates, to Jan. 10.  
Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Poly-

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nesia and the Bahamas.—Works by Emil Orlik to follow.  
Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.  
Braun & Company, 13 W. 46 St.—Etchings by "Gobo," Jan. 10-18.  
Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.  
Century Club, 7 W. 43 St.—Works by Winslow Homer.  
City Club, 55 W. 44 St.—Works by Jean McLane, to Jan. 10.—Works by John D. Johansen, Jan. 10-22.  
Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 18.  
Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir, to Jan. 15.  
Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters, to Jan. 15.  
Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.  
Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.—Pictures by R. T. Block. Group headed by Messrs. Tucker, Brinley and Reiffel, opens Jan. 15-29.  
Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.  
Goupil & Co. Galleries, 58 W. 45 St.—Portraits in Oil by Betty Peters and Landscapes by Richard Montague, to Jan. 15.  
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Grolier Club, 29 W. 32 St.—Old N. Y. Prints.  
Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Katz Galleries, 103 W. 74 St.—Thumb Box Sketches, to Jan. 8.  
Kennedy & Co., 613 Fifth Ave.—Etchings, Dry Points and Drawings of Birds by Frank W. Benson, to Jan. 8.—Old English Mezzotints and Stipples, to Jan. 31.  
Keppel & Co., 4 E. 39 St.—Etchings and Dry Points by Childe Hassam, to Jan. 10.—Joseph Pennel's new N. Y. Etchings, Jan. 18-Feb. 15.  
Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, to Jan. 29.—Old English Mezzotints.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.  
Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke and John F. Carl- sen, to Jan. 18.  
Macdowell Club, 108 W. 55 St.—New Group, to Jan. 18.  
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.  
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 25c. Free other days.  
Morgan and Altman collections on public view.  
Milch Gallery, 939 Madison Ave.—American Pictures.  
Modern Gallery, 500 Fifth Ave.—Works by Picabia and African Negro Art.  
Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, to Jan. 31.  
Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, to Jan. 30.  
Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.  
National Arts Club, 119 E. 19 St.—Works of Painter Members, to Jan. 26.  
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On in- definitely.  
Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadel- man, to Jan. 8.—The Evolution of Picasso in Drawings to follow.  
Pratt Institute Gallery.—Paintings by Joseph H. Boston, Jan. 10-29.  
Print Gallery, 707 Fifth Ave.—Lithographs, Etchings and Wood Cuts, to Jan. 18.

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Please Address All Communications As Above

Professional Woman's League, 140 W. 68 St.—Art Exhibit to Jan. 16.  
Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.  
Reinhardt Galleries, 565 Fifth Ave.—Por- traits by Elizabeth Gowdy Baker, Jan. 8-16.  
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.  
Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.  
Hotel Ritz-Carlton.—Besnard's "Peace" and French Artists' Grateful Recognition Display, to Jan. 18.  
University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.  
Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Ed- wards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St. Eliza- beth M. Levy Prints and Drawings, aft. and eve., Jan. 17 and 18. A. W. Bahr Chinese Antiques, aft's., Jan. 17, 18 and 19, at the Galleries. Hugo Reisinger Col- lection, on exhibition Jan. 13, to sale at the Plaza Hotel, Jan. 18 and 19, and at the galleries, Jan. 20.  
Anderson Galleries, Madison Avenue at 40 St.—Rare English Autographs, Part VII of the Thacher Collection, Mon. and Tues. Aft., Jan. 10-11.—Part V of the Burton Library, Civil War Books, Autographs, Broad-sides and Relics, Wed. Aft. and Eve'g and Thurs. and Fri. Aft's, Jan. 12-14.—Library of the late Daniel Hunting- ton, on exhibition Jan. 12 to Sale on Aft's of Jan. 17-19.—Paintings by Old and Modern Masters consigned by Nicholas M. Matthews of Baltimore and others, on Exhib'n Jan. 10, to Sale Eve'g of Jan. 17.—American and English Autographs, on Exhib'n Jan. 13, to Sale Thurs. and Fri. Aft's, Jan. 20 and 21.—Books from the Libraries of Joseph Bryan, John G. Adams and others, on Exhib'n Jan. 17, to Sale on Aft's of Jan. 24 and 25.  
Clarke's Auction Rooms, 5 W. 44 St.—American Pictures from the Estate of Leon Deutsch, aft's. Jan. 11-12.—Studio Effects, Art Works and Furniture of J. Dunbar Wright, aft's. Jan. 19-22.

**IN STUDIO AND GALLERY.**

Watkins Williams, former pres. of the Chicago Palette and Chisel Club, was mar- ried Dec. 15 to Miss Elwyn Jennings, of Wilmette, Ill.

Mrs. Leslie Cotton is returning on the "Lafayette" from France to spend the win- ter in N. Y. She will hold an exhibition at Knoedler's.

Francisco Pons Arnau, Spanish portrait painter and son-in-law and pupil of Sorolla, has arrived from Havana, and is at the Savoy Hotel. He will make an exhibition this winter of his portraits. One of them shows the King of Spain mounted.

The 49th annual exhibition of the Ameri- can Water Color Society will be held at the National Arts Club, Feb. 3-27.

John Ward Dunsmore, in addition to his historical work, has recently painted por- traits of Mrs. A. W. Wagnalls and Dr. Henry Alden Bunker and is now engaged on a portrait of Mr. Wagnalls, senior member of the publishing firm of Funk & Wag- nalls. Mr. Dunsmore's short stay in the country last summer was at the old Gen. Knox headquarters, near Newburgh.

F. Finochiarro is painting a portrait of the late Isaac Brokaw.

Gustav Brock, a Danish miniaturist, and who also paints portraits, has settled for the winter at the Stratford, 11 East 32 St.

Robert Vonnoh and Bessie Potter Vonnoh have been invited to hold a joint ex- hibition of their work, in the Memorial Art Gallery, Rochester, N. Y., and the dis- play opened there Thursday last, Jan. 6.

The California Magazine announces the publication of a fully illustrated volume on American art, with especial reference to the art of California as represented at the Pan-Pacific Exposition.

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Miniatures—The famous Collection of early European and Oriental Mini- atures and Manuscripts, the property of M. Leonce Alexandre Rosenberg of the French Military Aviation Corps. Consigned to Tonying & Co., 615 Fifth Avenue, for private sale. On Public Exhibition at The Anderson Galleries during January. Rare and beautiful Works of Art.

Autographs and Books—Part VII of the Thacher Collection of English Autographs, Monday and Tuesday Afternoons, January 10-11.—Part V of the Burton Library, a large and important Collection of Civil War Material, Wednesday Afternoon and Evening and Thursday and Friday Afternoons, January 12-14.—Library of the late Daniel Huntington, Presi- dent of the National Academy, embrac- ing fine books on Art, Architecture, and the Drama, and hundreds of his Sketch Books. Afternoons of January 17, 18 and 19. Catalogues free.

**THE ANDERSON GALLERIES**

Madison Avenue at Fortieth Street, New York

**The T. B. Clarke Sale.**

At the opening Wednesday afternoon in the American Art Galleries of the sale of the Thomas B. Clarke collection of rare plates and textiles a XVII century pale turquoise Persian plate brought \$105 from Mrs. R. Nelson. Mr. A. B. Arnold gave \$90 for a XVI century Koubatcha plate.

Mr. J. D. Brown paid \$90 for a Rhodian plate, Mr. F. N. Whitehouse \$60 for an Italian faience plate, and \$50 for a pair of Ch'ien-lung plaques. Mr. B. Johnson paid \$80 for a Rhodian plate, and Miss R. H. Lorenz, agent, \$80 for one Rhodian plate and \$60 for another.

A white Italian XVI century plate went to Mr. G. W. Winthrop for \$75; an Italian plate in white glaze, to Mr. Steiner for \$60; an antique velvet table cover, for \$65, and a pair of Renaissance portieres, for \$80 to Mr. B. Johnson, and an antique Scutari rug, to Mr. L. Oppenheimer for \$50. The total for the session was \$5,305.50.



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Wetmore & Jenner, Attorneys for the Executors  
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Cologne: 3 Domkloster

**EXHIBITION CALENDAR FOR ARTISTS.**  
AMERICAN WATER COLOR SOCIETY—National Arts Club.  
Works received at galleries.....Jan. 29, 1916  
Opens.....Feb. 3, 1916  
Closes.....Feb. 27, 1916  
ANN'L EXH'N ARCHITECTURAL LEAGUE, Fine Arts Galleries, 215 E. 57 St.  
Entries by.....Jan. 3, 1916  
Days of Reception of Works.....Jan. 20 and 21, 1916  
Opens.....Feb. 6, 1916  
Closes.....Feb. 26, 1916  
CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.  
Entries by.....Feb. 5, 1916  
Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....Feb. 5, 1916  
Works from Hartford at Annex Gallery.....Feb. 7, 1916  
Opens.....Feb. 14, 1916  
Closes.....Feb. 28, 1916  
PA. ACADEMY, PHILA.—111 Annual Exhibition.  
Limit Day for Receiving Works at Gallery.....Jan. 17, 1916  
Opens.....Feb. 6, 1916  
Closes.....March 26, 1916

**THE HUGO REISINGER SALE.**  
The catalog of the 194 paintings and the 64 etchings and colored prints owned by the late Hugo Reisinger, handsomely printed and well and copiously illustrated, issued this week by the American Art Association, which will conduct the exhibition to open in the American Art Galleries, No. 6 E. 23 St., on Thursday next, Jan. 13, and the sale, to take place in the Plaza Ballroom on the evenings of Jan. 18 and 19 next, emphasizes the importance of the event, which has already been noted in the ART NEWS.  
The German pictures in the collection, and which are most representative of modern German art, were to have been sold in Berlin, but for the war. They will interest American art lovers, and it is probable that, despite the war, many will be purchased by German houses through agents.  
It is unnecessary this week to give any detailed notice of the pictures, as the exhibition's opening next week will give better opportunity for such notice. Suffice it to say that the collection is especially strong—outside of the modern Germans—in representative examples of the French Impressionists and their contemporaries, and of modern Americans. Mr. Reisinger had a good inborn art taste and discrimination. He was known as an "intelligent" buyer and his collection is well balanced in the works of those men whom he especially favored, and who were the leaders and among the strongest of their respective schools. The sale will be the first large and important one of the present season and all art lovers are advised to attend the exhibition next week.

**CATHOLINA LAMBERT SALE.**  
The sale at auction of the large and important collection of old and modern pictures formed by Mr. Catholina Lambert, and which will include upwards of 400 works, as already announced in the ART NEWS, will take place in the Plaza ballroom on the evenings of Feb. 21-24 next, inclusive, following a week's exhibition in the American Art Galleries, to begin Feb. 12.  
The sale will be an event in art circles, and already collectors from all over the country are arranging to attend it, while orders are now being received from Europe.  
One of the most interesting of the old pictures in the collection, the "Portrait of a Man" given to Franz Hals, reproduced on the first page of this issue, will give an idea of the general character of this portion of the collection.  
The work of preparing the pictures for exhibition and sale is rapidly progressing at Buena Vista castle, Mr. Lambert's beautiful residence on the heights overlooking Paterson, N. J., on the west, and requires a small army of photographers, catalog writers, cleaners and frame restorers. With 400 pictures to take down from the walls of the gallery, look over and clean, and with the added work of the repair and regilding of frames, etc., some idea of the size and

importance of the collection can be obtained.

**Coming Matthews Picture Sale.**  
A small but interesting collection of paintings by old and modern masters, consigned by Mr. Nicholas M. Matthews of Baltimore and other owners, will be placed on exhibition in the Anderson Galleries on Monday, preliminary to the sale on Monday eve., Jan. 17. Among the painters represented are Constable, Morland, Frans Snyders, Hart, Twachtman, Keith, Berne-Bellecour, J. Francis Murphy, Weir and other well-known Americans. The painting by Snyders is the "Dogs Attacking a Stag," formerly in the collection of the King of Naples and Spain.

**Daniel Huntington's Library Sale.**  
The late Daniel Huntington, for many years president of the National Academy, left an interesting collection of books which will be placed on exhibition at the Anderson Galleries, Jan. 12, preliminary to the sale at auction on the after. of Monday-Wednesday, Jan. 17-19. Among the books are many fine works on art, published in America, England, France and Italy; some important books on architecture, numerous dramatic works and publications on the stage, finely illustrated books and various standard sets. There is also a large number of Huntington's sketch books, containing thousands of pencil sketches of scenery, portraits and copies.

**Sale of English Autographs.**  
On Monday and Tuesday after., next Jan. 10-11, the Anderson Galleries will sell all that remains of the famous John Boyd Thacher collections of Autographs, namely Part VII, confined to the letters, documents and Mss., of famous men and women of England and France. A four-page letter by Shelley is of the highest interest; a letter by Wordsworth, unpublished, is largely an autobiography, and there is also an unpublished letter by Swift. There are more than 400 lots in the catalog.

**Fine Books Sold at Anderson's.**  
At the opening, on Tuesday, of a sale at the Anderson Galleries, a number of first editions and specimens of fine bindings were sold for \$4,322.60. Mr. S. W. Long paid \$345 for the Kelmscott Press Chancer. For Esquemeling's book on pirates, Amsterdam, 1678, Mr. George D. Smith gave \$295. He also paid \$180 for a "Compleat Angler" bound by Riviere; and \$105 each for the

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London, 1684, edition of Esquemelin, and for Karoly's "Raphael's Madonna's," bound by Riviere. Mr. F. M. Weld gave \$210 for the Pickering edition of the "British Poets" and Mr. Gabriel Weiss \$152.50 for Gerning's "Tour Along the Rhine."  
At the second session, on Wed., Mr. W. M. Hill gave \$100 for the Spielman and Lazard edition of Kate Greenaway. Dr. D. T. Martini gave \$90 for an edition of Margaret of Navarre, J. F. Drake, Inc., \$79 for Morris' "Story of the Glittering Plain" and Mr. G. D. Smith \$75 for an edition of De Montaigne. The total for the day was \$1,870.50, which brought the grand total to \$6,192.75.

**Burton Civil War Coll'n Sale.**  
Part V. of the library of John E. Burton of Milwaukee, which the Anderson Galleries is to sell, consists of Civil War material, principally books, pamphlets, broadsides, autographs and relics. There are many rare Confederate imprints, and autograph letters by Grant and Davis. Some unpublished documents about Fort Sumter show the events that led to the attack. Among the relics is a part of the first flag captured by the Northern forces. The sale will take place next Wednesday afternoon and evening and the afternoons of Thursday and Friday.

**ARTISTS' CARDS.**  
35 cents a line—minimum 4 lines.  
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# American Art News

VOL. XIV., No. 15.

Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879

NEW YORK, JANUARY 15, 1916.

SINGLE COPIES, 10 CENTS.

## NEW WORKS AT SAN FRANCISCO.

The new exhibit, in the Palace of Fine Arts at San Francisco, has been called, not alone the largest, but the finest in the U. S., although not over a tenth of the works obtained in the East by Director J. E. D. Trask were ready for hanging on the opening day, Jan. 1. The following is a partial list of those who are represented by canvases and etchings, in the new collection gathered to take the place of works withdrawn from the art gallery: Richard Andrew (1), George Bellows (16), Frank W. Benson (3), Arthur B. Carles (4), Emil Carlsen (2), F. J. Chambrlain (1), Morgan Colt (2), Joseph de Camp (3), Gertrude Fiske (2), Philip L. Hale (2), William A. Kirkpatrick (1), Leon Kroll (2), Anna C. Ladd (2), Hayley Lever (4), Wilton Lockwood (3), Carl J. Nordell (2), Emma P. Nordell (7), George L. Noyes (8), John Marin (27), Elizabeth O. Paxton (1), William M. Paxton (2), Lilla C. Perry (2), Francis Picabia (7), Marion L. Pooke (3), Marion Powers (1), James Preston (3), Gretchen W. Rogers (4), Charles Rosen (2), Denman W. Ross (1), Arthur P. Spear (1), Eugene Speicher (3), Robert Spencer (5), Leslie P. Thompson (11), M. Bradish Titcomb (7), Helen M. Turner (1), F. C. Warren (4), and Charles H. Wodbury (37). Several of the number in the last case being groups of 10 panels.

## PRIZES FOR WAR ARTISTS.

The Journal Pays de France, which is responsible for the exhibition at the Tuileries of works produced at the front, has organized a prize competition, at which 100 prizes, 13 of which are of 2,000 francs (\$200) each, will be distributed to the exhibitors. The award will be by a jury consisting among others of General Niox, the director of the army museum; M. Léonce Bénédite of the Luxembourg, M. Bonnat of the Institute, president of the Society La Fraternité des Artistes Français; M. Armand Dayot, inspector general of fine arts; M. Gustave Geffroy, administrator of the Gobelins, and M. Frantz Jourdain, president of the Autumn Salon.

## OILS FOR DELGADO MUSEUM.

Mr. Chapman Hyams of New Orleans recently purchased, on the advice of Mr. Henry Walters of Baltimore, from the display in the Art Palace at the San Francisco Exposition, the well known "Masquerade Ball, Paris Opera House," by Gaston La Touche, and "The Lace Makers" by Joseph Bail. These pictures, loaned by Knoedler & Co. to the Exposition, will be added to the collection bequeathed by Mr. Hyams' mother last year to the Delgado Museum of New Orleans.

## GALLATIN GIVES DRAWINGS.

Mr. Albert E. Gallatin has given the Metropolitan Museum five drawings by American artists not represented there and one by Boutet de Monvel, the last in sepia. The American works are two beach scenes by W. J. Glackens, two by John Sloan, one a Paul de Kock study, and the other a figure in black chalk and a sepia of several figures by Boardman Robinson.

## ART DAMAGED IN VENICE.

An Associated Press dispatch from Venice, Italy, says:

"An opportunity to see the destructive effect of the bomb raids on Venice was given the Associated Press correspondent when an inspection, under official escort, was made of the havoc and ruin in the famous old Church of the Scalzi, one of the art monuments of the world, now a wreck, with its roof blown off, its massive walls tottering and the famous ceiling fresco by Tiepolo, valued at a million francs, lying in heaps of rubbish in the ruins of the building. There have been three bomb raids on Venice, but this was the worst, and the historic church bore the full brunt of it.

"The facade, fronting the Grand Canal, is intact, and three sculptured figures standing along the cornice remain untouched. But back of the figures the roof sags away in a curved line downward, and then up again to the rear wall, as though some giant hand had reached down and torn out the whole top of the church, leaving only the front and the rickety side walls still intact. Workmen can be seen high above, beginning the work of salvage and repair, and heavy timbers are being laced across the gaping hole left by the bomb.

## SELL TWO TAPESTRIES FOR \$95,000.

It is announced that William Baumgarten & Co., 715 Fifth Ave., have sold to a N. Y. collector who owns a number of paintings and tapestries for \$95,000, two XVIII Century Gobelins tapestries, from their present exhibition, described in last week's ART NEWS. The most important, the "Europa" example, 10 ft. 2 in. by 10 ft. 9 in., shows Jupiter asleep, while Mercury is preparing to summon the maiden, who is not shown in the scene as she is in the similar subject by Oudry. Cupid and the bull appear in the background. The second example shows "Diana and Endymion" and measures 7 ft. 9 in. by 10 ft.

## MORE HOTEL DROUOT SALES.

The "Gazette de l'Hotel Drouot" calls attention to the fact that "a manifest sign of the resumption of business is, as we foresaw, the growing increase of the number of sales at the Hotel Drouot."

## BY VERSPRONCK—NOT HALS.

Through a regrettable error, due to a wrong endorsement of a photograph—the reproduction of a fine example of Johannes C. Verspronck, a "Portrait of a Man" in the Catholina Lambert collection soon to be sold, published on the front page of the ART NEWS last week, was credited to Franz Hals.

## FRENCH ART EXHIBIT CLOSURES.

The exhibition of the 100 pictures and sketches, contributed by the members of the French Societe Fraternelle des Artistes, to their fellow members of the American Artists Committee of One Hundred, together with Besnard's large Mural of "Peace" and another by the same painter, in the ballroom of the Ritz-Carlton Hotel, and which opened on Sunday evening, Jan. 2, and was to continue through this week, came to an untimely end last Saturday night, owing to the poor attendance and consequent paucity of receipts. The display was organized for the benefit of French artists and their families suffering from the war's effects. Its failure to draw the New York art public is much to be regretted, as the organizers of the exhibition, and especially Mr. W. Franklyn Paris, Secretary of the French Museum of Art, worked hard and faithfully for its success.

Various reasons are ascribed for the non-success of the exhibition, as also of the lectures by prominent artists and architects, including William M. Chase, Gutzon Borglum, Henry R. Marshall, E. H. Blashfield and Paul Barlett, which were given as announced on the afternoons of last week before pathetically small audiences, but the best explanation would seem to be that the prices of admission to the exhibition and

## THE REISINGER COLLECTION.

The 172 oils, 23 watercolors and gouaches, 64 etchings and color prints, forming the collection of the late Hugo Reisinger, are now on exhibition in the American Art Galleries, No. 6 East 23 St., previous to their sale at auction—the oils in the Plaza ballroom on Tuesday and Wednesday evenings next, Jan. 18-19, and the watercolors and prints at the American Art Galleries on Thursday evening next, Jan. 20.

As has already been said in the ART NEWS, the collection as a whole and in many of its individual examples is one of the best, if not the best, as representing the earlier and later modern schools of Germany, France and America, that has ever come upon the American market, and it is needless to say that there will be a large attendance at the sale of collectors and art lovers, and some keen competition for many of the more representative examples.

## A "Clean" Collection.

Mr. Reisinger, although a German by birth, and while he retained a strong predilection for the art of his native land, although a resident here for many years—was also a lover and admirer of modern French and American art, and purchased, through a course of years, with knowledge and discrimination, so that his collection is thoroughly representative of the modern painters whom he favored. He was also a careful buyer and collector and his collection is singularly free from works of doubtful authenticity. It is what may be called an unusually "clean" collection, and while there may be differences of opinion as to the relative merits or qualities of some examples of noted painters, there can be little questioning of the validity of these examples, and in most cases of their representative character. Of necessity, modern pictures, many of whose painters are still living can be more easily "Expertised" than those painted by masters dead and gone—but, never the less, collections, as "clean" and attractive as Mr. Reisinger's seldom come to the auction block.

## The Modern Germans.

The German modern painters represented in the collection number some 56 and include good to superior examples of such noted painters as F. Althaus (2), von Bartels (3), Bocklin (1), Bracht (1), E. Claus (1), Crodel (1), Dill (1), A. Feudel (1), C. Feudel (1), Fleischer (1), Gëbhardt (1), Habermann (1) von Hoffman (2), Hollman (2), Hubner (1), Jank (1), Kampf (2), Keller (1), Klinger (2), Kuehl (3), Leibl (1), Leistikow (1), Lenbach (1), Liebermann (8), Meissner (1), Menzel (2), Mohrbutter (1), Munch (1), Munzer (1), Oppler (1), Osswald (1), Ostermayer (1), Piltz (1), Putz (3), Reinicke (6), Scinnerer (1), Shonleber (2), Schramm-Zittau (3), Schuch (2), Slevogt (3), Struck (3), Stuck (1), Thoma (1), Trubner (2), von Uhde (1), Valkenburg (1), and Zuegel (5).

These pictures would, of course, have had a better market in Germany before the war than here, and in fact it had been planned to hold the sale of them in Berlin, had it not been for the war. It will be interesting to see whether the American market will take them at any good prices, save the examples of the men known here such as Lenbach, Bocklin, Liebermann, Leibl, Menzel, and Stuck, or whether, even with the war still on, they will go back through orders from German dealers and collectors to Germany.

## Dutch and Swedish Pictures.

There are some good Dutch and Swedish pictures in the collection and of course the examples, both in oil and black and white, of Zorn, will find ready buyers, while Larsen, Liljefors, the Swedes may sell well, as will the examples of the Dutch Artzeniuses, Jacob and William Maris, Mastenbroek, Mauve, Israels, de Bock, Gorter, Mesdag, Sande-Bakhuysen and Van der Windt, while Fritz Thaulow is represented by 2 examples.

## Good French Canvases.

Among the modern Frenchmen there are examples, fair to fine of Boudin (3), Cazin (2), Corot (1), Degas (2), Caro-Delvaile (1), Diaz (1), Dupre (1), Fantin-Latour (3), Fromentin (1), La Touche (2), Harnpignes (1), Isabey (1), Jacque (1), Jongkind (1), Lepine (1), L'Hermitte (1), Menard (1), Millet (2), Monet (2), Pissaro (3), Raffaelli (2), Renoir (2), Sisley (1), and of the Belgian, Alfred Steen (4). There are a few Italian moderns, notably Mancini (1), Simoni (1) and of the Spaniard Sorolla, a fine typical outdoor bath scene, and of the Hungarian, Munkacsy (1).

(Continued on Page 5)



ALGERIAN WASHERWOMEN

Eugene Fromentin

In the coming Hugo Reisinger Sale

## OLD ARTIST'S WORK A GIFT.

Mrs. Helen Miller Wellens, of Ardmore, Pa., has presented to the St. James' Episcopal Church, of Lancaster, a picture painted by her great-grandfather, Jacob Eicholtz, who died in 1842, called "The Crucifixion." The picture was presented by Mrs. Wellens as a memorial to her grandmother, a daughter of the artist, who lived in Lancaster.

The work of Jacob Eicholtz is well-known to art lovers.

## SALES AT THE ACADEMY.

The following works have been sold at the National Academy since the last list published:

"Offering," Chas. W. Hawthorne.....	\$4,000
"Nude With Parrot," George W. Bellows.....	2,000
"First Spring," Ernest Lawson.....	1,000
"Portrait of an Old Man," Benjamin D. Kopman.....	500
"Portrait of a Young Lady," Ferol Sibley.....	50
"An Old Song," Francis Day.....	1,200
Sculpture.	
"Man With Wheel Barrow," Mahomri Young.....	200
"A Peach" (silver seal), Alfred Lenx.....	35
"Torso—Female," Chester Beach.....	30
"Torso—Male," Chester Beach.....	30
"Myrmaid" (bronze seal), Alfred Lenx.....	25
"Myrmaid" (bronze seal), Alfred Lenx.....	25

The total of the sales, to Jan. 13, is \$12,965, the amount for paintings being \$12,335, and for sculptures, \$630. The exhibition closes today.

Orlando Rouland is completing a life sized portrait of the distinguished novelist, James Lane Allen. The work is a splendid characterization and is to be presented by Mr. Allen's friends, in Lexington, his home town, to a library, there.

lectures even while it included tea, namely \$2, was too high, and chilled the general art public, while the wealthier element of art lovers were too busy with social duties in this gay season to attend art exhibitions and afternoon art talks.

The fact that the pictures and sketches shown, while dainty and decorative, were, with few exceptions, studio memoranda, valuable as souvenirs, but slight, played its part in the surprising apathy of the art public towards this deserving display. It was wisely decided to abandon the exhibition, and also not to send the 100 pictures and sketches on a tour of the country, as had been planned, but to distribute them among those who had drawn them by lot.

The Besnard Murals may go on tour soon.

## CAN'T GET BACK IN CLUB.

Supreme Court Justice Ford recently denied the application of Mrs. Lillian Baynes Griffin, photographer and writer, wife of Walter Griffin for reinstatement in the Camera Club, from which she was ousted last summer. She was said to have violated repeatedly the club's rules and to have been in arrears. Mrs. Griffin says she was put out because she would not follow President Frank S. Harsting's orders, and tell one of the members he was a liar and traitor. The judge thought the club trial had been rather loosely conducted, but that there was not sufficient reason for him to order a reinstatement.

A plan to move the Art Palace of the Pana-Pacific Exposition to the civic centre of San Francisco has been defeated.

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**EXHIBITIONS NOW ON****Copley and Sargent at Museum.**

The chief attraction at the press view on Tuesday, at the Metropolitan Museum, were a recently acquired and important example of Copley and a group of works by John S. Sargent, formed of an oil painting—a Tyrolean interior, and ten watercolors. The first was bought from the Hearn Fund. The Copley, whose sale to the Museum was announced exclusively on Dec. 18 in the ART NEWS, is a three-quarter length seated portrait of Mrs. Mary Bowers, daughter of Joseph Sherburne, which comes from Mrs. Mary Isabel Jenckes, the widow of the great, great grandson of the subject. Mrs. Bowers is shown holding a spaniel in her lap. The picture is a work of much distinction and in remarkably fine condition. The watercolors of Sargent make a brilliant showing, in one of the galleries in connection with others works in the same medium by Homer and Brabazon, owned by the Institution. In this room are also two loaned paintings in monochrome by Puvis de Chavannes, very distinguished early examples painted during the siege of Paris, when the artist was serving on the ramparts. They are single figures of women with distant views of Paris, one called "The Carrier Pigeon" and the other "The Dove" were sent in 1872 to aid the sufferers by the Chicago Fire and are loaned by Mrs. James R. Jesup.

There is also shown a highly interesting collection of modern drawings, owned by the museum, including examples of Matisse and fellow "moderns" among others.

Besides the Copley and Sargents in the recent accessions room are displayed a superb XVIII century Japanese screen by Koyetsu, one of a pair, the other being owned by Mrs. H. O. Havemeyer, some Japanese and Chinese ceramics given by Mrs. Russell Sage and others, a miniature portrait of Mrs. Robert Watts by A. Dickenson, which is a purchase, and textile gifts by Sir Charles and Lady Waldstein, Mrs. R. T. Auchmuty and Miss A. S. Foshay. In a class room there is shown a collection of drawings by children, who studied in the Boston Museum under Miss Deborah Kallen.

In the absence of Director Robinson, who was slightly indisposed, Secretary Henry W. Kent called attention, in addition to other features, that with the present issue the bulletin begins its 11th year. The opening article by R. H. T. Halsey is on the Judge A. T. Clearwater Collection of Colonial silver owned by the museum.

**Old and Modern Dutch Pictures.**

The firm of Regnard & Co., of Amsterdam, has opened a New York branch at 57 W. 49 St., which is in charge of Mr. R. Broeke, a member of the firm, and Baron H. W. van Till. There are on view there, among other works, both ancient and modern, an important picture of "The Resurrection" by Caspar de Crayer, and a highly interesting Abraham Hondius, an "Adoration of the Shepherds."

There are country fairs attributed to Jan Steen and H. van Rootvelt, and an-

other by F. de Braakelaer. There is a Wouwermans "Landscape" and a "Cavalry Fight" by Simon Dow. The fine art of Boosboom is shown in a "Church Interior" and besides some interesting early drawings by Israels, there is his "Woodcutters." A similar subject is by Mauve. "Christ with the Scribes" is attributed to Vroomans.

Highly interesting are a little woman's portrait by David Bles, the spirited drawing by Bakwerkorff called the "Unexpected Visit" and Verelst's "The Festival of Victory." Others represented are H. Vaarberg, De John, Maurik, De Groot, Ockaa, De Lariviere, De Budt, Rink and Vaarberg.

**Landscapes at Reinhardt's.**

There are two new exhibitions at Reinhardt's Galleries, 556 Fifth Ave., to Jan. 29. Downstairs one finds colorful, sunny landscapes and figures in the open by Frank Townsend Hutchens. Sparkling snow, brilliantly tinted foliage under an autumn sun, a graceful little nude by a stream in summer time, and women and flowers out of doors predominate.

**Portraits by E. Gowdy Baker.**

Portraits in watercolor by Elizabeth Gowdy Baker are shown in the upstairs Gallery at Reinhardt's. The sitters seem unaware of observation and are very much alive. Among the most interesting is a portrayal of Mrs. James S. Clarkson, attired in cream lace with pearls and a pale turquoise blue scarf; the delicate greens in the background complete a delicate color ensemble, suited to the type of woman. A delightful interpretation of youth and innocence is the artist's conception of Miss Esther Nash, with golden hair, blue-grey eyes and a wonderfully sweet expression, and others particularly appealing are of Mrs. A. R. McMichael and of Mr. Henry Gaines Hawn.

**"Modernists" at the Gamut Club.**

Ten "moderns" are exhibiting at the Gamut Club, 69 W. 46 St., to Jan. 23. A visitor even, if most willing to be convinced, would surely be at a loss to decipher Marsden Hartley's "No. 47," and the non-committal caption leads one to suspect that the perpetrator himself didn't know when the spasm in which he produced the work was over, and what it was all about. Overhearing a visitor suggest that it might be the interior of a stomach, I wondered if it could be symbolical of gnawing hunger, which it most suggests. Its size, vivid color and conspicuous placing however, force one to ponder over it.

Paul Bohland's still lifes are exquisite, the flowers are delightful in treatment and color, and poetic and novel in composition. A pencil drawing of a nude by Andrew Dasberg, well expresses movement and power. John Marin's landscapes can be recognized as such and indicate a good color sense.

With the exception of a gorgeous arrangement of Oriental poppies, against deep blue drapery, Lee Simonson's canvases are overcrowded and badly composed. Arthur G. Dove gets a soft rich tone if nothing else, appealing, in his scientifically organized landscape motives.

Alfred Maurer sends his usual conceptions of nature, and A. Walkowitz contributes three drawings in black and white and two in color, these abstract ensembles in which all is not absolutely essential is eliminated are exceedingly interesting demonstrations of the theory he advocates.

**Works by Warshawsky.**

A painter of talent is A. G. Warshawsky, a Pennsylvanian, long resident in Paris, who is showing 22 of his works at the Braun Galleries, 13 W. 46 St. His work has some crudities but shows much promise. A follower of the pleinairists, he is a good, if rather vivid colorist, and sometimes misses his values. He is apt to be painterly but is successful with his effects of atmosphere. He shows figure works, views of Paris and French landscape subjects. The figure subjects show two young women and a child in the sunlight and an old woman. The views of Paris are attractive and include a quay view and one of the Gardens of the Luxembourg. There are fine atmosphere and color in "Late Afternoon, Morbihan," and "Dernieres Feuilles" is effective. The group of boy bathers, called "Sun Worshipers," is quite remarkable, though rather forced in color.

**Portraits and Landscapes by Joseph Boston.** At the Pratt Institute, Brooklyn, a group of oils and pastels by Joseph Boston, on view to Jan. 29, makes an entertaining exhibition.

There are landscapes, inspired by the splendor of the Adirondacks and some portraits of those of men, are vigorously treated and convincing, and the others, delicate interpretations of femininity, amid surroundings, charmingly quiet in color and nice in arrangement. Five of the canvases,

including "The Au Sable Valley," one of the strongest and most impressive of the open air subjects, have been loaned by Mr. Ludwig Nissen.

**Gothic Panels at Arden Gallery.**

At the Arden Gallery, 599 Fifth Ave., twelve Gothic panels and four doors are displayed. These seventeenth century English wood carvings are exceptionally fascinating and noteworthy examples. They were discovered in an old house at Worcester, between the outer wall and the inside plaster when the house, which had been condemned because it was undermined by the river, was torn down. Quaint figures, representative of the people and customs of the period, are the decorations, and the wood is still pretty well covered with bits of plaster.

**Portraits of Lincoln.**

There is a unique and exceedingly interesting group of oils at Bruno's Garrett, 58 Washington Sq., to Jan. 24. The artist is Capt. George Edward Hall, a personal friend of Lincoln and his mother, Nancy Hanks. Numerous portraits of both are included in the exhibition. They have been painted recently from sketches made from life when the Captain, now almost eighty, was a young man. There are landscapes, painted in the vicinity of Rockport, Mass., and mountains and splendid trees of Santa Barbara. California furnished inspiration for most of the nature studies. There are baskets and varied arrangements of oranges and other fruits, amazingly realistic. The portraits, all of Lincoln and his mother, with the exception of one of the painter himself, are handled in such a manner that they suggest bas-reliefs in tinted clay. The effect obtained is astonishingly life-like, but would be much more vital if the heads had been painted life size or less, rather than twice or thrice as large.

**At the Union League.**

In the exhibition on at the Union League Club, paintings and sculptures are combined. The 16 canvases shown include four by Wm. R. Derrick, one, a large still life, of red dahlias against a light blue background. The landscapes are typically strong and true to nature—one, especially delightful in tone and composition exhales the very spirit of springtime.

Wm. T. Dannat's three canvases are characteristic out-door subjects. Carroll Beckwith has three examples, a head of a sleeping girl, one entitled "Destiny Contemplates the Ravages of War," and a composition showing two children, by a brook in summertime, and J. Robinson's depiction of autumn fruits, flowers and foliage, is skillfully painted and rich in tone. There are three landscapes by F. W. Kost, a little interior, pleasing in tone, by Walter Gay, and representative examples of the early American school by S. R. Gifford. The sculptors represented are Robert Aitken, who shows two small dancing figures in bronze, patined in green, and A. A. Weinman, who shows an Indian head and a small bust of Lincoln.

**Shurtleff Memorial Exhibition.**

A memorial exhibition of works by the late Roswell Morse Shurtleff, the veteran Academician, whose landscapes, and especially his paintings of forest and wood interiors brought him name and fame, and whose sudden death last winter so saddened a host of friends, and also admirers of his art, will open at the Lotos Club Gallery in West 57th street with a "stag" reception this evening, and will continue for a fortnight, with a possible extension of time. Ladies will be admitted on Monday to Wednesday next, inclusive, on invitation. This exhibition, notice of which will be made next week, is anticipated as an important event of the season.

**Cornish (N. H.) Artists' Exhibit.**

The first representative exhibition of artists associated with the Cornish, N. H., colony is on at Robinson Hall, Dartmouth College, filling the auditorium of the Little Theatre and five other rooms on the second floor of the building. One gallery is filled with fifteen bronzes by Augustus Saint-Gaudens, the founder of the colony, and an adjoining gallery is devoted to the work of his pupils and assistants who have become themselves sculptors. Another room is devoted to paintings by Maxfield Parrish and a fourth to photographs of gardens by Ellen Shipman and of houses and country places designed by Charles A. Platt. There are studies for mural paintings by Kenyon Cox and Barry Faulkner, and paintings, drawings, and miniatures by about forty artists.

**Church's Art Coll'n Catalog.**

There has been issued a fully and well-illustrated descriptive catalog of the highly interesting and valuable coll'n of pictures with religious subjects placed by Mr. and Mrs. Thomas B. Walker in the auditorium and Sunday school rooms of the Guild Hall

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Bierstadt's Masterpiece, "The Marioposa Grove, Cal.," measuring 129 in. by 58 in., and property of Louis A. Biddle, Esq., of Philadelphia.

Characteristic examples of Daubigny, Boucher, Coypel, Rico and Dupré.

of the Hennepin Ave Methodist Church of Minneapolis. Beneath the tinted half tone plates is a brief biographical sketch of the painter, and on the opposite page, a description of his work. The preface is written by Mr. R. H. Adams. A list of the pictures was published in the ART NEWS of Jan. 8.

There are some new pictures hung on the walls of the Catherine Lorillard Wolf Club rooms, upstairs in Grace Church house. Intangible impressions by Ethel Louise Paddock are vigorously treated and promising. Lucile Lloyd shows a couple of pleasing little oils, a book plate—simple and effective—and a design for a stained glass window, subject The Annunciation. Sara K. Hunter's still life with flowers is a vivid and convincing note. Eleanor Duer Laroque and Ethel Harrington also exhibit.

**BERLIN SCORES HARTLEY.**

Marsden Hartley, in revenge possibly for the activities of German agents, provocateurs and acts, in this country has invaded Germany with his advanced decorative paintings and is holding an exhibition on the Pariser Platz, which strange to say hasn't been renamed as yet, and is about all of Paris that the Teutons have on hand at this time. One of Mr. Hartley's production pictures an "American War Correspondent in Action."

"A. G. H." in the Lokalanzeiger, defends the Fatherland with frenzied vigor and under the head of "A New American Misfit Genius," says:

"It's all rot, what has so far been painted—rot, rot, and again rot! Wretched daubers, pitiful daubers were they all, from Antonello da Messina down to Max Liebermann. I, I furnish the only real painting, Marsden Hartley, from Mixed Pickles in Bluffage, I. Marsden Hartley, from Mixed Pickles in Bluffage, I. Look, I take a brush in my hand—why, no, I take ten big brushes in my hand, stab them in my color pots and paint 'Characterizations of the Moment,' as I call them by my latest advertising phrase. Circles, wave lines, triangles, shreds, numbers, letters, even music notes I paint on the canvas in clean unmixed colors, blue, red, green, white, and black, just as the manufacturer furnishes them to me.



**BOSTON.**

Vernon Ellis, a vivid, young, plastic personality, breaks through the academic traditions in which Boston is still enmeshed with a sunny, vigorous little show at a local gallery. The artist chooses luxuriant nature in various phases as his subject. He rejoices in abundance, both of sun, color and tropical vegetation. Bermuda, where he spent last winter was a source of special inspiration, and a "Lily Field" on the banks of the St. George Bay, perhaps the most important picture in the present showing, epitomizes or contains the florescence of his rich temperament.

His pictures are rare in a riot of color, administered with the love and enthusiasm of a prodigal nature, yet fully controlled by an accurate sense of values, and a fine use of the deep accent in holding a canvas together. This is notably evident in the two canvases which introduce into an architectural setting characteristic of Bermuda, with its houses of white coral reef, a study of a black nude made from the interesting native type indigenous to the soil.

Mr. Ellis spends most of the year upon his estate at Plainfield, Mass., in a house of which he was both architect and builder surrounded by an immense flower garden, the whole set in the midst of a forest. His philosophy is intolerant of the culture that narrow rather than widens the horizon. He is a great student and spends his life studying philosophy. He does not work at painting as a craft believing that that attitude produces work that is sterile and powerless to move.

**Activities at Vose Galleries.**

Following the present exhibition of works by the late George Inness at the Vose Galleries, Boylston Street, will come a "one-man" show by Randall Davey. Of the ten Inness canvases shown all but two are the property of the Messrs. Vose, and are excellent examples. One of the landscapes passed through this dealer's hand many years ago and was rebought recently at an advanced price.

**St. Botolph Club Shows Seyffert Portraits.**

Leopold Seyffert of Phila. has a "one-man" show of 23 recent oils at the St. Botolph Club. This exploits very evenly the various phases of the young painter's work. One of its most vital ones is the character portraits done in Holland several years ago. Of this epoch he shows the remarkably rendered portrait of an old Volendam woman grinding coffee, which took honorable mention at the Carnegie Institute three years ago. Of his Spanish period, Mr. Seyffert shows the large canvas containing a group of Spanish peasants, which was a feature of the last exhibition at the Corcoran Gallery. Diametrically opposed is the highly finished, professional portrait of Charlton Yarnall, of Philadelphia, so much admired in the Pa. Academy Annual of 1914.

The two most recent canvasses are portrait sketches of himself and Mrs. Seyffert. The self-portrait is remarkable in its sincerity and a faithful, introspective document.

The Boston Art Club has reverted to type, and its spacious gallery is now hospitably housing a watercolor exhibition of genuine merit, that of the Boston Society of Watercolor Painters. So far this year, the Art Club has had only its own offspring to show—and the recently closed members' exhibition lasted so long that it was almost looked upon by the mere outsider as a permanent display. Just why the Art Club cannot bring itself to the point of engineering a series of exhibitions through the winter months—in the manner of its enterprising contemporary, the St. Botolph Club—is one of the unsolved mysteries. With the best gallery in the city to prick the sides of its intent, why is it so unprogressive? Truth to tell, its spirit does not seem to be equal to its material advantages.

Last week M. Pierre Tartoué of Paris-via-

New York, with his vivacious little American wife, formerly Miss Dodsworth of N. Y., received a favored section of the local public at a private view of his recent portraits, held at a local gallery. Behold, then, a social function of considerable distinction, in which "gowns" played their appointed part, and one looked instinctively around to see "who was there." A very French collection of pastels and oils!—wherein all the ladies looked very pretty and modish, with very blue eyes, and the radiant complexions that ladies in real life should have, if they haven't, while the children reminded one of human angels in smart clothes. The sunny, smiling presentment of Miss Louise Hayman of Brookline, Mass., was prodigiously admired (the fair-haired original herself being at the private view), and those of the two little daughters of former Senator W. A. Clark also claimed attention. Unless it be a genuine king, one can think of no more effective subject for a portrait than a genuine cardinal—and a cardinal, as the great Richelieu proved, is frequently much more interesting than a mere king. All this apropos of the fact that M. Tartoué has made a really fine and effective portrait out of his distinguished sitter, Cardinal Farley, shown in the red robes of his high office.

John Doe.

**PHILADELPHIA.**

It would be quite safe to say that very few of the people gazing with admiration upon the beautiful model of the proposed Art Museum now on exhibition in the court yard of the City Hall, and reproduced in this issue, realize the amount of



MODEL OF NEW PHILADELPHIA MUSEUM  
Borie, Trumbauer and Lanzinger, Arch'ts

money already spent upon the project—almost a quarter of a million, according to the "Evening Bulletin," or the length of time that has elapsed since the movement was started twenty-five years ago. More than six dozen plans, drawing and preliminary sketches have been submitted up to date by various architects, nearly \$50,000 of the people's money have been used in payment of commissions to these architects for work that was only tentative at the best and discontinued at that stage. Some \$15,000 were appropriated by City Councils twenty years ago for a prize competition for plans of an Art Museum to be erected on Lemon Hill, not far from the Fairmount Avenue entrance, the first award of \$6,000 going to Henry Bacon and James Brite, of N. Y.; the second of \$3,000 to Lord, Hewlett & Hull, of N. Y., and the third of \$2,000 to M. Marcel P. de Monchos, of Paris. Some \$36,000 is reported to have been paid to Messrs. Borie, Trumbauer and Lanzinger for the preliminary plans for a museum on Fairmount Hill, from which the model now on exhibition has been evolved. With an available loan fund of \$800,000 and possible addition of three million in the next municipal loan, it is said that the museum might be completed in 1918 if work were to commence at once on the site now prepared by the leveling off of the old reservoir basins. "One must always break some eggs in order to make an omelette."

Dr. Thomas H. Fenton was elected President of the Art Club at the annual meeting, Jan. 8. Wm. M. Coates and Leslie W. Miller were chosen Vice-Presidents. Wm.

De Kraff, Treasurer, and Samuel W. Cooper, Secretary.

Some 41 watercolors of subjects drawn from Egypt, Greece and Ceylon, the work of the late Henry Bacon, are now on exhibition to Jan. 24, at McClees' Galleries. Mr. Bacon was well known previous to 1895 as a painter in oil, and as such exhibited in 25 Salons. He later took up watercolor as a medium, used in pure washes, until his death in 1912. The works now shown were exhibited through the country two years ago.

At the Phila. Sketch Club, H. Lyman Sayen is holding an exhibition of his paintings, futuristic in tendency, puzzling to the critics for the most part, yet no doubt interesting if the artist could transmit a message through them. Mr. Sayen has always been averse to giving titles to his pictures, so one is often left in the dark as to his intent.

A sale to the highest bidder of valuable paintings, Flemish tapestries, Old English furniture, engravings and plate belonging to the estates of the late Robert Hare Towell and Miss D. H. Weeks was held this week at the Phila. Art Galleries. Miss Weeks was connected for many years with the business of Earle's Galleries, well known to local people, and later conducted an establishment under her own name.

The first prize of \$100 in the poster competition arranged for students of foreign birth or parentage, in connection with the conference on immigration to be held there Jan. 19-20, was won by John W. Butler of the Graphic Sketch Club. The second prize of \$25 was taken by Henry Tedlie of the same club. The Butler design has the

**The Gorham Galleries**

**Important examples of sculpture suitable for presentation to retiring officers and directors of corporations**

glow of color, suggestive of enamelled or jewelled surfaces, are wonderfully effective on a dull gold wall. Enthusiasm has been aroused by Mr. Lawson's work, which was never shown here collectively before.

The work of D. Murray Smith, well-known both in England and America, shows at first glance the influence of Corot and others of the Barbizon group, both in color and choice of subject.

**Chicago.**

The National Association of Portrait Painters, whose exhibition is on at the Art Institute, is made up of the 43 presentments which were fully noticed in the ART NEWS when shown at the Fine Arts Galleries, New York, early this season.

Helen Hyde has in view in the Art Institute 95 vital pictures, some from the etched plate, others from the woodblock, and others in deliciously watercolors. Some of her individual methods of work and expression in colors are forceful. Her art grows in general appreciation through its inherent qualities. The Mexican and Orient pictures convey a new spirit, although the scenes are often familiar. Of the latter, "The Good Luck Branch," "In Kite Time," and "A Sudden Shower" are especially good, with their cherry blooms, and picturesque little women and babies. There is a quintet of the Chinese brand that attracts much praise and "The Furious Dragon" and "Miss Apricot Cloud of Shanghai" are as unique as subtle a treatment. The Japanese woodcut prints are familiar through previous shows. The pictures painted in Old Mexico are very fetching.

Portraits and figure paintings by Hovsop Pushman are installed in a gallery of the Institute; twenty-one wonderfully glowing pictures by this artist of Armenian parentage, who is called an American, and who returned to this country from Paris just before the war. The portrait of Mrs. Pushman is winning plaudits for its general composition and its remarkable beauty of coloring. Many of the paintings are loaned, among them "A Memento of Old Madrid" lent by Mr. Samuel O. Buckner, "The Hour of Rest" by the Milwaukee Art Society, "The Persian Wine Cup" by Dr. Charles E. Albright, "A Nubian Princess" by Alfred T. James, and "Caribbean Girl" by Victor L. Brown.

**In Denton's Galleries.**

Childe Hassam at Roullier's is showing the etchings and dry points recently exhibited in New York, and then noticed in the ART NEWS. There is also an assemblage of paintings by American artists at Roullier's from the Macbeth galleries, New York, in charge of Mr. Cheshire Boone.

H. Effa Webster.

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7:80 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . 2.75  
Single Copies . . . . . .10

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Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, sculptures, furniture, bibelots, etc.,  
will be given at the office of the AMERICAN  
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of art works and the obtaining of the best  
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services a nominal fee will be charged. Per-  
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upon the value of art works for collectors  
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ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1 is devoted to the Bray-  
ton Ives Collection of Prints sold at the  
American Art Galleries April 12-14 and  
No. 2 to the Blakeslee and Duveen Picture  
Sales, under the same auspices, at the Plaza  
Hotel Ball Room, April 21-23 and April 29.

## ART SALES MAY STIR TRADE.

The near holding of a series of large  
and important art auctions, which will  
begin with the dispersal of the Reisinger  
pictures Tuesday and Wednesday  
evenings next, the preliminary exhibi-  
tion being now on, is a subject of dis-  
cussion and speculation in the studios  
and galleries throughout the country.  
Something—it is almost universally ad-  
mitted—is needed to galvanize the art  
season into life, for, despite the stories  
of returned prosperity, heard on all  
sides, the art business, while more active  
than last season, is still not what had  
been hoped, and the golden stream  
flowing out of Wall St. and the manu-  
factories of munitions has apparently  
been dammed up somewhere and some-  
how, so that it has not as yet flowed  
into the galleries and studios. Even  
the so-called "Kobbe Comet," the fancy  
of an imaginative writer on art, which  
was to "Come out of the West," and  
make glad the hearts, and fill the purses  
of the New York art dealers, has not  
as yet materialized, and must have  
swung out of its orbit and spent itself  
in some beer saloon near Herald  
Square.

The importance of the Reisinger pic-  
tures, which include those of the best  
modern foreign and American schools—  
of a number of the old and modern can-  
vases in the Catholina Lambert, and of  
modern Americans in the Andrews col-  
lection, also soon to be dispersed—  
should, and almost undoubtedly will,  
bring collectors and buyers here from  
all over the country and stimulate the  
art trade. This is "a consummation de-  
voutly to be wished."

## EXPSN. ART PALACE REOPENS.

Amid much enthusiasm, Governor  
Johnson of California reopened the  
Exposition Art Palace at San Francisco,  
after its temporary closing, on Jan. 1.  
The Palace itself, it has already been  
decided, will remain as a permanent  
structure, and through Director Trask's  
efforts, a sufficient number of exhibits  
will remain, with new ones to be added,  
to continue the art display in the Gal-  
leries until next Spring, at least. This  
is a good thing and art lovers every-  
where will be pleased to know that the  
beautiful conception of Mr. Maybeck  
will not only be preserved, but will, in  
all probability, become a permanent  
Museum of art, in and for San Fran-  
cisco. We congratulate San Francisco  
upon its interest and zeal in the plan  
to perpetuate the beautiful and inspir-  
ing structure and to, in time, fill it with  
art treasures.

## BONNAT TO MOSLER.

The friends of Henry Mosler and the art  
loving public, will be pleased to learn, that  
he has entirely recovered from his recent  
serious street car accident. Some time ago  
he sent a check to Leon Bonnat, president  
of La Fraternelle des Artistes, for the benefit  
of the widows and orphans of French  
artists. To this he received, during the  
time of recovery, a reply, of which the fol-  
low is a translation:

Paris, Nov. 9, 1915.

La Fraternelle des Artistes.

M. Leon Bonnat,

Member de l'Institut.

My Dear Comrade and Friend:

Your letter of Oct. 17, came surely to  
me, and I hasten to send you my thanks,  
and those of the French artists, for your  
generous contribution and the sympathetic  
sentiments which accompany it. The mem-  
bers of the Committee of the Fraternelle des  
Artistes were much touched by the friend-  
ship you retain for your French comrades  
and also for the faith you express in the  
triumph of the Allies.

Be certain that we will never forget the  
brotherly aid our American friends have  
given us during the battle, and that on  
the day of victory our gratitude will be  
poured out. Believe my dear Mosler in my  
very cordial and very sincere friendship.  
Leon Bonnat.

Capt. Hall, whose exhibition is on at  
Bruno's Garret, was knocked down by a  
taxicab in Greenwich village, Tuesday. He  
was not seriously injured.

## NEWS FROM THE STUDIOS.

Henry Clews, Jr., and Mrs. C. Lewis re-  
turned on the Lafayette from France on  
Tuesday.

Gabriel Nicolet, member of the English  
Royal Society of Portrait Painters, arrived  
Tuesday on the Lafayette, bringing a  
number of his works, many of them por-  
traits, which will be shown at the galleries  
of Braun & Co., 13 W. 46 St., beginning  
Jan. 22. One of the pictures called "The  
Good Samaritan," represented a young  
American woman knitting a scarf for a  
French soldier.

Mrs. Harry Payne Whitney announces  
that she will give an exhibition of her own  
sculptures at her studio, 8 West 8th, follow-  
ing the loan collection now there displayed  
and which has attracted much attention. On  
Tuesday Mrs. Whitney entertained the stu-  
dents of the Art Students League who visit-  
ed the display in a body. The time of the  
exhibition has been extended to Jan. 25.

Mrs. Leslie Cotton arrived from France  
Tuesday on the Lafayette. Among her re-  
cent portraits are those of the Infanta Eula-  
lie, Duc and Duchesse de Grammont, the  
Duc and Duchesse de la Rochefoucauld and  
the Comtesse de Belazichy, formerly Miss  
Wright. She will hold an exhibition later  
in the season at the Knoedler Galleries.

An entertainment will be held on the af-  
ternoon of Feb. 1 at the home of Mrs. Mar-  
shall Orme Wilson for the benefit of the  
students of the Ecole des Beaux Arts at the  
front. Well known entertainers have volun-  
teered their services and the affair has been  
organized in part by those Americans who  
have studied at the Beaux Arts. Tickets at  
\$5 each may be had of Mr. H. R. Sedgwick,  
107 East 37th street.

Everett Henry of Ridgwood, N. J., a stu-  
dent at the New York School of Fine and  
Applied Art, won the \$25 prize in a poster  
contest for the Junior League performance  
of "The City of Beautiful Nonsenses," at  
the Waldorf-Astoria, Jan. 24-26. The com-  
petition was held at the residence of Mrs.  
Marshall Orme Wilson, and the judges were  
C. D. Gibson and B. P. Trowbridge.

The Board of Trustees of the Albright  
Gallery in Buffalo have accepted a portrait  
of John J. Albright, by Edmund C. Tarbell,  
given by Gen. Edmund Hayes. It was  
painted a year ago and shows the subject  
seated in his library. It was also decided  
to create a fund to be known as "The Sey-  
mour J. Knox Memorial Fund" for the pur-  
chase of works of art, etc. The bequest  
has a present market value of about \$60,000.

An art museum association has recently  
been formed at Lexington, Kentucky.

Joseph Pennell who was to have delivered  
a lecture on Whistler last week at the Bos-  
ton Museum was unable to appear, having  
been suddenly called back to England. He  
will soon return and plans to make his per-  
manent home here.

The Copley Society of Boston will hold  
in the Spring a display of the Swedish works  
at the Pana-Pacific Exposition.

Henry Golden Dearth is not to exhibit in  
a special room at the continued Pana-Pacific  
art exhibit, as was announced, as he was un-  
able to secure the loan of a sufficient amount  
of his works from their owners to make an  
adequate display.

Harry W. Ranger will sail Jan. 29 for San  
Juan, Porto Rico, where following his an-  
nual custom, he will spend the remainder of  
the Winter. In his West 67th street Studio  
Mr. Ranger is finishing three landscapes,  
whose subjects were sketched near his  
summer residence at Noank, Conn., and  
which is original, and, in one case, daring,  
but successful composition, joyousness and  
clearness of atmosphere, poetic feeling and  
delicacy, and anon richness of color, are  
among the best canvases his able brush has  
yet produced.

A noted London painter has just ar-  
rived in New York, Horace Brodzky, a  
member of the most advanced group of  
painters in England, and an important ex-  
hibitor, and member of the well-known  
"London Group," which includes among  
others the sculptor, Jacob Epstein, for-  
merly of New York. Brodzky is of Russo-  
Polish origin, and on a trip from Australia  
to England by way of New York, was for  
a short time at the National Academy here.

Thomas R. Congdon and Mrs. Congdon,  
after a residence of fifteen years in Paris,  
have returned to New York, to remain  
permanently. They have taken apartments

## OBITUARY.

## Rembrandt Bugatti.

An Italian animal sculptor of great talent,  
Rembrandt Bugatti, died in Paris, Sunday  
last, of gas poisoning, and is supposed to  
have committed suicide. He was found un-  
conscious in his studio in the Rue Joseph  
Bara and expired in the Hospital Laennec.  
A number of Signor Buggati's sculptures  
were, and some are still at the Goupil Gal-  
leries, 58 W. 45 St., and a view of the more  
important of them was reproduced in the  
ART NEWS, April 11, 1914. The sculptor's  
work is impressive, almost magistral and  
as individual as that of Barye. His work  
appears in many of the principal European  
galleries. At the opening of the war he  
was making studies of the animals in the  
Antwerp Zoological Gardens. He joined  
the Belgian Ambulance Corps, and on the  
evacuation of Antwerp, returned to his na-  
tive Italy through Holland. As his class  
was not mobilized he went to Paris and  
declaring, it is stated, that it was not the  
time to model animals, began to model a  
figure of the Saviour, which is now at the  
foundry.

## Frank H. Dodd.

Mr. Frank Howard Dodd, head and  
founder of the well known firm of Dodd,  
Mead & Co., publishers, died on Monday  
in this city in his 72nd year. He was born  
in Bloomfield, N. J., and was preparing for  
Yale College, when he temporarily began to  
work for his father, then a publisher in  
Printing House Square. There he remained  
until 1870, when, with Mr. Edward S. Mead,  
he organized the present firm which suc-  
ceeded to his father's business. The firm,  
in 1895, established The Bookman, and in  
1902 published the New International En-  
cyclopedia. Mr. Dodd married in 1868, Miss  
Martha Bliss Parker. He is survived by  
a son, Mr. Edward H. Dodd, a member of  
the firm, and two daughters. He was a  
member of the Century and City Clubs and  
the National Club of London, and was  
president of the American Publisher's As-  
sociation.

## Edmond J. La Place.

Edmond J. La Place, dealer in antiques,  
died Jan. 6, in this city, aged 57. He was  
born in Mount Vernon and was first associ-  
ated in business, with the Herts Brothers.  
His principal place of business was at 6  
West 28 St., and he had branches in London  
and Paris. He retired temporarily in 1914,  
and then his collection was sold at the  
American Art Galleries. Mr. La Place was  
a member of the N. Y. Athletic Club and  
the Elks.

## Carlo Nicolini.

The Italian sculptor, Carlo Nicolini, died  
recently in his villa at Caprara. He was  
the owner of a large sculptural studio. He  
is succeeded by his son, also a sculptor,  
Prof. Gino Nicolini.

Miss Marianne E. Havell, daughter of  
Robert Havell, artist and publisher and en-  
graver of Audubon's "Birds of America"  
died in this city, recently, at the age of 68.

## AMONG THE DEALERS.

Mr. Vitall Benguiat returned from France  
on the Lafayette on Tuesday.

Mr. Walter Fearon, formerly of the Cot-  
tier Galleries, 718 Fifth Ave., is with the  
Admiralty Offices in London.

## Sales at Ehrich Galleries.

From the interesting and important exhibi-  
tion of works by the Lesser Masters at  
the Ehrich Galleries, 707 Fifth avenue, there  
have been recently sold a strong and rich  
man's portrait by Lucas, the pupil of Goya,  
a rarely good example of Harlow, the pupil  
of Lawrence, an unusual example of Sir  
Peter Lely, and a Wilson landscape, excep-  
tionally rich in quality. Other sales are un-  
der consideration.

at 43 West 70th St. and a studio for this  
winter in the Broadway Studio Building,  
Broadway and 80 St.

Mr. Congdon has painted portraits of  
many noted people in Paris, Berlin and  
London, and his genre subjects are well  
known in the Salon. He is represented by  
two works in the Luxembourg, and two in  
the Palais des Beaux Arts, in Paris.

J. Dunbar Wright, who is to have a sale  
of his studio effects and some of his pic-  
tures and art objects at Clarke's Auction  
rooms next week, will leave soon after the  
sale for Honolulu, where he purposes spend-  
ing the remainder of the winter, and where  
he will paint, and, it is to be hoped, secure  
more of his remarkable photographs, which,  
with his painting, have won him deserved  
reputation in the art world.

A feature of the display of the Royal  
Birmingham Society of Artists, is a collec-  
tion of 100 examples of the late Walter  
Crane.



**LONDON LETTER.**

London, Jan. 5, 1916.

At Christie's recently, Mr. Amor paid as much as 210/ an ounce (£130 in all) for a magnificent Irish silver potato-ring, by W. Hughes of Dublin, 1773, while a Queen Anne tobacco box, 1713, with a lengthy inscription to that "glorious martyr," Charles I, fetched 190/ an ounce, its total sum being £38. Mr. Amor was also a purchaser at the sale, also at Christie's, of some of the Trinity College furniture, acquiring for 30 gns. a Jacobean oak dresser which had stood in one of the rooms of the Oxford College for many years.

Owing to the advisability of having the contents of one's houses properly valued, with a view to making adequate claim upon the insurance companies in the event of further Zeppelin raids, I am told that many unsuspected possessions of value are being brought to light, while at the same time disconcertingly low valuations are put upon others, which, owing to family tradition, have hitherto enjoyed an unwarranted esteem on the part of their owners. This necessity for procuring "expert" opinion is all for the good of the owners, who are thus enabled to form an unbiased and reliable estimate of the market value of their treasures. Messrs. Hampton are busily engaged upon a great deal of this kind of work.

**Belgian Pictures of London.**

One of the most delightful of the exhibitions now running is that at the Knoedler Gallery in Bond Street, where the originals of the illustrations to Mr. John Lane's "Book of Belgium's Gratitude," are to be seen. London, with its infinite variety of atmospheric effects, its curious combination of the picturesque and the prosaic, its ever changing aspects of life and drama, has apparently "intrigued" our Belgian guests to the extinction of other subjects for the majority of the pictures are inspired by scenes viewed in this city and viewed, I may say by observant and appreciative eyes. The River Thames is to be seen in every guise in which different seasons find her, from the wintry bleakness, so cleverly portrayed by Mr. Baertson to the summer garb which has taken the fancy of M. Wagemans. It is instructive to observe how familiar landmarks appear to other eyes, and in these Belgian sketches one finds here and there, beauties which even Whistler himself left it to foreigners to discover. The one piece of sculpture in the exhibition is a bust of Lady Diana Manners, by Victor Rousseau, less impressionistic in type than the drawings, but possessing striking individuality and grace.

The late Dr. W. H. Cummings was a collector who specialized in the portraits of musicians, but when these came to be sold at Christie's a few days ago, the only one which realized even a moderately good price was Gainsborough's portrait of Charles Abel, the famous performer on the viol da gamba. The sum paid was 380 gns., and the purchaser was Mr. Sulley, the Bond St. dealer. Two portraits were printed by Gainsborough of this sitter, one a three-quarter length and the other a full length, the latter coming into the possession of Mr. C. J. Wertheimer at the sale of Lord Egremont's collection in 1894, for the sum of 1,400 gns. The picture is now owned by Mr. George J. Gould. The three-quarter length sold to Mr. Sulley, was put up at Puttick and Simpson's with other portraits of musicians in 1866, when it was "passed" being subsequently acquired by an obscure London dealer for an insignificant sum. There has been a striking dissimilarity in the careers of the two pictures.

**Faked Furniture in the Cowley Sale.**

There has been considerable stir in the art trade in connection with events arising from the Cowley Sale, and which have led to an action being brought by Messrs. H. J. Simmons of Duke Street, against the auctioneers, Messrs. Nicholas, for the recovery of the sum of seven gns. for expenses and loss of time occasioned by attending the sale, under a misrepresentation of its contents. The judge took the view that auctioneers cannot be held responsible for the authenticity of attributions made to them by sellers and indeed, if such were the case, every saleroom would be involved in enormous expenses in the maintenance of a staff of experts. Consequently Mr. Simmons, who had brought the action as much for the protection of other dealers as for his own benefit, and who deserves the thanks of his brethren for an extremely public-spirited act, lost his case on these technical grounds, though on the other hand, he scored very greatly in exposing what has of late years become a grave scandal. I refer to the "watering" of sales of genuine stuff with inferior and faked goods, put into them by dealers who take advantage of the reflected glory of a few pieces which emanate from some ancestral home and from some apparently trustworthy source.

L. G.-S.

**CLEVELAND.**

Herman Matzen, Cleveland sculptor, whose Soldiers and Sailors' monument at Indianapolis first made him known as one of the foremost Middle West sculptors, has been awarded the commission for the twelve sculpture groups which ornament the new city hall, one of the chief buildings in the "group plan" of Cleveland. His "Schiller" in Belle Isle Park, Detroit, the commission for which was won in a national commission competition, his "Moses" and "Pope Gregory" on the Court House front here, about a decade ago, and his memorial tablet, given in memory of the children who perished in the Collinwood school fire, are some of the other works which have added to his reputation for strong creative work. There will be six figures on the top of the city hall, which will represent the city's leading industries, steel, transportation, shipbuilding, textiles, oil and chemistry. Larger groups at the entrances will typify the departments of the city government.

Henry G. Keller has been awarded the decoration of the seventy foot wall which, it is claimed, will give the city hall one of the largest murals in existence. Mr. Keller's allegorical painting, "Wisdom and Destiny," which has been only second to his work as an animal painter in giving him prominence, will be used as the basis of the mural for the center of the space.

Orville Peets, whose etchings are well known here and in Europe, where he has made his home for the most part of late years, is showing a number of etchings and monotypes at the Korner and Wood gallery. A few colored etchings, mezzotints and drawings and several oils, are also included in the exhibition, among the last being a winter landscape of great charm.

Mrs. Janet Lyon, landscapist and former pupil of Wyant, who has removed from Pittsburg to this city, is showing at the Guenther gallery several oils. "Interior, Oswegatchie Woods, Connecticut," is a beautiful late summer forest scene, strongly suggestive of William Keith in technique and coloring. "Sunset in Santa Barbara" and "Golden October in the Berkshires" are others deserving of high praise.

Jessie C. Glasier.

**TOLEDO.**

The Artkian studio started the new year with the largest membership of students since the "klan" was organized about three years ago.

Before taking his paintings on an exhibition tour, Thomas S. Parkhurst is holding an exhibition in his studio for a week. There are 30 large paintings and 50 "thumb-boxes" on view, the majority landscapes, with a few marines.

After the close of his December exhibit at the Museum, Alexis Jean Fournier placed a few of his paintings in the Mohr galleries for an indefinite period.

The Museum has now two important and interesting exhibits, namely the works of Robert Henri and paintings and sculptures from the Guild of Boston Artists.

Frank Sottek.

**THE REISINGER COLLECTION**

(Continued from Page 1)

**Good Showing of Americans.**

When one come to the modern Americans, one is most impressed with Mr. Reisinger's breadth of view and discernment, for he bought almost as well of American as of modern German art. Here are George Bellows (1), George Elmer Browne (1), Chase (1) a still life, Leon Dabor (2), Derath (1), Dewing (3), Dougherty (1), Frieseke (1), Hassam (5), George Hitchcock (1), Homer (1) a fine Maine Coast watercolor, W. S. Horton (2), Louis Kronberg (1), Ernest Lawson (2), Willard Metcalf (1), Carl Marr (1), Richard Miller (1), J. F. Murphy (1), Redfield (1), Robert Reid (1), Theodore Robinson (1), Schofield (1), Albert Sterner (1), George Sautter (1), Allen Tucker (1), Twachtman (2), Waugh (1), Whistler (2), and G. A. Williams (2).

There are also examples, one each, of John Lavery and Grosvenor Thomas, the Scotchmen, and of A. E. John, the Welshman (1).

**Watercolors and Etchings.**

The etchings and watercolors are notable for the many examples of Zorn, the two of Whistler, the eight of Joseph Pennell, and those of Haden, one of Rembrandt, one each of the Japanese Hokkel and Hokusai, the four of Liebermann, the two of Millet and the three of Brangwyn.

It is unnecessary to detail individual examples of the many artists of modern schools noted as represented above.

Opinions will differ and the collector must study the collection as a whole and individually if he wishes to buy intelligently. But the list as analyzed above, gives a good idea of the remarkable scope and variety of the collection.

**CATHOLINA LAMBERT SALE.**

The sale next week of the modern pictures owned by the late Hugo Reisinger, and which is eagerly anticipated in art circles, will presumably whet the appetite the more of collectors and buyers for the sale, also at auction, of the far larger and more variety, of assemblage of both old and modern pictures collected through many years of effort and study by Mr. Catholina Lambert, and which will, with over 400 canvases, require four evenings in mid-February for their dispersal in the Plaza ballroom.

In its way the Lambert sale will be the most important of the season, for its offerings will appeal to collectors of various tastes and predelections. They range from the early Italian to the modern American masters, and among them are a number, over which collectors will struggle for possession, such as, for example, the fine Luini, the important Del Sarto, the superior Reynolds portrait, the large Lawrence, the early Dutch portraits by Van der Helst, Verspronck, Mytens, Mierevelt, Ravenstyn and others over whose attributions "Experts" will quarrel, but whose quality none will dispute.

A collection that contains examples of all the Barbizon masters, of Monet, Pissaro and Sisley, no less than 17 Michels, 21 Monticellis, example, and good ones of Puvis de Chavannes, Courbet and Delacroix, and among modern Americans, no less than even Blakelocks, including the famous "Moonlight," 6 by 4 ft., and examples of such painters as George Inness, Bogert, and others, many of them painted for Mr. Lambert, would at any time make a great stir, and especially now that it is the first of so varied a character and of such size and importance to come upon the market in many a day.

There are also in the collection, it must not be forgotten, some 50 sculptures, some noted pieces among them, of which more will be said later on. The dismantling of the large Gallery in Buena Vista castle at Paterson, N. J., where Mr. Lambert has enjoyed his treasures for many years, to prepare the pictures and sculptures for the coming sale, has much of sadness, not only to its esteemed owner, but to the host of American art lovers who have enjoyed the study of his treasures there.

**Matthews' Picture Sale.**

Some 81 oils by Old and Modern painters, owned by Mr. Nicholas M. Matthews of Baltimore—several of which were offered at auction at the American Art Galleries last season—and other owners, are on exhibition in the Anderson Galleries, previous to their sale at auction there Monday evening next, Jan. 17.

The assortment is curiously mixed but contains some good canvases, notably examples of E. Rau of Munich, Gustave Wolff, an American modern; Alden Weir, Bunce, Gruppe, David Johnson, William Hart, Twachtman, the Belgian Noterman, Berne-Bellecour, M. F. H. De Haas and William Magrath.

There is a large early William Keith, for which the owner paid \$2,500 in 1909, an early and not typical Geo. Elmer Browne, and only fair examples of Carleton Wiggins, William Sartain, Ernest Parton, J. F. Murphy and C. M. Dewey. There are also canvases attributed to Geo. Morland, Franz Snyders, Ziem, Van Marcke, Jules Dupre, Rosa Bonheur, Michel, Constable, Jan Wynants, J. Van der Velde, Molenaer, Weenix, Angelica Kauffman, Salvator Rosa, de Koninck and Hondecoeter.

**A. W. Bahr Sale.**

A collection of old Chinese porcelains, pottery, jades, screens, paintings on glass, rugs, carpets, etc., formed by Mr. A. W. Bahr, an Englishman who has become known to American art lovers through exhibitions of choice early Chinese paintings and sculptures, etc., at the Montross Gallery in past seasons and who has a small collection in view there now, is shown at the American Art Galleries No. 6 East 23rd street and will be sold there at auction on the afternoons of Monday-Wednesday next, Jan. 17-19, at 2.30 o'clock each day.

There are 597 numbers in the elaborate and handsomely printed and illustrated Catalog, and the range of objects and period is remarkable and unusual. Especially notable are some lacquer shrines and caskets, a buffalo horn bird cage, the paintings on glass, the embroideries on silk, some pieces of blue

and white, famille verte vases, a few of the single color specimens, a unique sang de boeuf "Dog Foo," a choice little collection of Fukien or blanc de chine porcelains, some fine turquoise and powder blue vases, an important tall Ming pottery figure, some lacquer panels, a large and beautiful Comandel screen, and a number of rare and rich antique rugs, mats and carpets.

**Moulton and Ricketts Stock.**

A large and important collection of etchings, engravings, watercolors and oils is to be sold at the Anderson Galleries by order of the U. S. District Court, under the direction of Frank M. McKey, Esq., of Chicago, trustee in bankruptcy for Robb R. Ricketts, trading as Moulton & Ricketts. The material will be placed on exhibition Wed. next and will be sold in three evening sessions beginning Wed., Jan. 26.

The numerous etchings and mezzotints are by some of the leading artists of this country and Europe, but a more important division consists of watercolors by distinguished Academicians. Many of these were in the collection originally made by Mr. Gustav H. Buek of New York. The pictures were chosen, not alone because of the importance of the artists represented, but in order to preserve a line of American watercolors from the early period of the Hudson River school down to the present day. This collection has been exhibited in many art museums throughout the country.

The most important division of the collection consists of the oils. Among these are excellent examples of the work of distinguished American and foreign artists, including William Keith, F. S. Church, Walter Shirlaw, Robert C. Minor, Homer Martin, George McCord, Ralph A. Blakelock, Elliot Dangerfield, William Ritchell, Bruce Crane, James M. Hart, W. T. Richards, J. H. Weissenbruck, Rosa Bonheur, Corot and many others.

**Old Miniatures at Anderson's.**

An exhibition of early Persian miniatures and Mss. owned by M. L. A. Rosenberg of Paris and consigned by him to Tonying & Co. of this city, is on at the Anderson Galleries, Madison avenue and 40th street. The owner is serving in the French Aviation Corps.

While the Persian miniatures are good in quality, they are not new to American art lovers, who will be more interested in the early European examples, for the most part executed on pages of missals and other church books which have been torn out of volumes. These are daintily and minutely painted and much gold has been used in their painting.

**Clarke Sale Totals \$73,872.**

The sale, at the American Art Galleries, of the Thomas B. Clarke collection of plates and textiles closed on Jan. 8 with a result for the session of \$47,655, which brought the grand total to \$73,872 for 742 catalog numbers. The second session, Jan. 6, resulted in \$9,626.50 and the third, Jan. 7, in \$11,275. The highest price of the sale was \$10,900, paid on the last aft. by Mr. H. G. Kelekian for a XVI Century Polish rug. He likewise gave \$1,500 for a XV Century Valencia plate. The highest price among the plates was \$2,600, paid by Mr. Stanley Mortimer for a XVI Century Diruta example, with St. Catherine and her wheel of torture. He also secured a second Diruta plate for \$600. Lewis and Simmons gave \$1,000 for another Diruta example, showing S. Francis; \$975 for an Italian jardiniere velvet portal and \$400 for an Italian faience plate. C. and E. Canessa paid \$900 for a Hispano-Mauresque. Mr. Timothy F. Crowley gave \$360 for an early XVI Century Diruta plate and Mr. F. J. Macomber the same amount for another, while Mr. A. A. Healy secured one for \$270.

The Tiffany Studios obtained for \$1,900 a XVI Century Ispahan rug. Otto Bernet paid \$1,200 for a XVI Century Spanish cope. A Portuguese renaissance velvet portiere sold to the Metropolitan Museum for \$320. Mr. M. H. Manhart gave \$300 for a XV Century Italian chasuble, and Mr. Marion McMillin the same amount for a XVII Century Spanish ecclesiastical banner. W. W. Seaman, agent, paid \$575 for a Spanish renaissance tapestry; Mrs. A. Morse \$550 for a pair of Venetian dalmatics and Miss G. Waterbury \$410 for a XVII Century Spanish banner.

Mr. G. Harding gave \$790 for an early Urbino plate and Tabbagh brothers \$540 for a XVII Century Rhodian plate. An Italian cope and dalmatics went to Mr. L. Oorselli for 425. To Miss R. H. Lorenz, agent, went for \$360 a piece of velvet with a gold border and for \$310 an Italian chasuble.

At the second session Mr. R. A. Plimpton gave \$300 for an Italian velvet hanging and Miss Lorenz \$220 for a XV Century Venetian velvet panel. She also gave \$200 each

(Continued on Page 6.)

**FROM ART TALKS WITH RANGER—by Raley Husted Bell—**  
 "A popular fallacy is that the American is naturally devoid of art, and solely devoted to the pursuit of wealth and material things. My experience, which perhaps has been particularly happy, is that we have a large percentage of altruistic idealists. The numerous and increasing Museum foundations only serve as a small illustration of the case in point."



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Exhibition of the late Hugo Reisinger Collection of Pictures and Prints, Jan. 13-19.

A. W. Bahr Coll'n of Chinese Antiques, Jan. 13-19. Original Drawings, Engravings, Etchings—Part I of the Elizabeth Levy Coll'n, Jan. 13-18.

Anderson Galleries, Madison Avenue at 40 St.—Rosenberg Collection of early European and Oriental Miniatures and Manuscripts. Books and Sketch Books from the Library of the late Daniel Huntington. Paintings by Old and Modern Masters. Rare English and American Autographs. Books on Slavery and American History.

Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, to Jan. 31.

Arlington Galleries, 274 Madison Ave.—Recent Paintings and Sculptures by a Group of Artists, Jan. 17-29.

Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas.—Works by Emil Orlik to follow.

Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Pictures by A. W. Warshawsky, Jan. 18.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

Century Club, 7 W. 43 St.—Works by Winslow Homer.

City Club, 55 W. 44 St.—Works by John D. Johansen, to Jan. 22.

Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 24.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir.

Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters.

Edward I. Farmer, 5 W. 56 St.—Blanc de Chine Figures.

Fine Arts Building, 215 W. 57 St.—Winter Exhibition National Academy, to Jan. 16.

Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.—Pictures by I. Mortimer Block. Group headed by Messrs. Tucker, Brinley and Reiffel, Jan. 15-29.

Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.

Goupil & Co. Galleries, 58 W. 45 St.—Portraits in Oil by Betty Peters and Landscapes by Richard Montague, to Jan. 15.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—Old N. Y. Prints.

Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.

Kennedy & Co., 613 Fifth Ave.—Old English Mezzotints and Stipples, to Jan. 31.

Keppel & Co., 4 E. 39 St.—Joseph Pennel's new N. Y. Etchings, Jan. 18-Feb. 15.

Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, to Jan. 29.—Old English Mezzotints.

John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.

Lotos Club—Memorial Exhib'n of Works by Roswell M. Shurtleff.

J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Paintings by F. C. Frieseke and John F. Carlsen, to Jan. 18. Group Display by Emil Carlsen, Helen M. Turner and Daniel Garber and Decorative Panels by F. S. Church, Jan. 19-Feb. 1.

Maddowell Club, 108 W. 55 St.—New Group, to Jan. 16.

Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Gallery, 939 Madison Ave.—American Pictures.

Modern Gallery, 500 Fifth Ave.—Works by Picabia and African Negro Art.

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Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, to Jan. 31.

Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, to Jan. 30.

Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—Works of Painter Members, to Jan. 26.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.

Photo-Secession Gallery, 291 Fifth Ave.—Sculptures and Drawings by Eli Nadelman, to Jan. 15.—Works by John Marin to follow.

Pratt Institute Gallery.—Paintings by Joseph H. Boston, to Jan. 29.

Print Gallery, 707 Fifth Ave.—Lithographs, Etchings and Wood Cuts, to Jan. 18.

Professional Woman's League, 140 W. 68 St.—Art Exhibit to Jan. 16.

Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.

Regnard & Co., 57 W. 49 St.—Dutch and Flemish Paintings.

Reinhardt Galleries, 565 Fifth Ave.—Portraits by Elizabeth Gowdy Baker and Landscapes by Frank Townsend Hutchens, to Jan. 29 inclusive.

Rose Gallery, 246 Fifth Ave.—Works by Raphael Kirchner, Jan. 17-Feb. 12.

Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.

University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.

Mrs. Whitney's Studio, 8 W. 8 St.—Loan Exhib'n, to Jan. 25.—Mrs. Whitney's Sculptures from Feb. 2.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

### CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St. Elizabeth M. Levy Prints and Drawings, aft. and eve., Jan. 17 and 18. A. W. Bahr Chinese Antiques, aft's., Jan. 17, 18 and 19, at the Galleries. Hugo Reisinger Collection, on exhibition Jan. 13, to sale at the Plaza Hotel, Jan. 18 and 19, and at the galleries, Jan. 20, evenings.

Anderson Galleries, Madison Avenue at 40 St.—Library of the late Daniel Huntington, on Exhibition to Sale on Aft's of Jan. 17-19.—Paintings by Old and Modern Masters consigned by Nicholas M. Matthews of Baltimore and others, on Exhib'n to Sale Eve'g of Jan. 17.—American and English Autographs, on Exhib'n to Sale Thurs. and Fri. Aft's, Jan. 20 and 21.—Americana from the Libraries of Joseph Bryan, John G. Adams and others, on Exhib'n Jan. 17, to Sale on Aft's of Jan. 24 and 25.—Etchings, Engravings, Water colors and Oils to be Sold Eve'g's of Jan. 25, 26 and 27, by order of the U. S. District Court, under direction of Frank M. McKay, trustee in bankruptcy for Robb R. Ricketts trading as Moulton & Ricketts, on Exhib'n Wednesday, Jan. 1.

Clarke's Auction Rooms, 5 W. 44 St.—Studio Effects, Art Works and Furniture of J. Dunbar Wright, afts. Jan. 19-22.

Walpole Galleries, 10 E. 47 St.—First Edition of American Authors, Aft. Jan. 14.—Japanese Color Prints, Eve. Jan. 17.

### T. B. Clarke Sale.

(Continued from Page 5.)

for two Portuguese cloth of gold borders and \$180 for a piece of Italian XVI Century velvet. Miss Scoville paid \$180 for a Venetian cope of red velvet, and Mr. J. J. Goodwin \$160 for a Spanish velvet bodice.

The highest price of the third session was the \$400 paid by Miss Lorenz, for a roll of Chinese velvet, which was an average of \$40 a yard. Mr. Schiffer gave \$280 for a XVI Century Italian altar frontal. A velvet and damask wall hanging went to Mrs. Edward Rothschild at \$260, and Mr. L. W. Dyondziar \$235 for a XVI Century Persian plate. Mr. F. J. Marion paid \$210 for a Spanish banner of embroidered velvet.

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### Kelekian Buys Lydig Velvets.

Mr. H. G. Kelekian has recently purchased from Charles of London, some 150 yards of the fine old Italian Renaissance velvets, which were a feature of the Mrs. Philip Lydig sale. These splendid stuffs were purchased at that sale, as will be remembered, by Huber & Co. for some \$7,800, or about \$55 a yard, and passed through several hands before they reached Charles.

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January 21, at 8.15 P. M.

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Many of these have been chosen by Mr. Wright on his travels around the world.

They now come from his late Studio in "The Sherwood," 58 West 57th Street, and another portion from his residence, 41 East 51st Street (which has been leased).

Descriptive Catalogue on Application

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>AMERICAN WATER COLOR SOCIETY</b> —National Arts Club.	Works received at galleries.....	Jan. 29, 1916
	Opens.....	Feb. 3, 1916
	Closes.....	Feb. 27, 1916
<b>ANN'L EXH'BN ARCHITECTURAL LEAGUE</b> , Fine Arts Galleries, 215 E. 57 St.	Days of Reception of Works.....	Jan. 20 and 21, 1916
	Opens.....	Feb. 6, 1916
	Closes.....	Feb. 26, 1916
<b>CONNECTICUT ACADEMY</b> , HARTFORD—Wadsworth Athenaeum.	Entries by.....	Feb. 5, 1916
	Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....	Feb. 5, 1916
	Works from Hartford at Annex Gallery.....	Feb. 7, 1916
	Opens.....	Feb. 14, 1916
	Closes.....	Feb. 28, 1916
<b>PA. ACADEMY</b> , PHILA.—111 Annual Exhibition.	Limit Day for Receiving Works at Gallery.....	Jan. 17, 1916
	Opens.....	Feb. 6, 1916
	Closes.....	March 26, 1916

**Sensational Auction Room Scene.**

The concluding session was marked by an unusual incident which produced a sensation in the Galleries, namely an animated discussion between Mr. Isaac Simmons and the auctioneer, Mr. Kirby, Mr. Simmons being at some distance from the restrum, as to a Diruta plate which Mr. Simmons considered he had secured at his bid of \$1,100, but which was also claimed by Mr. Stanley Mortmire at the same bid. The discussion was lively one between Mr. Simmons and the auctioneer—the former insisting on his claim, but he finally yielded, and the plate having been again put up Mr. Simmons bid Mr. Mortmire up on it to \$2,600, the latter finally securing it at the last much advanced figure.

Fairly high prices were obtained, on the whole, and the atmosphere was surcharged with electricity. Mr. H. G. Kelekian secured the beautiful green Polish rug which was a feature of the sale for \$10,000, but even this seemingly high figure is said to have been \$5,000 below its cost to Mr. Clarke. The rare and fine Valencia blue and white Sixteenth century plate, a reproduction of which adorned the front page of the handsome sale catalog, was also secured by Mr. Kelekian for \$1,500, together with some beautiful Gothic velvets. Mr. Timothy F. Crowley was the fortunate buyer of an Urbino XVI Century plate, perhaps the rarest and most beautiful in the sale, for \$450. A new buyer was Capt. Marion McMillin, son of Mr. Emerson McMillin, who secured a Spanish church banner for \$300.

**Shelley Letter Fetches \$1,485.**

A notable letter from Shelley to his friend Peacock, about his visit to Byron at Ravenna, the Guiccioli, Don Juan and the turning night into day life, he joined in for a while, brought \$1,485 from Mr. George D. Smith, at the first session Monday, in the Anderson Galleries of Part VII of the John Boyd Thacher coll'n. He also paid \$575 for a letter of Sir Thomas Lucy, the original of Shakespeare's Justice Shallow, \$152 for a Newton letter; \$95 for one by

Richardson, the novelist; \$82 for a letter of Pope, and \$79 for an Allan Ramsey Mss. The total of the session was \$3,505.60.

At the second and final session Tuesday, Mr. William T. Walters, of Baltimore, gave \$410 for the Mss. of Hawthorne's "Times Portraiture, Being the Carrier's Address to the Patrons of the Salem Gazette" for Jan. 1, 1832. Mr. George D. Smith gave \$385 for a Swift letter. He also secured a Wolsey letter for \$300; a Wadsworth letter for \$126, and a Peg Woffington signature for \$110. His other purchases included a letter of Thomas Wentworth, Earl of Strafford, \$88; a pen and ink drawing by Thackeray, \$62.50; a letter of Charles Wesley, \$50; a letter of Leonora d'Este, \$41.50, and a letter of Steele, \$41. The total for the session was \$2,478.85, and for Part VII, \$5,984.45. This makes the grand total for various parts of the sale \$51,782.65.

**C. C. Townsend Library Sale.**

The sale of the library of the late Charles Cooper Townsend of Phila., at the American Art Galleries, on Jan. 6 brought \$16,339.25. "The Annals of Sporting and Fancy Gazette," London, 1822-28, with colored and other plates by Cruikshank, etc., brought \$720. Mr. G. D. Smith gave \$650 for six watercolors by Aiken; \$340 for "The Fancy or True Sportsman's Guide," and \$280 for ten scenes from the life of "Master George," colored by Aiken and including a watercolor by him. Mr. Gabriel Weiss paid \$560 for Thackeray's essay on George Cruikshank; \$530 for "The National Sports of Great Britain," with three original drawings and plates by Aiken; \$515 for a collection of over a 100 drawings, some in pen and ink, by George Cruikshank; \$455 for "The Scourge or Monthly Expositor," London, 1811-16.

Westin Scott's "The English Spy," with drawings by Robert Cruikshank, first edition fetched \$255. Pierce Egan's "Boxiana," with George Cruikshank illustrations, \$110 and "Ackerman's Poetical Magazine," with plates by Rowlandson, \$90.

**J. S. Kennedy Library Sale.**

The sale, at the American Art Galleries, of the library of the late John S. Kennedy, fetched in an afternoon and an evening session on Jan. 7 \$9,950.50. Mr. John Lewis secured for \$1,350 Walton and Cotton's "The Compleat Angler," extra illustrated, the Pickering edition, London, 1836, extended from two to seven volumes. Mr. Gabriel Weiss paid \$760 for Horne's "Napoleon," extra illustrated, and \$740 for "Autographs et Gravures de Napoleon et son Temps." He also gave \$132.50 for a set of the earliest edition of Dickens' "Christmas

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Stories." Charles Scribner's Sons paid \$250 for two first editions of "Alice in Wonderland." Mr. W. R. Hearst gave \$152.50 for a set of first editions of Sterne. Three Mss. by Swinburne sold for \$310, \$170 and \$115.

**Civil War Books Sold.**

The sale of Part V of the Burton Library, consisting of Civil War items, opened Wednesday at the Anderson Galleries, the total for the session being \$1,786. Mr. George D. Smith paid \$100 for the "Provisional and Permanent Constitution, Together with the Acts and Resolutions of the First Session of the Provisional Congress of the Confederate States," Richmond, 1861. He further secured for \$46, "Statutes at Large of Confederate States," Richmond, 1862-64; for \$33, the "Record of News, History and Literature," Richmond, 1863; \$32 for a coll'n of nearly 1,200 Union and Confederate envelopes, \$30 for a first edition of Herndon's Lincoln, and \$21 for three small portions, one of each color, of the Confederate flag taken by Col. Ellsworth, May 21, 1861, the day he was killed, from the Marshall House, Alexandria, Va. Two letters of Gen. Grant to his father, from Corinth and Nashville, brought \$78. James F. Drake, Inc., gave \$33 for the "Charleston Mercury Extra," announcing the Secession of South Carolina; Mr. F. W. Morris, \$26 for the answer to the Emancipation Proclamation, called "An Address to the People of the Free States by the President of the Southern Confederacy," and Mr. J. T. Little, \$22.50 for J. Q. Howard's "Life of Abraham Lincoln," Columbus, 1860. A letter of Justice Campbell of the Supreme Court brought \$17.50, and the Mss. of his "Facts of History," anent the bombardment of Fort Sumpter, \$16.

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# American Art News

VOL. XIV., No. 16.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 22, 1916.

Ten Pages.

SINGLE COPIES, 10 CENTS.

## A MEMLING SOLD.

Perhaps the most important picture sale since the purchase by the late Mr. Peter B. Widener of the Panshanger Raphael, took place in this city within the past few days. A noted Paris picture house, having a Fifth Ave. branch in this city in the mid-fifties, is said to have sold to a New York collector, who is a connoisseur in jewels, as well as pictures, and whose small collection of Old Masters is notable for the quality and rarity of its examples, a beautiful Flemish Primitive, no less than an example of Hans Memling. His works are so scarce and difficult to obtain that a transaction involving one, is almost as rare as one involving an example of Albrecht Durer or Da Vinci. Both the fortunate selling firm and the happy collector are so modest that they request that no publication of their names be made and while, of course, it must respect this request the "ART NEWS" is pleased to inform the art public (the cognoscenti will know the identities of seller and purchaser) of this new addition to the art treasures owned in the United States.

## INTERESTING PICTURE CASE.

There was a hearing before Judge Waite in the Appraisers General Court in the Public Stores Building, Washington and Christopher Sts., on Tuesday last which had much interest to the art trade.

A Fifth Ave. art dealer, from whom the Government Art Appraiser demanded duty on a portrait of a young woman, attributed to a lesser master of the early English school, imported in 1913—on the ground that it was a modern imitation or copy—protested against such payment.

For the Government appeared the Appraiser Mr. Hecht, the artist restorer, Arthur Dawson; and the restorers, Marcel Rougeron and Carel F. L. De Wild, the last an employe of another Fifth Ave. picture dealer. For the dealer whose picture was in question, there appeared G. Frank Muller, an art "expert," long resident in Paris and London; Stephen Pechetto, a restorer, and a representative of the dealer himself.

The testimony as to the age and validity of the picture which was produced in Court was most conflicting, and it is doubtful whether a verdict can be easily or soon rendered. The dealer produced evidence that the picture had been purchased in good faith from a leading London picture house which formerly had a branch in this city, and his witness, Mr. Muller offered as testimony, a large volume, "British Portrait Painters in the XIX Century," by M. H. Spielmann, art critic of the London Daily News, which he had recently found, containing what seemed to be a photogravure of the picture in question. Mr. Pechetto testified that the picture in his opinion, while somewhat restored, was over one hundred years old and therefore not dutiable.

On the other hand Mr. Hecht stated that in his opinion the picture was a modern imitation, and Arthur Dawson called it a "furniture picture," while M. Rougeron asserted that the work was "half fish and half meat," and Mr. De Wild, the employe of another Fifth Ave. firm, gave a somewhat contradictory opinion.

There was much etchnical disputing and attempts at description as to how copies or imitations of old pictures can be distinguished from originals.

## WAR POSTERS IN PARIS.

The blank street walls and kiosques of Paris are partly covered with posters celebrating the deeds of the French soldier. Jonas, Leandre, Willette, whose graceful pencil limns the wives and sweethearts and Neumont are among the artists.

## Guerin and Wheeler on Art Board.

Mayor Mitchel on Wednesday appointed Jules Guerin, painter and Professor James R. Wheeler members of the Art Commission. Mr. Guerin succeeds George W. Breck and Professor Wheeler, who holds the chair of Greek Archaeology and Art at Columbia University. Mr. John A. Mitchell.

## NOW DUVEEN BROS., Inc.

Duveen Brothers, art dealers, 710 Fifth Ave., filed a certificate of incorporation Tuesday in Albany as Duveen Brothers, Inc. The capital of the corporation is \$2,550,000 and the Board of Directors consists of Mr. Henry J. Duveen, brother of the founder of the house, Sir Joseph Duveen, and his nephews, Messrs. Joseph, Louis J., Benjamin J., and Ernest J. Duveen, and John B. Stanchfield and former Judge Morgan J. O'Brien.

The house of Duveen was established about 1870 in London by Joel Joseph Duveen, the family coming originally from Holland. The founder had a shop in Oxford Street, where he sold Dutch potteries and period furniture. He obtained a wide reputation and was knighted by King Edward VII for giving to the British na-

## COMING BALL OF THE GODS.

Preparations for the "Ball of the Gods," to be given under the auspices of the Society of Beaux Arts Architects, at the Hotel Astor Feb. 11 next, are progressing and already there is much preparatory excitement in the modish drawing rooms and boudoirs, as well as in the studios of the city.

The ball with its accompanying pageants and accessories promises to be the most gorgeous and artistic spectacle of the kind ever given in America, and will surpass in beauty the famous Venetian fete, given under the same auspices at the Astor in Feb. 1913.

A wide range of costumes is afforded by the subject of the ball this year, which while generally mythological in character,



MRS. MARY BOWERS

J. S. Copley

Recently Purchased by the Metropolitan Museum

tion a building for the paintings Turner had bequeathed.

The New York house was established by Mr. Henry J. Duveen in John Street. For many years the firm was at Fifth Ave. and 31 St. and two years ago built the structure at 710 Fifth Ave. of stone imported from France. Duveen Brothers, Inc., also have an establishment in Paris.

## A CEZANNE SOLD FOR \$18,000.

From an exhibition, of more or less "modernist" French paintings, now on at a Fifth Ave. gallery, a Boston collector has purchased, for \$18,000, Cezanne's canvas called "The Two Sisters."

A number of watercolor examples by Cezanne, from the collection, now on view at the Montross Gallery, 550 Fifth Ave., have also been sold. To that collection has been added an important still life, in oil, very fine in color and quality, showing a dessert of pears and apples, with a bottle of liqueur.

Acting on a suggestion of Prof. Dr. Masner, the city of Breslau has decided to establish a "Museum of the Present War." It has been suggested that the buildings, erected in 1913 for the Centennial Peace Exhibition, and now unoccupied, be utilized for the purpose.

offers much choice of adornment. The men are more puzzled as to costumes for the coming ball, than the women, as it was a habit of the Gods of Mythology to discard any raiment and Anthony Comstock though dead, has a successor.

For these perplexed lords of creation, as well as for others who may be in doubt as to what to wear—the Society of Beaux Arts Architects at 126 East 72 St., will give information and provide books of ancient costumes etc. for study.

## QUERIES CHICAGO M'S'M ART.

According to a Chicago despatch M. Paul L. Snutzel, who is there with the French and Belgian pictures from the Pan-Pacific Exposition, has expressed decided doubt as to the genuineness of a Van Dyck and a Corot at the Art Institute. The first is the "Virgin, Infant Christ and St. Catherine," given by Mrs. A. A. Sprague last year and the Corot the smaller example in the Field Collection. He says if the Van Dyck is genuine it is the poorest he ever saw. Pres't C. L. Hutchinson answered that the Belgian Gov't wanted to borrow the Van Dyck two years ago and that there was no doubt about the genuineness of either work.

## KANSAS CITY MUSEUM

Another year will bring an art museum to Kansas City if the plans of the trustees of the estate of Mrs. Mary Atkins, a former resident of the city who died five years ago, are carried out. Mrs. Atkins left an estate valued at more than a million, a part of which was to be dedicated to the building of an art museum to be named after her.

The trustees until now have been kept from formulating definite plans for the building by the fact that most of the property was in real estate, which, if sold in haste, would be gotten rid of at a sacrifice. The last block of property sold has brought the available funds up to \$312,000, according to the annual report of the trustees, filed with the probate court Jan. 11. Five pieces of real estate still remain in their hands and it is probable that the proceeds from these will further swell the fund to about \$400,000.

A plan is already being considered whereby the museum may be built on a hill, part of the city park system, opposite the new Union Station, the largest terminal outside of New York. The plans for parking this hill already include a possible site for the museum, and an impressive approach to the building. The Union Station is not far from the downtown district. The necessity of keeping the management of the museum in private hands, according to the terms of the bequest, and the character of the park laws of Kansas City may put some legal obstacles in the way of this project.

The directors of the Fine Arts Institute are already negotiating with the Atkins trustees for room for the Institute school in the museum building, and it is possible that other funds may be raised to build a wing to the central building to accommodate the art school.

The Missouri Valley Historical Society, which has a fund started for a museum, is considering the use of the money for a supplementary wing to the Atkins Museum.

## A POLICE ART COLLECTOR.

It has transpired that William W. McLaughlin, retired police inspector, is an ardent art collector, through the suits of his wife, Mrs. Mary A. McLaughlin, against four fire insurance companies. The case is on trial before a jury and Judge Hough in the Federal court. The suits aggregate \$70,194.04, and are against the Royal, Aetna, National and Orient Co's.

The fire almost completely destroyed the McLaughlin residence, 60 E. 83 St., on Feb. 23 last. The more than 600 paintings and etchings were valued, with other goods, at nearly \$250,000.

"Experts" called by the plaintiff valued the etchings and paintings at far above the prices fixed by McLaughlin, who himself testified he had been collecting for upward of 35 years.

He bought works attributed to Reynolds, Turner, Greuze, Millet, Corot, Troyon, Dupre, Schreyer, Landseer, Neuhuys and De Neuville, among others, and etchings after Meissonier. Among the pictures destroyed were two attributed to Reynolds, which he purchased for \$1,000 and \$1,200; a Turner he paid \$1,250 for; a Corot, valued at \$1,500; two Troyons, \$1,500 each, and two Dupres, at \$1,000 and \$200.

Among the uninjured works are "The Game Hunter," Landseer, for which he paid \$100; two De Neuilles, \$75 and \$100; a Jules Dupre, \$50; two Troyons, at \$150; a Millet, "The Peasant Girl," \$250; and a Delacroix, \$500. The Inspector bought cheap.

## ARCHITECTS' GARDEN PARTY.

The Architectural League this year is planning an innovation in the matter of architectural exhibitions. Recognizing the increasing interest in country houses and landscape architecture, the Vanderbilt Gallery, in the Fine Arts Building, will be arranged as a Formal Garden with plants and flowers, architectural details and sculpture. The officers of the League have decided to dispense with the Annual Dinner which, with its necessary tables and other paraphernalia would injure the beauty of the scene. In place of the dinner, the members of the League will organize a garden party with an entertainment, "Souper a la Champetre," and dancing on the greensward. Appropriate music and rustic diversions will carry out the sylvan quality of the festival. The League will on this occasion depart from its ordinary custom and extend the hospitality of the opening night to ladies.



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THE HUGO REISINGER SALE.

The art event of the week has been the sale of the oils, watercolors and etchings, assembled by the late Hugo Reisinger, which, as told below, have been disposed of in three evening sessions, two in the Plaza ballroom on Tuesday and Wednesday evenings, and the third and final session at the American Art Galleries on Thursday evening.

The grand total of the three sessions, allowing for a deduction of some \$320, due to the reselling on Thursday evening of three pictures bought on Tuesday evening and not taken by the customer—and which resale fell short of the original one to this amount—was \$217,925. The best figures were obtained from the oils of the modern American-French schools at the first session, or \$139,335. The modern German pictures, sold on Wednesday evening, as had been anticipated, while the auctioneers stated that they brought within 5% of their cost to Mr. Reisinger—only really reached the sum of some \$50,000 for some 65 examples—the remainder of that evening's sale total of \$68,625 or some \$18,000 having been obtained for 22 examples of the modern Dutch masters, of the five English and Scotch painters, A. John, Lavery, Gregory, Grosvenor Thomas and Sauter, one of the Italian Mancini and one, and a good one, of the Spaniard Sorolla.

The watercolors and etchings, save for 28 etchings by Zorn, a few by Pennell and one each by von Menzel and Seymour Haden—not a remarkable lot—still sold well, and some, notably the Pennells and the Zorns, brought American auction record prices, the total for 86 numbers having been \$10,285.

The modern Americans really bore off the honors of the sale and held their own well with the French pictures. When Twachtmanns bring \$4,350 and \$3,330 from dealers, a Weir, \$3,000, a Murphy \$4,950, a Chase still life, \$1,550 from a Museum, a Waugh \$1,200, and a Bellows \$1,075, at auction, they take commercial as well as artistic rank with the best modern foreign works, long so popular with American collectors, and have at last and belated, "come into their own."

Story of First Session.

At the first session for 84 nos. by modern Foreign and American artists in the Catalog, all oils, save three or four examples in watercolor and pastel, the good total of \$139,335 was obtained.

This made an average of some \$1,500 a picture, and while the bidding, save for an example here and there, was not spirited, on the whole it did not lag. There were several American art auction records broken, both for native and foreign works, and the prices, as a rule, were higher than those paid by Mr. Reisinger.

The American pictures at this first session held their own well. One of the two examples of the late John H. Twachtmann "Wild Cherry Tree" brought the record auction figure for his work of \$4,350, and another example brought \$3,300. J. Alden Weir's "Midday" also broke his auction record at \$3,000, while a late example of J.

Francis Murphy almost reached his record of \$4,950, and a Winslow Homer watercolor "Maine Coast" made a record for his watercolors at \$1,600. A typical panel by Dewing brought \$3,400 and a Chase still life of Fish (a record price for his still lifes) of \$1,550. Childe Hassam's "Leda and the Swan" brought \$2,000, and his "Brooklyn Bridge in Winter," \$2,225. The Carnegie Institute of Pittsburgh paid, through Director Beatty, \$1,200 for Willard Metcalf's "Dogwood Blossoms," and George Bellows' "Morning Snow" brought \$1,075.

On the other hand two good Hudson River vistas by Leon Dabo only brought \$375 and \$425 respectively, and Carl Marr's good portrait of Prince Luipold of Bavaria fetched \$475, about a quarter of the figure it would have reached if sold in Munich.

The high figure of the sale was \$10,200, paid by Mrs. Hugo Reisinger for a good "silvery" Corot. A small Cazin brought \$1,700 and a larger example \$2,300, a Renoir \$4,950, a Pissarro \$1,850, a small pastel by L'Hermitte \$1,950, a Claude Monet, one of the "Thames series," \$9,300, a record for America; a fine Boudin "Beach at Etretat" \$400, and Zorn's "The Bather" \$7,000, also an American record.

The dealers were out in force, as will be seen by their purchases and Durand-Ruel bought at good figures the best examples of the French Impressionists. There were few new collectors who bought. The large number of purchases by a Mr. Charles were credited to Mrs. Charles B. Alexander, who was present.

First Session.

The following is a list of the pictures sold Tuesday eve., with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

- 1—Dewing, T. W., "The Musician" (Pastel), 10 1/2 x 6 3/4, Ralph H. Booth, \$ 260
2—Dewing, T. W., "Girl Playing the Lute" (Pastel), 10 1/2 x 7, Mrs. Hugh Murray, 300
3—Horton, D. S., "Whitby Sands" (Pastel), 14 1/2 x 18, Robert Glendenning, 40
4—Davies, A. B., "At the Waterfall," 17 x 22, A. F. Egner, 560
5—Dearth, H. G., "Flecks of Foam," 18 x 21 1/2, E. O. Reilly, 375
6—Hassam, C., "Dryads," 13 1/2 x 16 1/4, M. L. Jellinek, 625
7—Hitchcock, G., "Flowering Holland," 17 x 22, C. A. Du Bois, 225
8—Weir, J. A., "Moonlight," 24 x 20, A. A. Healy, 825
9—Robinson, T., "In the Orchard," 20 x 16 1/2, 825
10—Dewing, T. W., "Lady in Black and Rose," 20 x 15 1/4, D. Charles, 450
11—Hassam, C., "Sunset," 22 x 20, John W. Beatty, 3,400
12—Homer, W., "Rocky Coast" (Watercolor), 14 x 21 1/2, C. A. Du Bois, 625
13—Fronberg, L., "Ballet Girl in Pink" (Pastel), 24 x 19 1/4, D. Charles, 1,600
14—Hassam, C., "Morning, Seville," 25 1/2 x 18, D. Charles, 625
15—Frieske, F. C., "In the Doorway," 31 3/4 x 25 1/2, W. Macbeth, 575
16—Browne, G. E., "Silver Mist," 21 1/2 x 26, Miss Helen Curtis, 400
17—Lawson, E., "Abandoned Graveyard in Spring," 25 x 30, Chas. Daniel, 225
18—Metcalf, W. L., "Dogwood Blossoms," 29 x 26, John W. Beatty, 1,200
19—Dougherty, P., "The Cleft," 30 x 25, Holland Galleries, 425
20—Horton, W. S., "Aigue-Marine," 25 x 30, R. Glendenning, 125
21—Reid, R., "Meditation," 30 x 25, D. Charles, 500
22—Hassam, C., "Leda and the Swan," 25 x 30, C. A. Du Bois, 2,000
23—Weir, J. A., "Williamatic Thread Factory," 24 1/2 x 33 1/2, A. A. Healy, 725
24—Twachtman, J. H., "Water Fall, Yellowstone Park," 30 x 30, Knoedler & Co., 3,300
25—Hassam, C., "Brooklyn Bridge in Winter," 32 x 25, Rudert, Agent, 2,225
26—Weir, J. A., "Midday," 34 x 24, C. A. Du Bois, 3,000
27—Murphy, J. F., "Landscape," 24 x 36, Chas. L. Baldwin, 4,950
28—Twachtman, J. H., "Wild Cherry Tree," 30 x 30, Knoedler & Co., 4,350
29—Tucker, A., "Corn Stacks," 24 1/2 x 28 1/4, D. Charles, 200
30—Dabo, L., "Evening on the Hudson," 27 1/2 x 36, Holland Galleries, 375
31—Dabo, L., "The Palisades, Hudson River," 30 x 34, A. Barton Hepburn, 425
32—Miller, R. E., "Summer Reverie," 36 x 28 1/4, Detroit Museum, 875
33—Chase, W. M., "English Cod," 29 x 36, John W. Beatty, 1,550
34—Schofield, W. E., "A Pennsylvania Farm," 30 x 38, D. Charles, 475
35—Marr, C., "Portrait of Prince Luipold of Bavaria," 37 1/2 x 37 1/2, C. A. Du Bois, 475
36—Waugh, F. J., "Sea and Foam," 36 x 47, R. Lorenz, Agent, 1,200
37—Redfield, D. W., "December," 36 x 50, D. Charles, 750
38—Lawson, E., "Road at the Palisades," 40 1/2 x 50 1/4, Knoedler & Co., 725
39—Bellows, G., "A Morning Snow," 44 1/2 x 63 1/2, D. Charles, 1,075
40—Stevens, A., "Marine" (Panel), 9 1/2 x 13, Knoedler & Co., 500
41—Harpignies, H., "French Landscape" (Watercolor), 8 1/2 x 12, Rudert, Agent, 200
42—Depine, S. V. E., "Le Port D'Anderine," 9 1/2 x 13 1/2, Seaman, Agent, 825
43—Fantin-Latour, H. J. T., "Aurora," 11 1/2 x 6, Lorenz, Agent, 500
44—Degas, H. G. E., "Ballet Girls Dressing" (Pastel), 7 x 9 1/2, Knoedler & Co., 950
45—Jacque, C. E., "Man Driving Cows," 4 x 6, D. Charles, 500
46—Pissarro, C., "Enfants a Table," 11 1/2 x 16 1/4, R. Glendenning, 600
47—Fantin-Latour, H. J. T., "The Chat: Two Women in a Wood," 10 1/2 x 14 1/2, C. W. Kraushaar, 700
48—Isabey, E. L. G., "After the Storm," 15 x 11 1/2, Holland Galleries, 375
49—Stevens, A., "Vue De Treport," 13 1/2 x 10 1/2, Knoedler & Co., 450
50—Fromentin, E., "Algerian Washerwomen," 10 1/2 x 15 1/2, Hugo A. Koehler, 775
51—Cazin, J. C., "The Harvesters," 12 1/2 x 9 1/4, W. Fillmore, 1,700
52—Diaz de la Pena, N. V., "Enfant au Chien," 13 1/2 x 10 1/2, Seaman, Agent, 1,525

- 53—la Touche, G., "The Honeymoon," 15 1/4 x 13 1/4, Rudert, Agent, 750
54—la Touche, G., "Petit Souper," 15 1/4 x 13 1/4, Rudert, Agent, 1,100
55—Renoir, F. A., "Baigneuse," 16 x 12 1/4, M. L. Jellinek, 4,950
56—Fantin-Latour, H. J. T., "Still Life: Flowers," 17 x 14, Knoedler & Co., 850
57—Corot, J. B. C., "Environs de Beauvais," 18 x 13, Mrs. Hugo Reisinger, 10,200
58—Boudin, L. E., "Le Port de Saint Valery, Marée Basse," 18 x 14 1/2, Mrs. Hugh Murray, 675
59—Thaulow, F., "Scene in Venice," 21 1/2 x 18 1/4, O. Bernet, Agent, 1,000
60—Stevens, A., "In Deep Thought," 18 1/2 x 23, Knoedler & Co., 1,200
61—Renoir, F. A., "Young Girl" (Pastel), 18 1/2 x 23 1/4, Durand-Ruel, 1,050
62—Pissarro, C., "Place de la Republique, Rouen: Effet de Pluie," 18 1/2 x 21 1/4, Durand-Ruel, 1,850
63—Degas, H. G. E., "Danseuses: Rohes James," 24 1/2 x 19, Durand-Ruel, 6,300
64—Sisley, A., "Noyer A Veneux-Nadon," 19 1/2 x 25 1/2, Durand-Ruel, 2,000
65—L'Hermitte, L. A., "Harvesting" (Pastel), 21 1/2 x 17, O. Bernet, Agent, 1,900
66—Boudin, L. E., "Cherbourg," 16 1/2 x 22, Seaman, Agent, 1,100
67—Cazin, J. C., "Octroi D'Issy," 18 1/2 x 24, A. F. Pillsbury, 2,300
68—Raffaelli, J. F., "Bain de Mer, Treport," 21 x 24, M. L. Jellinek, 3,625
69—Courbet, G., "Landscape," 20 x 23 1/4, C. A. Du Bois, 875
70—Dupré, J., "The Storm," 21 1/2 x 25 1/2, Holland Galleries, 1,900
71—Zorn, A. L., "A Peasant Girl: 'Hall-Kesti,'" 27 x 20 1/2, O. Bernet, Agent, 6,100
72—Delvaile, H. C., "Jeune Femme a la Toilette," 29 x 24, Louis Lazard, 350
73—Monet, C., "Etretat: Sunset," 24 x 31 1/4, Durand-Ruel, 7,400
74—Pissarro, C., "Femme a la Chevre," 32 x 25 1/4, Durand-Ruel, 5,100
75—Thaulow, F., "Winter Scene, Norway," 25 1/2 x 32, Thos. S. Phillips, 2,100
76—Raffaelli, J. F., "A Cathedral: Northern France," 32 x 26, D. Charles, 1,250
77—Monet, C., "Waterloo Bridge: Temps Gris," 26 x 36, Mr. Ralph, 9,300
78—Zorn, A. L., "The Bather," 39 x 27, Mrs. Hugo Reisinger, 7,000
79—Zorn, A. L., "Nude at the Shore," 11 1/2 x 39, M. L. Jellinek, 425
80—Claus, E., "A L'Ombre," 23 1/2 x 36 1/4, Jos. W. Breck, 425
81—Menard, R., "Dryads" (Pastel), 28 x 35 1/2, W. V. Kramer, 1,025
82—Boudin, L. E., "Beach at Etretat," 31 x 43, Jos. W. Breck, 4,100
83—Stevens, A., "Jour de Regates, Menton," 32 x 26, Seaman, Agent, 825
84—Lijezfers, B. A., "Heath Grouse Out in the Frost," 85 1/2 x 41, Lorenz, Agent, 800
Total, \$139,335

Second Session.

At the second session, Wed. eve., a total of \$68,625 was obtained for some 88 works—one, a copy of an old master, having been withdrawn, mostly oils of the German modern school with a few modern English and Scotch pictures, and one example of Sorolla.

This total, about half that of the first session, is accounted for by the fact that modern German art and painters, with a few exceptions, such as Bocklin, Lenbach, Leibl and Stuck, are not known to nor appreciated by American collectors and art lovers, while the prevalent prejudice against Germany and its productions, undoubtedly also affected the sale. This prejudice unquestionably affected the attendance, which was not nearly as large as that of Tuesday evening, had few representative dealers or collectors and no modish people and was almost entirely composed of Germans or Germans born in America.

The comparatively low figures for which most of the pictures sold, however, are said by the auctioneers to have been only about 5% below that at which Mr. Reisinger purchased them. Of the dealers in Germany, Heinemann of Munich alone bought under his own name. It must be said that several of the examples of noted German artists were not truly representative, and it seemed evident that Mr. Reisinger had purchased these for names rather than quality.

The highest figure of the sale, \$8,200, was paid, as she paid the highest figure at Tuesday's sale, for the Corot, by Mrs. Reisinger, for Arnold Bocklin's good, but not truly representative, "At the Spring." The one example of Lenbach, again not typical, "Ecstasy," was bought for \$2,700 by Mr. A. Chatain, the former "Expert" of Glaenzler & Co., now resident in Chicago. Knoedler & Co. secured the fine and typical beach scene by the Spaniard, Sorolla, for \$3,300. Joseph Stransky, the music director, bought some \$12,000 of the German pictures.

The following is a list of the pictures sold Wed. evening, with the numbers, artists' name, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

- 85—van Mastenbroek, J. H., "In Holland" (Watercolor), 8 1/2 x 10, Joseph Hueber, \$ 125
86—Valkenburg, H., "Garden Scene" (Watercolor), 13 1/2 x 19 1/2, O. C. Seyfarth, 120
87—van Mastenbroek, J. H., "Summer Afternoon in Rotterdam" (Watercolor), 10 x 14, C. Du Bois, 130
88—Jongkind, J. B., "Marine," 9 1/2 x 12 1/4, D. Charles, 1,100
89—Maris, W., "Ducks" (Watercolor), 12 x 19 1/4, Knoedler, 1,000
90—Mauve, A., "Bleaching" (Watercolor), 14 x 10, D. Charles, 1,700
91—van de Sande-Bakhuysen, "Landscape: Leading Home the Cow" (Watercolor), 19 x 15 1/4, C. Du Bois, 250
91a—Israels, J., "Alone" (Watercolor), 18 x 13, A. I. Wacker, 1,050
92—de Bock, T., "Landscape at Twilight" (Watercolor), 13 1/2 x 19 1/4, Kleinberger, 160

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- 93—Maris, J., "Young Artist" (Watercolor), 17 1/2 x 19 1/2, Knoedler, 2,500
94—van Essen, J., "Landscape" (Watercolor), 14 x 22, D. Charles, 260
95—van Mastenbroek, J. H., "Harbor of Rotterdam" (Watercolor), 20 x 29, A. Rau, 250
96—Meading, H. W., "Marine," 30 1/2 x 19 1/4, C. Du Bois, 400
97—Mesiag van Houten, Mme. S., "In Gaderland" (Watercolor), 24 x 32, Dudensing, 80
98—John, A. E., "Girl on Welsh Mountain," 17 1/4 x 14 1/4, Knoedler, 1,050
99—Lavery, J., "Afternoon in the Woods, Tangiers," 25 x 30, Kraushaar, 625
100—Gregory, R., "Landscape," 24 x 36, T. Edwards, 125
101—Sauter, G., "Frost and Fog," 24 1/2 x 32, Seaman, Agent, 200
102—Brangwyn, F., "Venice," 37 1/2 x 39 1/2, Lorenz, Agent, 2,150
103—Thomas, G., "Landscape," 28 x 36, C. Du Bois, 700
104—Mancini, F. G., "Prof. M. with Halo" (Watercolor and Pastel), 24 1/2 x 18 1/2, Detroit Museum, 750
105—Larsen, C. F. E., "Girl Reading" (Watercolor), 20 1/2 x 28 1/2, Rosedale, 225
106—Sorolla y Bastida, J., "Water Joy," 32 x 41 1/2, Knoedler, 3,300
108—Kuehl, G., "View Through Window," 9 1/2 x 5 1/4, D. Charles, 130
109—von Gerhardt, K. F. E., "Head of Young Woman," 15 x 13, Seaman, Agent, 190
110—Meissner, E. A., "Ram's Head," 11 1/2 x 10 1/4, O. C. Seyfarth, 60
111—von Keller, A., "Nude," 15 1/4 x 7 3/4, O. Dressler, 170
112—von Menzel, Adolf, "Man Reading" (Gouache), 11 x 8 1/2, Josef Stransky, 700
113—Reinicke, P. R., "Cathedral in Seefeld" (Watercolor), 14 x 11 1/4, R. Lorenz, Agent, 375
114—von Bartels, H., "On Way to Market" (Watercolor), 13 x 18, O. C. Seyfarth, 275
115—Piltz, O., "Old Woman Drinking Coffee," 10 x 8, Jos. Hueber, 150
116—de Munkacsy, M., "Study of Head," 13 x 10, Kleinberger, 380
117—Liebermann, M., "Polospiel," 11 1/2 x 18 1/2, Stransky, 1,250
118—Harburger, E., "Divine Drink," 13 x 16 1/2, Gustav Herz, 150
119—Looschen, Prof. H., "Die Blaue Uhr," 16 1/2 x 14, H. E. Stoehr, 110
120—von Hofmann, L., "Nude in Open Air" (Pastel), 17 x 17, T. Edwards, 100
121—Hollman, C., "Surprised," 17 x 11 1/2, Adolf Mayer, 70
122—Sperl, J., "Mountain Landscape" (Watercolor), 19 x 14, Maurice Dehnhof, 280
123—Jank, A., "Horse Race," 14 1/2 x 19 1/4, H. F. Albert, 300
124—Ostermayer, E. L., "Oriental Musician" (Pastel), 19 1/2 x 11 1/4, F. M. Marburg, 70
125—Kuehl, G., "Salon Ecke," 21 x 15 1/2, D. Charles, 425
126—von Stuck, Franz, "Teasing," 18 1/2 x 19 1/2, C. Du Bois, 950
127—Kampf, A., "Spanish Dancer," 17 1/2 x 15 1/2, H. F. Albert, 130
128—Bracht, F. P. E., "Landscape," 18 x 20 1/4, A. Rau, 325
129—Klinger, Prof. M., "Landscape," 19 1/2 x 19, Paul Strauss, 210
130—Schönleber, G., "Colmar Landscape," 18 x 21, M. Dehnhof, 600
131—Klinger, Prof. M., "Landscape," 20 1/2 x 18 1/2, Stransky, 725
132—Schramm-Zittau, Prof. R., "Ducks," 13 1/4 x 23 1/2, M. L. Jellinek, 360
133—Oppler, E., "Tennis Tournay at Ostend," 18 x 21 1/2, Seaman, Agent, 4,100
134—Leibl, W., "Actor," 23 x 17, J. Stransky, 1,750
135—von Ude, F. K. H., "Girl Reading," 23 1/4 x 19 1/4, J. Stransky, 400
136—von Hofmann, L., "Dancing Girl," 25 x 19, H. L. Hirschland, 400
137—Liebermann, M., "Boys in Bathing" (Watercolor), 19 1/2 x 25 1/2, O. Dressler, 900
138—Feudel, C., "Madonna, Child and St. With: Madonna of Chair," 28 1/2 x 28 1/2, withdrawn, 1,100
139—Schramm-Zittau, Prof. R., "Ducks," 13 1/4 x 23 1/2, Jellinek, 250
140—Putz, L., "Mara," 22 x 18, Jellinek, 120
141—Slevogt, M., "Landscape," 25 x 30, D. Charles, 550
142—von Bartels, H., "Yellow Bodice" (Watercolor), 30 x 24, Hirschland, 400
143—Schramm-Zittau, Prof. R., "Parrots," 21 1/4 x 31 1/4, D. Dubois, 420
144—Bocklin, A., "At Spring," 21 x 30 1/4, Mrs. Reisinger, 8,200
145—Trübner, W., "Landscape," 30 x 25, Metropolitan Museum, 1,100
146—Schuer, C., "Still Life: Fruit," 29 1/2 x 22 1/2, Stransky, 3,100
147—Putz, L., "Japanese Still Life," 25 x 30, Jellinek, 700

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Table listing art items with numbers, artists, titles, and prices. Includes items like 'Still Life: Pinks' and 'Bathing Scene'.

Table listing art items with numbers, artists, titles, and prices. Includes items like 'Sunset in Ireland' and 'Falcon on Perch'.

Summary table showing Total, Total 1st Session, Total 2nd Session, Loss on 3 pictures resold, and Final Grand Total.

Sale of Rare Books. An interesting collection of rare books on American history and literature, including a special collection of publications on slavery...

MATTHEWS PICTURES SOLD. The sale of pictures owned by Mr. N. M. Matthews, of Baltimore, and a few others, at the Anderson Galleries, on Monday eve...

Third Session. At the third and concluding session at the American Art Galleries, Thursday evening, while the attendance was not large, it was sufficient to comfortably fill the large lower gallery.

The following is a list of the works, then with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

Table listing art items with numbers, artists, titles, sizes, and prices. Includes items like 'Fascination' and 'Aura'.



DAY DREAMS Monticelli In coming J. R. Andrews Sale.

Table listing art items with numbers, artists, titles, and prices. Includes items like 'Jewish Rabbi' and 'New York from East River'.

Table listing art items with numbers, artists, titles, and prices. Includes items like 'Grandpa's Birthday' and 'Lion With Prey'.

The Gorham Galleries. Important examples of sculpture suitable for presentation to retiring officers and directors of corporations.

Table listing art items with numbers, artists, titles, and prices. Includes items like 'Brave Man' and 'White Wall'.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger  
and Andrews-Canfield Picture Sales, will  
soon appear.

## DEALERS AS APPRAISERS.

The interesting picture case heard  
before the General Appraisers Court at  
the Public Stores in this city this week,  
and told of elsewhere in our columns,  
brings to the fore the question dis-  
cussed in the fine art trade for many  
years past, as to the wisdom of the cus-  
tom of the Government appraisers,  
when in need of opinions as to art im-  
portations to sustain or oppose their  
own, in order to enable them to arrive  
at a just decision; of calling as wit-  
nesses or to give such opinions, of art  
dealers or their employees. These fre-  
quently may be competitors of the  
dealers whose importations are in ques-  
tion as to their dutiable character, or  
values as for duties.

While we do not say nor believe that  
there are not art dealers of sufficient  
breadth of view, kindness of disposi-  
tion, and good will towards their com-  
petitors or rivals and who are there-  
fore capable of giving a fair and just  
opinion on the merits or values of such  
competitors' or rivals' importations—  
the age and validity of art works, es-  
pecially old pictures, so often admit of  
doubt and differing opinions by the best  
posted persons—that with human na-  
ture as it is, there is danger of injustice  
being done. The opportunity also of-  
fered by the appearance at hearings on  
contested duty cases to learn a rival or  
competing dealer's business secrets is a  
tempting one, and, to our knowledge,  
has been taken advantage of in certain  
ways, several times during the past few  
years, by unscrupulous dealers.

The custom and practice therefore of  
the Government's calling in of art deal-  
ers or their employees, to pass upon  
other dealers' importations is, in our  
opinion, and we feel sure in that of the  
trade in general, a wrong and unjust  
one and should cease.

There should be, in our opinion, a  
Board or Jury, of competent persons,  
whose members should be appointed  
after due examination as to their qual-  
ifications, who should be in readiness  
to serve when called upon, and prop-  
erly remunerated by the Government  
for their time of service—and who  
should not be art dealers nor employes  
of art dealers, when the importations  
of other art dealers are to be judged—  
to pass upon all art importations on  
which the regular Government apprais-  
ers are not able to decide.

## CORRESPONDENCE.

## Those Library Lions.

Editor AMERICAN ART NEWS:  
Dear Sir: I have suspected for some time  
that the model for the good natured lions  
in front of the public library, which you  
well dubbed some time ago on account of  
their chin whiskers, "Peter Cooper" and  
"Horace Greeley," was a stuffed one. On  
careful examination I am confirmed in my  
opinion.

Directly behind the right fore leg of the  
northernmost lion is a patch showing dis-  
tinctly that whoever executed the copy  
was more than Chinese in his love for  
detail and exact reproduction.

Yours very truly,  
S. H. P. Pell.

New York, Jan. 17, 1916.

## BRITISH GOV'T. BUYS ART.

Although the funds available for public  
art purchases have been considerably re-  
stricted, several interesting works have  
been acquired for the nation, notably the  
"Premier Matin" of the Belgian Sculptor,  
M. Egide Rombaux, bought by public sub-  
scription for the Tate Gallery. This was  
one of the most striking exhibits in the  
Spring Academy and its acquisition is dis-  
tinctly a matter for congratulation. The  
paucity of funds for purchasing for the  
nation important works of art in the years  
to come will probably lead to some species  
of legislation akin to that which at present  
obtains in Italy and of which the object  
will be to prevent private owners from al-  
lowing family heirlooms to leave the  
country to enter foreign collections. Un-  
less some measure of this kind be intro-  
duced, England is likely to find herself  
bereft of much which it is desirable that  
she should retain.

## ART BOOK REVIEWS.

The Barzizon Painters.—By Arthur  
Hoerber. 12mo. F. A. Stokes Co.

By Arthur Hoerber. 12 Mo., F. A. Stokes Co.  
Mr. Hoerber's last book is one of the late  
critic's best attainments. This volume on  
the Barbizon men—Millet, Corot, Diaz,  
Dupré, Troyon, Rousseau, Daubigny and  
Jacque is, however, a compound of critical  
and biographical matter that has little new  
in it. He retells, politely, tales well-known  
to readers of the literature of modern  
French art, but he tells them so simply and  
in a way so innocently, that one can easily  
imagine such a book finding warm recom-  
mendation for the "general" reader of  
succinct biographies.

Much of the intimate personal matter  
relative to the artists is quoted from  
European writers such as Richard Muther,  
Albert Wolff, Sensier and Louis Hourticq.  
The American artists Will Low, Theodore  
Robinson and Dwight W. Tryon, are  
drawn on for recollections of Millet, Corot  
and Daubigny—Tryon's Daubigny material  
being especially interesting. Not until the  
chapter on Theodore Rousseau does Mr.  
Hoerber feel called to indulge his enthus-  
iasms.

Calling Rousseau "the greatest modern  
master of landscape work," he follows, with  
a dramatic story of his interestingly tragic  
career, an unusually warm commendation  
of Rousseau's art. Some of the best writ-  
ing in the book is to be found in this chap-  
ter on Rousseau. The final chapter on  
Charles Jacque is also of unusual inter-  
est. Mr. Hoerber's book presents to readers  
in English, matter from the French which  
might not otherwise reach the American  
reader. For this reason the life stories of  
the Barbizon painters, which he has put  
together, will be welcomed.

## OBITUARY.

## Jeannette L. Gilder.

Miss Jeannette L. Gilder, for many years  
a familiar figure in N. Y. art and literary  
circles, died at her residence in this city  
Monday evening last, aged 66.

She was born in Flushing, L. I., a daugh-  
ter of the late Rev. Richard H. Gilder, and  
was a sister of the late Richard Watson  
Gilder, Col. Wm. H. Gilder and Mrs. Chol-  
mondeley Jones and Mrs. J. G. Puron and  
Jos. B. Gilder. When eighteen she became  
a reporter on the Newark, N. J., Register,  
later was associated with her brother,  
Richard W. Gilder, in editing the Century  
Magazine, and in 1881, with her  
young brother, Joseph Gilder, started the  
Critic, afterwards Putnam's Magazine, and  
which during its life of nearly twenty-five  
circles.

Miss Gilder was also dramatic and literary  
critic on the Herald for a period of years,  
and was the N. Y. correspondent of the  
Boston Saturday Eve. Gazette and other  
out of town publications on art, literary and  
dramatic topics. But her forte was literary  
criticism and by this she became best  
known.

Of late years, Miss Gilder, who was a  
warm friend of Miss Marbury's and Miss  
de Wolfe's, entered more into social life.  
She was a member of the Colony Club and  
last season superintended one of the danc-  
ing halls, in which Miss Marbury was in-  
terested.

Miss Gilder was greatly esteemed and  
beloved by those who knew her well for  
her sterling qualities of mind and heart.  
In her earlier days, and while always op-  
posed to the idea of Woman Suffrage, she  
adopted almost a masculine costume, which  
won for her the reputation of eccentricity.

Miss Gilder wrote several books on liter-  
ary, dramatic and social subjects.

## Joseph Hirsch.

Joseph Hirsch, an old and respected cot-  
ton goods merchant, died suddenly of heart  
disease in this city Monday last, aged 84.  
He was the father of the late Leon Hirsch,  
the art collector, whose sudden death from  
accident three years ago so saddened a  
wide circle of friends, and also of Mr.  
Nathan Hirsch, who is following his  
lamented brother's lead as an art collector.  
Mr. Joseph Hirsch was a philanthropist,  
and a generous contributor to Jewish char-  
ities, of several of which he was a director.

## Mrs. Elise Flagg.

Mrs. Elise Flagg, widow of the late Mon-  
tague Flagg, portrait painter, died Wednes-  
day at the Gainsborough Studios. Mrs.  
Flagg, who had been ill for some time,  
survived her husband less than a month.  
There are no children.

The Albright Gallery in Buffalo is show-  
ing an interesting display of works selected  
from the permanent collection of the De-  
troit Museum.

F. Zirnbauer, who went to Carthage, Mo.,  
recently from Paris has displayed there  
landscapes and portraits.

## ENGLAND'S SAD ART YEAR.

The universal preaching of economy and  
the public duty of the investment of all  
available cash in the war loans necessarily  
led to comparative quietude in English sale-  
room events in 1915. Yet, on the other hand,  
one must look back with satisfaction on  
the successful series of art sales held on  
behalf of the Red Cross Fund and of vari-  
ous kindred charities, events which have  
gone far to prove how far the Englishman's  
purse can stretch when some worthy ob-  
ject makes a demand upon it. The artists  
themselves, although belonging to the class  
which has perhaps suffered most directly  
through the war, have given generously of  
their time and work and through their ef-  
forts have enabled many an unfortunate  
comrade to tide over a difficult time.

In spite of adverse conditions, the past  
year has been by no means devoid of its  
sensations. The Gilbey Sale with its total  
result of £37,000 and the Crews Sale with  
its £25,600, head the list of saleroom hap-  
penings, while among the special sale items  
worthy of mention, come the Althorp Rem-  
brandt, bought by Sir Herbert Cook for  
£35,000, Mme. Le Brun's Portrait of her-  
self which fetched £6,930, and Sir Thomas  
Lawrence's portrait of "Col. Hardy's  
Daughters," sold for £5,460. Three Mor-  
lands fetched over £1,000 apiece and a  
Van der Neer, £1,102.

Attendance at picture exhibitions has  
necessarily diminished from the diversion  
of general interest into non-artistic chan-  
nels, but statistics show a gradual improve-  
ment in this respect. This is due, no  
doubt, to the realization that nothing can  
afford so satisfactory a distraction from  
sordid realities as truly fine art, and that  
it is the duty of everyone to take from  
time to time that relaxation which shall  
the best strengthen for the strain of cur-  
rent events. So far it can hardly be said  
that the war has left much impress upon  
English art but, since one must stand at  
a certain distance from an object before  
one can properly observe it, this fact is not  
surprising. Many of our younger men have  
already joined the forces; others are about  
to do so; it is not therefore to be expected  
that art is likely to make any very great  
strides until the country is in a more set-  
tled state.

## SLIGHTLY INVOLVED?

"Because St. Louis is a city, people are  
apt to forget that St. Louis also is a saint.  
But such he is (sic) and so the cathedral in  
the city that is named after him also has  
taken his name, and appropriately is the  
Roman Catholic Cathedral of St. Louis."—  
Gustave Kobbé in N. Y. Herald, Jan. 16,  
1916.

## JANUARY BURLINGTON.

The opening article, in the Burling-  
ton Magazine for January, is by Gio-  
vanni Poggi and treats of Botticelli's  
"Annunciation" of San Martino. The  
head of the angel in this is reproduced  
for a frontispiece, while the two sec-  
tions of the painting formed by the pen-  
dentives and lunettes of the vaulted  
chamber, are reproduced in two full  
pages. The decorations showing  
Achilles and Polyxne, which appear on  
a hydria in the Hermitage at Petrograd,  
furnish the subject of a paper by J. D.  
Beasley. As illustrations are used sec-  
tions of hydria and a stamnos, all of  
which are by the painter of the Berlin  
amphora. Campbell Dodgson has a  
first, of a series of articles, on the "Rare  
Woodcuts in the Ashmolean Museum,  
Oxford." As a New Year's greeting,  
the Burlington reproduces Blake's "The  
Spiritual Form of Nelson Guiding Le-  
viathan" in the National Gallery of  
British Art, first published a year ago,  
with the greeting, "Rule, Britannia!  
Britannia Rules the Waves." Sir Mar-  
tin Conway has an article on the first  
part of Dr. Fischel's publication of Ra-  
phael's Drawings, which, it says, "Has  
a melancholy interest, . . . ."  
"bears the imprint—Berlin, 1913, but  
only reached us shortly before the be-  
ginning of the War." Ananda Coom-  
araswamy discusses some "Buddhist  
Primitives" in Sculpture and S. Squire  
Sprigg, M. D., has a curious and highly  
interesting article on "Art and Medi-  
cine." The Burlington may be had of  
the American agent, James B. Town-  
send, 15 E. 40 St.

The new Museum for Art and Art History  
was opened at Lübeck recently.

**LONDON LETTER.**

London, Jan. 12, 1916.

Apropos of Academy pictures which eventually find their way to the walls of municipal galleries, "Tom" Mostyn's canvas, "The Garden of Peace," which formed so prominent a feature of last summer's show at Burlington House, and which was exhibited at the Autumn Exhibition in the Walker Art Gallery of Liverpool, has now been purchased by a Liverpool citizen and presented by him to the Liverpool Corporation for their permanent collection. Mr. Mostyn, who combines with a singular depth of imaginative power a striking sense of color, enjoys the distinction of having had more pictures purchased by and for municipal galleries than almost any other living English artist. It is not only in British galleries that his works are to be seen but also in numerous galleries on the Continent and in the Colonies.

A few weeks ago we were informed that the famous "Smile of Rheims," the smiling head of the Angel of the Cortège of Saint Nicaise of Rheims Cathedral, knocked off during the bombardment, had been purchased by a well-known American, and the statement caused special inquiries to be made by the Ministry of Fine Arts. We now learn that the head, which is unfortunately in four separate pieces, has been found in the cellar of the Archbishopal Palace and is awaiting reconstruction when the proper time arrives. As "exact" models both of the head and of the entire figure are in the Museum of Sculpture at the Trocadéro, there will be little difficulty in carrying out the restoration of this exquisite piece of sculpture with the greatest fidelity.

**Bequest to Nat'l Gallery.**

The National Portrait Gallery, although for the time being closed to the public, has just been enriched through the will of the late Miss Isabel Swinburne, sister of the poet, by a watercolor portrait of her brother. It will be remembered that one of the most beautiful of the Watts portraits is that of Algernon Charles Swinburne in this collection.

Never has a more speedy, nor a more substantial success, been made than that of the Dutch cartoonist, Raemakers. Ever since his exhibition opened at the Fine Art Society, he has been besieged with offers from the various newspapers and weekly magazines, reproductions of his work have been prepared in different forms and his popularity has manifested itself in all manner of profitable ways. It would be interesting to know what this clever Dutchman's income amounted to month by month in 1915, for of late he has practically been able to name his own terms to the numerous newspaper proprietors who have been clamoring for his cartoons. Mr. Raemakers' accession to fame and fortune is one of the romances of modern times and it is the more admirable since the moral influence of his work has become quite a potent factor in the armor of the Allies.

At a recent conference held at the Office of Works, attended by representatives of the Admiralty and War Office, as well as by Directors of the great Museums and Galleries, it was agreed by the naval and military experts present that no public building could be protected by any structural device from attack by air bombs. It appears however that the care of ecclesiastical buildings which are actually in use, rests in every case with the Dean and Chapter and that no responsibility with regard to them devolves upon the civic authorities.

L. G-S.

**CHICAGO.**

Although the French exhibition from the Panama Exposition has arrived at the Art Institute, and is installed so that it can be partially studied, it is too confusing in its entirety for any specific comment—and the catalogs are not ready for distribution. The display gives an unusual opportunity for the study of modern French art. Chicago has the initial "stand" of this French collection, which is on tour and is now headed for Eastern cities.

The Antiquarian Society of the Art Institute opened its annual exhibition of antiques Jan. 21 with a reception, always one of the important social events of the season. A large collection of Chinese curios is an interesting feature of this display, and the permanent assemblage of fabrics, robes, textiles, cathedral cloths and other traditional textiles, pottery and bronzes, ivories and other "relics," is augmented by others lent by collectors. Among the contributors are Mmes. Martin A. Ryerson, J. Ogden Armour, William Calhoun, Charles Adams, Chauncey Keep, Russel Tyson, W. R. Lynn, Samuel E. Barrett, Chauncey A. Blair, John J. Borland, C. Morse Ely, Theodore A. Shaw, Arthur Heun and George Smith.

Charles W. Dahlgren, a local artist, has on show an assemblage of his etchings and monotypes in the Art Institute.

The Palette and Chisel Club has elected its new official staff, as follows: Pres't, John E. Phillips; Vice-Pres't, Harry L. Timmons; Sec'y, Hiram H. Thompson; Treas., Fred T. Larson; and librarian, J. Jeffrey Grant. Edward B. Butler, Chauncey Keep, Martin A. Ryerson, Frank G. Logan, V. M. Oliver and Charles H. Wacker are new associate members.

The Chicago Society of Artists has adopted the "large jury" system, and herein lies a hope that the local jury squabble, very much alive for five years, now and again, may gradually glide into a calm method of selection for competitive shows. The Chicago Society has chosen the following artists to serve for its forthcoming annual exhibition in the Art Institute: Painters, Ralph Clarkson, E. S. Cameron, Pauline Palmer, A. E. Albright, F. C. Bartlett, Ethel Coe, F. C. Peyraud, C. E. Boutwood, C. F. Browne, K. E. Buher, A. Clark, Lucie Hart-rath, F. V. Dudley, A. Juergens, W. Irvine, L. Parker, A. Nyholm, F. Werner, J. F. Stacey, L. Roecker, W. R. Reynolds; sculptors, E. Zettler, L. Crunelle, L. Taft, G. E. Ganiere and Nellie Walker.

The Art Institute officials held their annual election last week, and the directorate

**PHILADELPHIA.**

A group of portraits by Robert Reid is shown at the Roscubach Galleries, among them those of Mrs. Otis Skinner and Miss Katherine Wharton Morris, daughter of Harrison S. Morris.

The Art Alliance proposes to raise a fund of \$300,000 within the next two weeks to complete the sum necessary for the purchase of the site and erection of a building on Walnut St., facing Rittenhouse Square, for the home of the Allied Arts and Letters. The whole amount proposed to be used is \$600,000 and it is reported that a trust company has offered to advance half of this on a first mortgage on the building. The Chairman of Board of Directors of the Art Alliance is Mrs. W. Yorke Stevenson. President of the "Plays and Players" Club.

The annual "Rabbit" party of the Plastic Club, Jan. 15, took the form this year of a Russian Fête. As the club is composed exclusively of women the participants will be only of that sex. At the annual New Year's Levée of the officers of the Pa. Railroad Co. there was presented to the Board of Directors an excellent portrait of Pres.

**BOSTON.**

At the Boston Art Club, the Boston Society of Watercolor Painters, is giving a good account of itself. As it is a "stag party" affair, some of our best aquarellists (namely, those of feminine persuasion) are not represented. One recalls strong and original work by Sarah C. Sears, Susan Bradley, Martha Silsbee, Margaret Patterson, and Lucy Conant, for instance, which would have given this show just the "pep" it needs. However, Messrs. Richert, Nordell, Kronberg, Gallagher, Hardwick, Bixbee, Button, Pierce, and Copeland do their "durnedest"—and that is pretty good. The two first named bring youth, courage and "go" to their work, with the happiest of results. A. P. Button has a decorative sense, both of color and design, and shows some unique work. Ettore Caser (an invitee) is represented by original etchings. Louis Kronberg has a picture with a clever fan design as a centre.

Boston has many prophets—artistic and otherwise!—from Dr. Denman Ross, who has revolutionized the system of art teaching, to Eben Comins, who has compiled an elaborate method, which he imparts to inquiring minds at East Gloucester every summer. At the present date Mr. Comins has a show on at that bulwark of American art production, the Copley Gallery. Mr. Comins is reported to have discovered a feature at Gloucester, not yet exploited and cheapened by the summer artist horde at that resort, namely, the "Guinea Boats" of the Sicilian fishermen. These Guinea boats are full of color, inside and out, and Mr. Comins, who has "seen" them with chromatic exuberance, includes them in this exhibition. These and other varieties of craft that swarm in the harbor of East Gloucester, make a series of bright pictures which the "average man" can enjoy to the full, untroubled by the fact that the artist has esoteric "color schemes" and subtle theories about "linear movements in color."

Apropos of art prophets, Frederick Bosley has a "one-man" show at the Guild of Boston Artists. One feels that he has something to say in a new language, although its graces and elegancies have not yet appealed to him. It is a step forward for a Boston-trained painter to acknowledge that art has more than one beaten track! This man has a rather rare color feeling, which, although not always beautiful in all its relations and juxtapositions, is nevertheless interesting.

The Museum has an important new acquisition, a painting by Corot, given by Augustus Hemenway, in memory of Louis and Amy Hemenway Cabot.

**Fogg Art Museum.**

In addition to the exhibition illustrating the history of artistic lithography, the directors of the Museum opened on Monday last an important loan exhibition of Spanish Paintings especially designed to set before the students in Prof. Post's course on Spanish Art, fine original examples of the work of some of the greatest artists about whom he has been lecturing. The exhibition deserves and is sure to receive the attention of a larger University and outside public, for in addition to the wonderful portrait of Olivarez, from the Villahermosa Collection in Madrid, painted by Velasquez in 1624, there are shown fine examples of the work of El Greco, Zurbaran, Carreno, Coello, Gaya and others. Catalonian primitive art will be illustrated by the splendid Borrassa, kindly lent by the Museum of Fine Arts in Boston.

Prof. Post's conference will be announced later, and it is hoped that he will shortly publish a full account of the exhibition.

Oswald Sirén, the Scandinavian critic and student of early Italian art, delivered the first of a series of twelve lectures on Giotto and his followers in the large lecture room of the Museum on Monday last.

John Doe.

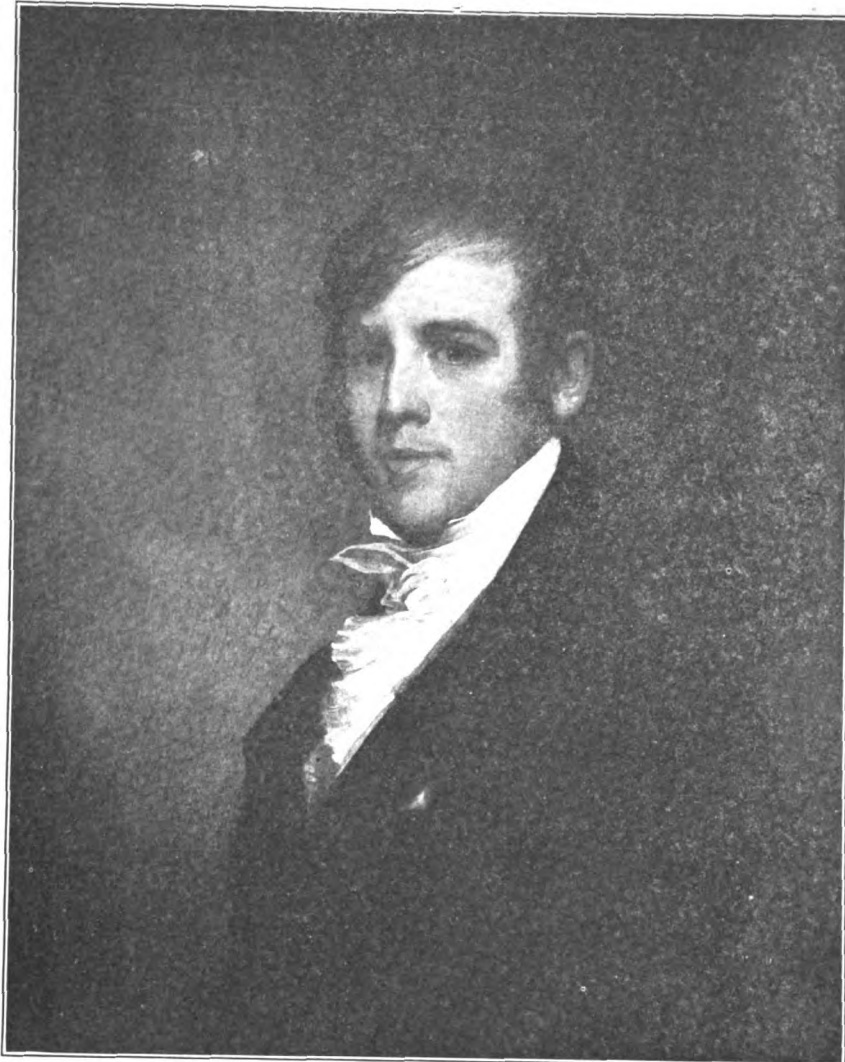
**A Gilbert Stuart Sold.**

The portrait of Bryant Parrott Tilden, painted by Gilbert Stuart in Boston in 1810 and reproduced on this page, has been sold by the Holland Galleries. The portrait is a characteristic one and was exhibited in Boston in the old Athenaeum, in the memorial display of Stuart works in 1828—the year following the artist's death.

Mr. Tilden was a prominent resident of Boston and was the Vice-President of the Handel and Hayden Society of that city.

At the Ernst Arnold Gallery, Dresden, Prof. Richard Müller, for 17 years instructor at the Academy of that city, has been exhibiting 150 drawings of war scenes in Belgium and Western France. As a reward for his work, he has been attached to the headquarters of the German army.

The Karl Blechen scholarship of \$375 has been divided between Erich Feyerabend and Erich Müller, painters, while the Schulz scholarship of \$750 has been awarded between the sculptors Herbert Barbe and Willy Kluck.



BRYANT PARROTT TILDEN

Gilbert Stuart

Sold by the Holland Galleries

was continued. There were few changes made in committeemen. Charles L. Hutchinson, for many years a very active President, continues in office, as also vice-presidents Frank G. Logan and Martin A. Ryerson. Newton H. Carpenter was elected secretary again and re-appointed acting Director. William F. Tuttle was re-elected assistant secretary.

Mr. and Mrs. Carl N. Werntz spent the holiday season at Tarpon Springs.

Chicago has a brand new Art-crafts Club, and it is announced that this aggregation of "commercial artists" is not a rival of the Palette and Chisel Club. The membership is broadly liberal in its recognition of art in crafts, and includes interior decorators, jewelry designers, art productions manufacturers, metal designers, lithographers, wall paper designers, engravers and printers and art dealers and salesmen. Headquarters will be at 646 South State Street. A. D. Severinus, who was in charge of interior decorative work for Stanford White for nine years, Walter Farrington, C. G. Christensen, A. H. Menke, M. F. J. Meserow, A. Petryl and L. Huehne are among the leaders in the establishment of the club.

H. Effa Webster.

Samuel P. Rea by Julian Story. Leopold Seyffert is engaged on a portrait of Mr. Wm. H. Donner. Henry Rittenburg and Albert Rosenthal have each painted portraits of Judge Sulzberger, who has just retired from the bench. One of these will be hung in the Court of Common Pleas, where the judge recently presided, and the other goes to the Law Academy Hall, presented by members of the legal profession.

Public interest in the model of the proposed Art Museum continues, although one does not see the long file of visitors that besieged the little pavilion in City Hall court yard during the holidays.

Seven local Allied Art organizations have again combined for the presentation of the Artists' Masque to be given at the Academy of Music Feb. 22, and to be followed by a spectacular Costume Ball in Horticultural Hall. The Masque will be a continuous, romantic pageant or fantasy, the whole conceived, designed and executed by artists, with original costumes and stage settings—the music specially arranged and conducted by Stanley Muschamp, Jr. Three hundred local artists will appear in a moving color drama of superb invention and exquisite.

Eugène Castello.

**FROM ART TALKS WITH RANGER — (G. P. Putnam's Sons—Publishers)**  
 "Language is an unsatisfactory means with which to describe the subtlety of art. Art can only be explained by art itself. This is one of the unfortunate things of art criticism. Can a person describe the color blue, or with words tell the difference between a major and a minor chord in music? We get on by enough of us agreeing that certain words shall stand for certain things."



## EXHIBITIONS NOW ON

## Shurtleff Memorial Exhibition.

The memorial exhibition of some 55 oils by the late Roswell M. Shurtleff, which opened in the Lotos Club Gallery with a "Stag" reception last Saturday evening—too late for notice last week, and which is still on there—numbers some 55 oils, and is a surprise, even to those who best knew the veteran Academician's painting, in the proof it affords of his ability, versatility, rare knowledge of the anatomy of trees, and the atmosphere of the forest and woodland, and intense love of Nature.

The collection, assembled by the artist's widow and friends, was skillfully hung by Mr. William T. Evans, chairman of the club's art committee, with the assistance of Charles F. Naegle, and the consensus of opinion on the display is that it is one of the most important, interesting, and best of its kind ever held in this city.

It is impossible, were it necessary, to give any detailed notice of the many beautiful and striking canvases shown. For the most part they are able and truthful transcriptions, touched with imagination and poetry of cool woodland and forest glades, with filtered sunlight or soft shadows, and of valleys and mountain-sides, through which the cool winds of Autumn, and the softer ones of Spring, sweep and blow under cloudy or sunlit skies.

The influence of the artist's fellow painter and friend, A. H. Wyant, is felt and discerned, at times, especially in the valley and mountain Autumn canvases which have, as a rule, fine color quality—but in his woodland and forest pictures, Shurtleff is entirely himself, and no other American artist has surpassed him in such renderings, which have won for him, and deservedly, the title of "the American Diaz."

Some of the best canvases have been kindly loaned by their owners, notably Mrs. L. D. Alexander's "On the Alert," which with its finely drawn stag, recalls Rosa Bonheur's portrayal of the same subject, Mr. Henry S. Harper's "Giant of the Valley," "Mysterious Woods" from the Evans National Gallery collection, Mrs. Murray Gibson's "Pathway of Light," Mr. A. M. Henry's "Autumn Glow," Mr. Collin Armstrong's "September-Adirondacks," Mr. F. T. Hill's "In the Wildwood," Mr. Willis D. Wood's "Forest-Upper Ausable," Mr. F. L. Rodewald's "Down the Brook," Miss Emily S. Wood's "Sunny Morning," and Mr. James M. Gifford's "Gleams of Sunshine."

The two or three pictures which have animals in them prove that the artist could have been a successful painter of animals, had his failing health, in latter years when he essayed their portrayal, permitted.

The display, as a whole, emphasizes the loss to American art of this gifted, kindly, American painter. James B. Townsend.

## By the Contemporary Group.

Ten men painters and two women sculptors form the Contemporary Group, whose first exhibition is now on, to Jan. 20, at the Folsom Galleries, 396 Fifth Ave. The show is a highly interesting one and the galleries are decorated with much elegance and taste. Besides the 20 oils and 8 sculptures, there are 18 drawings in various media, including pastel.

Harry Berlin shows remarkable gifts in a strange "Pieta," which appears to be a slave market and a landscape, "Over the Bar," with a view of a small country church yard, in a most originally composed and solid painted landscape, very effectively lighted. Everything in the first work is subordinated to the well painted figure of the adolescent girl. Sparkling with light and delicate in color is Karl Anderson's "Westonia," while almost as attractive is "Melissa-My fair Lady" who is but a child.

Strong in color, picturesque and majestic in handling, the landscapes being well distanced, are Charles Reiffel's "Off the Highway" and "Hillside." Samuel Halpert sends his familiar "Greenwich Village" scene and a "Hillside," while Ernest Lawson is brilliant in "City Suburbs" and "Spring." William Sommer has a painted, but rather outré suggestion of Blake, called "Primitive Man." Other painters represented are D. Putnam Brinley, Hayley Lever, Allen Tucker and S. D. Shaw. The sculptures are by the late Edith Woodman Burroughs and Sarah Morris Greene who shows talent in bacchantes, among other subjects.

## Pennell's at Keppel &amp; Co.'s.

Remarkable virtuosity is shown by Joseph Pennell in the collection of etchings, now on view to Feb. 18 at the Keppel Galleries, 4 East 39 St. There are a number of new N. Y. plates including views of the lower business and financial districts, as well as scenes on and from the outskirts, with the arteries of commerce as features. There are besides American views from San Francisco to Pittsburgh and a really delightful

series of London scenes, architectural and riverside, recalling at times Haden and Whistler, but marked besides with a very individual cachet.

## Women Artists' at Arlington Galleries.

Eight women, seven painters and one a sculptor, are exhibiting works at the Arlington Galleries, 274 Madison Ave., to Jan. 29, inclusive. Among other frank and vigorously attacked "expressions" by Jane Peterson is a still life "The Mrs. Galt Corsage Bouquet," the arrangement of orchids and violets which the President presented to Mrs. Galt on their engagement. Miss Peterson's other contributions are characteristic bits of sea and shore, fishermen's cottages, docks, piers, etc. Flower gardens by Mrs. A. P. T. de Haas are genuine renderings of rich natural outdoor color schemes.



CUPID AND STILL LIFE  
Cezanne

At the Montross Gallery

She also shows a marine and a still life, "The Spanish Shawl," well composed and charming in color. The shawl from which the little picture derives its caption was brought from Spain in 1804 by the painter's great-grandfather, Comm. Edward Preble, U. S. N., known as the "Hero of Tripoli." Mrs. de Haas, among several delightful miniatures shows one of Philip Van Rensselaer Schuyler, Jr.

"The Harbor," one of Edith Penman's canvases, is sensitive in color and atmosphere. Harriette Bowdoin's corners of Venice and fountains and gardens at Elberon, N. J., are joyous and spirited, and "A Harmony in Blue" by Agnes M. Richmond shows that she can draw better than some of her other canvases would lead one to believe. There is appealing sentiment in the work of Alethea H. Platt, and "The Mission by Moonlight" is among the five interesting exhibits by Clara T. MacChesney.

## A Trio of Painters Show.

A brilliant little exhibition of 15 works by three painters is on in one of the upper galleries at Macbeth's, 450 Fifth Ave. to Feb. 1. The exhibitors are Emil Carlsen, Helen M. Turner and Daniel Garber. The first shows a couple of masterly still life canvases, one of simple objects and the other "The Mandarin's Necklace," a couple of quiet toned landscapes and a superb marine, a view of the "Sand Bar at Skagen." The second has the same number of works in a solidly handled plein air vein two women's figures, one with a guitar, another in "The Golden Hours," and the third a brilliant little interior study of a woman in negligee reading "The Morning News." Miss Turner has also two landscapes. Mr. Garber who envelops four of his five landscapes in fine light and air, is at his best in "Morning in the Hills" and "Morning Mist." There is also a picturesque "The Old Apple Tree." The color in all three is full and of fine quality.

## Portrait Drawings by Mrs. McNamee.

A group of attractive and very well individualized portraits of children and women by Dorothy McNamee, are on view, to Jan. 29, at the Goupil Galleries, 58 W. 45 St. The works are in pastel, lightly colored light reds predominating, and there is delicacy and correctness of outline. Holbein has evidently been Mrs. McNamee's model and she is successful alike in her profiles and her three-quarter views. There is perhaps a little too much prominence given to the eyes, and there is some lack of decision in the drawing, which is, however, graceful. The artist is a daughter of Admiral Swinburne, and the wife of Commander Luke McNamee, U. S. N., lately returned from Mexico, where he commanded the U. S. Sacramento. Her mother was a sculptor and a pupil of St. Gaudens.

## Group of "Ten" at MacDowell Club.

Members of the group of ten now on exhibition at the MacDowell Club, 108 West Fifty-fifth St. to Jan. 30 inclusive are showing thumbbox sketches as well as finished canvases. The work of F. K. Detwiller has charm of color and his painting is sensitive. A view of the Tuileries gardens is among his larger exhibits, also a Provincetown street in autumn and a moonlight picture. His small contributions include some entertaining notes of Brittany and of Paris. Louis Skidmore's "Cargo Coaster" and "Black Diamonds" are two of the most interesting canvases shown. Frank Moore shows a nice decorative sense in his realistic and vigorously treated landscapes "November Sun Sets," "Afternoon Glow," etc. His "Woods in Springtime," an impression of blossoming dogwood trees, is one of the most delightful and spontaneous of the thumbboxes. John E. Parker's portrayals of battles have good action and are individual.

There is a rather effective artificially lighted arrangement of a nude girl in a disordered studio, arranging her hair by J. E. Costigan. The nude holding up a bracelet, in one of his other canvases is not as fleshy and the "spotting" of the whole is less effective. Marguerite Allen, a woman of "modernistic" persuasion shows a girl in dishabille, some flowers and a still life—all are unafraid in color and clever as to arrangement—a bit coarse and crude, however.

## Works by Kirchner.

At the Rose Galleries, 246 Fifth Ave., Mr. Boss of the Bruton Galleries of London and Paris has on view to Feb. 3, 54 works by Raphael Kirchner, which picture the charms, chiefly in half nakedness, of women. They are drawn with much delicacy and skill in somewhat the same style as the pen and inks familiar in the "Vie Parisienne," and similar French publications. There is also a capital portrait of the Comte de Chrissey. Mr. Kirchner has had many medals and has works in various museums, including that at Orleans, an "Entry of Jeanne d'Arc." There is a long bridge from this to the pimpantes Parisiennes.

## Blue Dome Fellowship Show.

At an exhibition of paintings by members of the Blue Dome Fellowship, now at 37 Mad. Ave. to Jan. 31, a group of watercolors by Charles B. Cook are noteworthy for a good sense of decoration, Henrik Hillbom's "June Morning—Catskills," a landscape with figures, in which the laurel is especially true to nature, has nice pictorial quality. Helen A. T. Penniman shows a nude in sunlight, well drawn and posed, and Abbie Sullivan an atmospheric composition of a river with boats.

Miss Dewing Woodward contributes three canvases. Her "Rose Curtains" is vigorously handled and decidedly original. Two studies from the nude entitled "First Morning and Second Morning Hour," have refinement of vision and are rendered in a charmingly subtle manner. A. E. Champlin shows some decorative watercolors, good illustrations for a child's fairy book and two small landscapes by Roy Elliott Bates are true to nature and poetic quality.

Among other exhibitors are Lilian Whish, Gertrude Stanwood, Anne Schuyler, Florence S. Rolfe, Edmund Rolfe and Edith F. Raymond.

## Book of the Homeless Sale.

A quite original exhibit and sale, opening today, of drawings, paintings and manuscripts, is to be held by the courtesy of Mr. Thomas E. Kirby, at the American Art Galleries, 6 East 23 St., for the benefit of the "American Hostess for the Refugees and the Children of Flanders." The sale will take place Jan. 25 at 3 p. m. The objects to be sold were contributed to the "Book of the Homeless," published by Charles Scribner's Sons and compiled by Mrs. Wharton from the above object. The authors range from Barres to Stravinsky, the draughtsmen from Bakst to Van Rysselberghe and the painters from Max Beerbohm to Sargent.

## Decorative Panels by F. S. Church.

In a lower gallery at Macbeth's, 450 Fifth Ave. there are to be seen to Feb. 1, 19 decorative flower panels from the sympathetic brush of F. S. Church. With them is one of the best of his quaintly humorous animal subjects, showing as the main figure, a polar bear who is "Our Northern Correspondent."

## Old Art at Chadwick's.

At the John Chadwick Gallery, 13 East 57 St., there are now on exhibition and sale rare and interesting textiles just arrived from Europe after much delay—Velvets, Brocades, Tapestries and Laces of XIV to XVII century, some old Talavera and Alcora pottery, Hispano-Moresque Placques, Arabic Marbles and Copper Vessels, glass and other works of art.

## TOO MUCH FRENCH ART.

(By the Second Viewer.)

The premature taking down of the French paintings hung in the ball-room of the Ritz-Carlton, because the attendance was insufficient to justify the exhibition's continuance, is an adequate explanation of the fact that New York is having a surfeit of modern French art. Dealers and others may as well take warning that beyond a certain point, the exploitation of modern European art, decadent or otherwise, is neither good for the disinterested progress of fine arts in this country or lastingly good for the purely business side of fine art dealing.

Even the name of Cezanne, potent as it has become, through the undeniable merits that have been "discovered" in his works, as through the clever inflation of his vogue, cannot cover with glory a group of artists, whose merits at best are second or ever third rate.

Recent exhibitions have made it more than ever clear that America is today producing the healthiest art in the world, and that any neglect on the part of those engaged in the propagation of meritorious productions, denotes failure to observe and take advantage of prevailing conditions. The art writers of the daily press, to whom so many look for judicious guidance with regard to exhibitions, could do much toward putting "the powers" properly in touch with contemporaneous work, if these writers would assert, once in a while, an ability to really guide, rather than a willingness to serve. The dealers are clever men, quick to note any change in the public temper, and it is an injustice to the dealer, as well as to the public, to give misrepresentations and publicity to exhibitions which mark French art in its decline. A modest dose of Cezanne is a good thing—the same can be said of Van Gogh (will not some one get up a show of Gauguin?)—but when good space that might be devoted to fine American painting is utilized to expose yards of La Touches, Besnards, Simons and Cottets, one feels like making a declaration of war. Let us have some strong American shows, not the hackneyed stuff, but the live painting and sculpture. There is plenty of it.

James Britton.



IVRESSE

Rudolph Kirschner

At the Rose Gallery.

## BALTIMORE.

Eight of the beautiful landscapes by Charles H. Collings, the Canadian artist, hold the place of honor—generally reserved for a single large work of more or less striking physical features—at the 20th annual exhibition of the Baltimore Watercolor Club, now on at the Peabody Gallery. Mr. Collings' paintings are greatly admired, especially by the artists. It has been a long time since any art works of the kind have been shown here that could compare with them in subtle poetry or exquisite color. The show has 191 numbers and while more conservative than customary, there is plenty of variety of style and subject and a sufficient element of modernity. Hayley Lever, John J. Dull, George Luks and Fred Wagner are the artists whose works, perhaps, contribute the most brilliant factors, in point of color at least. Mr. Dull sent seven of his joyous Addingham group of six of his sketches.

**ART AND BOOK AUCTIONS.**  
(Continued from page 3)  
**Bahr Oriental Art Sold.**

At the opening session of the sale of a collection of Oriental art objects formed by Mr. H. W. Bahr, at the American Art Galleries on Monday afternoon last, a total of \$17,732.50 was obtained.

Mr. W. W. Seaman, as agent, gave \$720 for a Chien Lung agate carving of a duck for a Chien Lung agate vase and cover, \$330 for an agate vase and cover, \$330 for a buffalo horn bird cage, \$300 for an enamelled snuff bottle, \$270 and \$250 for two others. Mr. Roland Moore paid \$520 for an enamelled snuff bottle and \$270 for another example. Mr. W. E. Benjamin gave \$420 for a mythical white jade animal, and Miss Louise McCarthy \$330 for a carved white jade bowl and cover and \$250 for a Chien-Lung snuff bottle. To K. U. Painter went for \$250 an enamelled snuff bottle. Mr. H. J. Henry gave \$350 for a red lacquer jewel casket, and \$290 for a writer's brush pot of jade.

At the session of Tuesday, \$26,010 was realized. The highest price of the art was the \$900 paid by Mrs. P. J. Ballou, for a Fu-Kien Goddess of Mercy. For another figure of the same in blanc-de-chine, she paid \$75, and for a blue and white club shaped vase, \$570. Mr. Tomes paid \$700 for an animal in sang-de-boeuf glaze and \$375 for a figure of Kuan-Yin, Goddess of Mercy. To Miss Lorenz, agent, went a moss green bowl at \$610; a cream white Yung-Cheng bottle at \$600; a Fu-Kein figure of Dai-Mu, \$520, and a seated figure of Kuan-Yin, \$300.

Mr. W. W. Seaman, agent, paid \$400 for a pair of Fu-Kien dogs of Fo, and Otto Bernet, agent, \$400 for a Fu-Kien Goddess of Mercy, and \$390 for a peacock blue flower bowl. Mr. K. Oshima gave \$350 for a square famille verte vase, and Mr. Allen Shellman \$300 for a pair of egg shell cups and saucers. A rice grain white dish fell to Mr. Roland Moore at \$290.

The concluding session Wednesday fetched \$26,532, which made the grand total of the sale \$70,275.

The highest price of the day was paid by Mr. O. A. Jones, who secured for \$5,200 a large Kang-Hsi Imperial yellow Chinese rug. Miss Lorenz, agent, obtained for \$1,250 a pair of Chien-Lung kingfisher feather screens. Four sets of K'o-Ssu Imperial hangings went to Mr. L. L. Jones at \$1,200. He also secured for \$560 the Shun-Chia "Coromandel" carved screen, and for \$375 a mirror painted palace screen.

Mr. Henry gave \$430 for one Chien-Lung carpet and \$310 for another. The first amount was given by Mr. Seaman, agent, for a pair of teakwood wall panels, with gilt bronze figures. Mr. Towne paid \$340 for an Imperial silk K'o-Ssu robe and "Gramercy" \$390 for a set of XVIII century embroidered silk panels. Mrs. A. Lehman gave \$300 for two K'o-Ssu hangings.

**Levy Print Collection Sold.**

At a sale of a collection of prints from the estates of Miss Elizabeth Levy and others, held at the American Art Galleries Monday afternoon last, a total of \$4,627.54 was realized. The highest figure of the sale, \$825, was paid by Mr. James Henry for a fine impression of Shoengauer's "Virgin Appealing to St. John," who also gave \$340 for Shoengauer's "St. George" and \$50 for his "Crucifixion." A. Haig's "Mount St. Michel" sold for \$310, and \$170 was given for Van Meckenem's "The Beheading of St. John." Mr. F. Meder paid \$140 for Durer's "Knight, Death and Devil" and \$110 for his "Melancholia."

**End of Burton Book Sale.**

At the Session, Jan. 13, of the sale at the Anderson Galleries of Part VII, of the Burton Library, \$464 was realized. The Brooklyn Public Library gave \$22 for the first 7 vols. of the "Old Guard Magazine, 1863-1870," and the Cadmus Book Co. \$15.50 for a lot consisting of "The Military and Naval History of the Rebellion," "Mission Ridge" and "Women in Battle."

On Jan. 14 Mr. George D. Smith paid \$30 for Gerrit Smith's speeches and letters on "The Rebellion," and Mr. G. H. Blake \$27.50 for a collection of the annual reports of U. S. Treasurer Spinner, 1861-1874. The total was \$501, which brought the grand total to \$26,904.50.

**Daniel Huntington Library Sold.**

At the first session of a book sale at the Anderson Galleries Monday afternoon the library of the late Daniel Huntington, former president of the National Academy, was dispersed. This included a number of the artist's sketch-books, and were purchased by Mr. George D. Smith, who secured for \$275 a set of 22 with landscape studies; for \$157.50, miscellaneous sketches; for \$155, several pencil studies for portraits; for \$135, another lot; for \$130, some 200 drawings

from nature; for \$120; a set of sketch books, and for \$102.50, some landscape sketches.

Mr. E. J. Ellison secured for \$205 several books, among which were Abbey's and Boughton's "Sketching Rambles in Holland" and "Old Masters and New" by Kenyon Cox. Mr. Harold Ehrich gave \$158 for 3 volumes of engravings after Reynolds and Mr. Russell Peabody \$55 for a collection of medallion portraits by St. Memin. The total for the session was \$4,146.45.

**CATHOLINA LAMBERT SALE.**

The success of the sale of the Reisinger pictures this week augurs well for the coming dispersal of the unusually fine, large and varied collection of pictures formed by Mr. Catholina Lambert, and which is to be dispersed in a four evenings' sale in the Plaza ballroom, probably on Feb. 21-24 next, inclusive, following an exhibition in the American Art Galleries, to open Feb. 12 next.

While the Reisinger pictures were all modern, those of Mr. Lambert have many examples of the Old Masters, some of great value and importance, and there are also many fine modern canvases. They will therefore appeal to a larger audience, and to more picture collectors than did the

signed by Rembrandt, dated 1632, from Durand-Ruel, portraits by Mytens, Janssens, Mierevelt, van Ravensteyn, Van der Helst and two each given to Van Dyck and Jordaens.

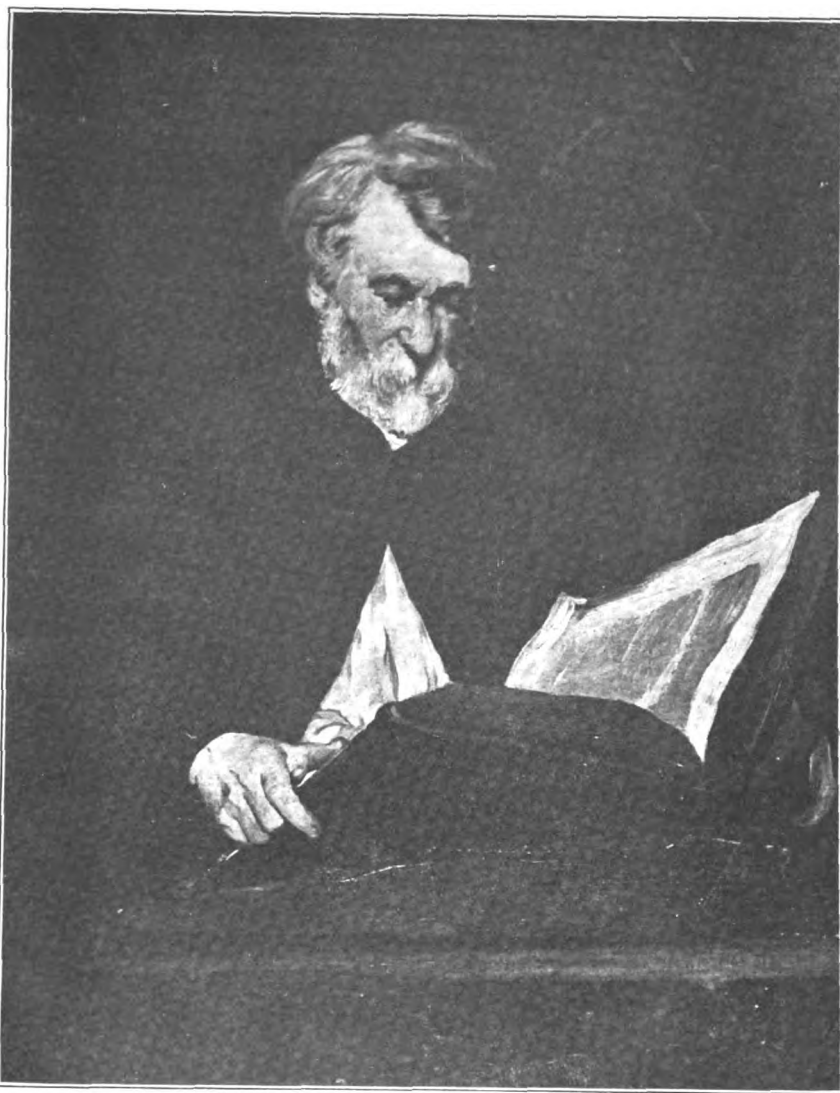
The English school is represented—Reynolds with five examples, Lawrence with eight, Gainsborough with two, Romney by two, Wilson by three, and Hoppner, Raeburn, Beechey and others by one or more each, for the most part purchased through or from the late T. J. Blakeslee.

**Modern French Paintings.**

Among the Barbizon masters and their contemporaries there are two good Corot landscapes and examples each of Rousseau, Troyon and Diaz, Daubigny, Jules Dupre, Delacroix, Lepine and Boudin.

Puvis de Chavannes is represented by three examples, among them his "Saint Genevieve," and Georges Michel by 17 examples.

Claude Monet has six canvases, Renoir, four; Sisley, eight, and Pissarro, seven. Of the Monticellis, two were painted for the Empress Eugenie. Courbet, Huget the other painters of the later XIX century are represented.



**THE READER**  
Edouard Manet

Sold to St. Louis Museum by Durand-Ruel

Reisinger pictures, as the taste for the collection of Old Masters is still strong and growing in this country.

The pictures in Mr. Lambert's collection, and of which the ART NEWS will have more to say, and, in detail, before the sale, were secured by him both in Europe and America, and have a wide range of subjects, school and period, from the early Italian school of the XV century to the modern American masters. The most important of the early Italian works are Madonnas by Botticelli and del Sarto, the former from the late Sir William Agnew's collections, and the latter from that of the late Martin Colnaghi. There is also a large, most important and beautiful altar piece by Bernardino Luini (1465-1533), purchased through the Blakeslee Gallery some years ago, and reproduced in the ART NEWS at that time. The late Sir William Agnew placed this really great picture with Mr. Morgan's Raphael, now in the Metropolitan Museum, and Carlo Dolci's Madonna of the Eight Stars, then at Plenheim Palace, as the three greatest altar pieces of the world.

**Old Spanish, Dutch and Flemish Works.**

The Spanish pictures include examples of Murillo, Pereda, El Greco, Carreno de Miranda, Coello and Ribera.

Among the Dutch and Flemish XVII century works is a portrait of de Gelder

Verestchagin is represented by his "The Kremlin at Moscow," "Pearl Mosque at Agra" and several smaller examples.

**The Modern Americans.**

Among the modern American school is a series of Blakeslee's, eleven in all, among them "Landscape and Moonlight," 6 ft by 4. The majority of them were painted for Mr. Lambert by Geo. Inness, Alexander Harrison, Arthur Quartley, Bogert, Rehn, Kost, F. M. Boggs, Carleton Wiggins and other American artists are all represented.

There are fifty sculptures in the collection, including "Young Apollo," A. E. M. Wolff; "Hiawatha," Hiram Powers; "Pandora," C. B. Ives; "The Rose of Sharon," P. Romanelli; "The Youthful Tasso," Lelio Horelli; "Cupid and Psyche," Tademi; "The Jewish Maiden," C. B. Ives; "Diana of the Ephesians," and "Cæsar," from the antique; "Crouching Venus," N. Barzanti; "Susanah," Lombardi; "Bianco Capello," G. Trentonove; "Reclining Venus" and "Ruth," S. N. Freeborne; "Night," "Vanity" and "Modesty," C. B. Ives.

**Philadelphia Picture Sale.**

At the sale of paintings from the estates of Robt. Hall Powel and Miss D. H. Weeks at the Philadelphia Art Galleries last week the highest price, \$260, was for a figure

subject by Detti. A marine by Wm. T. Richards brought \$235 and "Rural Life in France" by E. Debat-Ponson went for \$250. "The Sanctuary" by E. Leutze was sold for \$225. "Evening Landscape" by Julian Rix fetched \$210; "On the Seine" by D. R. Knight \$185; a small Clay's "Group of Boats on the Escant" \$120; "Sheep-Interior" by C. A. Jacque \$130; "Coming from the Pasture," C. P. Gruppe, \$140; "Near Chatillon, Vosges" by J. Monchablon \$150; "Evening on L. I. Sound," Edward Moran, \$125, and "Waiting for the Boats" by Jos. Israels \$155.

**Sale of Bronzes and Clocks.**

Theodore S. Starr, Inc., Fifth Ave., jewelers and silversmiths, having decided to discontinue their clock and bronze department, have consigned the entire stock to the Anderson Galleries for unrestricted public sale. The goods filled an entire floor in their Fifth Ave. store and are mainly new and of recent importation. Among the bronzes are fine examples of the works of the leading French sculptors, including Meissonnier, Gerome, Carpeaux, Moreau and others, while among the American sculptors represented are MacMonnies, Borglum, Shradly and Mrs. Vonnoh.

The collection of clocks is large and of great variety, embracing French period clock sets, mantel chiming clocks, important hall clocks and a few interesting antiques. The sale also includes vases of Louis XVI period, minatures by Patout, a leading Paris miniaturist, and examples of Wedgwood and Minton porcelains, the latter unique reproductions, exclusively for this house, of famous Sevres vases in the Wallace collection. These collections will be on exhibition in the Anderson Galleries from Feb. 1 to the sale in four afternoon and evening sessions, beginning Mon. aft. Feb. 7.

**PROVIDENCE.**

At the Rhode Island School of Design, paintings, portraits and landscapes, by Wilbur D. Hamilton are on view. In his portraits, Mr. Hamilton does not hesitate to introduce vivid primary colors in costumes and accessories. The portrait of Dr. Edward Cowles, a scholarly and dignified sitter, is the best and most straightforward canvas shown. Other important canvases are a full length portrait of Mrs. Hamilton in pale green with accessory note of lavender, portrait group of Mrs. Davenport Brown and daughter with its insistent notes of rose and cherry, and a portrait of Mrs. R. D. Harris, a seated figure in grey with accents of color in the upholstered chair.

"Evening—November" is full of quiet repose. A second small canvas, "Evening," suggests the influence of Corot.

In the inner gallery are shown striking war posters and a large canvas by Robert H. Nisbet, "The Hum of Noon." This painting is full of color and form and is a conscientious and able work.

Prof. John F. Greene of Brown University was the speaker at the Sunday afternoon docent talk at the R. I. School of Design, taking as his topic "Art in a Roman Household."

The Whitaker paintings are still on at the Art Club and several recent sales are announced, among which are "The Meadow Brook" and a small rich toned wood interior.

The Providence Art Club held its annual meeting Jan. 5. Mr. Sydney R. Burleigh was elected president, Mr. Russell W. Knight, vice-pres.; Mr. James A. Kinghorn, treasurer, and Mr. George L. Cooke, secretary.

At the recent annual meeting of the Providence Water Color Club, M. Cyrus Farnum was elected President, H. Anthony Dyer, Vice-Pres., Mrs. Maude Richmond Fenner, Treas., and W. Alden Brown, Secy. The annual exhibition of this club will come early in February, after which a rotary exhibition, similar to last season's will be inaugurated. It will be shown in April at Syracuse, N. Y.

Mrs. S. M. Pitman and Mr. Pitman are in San Diego, Cal., for a stay and Mrs. Pitman will presumably bring home some interesting watercolors. W. Alden Brown.

The Düsseldorf Art gallery of Edward Schulte recently closed its doors until the termination of the war. Regret has been expressed at this step having been found necessary.

The exhibition of works by Suabian artists by the Schaller Gallery, Stuttgart, has been prolonged. Special prominence is given to the paintings of Karl Goll.

The Baden Art Society recently held a memorial exhibition at Carlsruhe of works by Carlos Grethe, the noted marine painter, who died in 1913, and who had been a professor at Carlsruhe before becoming director of the Stuttgart Art Academy.

The Schleswig-Holstein Provincial Museum has been holding two exhibitions of Military Art.



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## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—J. R. Andrews, Brayton Ives and Richard Canfield Paintings, Rugs and Objects of Art, and Marsden J. Perry and Richard A. Canfield Furniture.  
Anderson Galleries, Madison Avenue at 40 St.—Rosenberg Collection of early European and Oriental Miniatures and Manuscripts. Rare English and American Autographs. Books on Slavery and American History. Etchings, Engravings, Watercolors and oil paintings by modern American and European artists.  
Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, to Jan. 31.  
Arlington Galleries, 274 Madison Ave.—Recent Paintings and Sculptures by a Group of Artists, to Jan. 29.  
Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas.—Works by Emil Orlik to follow.  
Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.

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Braun & Company, 13 W. 46 St.—Work of Gabriel Nicolet, from Jan. 22.  
Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.  
Century Club, 7 W. 43 St.—Works by Winslow Homer.  
City Club, 55 W. 44 St.—Works by John D. Johansen, to Jan. 22.  
Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 24.—Oils by Denys Wortman, Jan. 25-Feb. 7.  
Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir.  
Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters, to Jan. 29. Bronzes and Jewelry by Miss Zimmerman.  
Edward I. Farmer, 5 W. 56 St.—Blanc de Chine Figures.  
Fine Arts Building, 215 W. 57 St.—Ann'l Exh'n Architectural League, Feb. 6-26.  
Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.—Pictures by I. Mortimer Block. Group headed by Messrs. Tucker, Brinley and Reiffel, to Jan. 29.  
Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.  
Goupil & Co. Galleries, 58 W. 45 St.—Drawings by Dorothy McNamee, to Jan. 29.  
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Grolier Club, 29 W. 32 St.—War Posters, 1914-15, Jan. 28-Feb. 12.  
Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.  
Louis Katz Galleries, 103 W. 74.—Works by Birge Harrison, to Feb. 5.  
Kennedy & Co., 613 Fifth Ave.—Old English Mezzotints and Stipples, to Jan. 31.  
Keppel & Co., 4 E. 39 St.—Joseph Pennell's new N. Y. and other Etchings, to Feb. 15.  
Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, to Jan. 29.—Old English Mezzotints.  
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.  
Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.  
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.  
Lotos Club—Memorial Exhib'n of Works by Roswell M. Shurtleff.  
J. Lowenbein Gallery, 57 E. 59 St.—Works by American Artists.  
Macbeth Galleries, 450 Fifth Ave.—Group Display by Emil Carlsen, Helen M. Turner and Daniel Garber and Decorative Panels by F. S. Church, to Feb. 1.  
Macdowell Club, 108 W. 55 St.—New Group, to Feb. 3.  
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.  
Milch Gallery, 939 Madison Ave.—American Pictures.  
Modern Gallery, 500 Fifth Ave.—Works by Picabia and African Negro Art.  
Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, to Jan. 31.  
Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, to Jan. 30.  
Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.  
National Arts Club, 119 E. 19 St.—Works of Painter Members, to Jan. 26.  
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.  
Persian Art Gallery, 707 Fifth Ave.—Persian Miniature Paintings, to Feb. 10.  
Photo-Secession Gallery, 291 Fifth Ave.—Works by John Marin.  
Pratt Institute Gallery.—Paintings by Joseph H. Boston, to Jan. 29.  
Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.  
Regnard & Co., 57 W. 49 St.—Dutch and Flemish Paintings.

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Reinhardt Galleries, 565 Fifth Ave.—Portraits by Elizabeth Gowdy Baker and Landscapes by Frank Townsend Hutchens, to Jan. 29 inclusive.  
Rose Gallery, 246 Fifth Ave.—Works by Raphael Kirchner, to Feb. 12.  
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.  
School of Applied Design, Lev. Av. and 32 St.—Works by William Keith, to Feb. 1.  
Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.  
University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.  
Mrs. Whitney's Studio, 8 W. 8 St.—Loan Exhib'n, to Jan. 25.—Mrs. Whitney's Sculptures from Feb. 2.  
Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.  
37 Madison Ave.—Blue Dome Fellowship Exhib'n, to Jan. 31.  
16 E. 48 St.—Art of Rozel Gotthold, 16 E. 48 St.

## CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—J. R. Andrews, Rugs, Bronzes and Porcelains, aft. Jan. 26.—J. R. Andrews, Brayton Ives and Richard A. Canfield Pictures, on Exhib. Jan. 22 to sale at the Plaza Hotel, Jan. 27-28.—Marsden J. Perry and Richard A. Canfield, Old Furniture, aft. Jan. 29.—Yamanaka, Ancient Buddiastic Sculptures at the galleries, Feb. 7-9.  
Anderson Galleries, Madison Avenue at 40 St. Americana from the Libraries of Joseph Bryan, James G. Adams and others, on Exhibit to Sale on Aft's of Jan. 24-25.—Etchings, Engravings, Watercolors and Oils to be Sold Eve's of Jan. 25-27, by order of the U. S. District Court, under direction of Frank M. McKay, trustee in bankruptcy for Robb R. Ricketts trading as Moulton & Ricketts, now on exhibition. Books on Science consigned by Dr. Willis G. Tucker of Albany and the law libraries of E. B. Merrill of New York and Mr. S. Wilcox of Jefferson, N. Y., now on exhibit to sale Sat. morning, Jan. 29.—Collection of Coins and Medals made by a New York Gentleman, on exhibit Feb. 1 to sale Aft. Feb. 4.—Important coll'n of French and American Bronzes, Wedgwood and Minton Porcelains, and French and English Clocks consigned by Theodore B. Starr, Inc., of N. Y. on exhibit Feb. 1 to sale in four sessions beginning Monday Aft. Feb. 7.  
C. F. Libbie & Co., 597 Washington St., Boston—Valuable Books, Jan. 25-26.  
Silo's Fifth Ave. Auction Rooms, 5th Ave. and 46 St.—Fine Furniture from Roslyn, Property of Mr. W. Watson, and an important coll'n of French and English Furniture, Recently Imported, afts., Jan. 27-29.  
Walpole Galleries, 10 E. 49 St.—Orlow Japanese Color Prints, ev'gs Jan. 24-25.—Benajah M. Martin Coll'n of Snuff Bottles and Bronzes, eve. Jan. 31.—Sadaichi Doi Japanese Color Prints, eve. Feb. 2.

## SALE TO COME.

### Bankrupt Art Firm's Stock Sold.

An important collection of etchings, engravings, watercolors and oils is now on exhibition at the Anderson Galleries, Madison Ave. at 40 St., preliminary to public sale on Wed., Thurs. and Fri. eves., Jan. 26-28. The collection is to be sold by order of the U. S. District Court under the direction of Mr. Frank M. McKey, of Chicago, trustee in bankruptcy for Robb R. Ricketts, who traded as Moulton & Ricketts.

Etchings, colored photo-engravings, sporting prints, colored facsimiles, original colored lithographs, and colored artist-proof mezzotints will be sold on Wed. eve. and among the artists represented in this division are Greenhead, James, Payrau, Stevenson, Haig, Brangwyn, Dicksee, Howarth, Sadler and Unwin.

The watercolors are to be sold on Thurs. eve. Nearly 200 of these formed part of a collection originally made by Mr. Gustav H. Buek, of N. Y., and were chosen, not alone because of the importance of the artists represented, but to preserve a line of American watercolors from the early period of the Hudson River school to the present day. The collection has been exhibited in the Art Museums of Brooklyn, Chicago, St. Louis, Toledo, and other cities, and has everywhere attracted wide interest. Among the artists represented are Beckwith, Burroughs, Crane, Eaton, Fenn, Gibson, Hart,

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Inness, Lippincott, Millet, Moran, Ochtman, Parsons, Remington, Satterlee, Smedley, Smillie, Turner and Weir.

The sixty-five oils are to be sold Friday eve. and among the artists represented are George Inness, Robert Minor, Homer Martin, Elliott Daingerfield, Walter Shirlaw, Ralph A. Blakelock and William Keith.

The painting by James M. Hart, is entitled "Midsummer" and is a signed canvas 32 by 45 in—a fine example. William Steelink, the Dutch painter, is represented by a signed canvas slightly smaller in size, entitled "The Return to the Fold." Achille Fould's "Blind Man's Buff," also illustrated in the catalogue is an unusually fine piece of work. The Sir Peter Lely is a portrait of the "Duchess of Bedford," and was purchased from Arthur Tooth & Sons. The same firm sold the portrait by Thomas Hudson. Rosa Bonheur is represented by two examples each with the seal of her sale on the back. "Fawn at Rest," and "The Tiger." The Corot, a signed and dated canvas of 1868, is the "Port de Dinan."

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**ANDREWS-IVES SALE.**  
The exhibition opens today at the American Art Galleries of the collection of oils, principally the properties of the estates of J. R. Andrews, Brayton Ives and Richard A. Canfield, to be sold on the evenings of Jan. 27 and 28 at the Plaza Hotel, and of the rugs, bronzes and porcelains belonging to the J. R. Andrews estate to be sold on the afternoon of Jan. 26, and the old furniture from the collections of Marsden J. Perry and Richard A. Canfield, to be sold on the afternoon of Jan. 29.

**TORONTO.**  
Canadian artists have been doing their part towards the relief of those suffering from the effects of the war, as well as contributing constantly to the Red Cross funds. The raising of funds for the Belgian sufferers has been undertaken by Mrs. Agar Adamson, and in connection with her work, Mr. and Mrs. G. A. Reid and Miss Mary Winch are holding an exhibit of some 30 oils at the Royal Ontario Museum. All the pictures were sold on the first afternoon, and over \$300 realized for the relief of the Belgians. Interest in the exhibit has not abated.  
The attractive studio of Mr. and Mrs. Harry Britton is open for visitors. There is a wealth of beautiful color in Mr. Britton's work in both oil and watercolor.  
Mrs. Dignam has a group of her summer and autumn sketches of beautiful gardens painted in different parts of Canada and Holland, on view at the new home of the Woman's Art Association. Mrs. Dignam

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>AMERICAN WATER COLOR SOCIETY—National Arts Club.</b>	
Works received at galleries.....	Jan. 29, 1916
Opens .....	Feb. 3, 1916
Closes .....	Feb. 27, 1916
<b>CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.</b>	
Entries by .....	Feb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by .....	Feb. 5, 1916
Works from Hartford at Annex Gallery.....	Feb. 7, 1916
Opens .....	Feb. 14, 1916
Closes .....	Feb. 28, 1916

was the energetic founder of this large society of women artists about 30 years ago. Miss Dorothy Stevens won the travelling scholarship awarded at the recent salon of the Royal Canadian Academy, Montreal, for her two pictures. The scholarship is \$1,000, but Miss Stevens will not go abroad until the termination of the war.  
An exhibition of Ion. Thompson's Algonquin Park sketches is on in the Arts and Letters Club. This artist sleeps in a tent on his sketching expeditions and gets on familiar footing with Mother Nature.  
A. S. Wrenshall.

**KANSAS CITY.**  
An exhibition of paintings by American artists of today followed the showing of works by French Impressionists, from the Durand-Ruel Galleries, N. Y., at the Fine Arts Institute. The inevitable fish still life by Chase and a mildly interesting "Portrait of a Lady," by the same painter; two Henri's in that master's latest manner; two landscapes by Gardner Symons, and a Frieseke that, surprisingly enough, lacks vividness of color, form the nucleus of the exhibit. Louise Brumback is represented by an interesting view of a Gloucester pier. George Bellows sends two purported landscapes that do little to guarantee, what is chiefly a reputation, to the Middle West. Others represented are Dougherty, Guy Wiggins, Hawthorne, Ritschell, Jonas Lie, Lawson, Irving Wiles, Douglas Volk, William Potter, Daniel Garber, Davey and George R. Barse.

**NEWARK (N. J.)**  
The Newark Museum Association will hold an exhibition of the Textile Industries of New Jersey, Feb. 1 to March 18 next, to include cloth making, knitting, embroidery, rug weaving and felt hat making. The display will be primarily commercial, but so carefully arranged and classified as to be also of educational and artistic value. Processes as well as products will be shown; pamphlets telling the story of weaving will be prepared, and Museum instructors will explain to classes of school children, club-women and other groups, the several aspects of the industry here to be illustrated. The exhibition will trace the development of weaving in New Jersey. The American Museum of Natural History will lend for this their collection of bark mats and bags and a primitive loom, showing how the Delaware Indians spun and wove before the white man came.  
The Museum hopes to show by a series of these one-industry displays, year by year, the value of specialized exhibits covering a given field, and frankly commercial as well as scientific, industrial and artistic in character. It hopes, too, to demonstrate how inexpensively museums, localities or groups of manufacturers, can arrange dignified and attractive exhibitions, which will give rational and helpful publicity to the manufacturer and at the same time educate the public to a better knowledge and appreciation of the world of industry.

**Swedish Art in Brooklyn.**  
The Swedish art exhibit, at the Pan-Pacific Exposition, at San Francisco, is to be transferred to the Brooklyn Museum, and remain on view there from Jan. 30 to Feb. 28, inclusive. There are to be ad-

ditions sent from Sweden. The opening reception will be held Jan. 29. The display will later be shown at the Copley Gallery in Boston, the Pa. Academy, and the Pittsburgh, Detroit, Chicago, Minneapolis, St. Louis, Indianapolis and Toledo Museums. The organizer of this rotary show is Mr. William Henry Fox, the director of the Brooklyn Museum, who was a member of the International Jury at San Francisco. The display will be hung in Brooklyn by the Swedish Commissioner, Mr. Anshelm Schulzberg. The catalog will be by Dr. Christian Brinton.

**AROUND THE STUDIOS.**  
Edward McCarter has moved from his studio at 5 W. 16 St. to one at 120 E. 34 St.

George Gray Barnard recently exhibited the working model of his "Lincoln" to a number of friends.

Miss Renee Prahar has recovered from her illness and is working on a Mermaid fountain.

Henry Herring is to model the sculptures for the section of the Field Museum, Chicago, to be built out over the lake, back of the Art Institute.

Frederick W. MacMonnies has taken the studio at 158 E. 51 St., formerly occupied by Mr. Proctor. Mr. MacMonnies's reason for returning from Europe was not the war, but a desire to execute the City Hall monument on the spot and to be in close touch with the architects connected with it.

A Watteauesque mural, painted by Jerome Brush, son of George de Forest Brush, has just been placed in the new Edison building at Hartford, Conn.

Miss Malvina Hoffman has moved to the new studio building at 120 E. 34 St.

Arthur Crisp's garden party decoration, entitled "Hospitality," shown at the Allied Artist's exhibition last spring, has been placed as an over mantel in the living room of a private residence at Buffalo.

Robert Aitken is modeling a "Wounded Diana," the conception refreshingly original.

Gaetone Capone has just completed a most interesting portrait of Miss Marguerite St. Clair and is at work on a composition, a nude girl, seated on a rock watching the incoming tide.

Albert P. Lucas has returned to his studio after a six weeks' visit in Boston, where he has been painting portraits.

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**FINAL ACADEMY SALES.**  
During last week—the last of the Winter Academy—sales were made of a sculpture "South Winds" by Louise Allen, for \$60, and of an oil "Gin and the News" by H. Schnakenberg for \$150.  
These sales, added to those already published in the ART NEWS, made a total of 16 oils, sold for \$12,485, and of 13 sculptures, sold for \$690, a grand total of \$13,475. There were 17 buyers and one oil and two sculptures went to England.  
The Winter Academy this year is considered to have been very successful in both sales and attendance. The two largest sales were made to prominent N. Y. collectors.

**Newport.**  
The Art Association of Newport will probably move into its new home in the John N. A. Griswold house about March 18. On that date the lease of the present quarters on Church street runs out and it would have to be renewed if they remained there. The association, however, will take possession of the Griswold place probably toward the first of February, as it must according to the agreement, which would lapse on February 1. Still, the association is not inclined to call for an early transfer of the deed as it is probable that the committee on ways and means will be able to report something that will result in the scaling down of the required mortgage within a few weeks.

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# American Art News

VOL. XIV., No. 17. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 29, 1916.

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## MR. DREICER'S MEMLING.

It was exclusively announced in the ART NEWS last week, which gave the news to the dailies, that a well known New York and Paris dealer, who is Mr. Kleinberger, had sold to a collector of jewels as well as pictures, who is Mr. Michael Dreicer, an important example of the work of Hans Memling and said to be his last, the famous "The Archer," which was once owned by the late Freiherr Albert von Oppenheim, but was sold before it was decided to offer his collection at auction year before last in Berlin. This sale, it will be recalled, was not held on account of the war. The portrait of the young man holding an arrow, reproduced on this page, is a work of much distinction and one of the very finest examples of the famous Flemish master. The tradition is that it is a portrait of one of the sons of Charles the Bold. The panel measures 10 x 12 inches and the date is 1483. In 1911 it was exhibited at Brussels.

## COMING "BALL OF THE GODS."

There has been such a flood of applications from patronesses desiring boxes for the "Ball of the Gods," at the Hotel Astor, Friday, February 11, under the auspices of the Society of Beaux Arts Architects, that the Committee will be obliged to select the holders by lot. The distribution of boxes will be made immediately after the drawing of lots, and the names of the winners will then be made known. The fact that the boxes are in such demand lends renewed evidence that the ball will surpass both point of attendance and in general brilliance, the beautiful Venetian Fete of 1913.

No one will be admitted to the ball or in the boxes, unless in mythological costume, and to aid those who will attend, the committee has arranged a large exhibit of materials and designs for costumes at the Beaux Arts Society Rooms, 126 East 75 Street, on view every day until the date of the ball; and from 4-6 P.M., a costumer will be in attendance to take measurements and orders.

For the pageant, which will require the services of 500 men and women, a number of distinguished artists have offered their aid. There will be a prolog, written by Charles Raun Kennedy, to be recited by Edith Wynne Matthison and special music composed by Kurt Schindler, who will appear as the High Priest. Ruth St. Denis and husband, Mr. Shawn, will dance in the Hindu tableau. The pageant, to be produced under the direction of Howard Greenley, is divided into three parts, India, Egypt and Greece. The scene, an abandoned temple on the Island of Cyprus, will be designed and be constructed by Mr. James Monroe Hewlett.

A group representing India is being organized by Gerome Brush; Egypt by C. Grant LaFarge; Greece by Mrs. John W. Alexander and Lloyd Warren. The orchestra will be under the direction of Kenneth M. Murchison. Groups representing the musicians will be organized by Alonzo Potter and Mr. Schindler, from members of the Scuola Cantorum. The group of the designers of costumes will be organized by Miss Claire Avery; the groups of writers and poets by Mrs. Alfred Wagstaff, Jr.; a group from the Players' Club by Oswald Herring; a group of interior decorators by Mrs. Belmont Tiffany; and a group of painters and sculptors by Mr. and Mrs. Gerome Brush.

Among the Gods of India will be Miss Janet Scudder as Ratti, the Goddess of Night; and Mrs. Gerome Brush as Sita. In the Egyptian group, Mrs. Alexander D. B. Pratt will appear as Isis; Mrs. Ogden Mills as Mephtys; Miss Barbara Rutherford as Matt; and Mrs. William M. Wright as Sefket. In the Grecian group, Gordon Knox Bell will appear as Pan, and Mrs. Austin Gray will lead the Hours of the Night. Apollo will be represented by Malcolm Whitman, and Zeus by Joseph Howland Hunt. Mrs. John Jacob Astor will appear as Hera; Mrs. Sidney Breese as Pallas-Athena; Mrs. Leonard M. Thomas will be Artemis; and Mrs. Lydig Hoyt will be Persephone. The Ballet of the Rainbow will be led by Miss Juliana Cutting, and the Maidens of Lethe will be under the direction of Mrs. Robert L. Bacon.

Mr. Lloyd Warren is chairman of the Ball Committee and 100 modish women will act as patronesses.

## CANFIELD ART APPRAISAL.

The report of the transfer tax appraiser, Mr. Charles Sweeney, who has been taking testimony in the estate of Richard Canfield, appraises his antique furniture, just sold, at \$65,175, paintings at \$14,750, porcelains at \$8,765, and books at \$834. Forty-five Whistler lithographs are appraised at \$5,000, one picture by Harpignies at \$2,500, and another at \$2,000; and two Boudins at \$1,000 each. Curiously the Whistler portrait of Mr. Canfield is appraised at only \$3,000.

The special exhibit of textiles in the Metropolitan Museum will be continued through Feb. 13, after which the gallery containing it will be closed in preparation for an important exhibition of early Chinese art to be opened at the beginning of March.

## Moulton and Ricketts Dividend.

A second dividend of 3% has been declared by the Referee in Bankruptcy for Robb R. Ricketts, trading as Moulton and Ricketts, whose failure season before last, made such a sensation in the art trade. Meanwhile Mr. Ricketts is merrily trading in pictures again under the name of Moulton and Ricketts, and is doing business with N. Y. and other art dealers. There are mysteries in the American art business world, and this is one of the greatest.

## Bankrupt's Firm's Small Dividend.

After a dividend of 3% some little time ago the Referee in Bankruptcy for H. O. Watson and Co. announces a second and final dividend of 1%, payable in February. This is a disappointing result for the creditors of this old house.

## A. FREEMAN PICTURE SALE.

As was predicted in the ART NEWS of Dec. 11 last, soon after the death of Andrew Freedman, at which time the ART NEWS published exclusively a list of the more important paintings in his unusually important collection of works by the most noted modern Foreign painters, with a few examples of modern Americans—the collection is to be sold at auction by the American Art Association, under the direction of Messrs. Walter G. Oakman, Samuel Untermyer and the Guaranty Trust Co., executors, in the Plaza Ballroom early in April next.

Mr. Freedman was an amateur collector who acquired from interest and some study of the subject a knowledge of the pictures of the schools he favored, and through the advice, guidance and assistance of friends better posted, was enabled to form a collection composed of works of unusual quality, chiefly of the modern Foreign schools. He was a buyer, on the advice of friendly dealers at the best auctions of past seasons, notably at those of the H. S. Henry, James A. Garland, Theron Butler and Alexander Blumenstiel collections, from which sales most of his best pictures came.

Leading the examples of "The Men of 1830" in the collection, are the two important Troyons "Normandy Pastures" from the Theron Butler and "Return from Market" from the H. S. Henry collections. From the same H. S. Henry collection is a fine example of Fromentin "Fantasia" and from the A. E. Borie collection, another "The Falconer."

Corot is represented by "Nymphs Bathing" from the Mary Jane Morgan, James A. Garland and Alexander Blumenstiel collections. There are two Diazes "Scenes in Fontainebleau Forest," a good Jacque—a typical work "Sheep Near Fontainebleau," and a superior Jules Dupre, "Cattle Isle d'Adam."

From the poetic brush of Cazin there are three examples, while an important Schreyer, "Arabs en Route," is of rare quality. Marie Dieterle, the gifted daughter of Van Marcke, is represented by a charming canvas, "Cows in Pasture." There are four important examples by Henner in that master's best manner. Harpignies is represented by "The Brook," "Paysage pres la Mer," "In the Woods" and "The Bridge," all of the highest quality. Pasini by "Le Marchand d'estoffes," a typical canvas, and Alma Tadema by "The Flag of Truce," a cabinet size example.

Vibert's "The Cardinal" comes from the Theron R. Butler collection sold in N. Y. in 1910, and Ziem is represented by an important canvas, "Sunset in Venice" from the Alexander Blumenstiel collection, sold in 1906. The late Mr. Blumenstiel obtained this picture direct from the artist.

Of Fantin La Tour, the decorative, graceful Frenchman, there are two fine examples, both figure subjects, while Frits Thaulow is represented by "The Sun, Stream and Night."

Other noted painters well represented are Gerome, Charlemont, Constable, Chelminski, Weiss, Brendell, Carrier-Bellouse, Julian Rix, Blakelock and Isabey.

A descriptive catalog is in course of preparation to be illustrated by fine halftone reproductions.

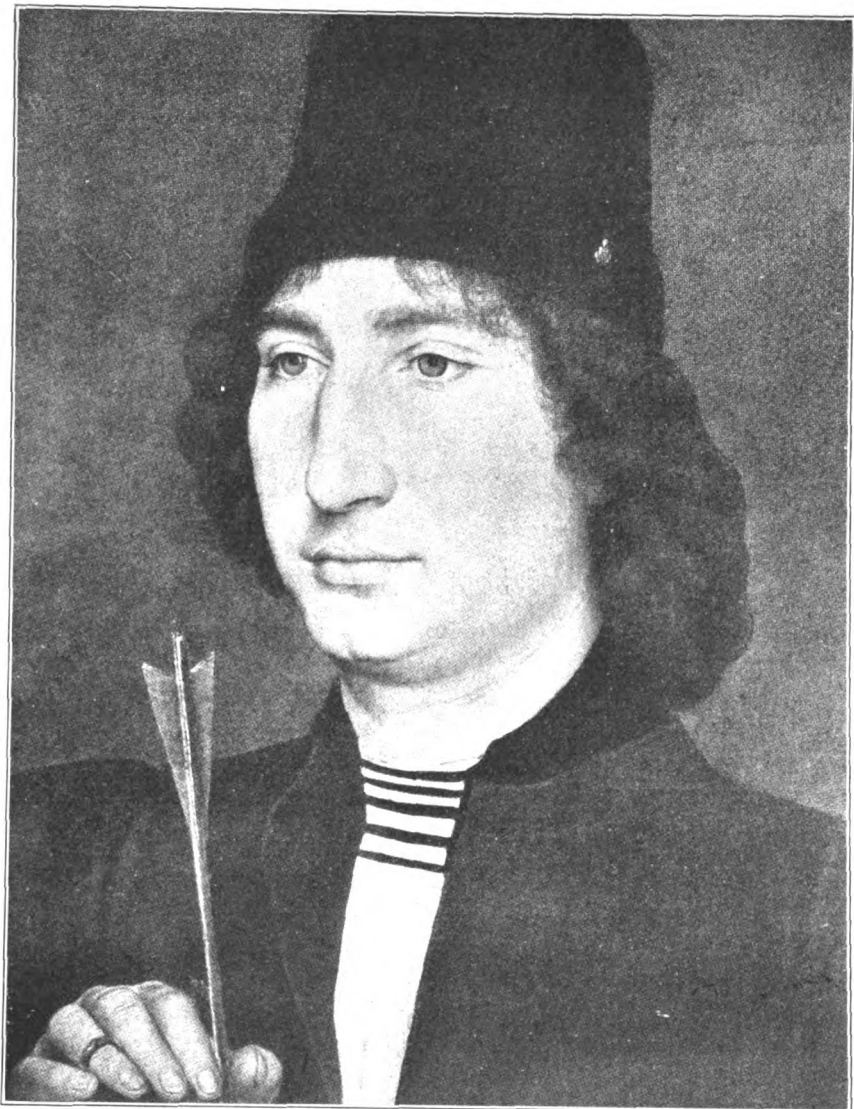
## ORIENTAL ART AT U. OF P.

After three years of construction, the addition to the University of Pennsylvania Museum is at last completed. The lower story has been in use for some weeks, and the main exhibition room, called Charles Custis Harrison Hall, in honor of the former provost, now a vice-president of the museum, will be dedicated with a reception on the eve of Feb. 12. Thereafter, beginning Sunday afternoon, Feb. 13, there will be open to the public what, in the opinion of many experts, is the greatest exhibition of Oriental art ever made in this country or Europe.

Prominent will be the Morgan collection of Chinese porcelains loaned by the Duveens. The Museum has purchased some of the most striking and valuable pieces. The 400 pieces to be exhibited comprise the most valuable works of the collection.

## Mrs. Whitney Buys Academy Pictures.

Mrs. Harry Payne Whitney purchased from the recent Winter Academy "The Offering," by Chas. W. Hawthorne, the Geo. Bellows nude, Benj. D. Koopmann's portrait of an old man and a piece of sculpture by Mahonri Young, "The Man With the Wheelbarrow."



THE ARCHER  
Hans Memling

Thought to be a Portrait of Son of Charles the Bold.  
Sold by the Kleinberger Galleries to Mr. Michael Dreicer.

## Finger Prints Stop "Fakes."

"For the certain identification of an artist's picture I heard recently from Mr. Elliott Daingerfield a, to me, brand new suggestion. It was the adoption of the 'finger print' method, so successful in detecting criminals in other directions! It was a surprise, later, to see in one of our exhibitions the pictures by a venerable contributor marked in this very way.

"Supposing Wyant, Martin, Inness, Blakelock and other artists who are shining marks for the forger's skill, had so identified their pictures, an honest, or anyhow, a different profession, would have been chosen by many a clever painter. The crop of forgeries this season is unusually large, showing that, for some reason, the scare of a few years ago has been forgotten. Forgers are getting to be more expert too, frequently deceiving "experts."

"I think that poor Blakelock has been more successfully copied, or rather, his style imitated more closely, than that of any other artist. It is quite unsafe for most people to purchase a picture bearing the name of Blakelock, unless it happens to have a pedigree that can be proved. A modern pedigree can be traced."—Macbeth's Art Notes.

## HOPKINSON SMITH'S ESTATE.

The 184 oils, watercolors and charcoals left by F. Hopkinson Smith, have been appraised at \$12,340. "Under the Dome of St. Pauls" was valued at \$150. The whole estate was appraised at \$43,846. The literary royalties were estimated at \$7,500 and those on the unpublished book "Felix O'Day" at the same amount. One asset is a \$3,000 contract for the moving picture rights of "Kennedy Square."

## THE RHINELANDER PICTURES.

The appraisal of the estate of Miss Laura V. Rhinelandt includes the following pictures: Jane L. Gardner's "Dans le Bois" \$1,000, and "La Fille du Fermier" \$750, and Henry Mosler, "The Secret" \$500. As an example of the correctness of official appraisals, it may be stated that a Meunier, valued at \$1,000 is given the title of "Mentionne Anterieurement," which simply means that the artist had previous to the date of its exhibition received a mention at the Salon, which fact was printed on a paper label pasted on the frame, and was taken for a title by the N. Y. appraiser.



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**EXHIBITIONS NOW ON****Apostle of Light and Air.**

Camille Pissaro, apostle of light, air, color, and movement, is represented at the Durand-Ruel Galleries, by an exhibition to Feb. 12 next of 18 works, a historical series, which ranges from 1870-1901.

It is no wonder that this early "plein-airist" should have many followers, for he was a master of the highest rank, whose methods were simple, strong and direct, and easy to be understood. Take, for instance, "Village aux Environs de Mantes" (1870). Here is a landscape, whose opulent mantle of color and form has been transferred in magisterial fashion to the canvas. Light breaks in more decided fashion, and pervades the superb scene at "Pontoise," 1872, and over the "Chamieres au Pointoise, Printemps, of 1875. To a little later period belongs the view of the "Palais Royal a L'Ermitage."

From later years come the brilliant scenes on the "Boulevard des Italiens" (1897) and "Place du Theatre Francais" (1898) with their street crowds, so full of movement. There is a remarkable sky in the misty glimpse over the "Jardin des Tuileries" (1899). Among the figure works are the beautiful "Becheuse" of 1882, as fine as a Millet.

**John Sloan's Works at Whitney Studios.**

Some 70 examples of the work of John Sloan are on view at Mrs. Whitney's studio, 8 W. 8 St., to Feb. 6, inclusive. There are oils, etchings, monotypes, lithographs and drawings in chalk and pencil and a wide range of subjects. The black and whites—largely intimate glimpses of life among the habitues of the under world—express movement excellently and are intensely vital and full of color and done by a man who must have deep understanding and keen appreciation of the subject. Sketches from the nude show strong draughtsmanship and among the oils are some spontaneous interpretations of village children at play, of a woman hanging out washing, an impression of Isadora Duncan, some street scenes and bits of Gloucester landscapes. They are frank, unafraid and rather brutal expressions, which will not appeal to those who like subtle charm, poetic color and sensitive painting.

**More Cezannes On View.**

The Cezanne cult is getting to be sporadic. It has now broken out at the Modern Gallery, 500 Fifth Ave., where a half-dozen oils and drawings are on view. There is a quite remarkable vase with flowers, standing on a table covered with a figured cloth. This is very plastic in effect, solid in color, and true in values—on object lesson in still life. Another oil is a sketchy view of a castle on the Riviera, called "Le Chateau Noir," but probably for other reasons than that its color is orange. Among the drawings is an interesting group of 6 nude men in water color and pastel. It is a relief from the surfeit of nude women.

**Tapestries at Folsom Gallery.**

An interesting exhibition of tapestries from the looms of Mrs. Francis Bailey Vanderhoef, Greenwich, Conn., is on at the Fol-

som Galleries, 396 5 Ave., to Feb. 16, inclusive. The object is to show that modern American weaves can equal antiques in beauty and quality and these now shown certainly compare most favorably with XV. century Gothic, Gobelins and other beautiful pieces shown with them. There are compositions after Watteau and other painters and some original designs. In combinations of wool, rich in color, and beautifully blended with linen, there are unique designs, decorative in every sense of the word. Conventionalized peacocks and other birds and beasts are utilized, as well as flowers. In some instances one can scarcely distinguish the ancient from the modern weaves.

**Pictures by Howard Russel Butler.**

Some forty marines and landscapes and a number of sketches and Thumb Boxes by Howard Russell Butler are shown in the Century Club Gallery. The marines and coast scenes were, for the most part, painted on the Maine and middle California coasts, and while a few are familiar some are recent works. There is a joyousness of feeling and atmosphere investing the strong painting of this artist, a sympathy with Nature, a varying moods, a truthfulness of coloring, and a certain poetry which places him in the front rank of American landscape, and especially of American, marine and coast painters.

Dougherty and Waugh have painted no finer canvases than the "Bald Head Cliff" and others in the present display. In all the artists' presentments there is a convincing quality. The display is one of the most delightful and enjoyable of many years.

**Gracious Art of Nicolet.**

There is something fascinating about the facile art of Gabriel Nicolet, who is showing a number of his portraits and other works at the galleries of Braun et Cie, 13 W. 46 St. The artist, who is a member of various societies, and has won several medals, draws admirably and is an excellent colorist. He is apt at catching a likeness and is a capital draughtsman. His principal portrait, one of Mrs. Gibson Fahnestock, is apparently like, and has much distinction. A most attractive figure work is "The Butterfly," a young woman with a Roman scarf in double bows on her head and another about her waist. "Thrill" shows an emotional young woman.

"The Good Samaritan" is a highly attractive young woman, about whose identity much mystery is made, seated knitting at the bedside of a wounded soldier who, perhaps discreetly, is not shown. Other titles, the stories prettily told, are "The Poem," "Cinderella," "A Parisian," "Daughter of Brittany" and "Cinderella." Two portraits are of Mme. Nicolet and "The Misses Stieffel. There are four capital drawings of children.

**Swedish Art in Brooklyn.**

The Swedish Art exhibit at the San Francisco Exposition has been transferred to the Brooklyn Museum, and will be exhibited there on and after Sunday next to Feb. 28, inclusive. The exhibits will be supplemented by others especially sent over from Sweden.

Following the four weeks display in Brooklyn, the collection, also including the works recently sent from Sweden, will be successively shown by the Copley Society in Copley Hall, Boston; the Pa. Academy, Phila., and the Museums of Pittsburg, Detroit, Chicago, Minneapolis, St. Louis, Indianapolis and Toledo.

The organizer of this round of exhibitions, to begin in Brooklyn, is Mr. William Henry Fox, Director of the Brooklyn Museum, and a member of the International Jury for Sweden at the Exposition. The Swedish Art Commissioner, Mr. Anshelm Schulzberg, has been an active co-operator and assistant in these plans, and will arrange and hang the Brooklyn exhibition. The catalog, including an introduction on Swedish art, has been prepared by Dr. Christian Brinton. The exhibition is not confined to the 117 oils, but includes watercolors, engravings, etchings and sculptures in marble, bronze and wood, some 150 numbers in all.

The Swedish Section was one of the most interesting features of the art display at San Francisco, and fared well at the hands of the jury, as Sweden was awarded two grand prizes, two medals of honor, 13 gold and 13 silver medals—a record unequalled by any other foreign section.

**Miss Zimmerman's Art Jewelry.**

Miss Marie Zimmerman has been showing at the Ehrich Galleries, 707 Fifth Ave., a quite remarkable collection of artistic jewelry, and a number of small bronzes for household use and decoration. The jewelry is in various styles, and very rich in effect.

**Paintings by Graner at Lawlor's.**

At the gallery of Mr. F. A. Lawlor, 300 Madison Ave., are shown a number of oils by Luis Graner, the Spanish artist, who

spent a season here some years ago, chief of which are his brilliant portraits of Mrs. Leonard M. Thomas and Mrs. Craig Biddle. There is a most artistic and Whistleresque night scene in Barcelona harbor and a similar one in some Southern port. The Atlantic fleet, at anchor in the North River, is another subject. "Venetian Fete" is another night scene, handled with great skill. A brilliant canvas is a scene on the northern Spanish littoral.

**A War Correspondent's Work.**

Boardman Robinson, who has been in Europe as war correspondent, is showing 9 cartoons and 58 drawings, done during his seven months tour of the Eastern fronts of the war at the Thumb Box Gallery, 24 East 49 St. to Feb. 5. One is impressed by a breadth and maturity of feeling quite out of the ordinary, in these sketches. There are types of officers, wounded soldiers, typhus convalescents, men dodging shrapnel in Serbian trenches, hospitals, an impression of "Ivan The Horrible," and many intimate glimpses of life in war ridden Europe.

Notable among the cartoons is one showing War as the physically, mentally and morally warped child of Pride and Greed. Big and simple in outline and compact in mass it is admirable as a composition, aside from the idea. "The Man of the Crowd," "The Masque of the Red Death"—illustrations for stories by Poe—and a print of Lincoln are also in the exhibition.

**M. Signorini's Watercolors.**

A group of watercolors by M. Signorini, on exhibition at the Hotel Claridge, B'way and 44 St., to Monday, defy the accuracy of the camera. One is entitled "The Double Game," a dainty lady in old time garb leaning over to watch her father and lover play a game of cards. Depictions of a Martinique fruit vender and of an Abyssinian Chief are astonishingly realistic.

**Eliot J. Enneking's Landscapes.**

Nature's varying moods are sympathetically realized by Eliot J. Enneking, son of the veteran Boston landscapist, who is showing thirty small oils at the Cathedral Parkway Galleries, 2,837 B'way, to Feb. 16, inclusive. Picturesque New England furnished the inspiration and there are light and air in the little impressions. The rich tones of Autumn, the tender greens of early Spring foliage, the gray skies of bleak November and the sparkling snow and ice of mid-Winter are well portrayed.

In "The Red Bain" (a Summer time picture), rippling water reflects the color of the building, of its background of trees and of a water logged schooner. A frozen winding brook with snow on the banks and leafless trees, a Thanlow motive, has much of the cold outdoors and there are lily ponds, trout streams, apple orchards, corn shocks on a hillside and little Connecticut homes, pleasing in color and feeling.

**Landscapes by Denys Wortman.**

A landscape painter of talent, Denys Wortman, is showing at the Daniel Gallery, 2 W. 47 St., a group of 13 landscapes, which are quite remarkable in their effects of air and sunlight. They are somewhat heavy in impasto, but silvery in tone, and suggest both Clays and Boudin. Especially successful are "Gloucester," well composed and full of fresh morning air, the large distant view of a city in "Winter" and "After the Rain." "The Willows" has a fine simulation of movement in the leaves of the trees. There is some inclination to chalkiness in the artist's work.

**Oils by Birge Harrison.**

Repetitions by Birge Harrison of his favorite theme and some of this year's work, which is rather different, are shown at the Louis Katz Galleries, 103 W. 74 St., to Feb. 5. There is a vague appeal, something exceedingly subtle, about the artist's Canadian snow scenes, delicately charming in their tonal quality. There are both pastels and oils, and among the former are "Sunrise on the Hill" and others in the group of snow pictures, shown at the Allied Artists' exhibition last spring.

The "Red Mill at Cos Cob," so dear to this artist's heart, is shown frequently, there are characteristic moonlights, a canvas called "Before the Blizzard," which is full of atmosphere and a virile marine.

**Landscapes by Marin.**

That very interesting artistic personality, John Marin, has on view at the Photo-Secession Galleries, 291 Fifth Ave., a number of studies in landscape analysis which are brilliant in color, and evidence earnest intention, if not always apparently objective in effect. They suggest rather than represent.

**Coming Old Master Display.**

There will open at the Ehrich Galleries, 707 Fifth Ave., probably next week, an unusual exhibition of some remarkable examples of Titian and Paris Bordone—from the collections of Prof. Volpi and the Ehrich Galleries.

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**"Americanization Through Art."**

The exhibition of works by local artists of foreign birth or parentage organized by Mrs. E. T. Stotesbury and a committee in co-operation figuring as part of the scheme known as "Americanization Through Art," is on at Memorial Hall, Fairmont Park, Phila., to Feb. 22.

There are 119 oils, 138 watercolors, pastels and black and whites, including a number of etchings and mezzotints, a case of more than a score of miniatures and 64 sculptures distributed upon temporary screens and pedestals especially arranged for this purpose in the not too well lighted central hall. Mrs. Harry Payne Whitney's exhibit "The Immigrant in America" was brought over from N. Y. and is shown as a separate group, and there also is an interesting collection of arts and crafts work.

Many of the important paintings and sculptures have been seen before in the standard art shows at the Phila. Academy's Annuals, or at the Phila. Art, Sketch and Plastic Club, and there are also others, apparently painted or modeled with reference to this particular exhibition and seen for the first time. One of these is Leopold C. Seyffert's self-portrait with the title "In My Studio," a fine bit of auto-analysis of character. The artist is equally successful in the portrayal of a quaintly garbed Dutch couple celebrating their wedding anniversary in the picture entitled "The Bridal Bonnet."

C. A. Ricciardi shows a full length portrait of a graceful girl in black, "Miss Mayer," and a delicately-toned landscape entitled "The High Moon." Henry Rittenberg has a figure of a charming young woman, "Reflection," shown at the Art Club.

There is an excellent standing portrait of Mr. James E. McClees, the well known Phila. art dealer, by Lazar Raditz, and another by the same artist of Mr. Geo. Wood. Albert Rosenthal is well represented by two interesting canvases "La Midinette" and "The Yellow Jacket," both figures of a type of Parisienne familiar to the boulevardier. Robert Susan sent "The Girl in Black," an attractive work exhibited at the Academy's Annual last year, and Morris Morlarsky a graceful, reclining "Lady in White."

The personality of an engaging young girl is well indicated in a portrait by David Kornhauser. "Prof. Warren P. Laird" is the subject of an excellent portrait reflecting the distinctive intellectual character of the sitter by Max A. Bernhardt. "The Art Student," a well-credited work by Joseph Sacks and Albert Jean Adolphe's self portrait is most delightful in warm color and tonal unity. Very real and vibrating with color is a study of children by Benj. Kelman, "Water Babies." Characteristic landscapes are shown by Wm. Sartain, Fred Wagner Paulking, Elsa K. Nitzsche, F. Lesshaft, Fredk. Nunn and E. W. Schofield.

The foreign-born sculptors make an impressive show, Albin Polasek's bronze "Inspiration," winner of the Widener Medal, being one of the notable works, as is his portrait of Mr. J. P. Morgan. Luigi Maraffi's portrait bust of Mr. E. T. Stotesbury also attracts much attention, as does Giuseppe Donato's group from the Hershey fountain "Dance of Eternal Spring," reproduced in the AMERICAN ART NEWS Dec. 4 last. Louis Milione exhibits a number of well executed pieces, among them a graceful male figure entitled "Narcissus." Eugene Castello.

**ANDREWS-IVES-CANFIELD SALE.**

The first session of the sale of pictures from the estates of J. R. Andrews, Richard Canfield and Brayton Ives, with additions from other owners, notably Mr. P. McMahon, of Brooklyn, and other estates, took place in the Plaza ballroom Thursday evening. The attendance was only fair, as the pictures offered were, with few exceptions, not of superior quality.

A total of \$23,415 was obtained for 87 canvases, chiefly of modern Foreign and American schools, with a sprinkling of old pictures from Mr. McMahon, some of which were familiar to art auction frequenters. The highest figure of the sale was \$1,100, paid by Mr. Henry Schultheis, for a good example of Termeulen, his familiar sheep subject. Knoedler and Co. paid \$500 for a Winslow Homer watercolor of the Hudson River series. Other fair prices were \$500, paid by Mr. Julian Detmer, for a good Bogert "Moonlight-Venice"; \$690, paid by Mr. W. Miller, for an excellent example of Louis P. Dessar "Sheep and Shepherd"; \$420 for a Monchablon by Mr. Seaman as agent and \$520 for a De Bock also by Mr. Seaman as agent.

The story of the concluding session of the sale Friday evening will be given next week with the detailed list of pictures sold and the grand total.

**First Session.**

The following is a list of the pictures sold Thursday eve., with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable and the prices.

- 1—Volk, D., "Marine" (Panel), 4x6, R. Glendening.....\$ 25
- 2—Harpignies, H., "The Rapids" (Watercolor), 4 3/4 x 6 3/4, Geo. H. Ruppert..... 45
- 3—Blakelock, R. A., "Marine," 7x4 1/2, Alex. Morton..... 45
- 4—Artz, D. A. C., "Le Printemps" (Panel), 8 1/2 x 6 1/2, B. Alexander..... 260
- 5—Minor, R. C., "Near Niantic on the Sound," (Panel), 6x7 1/2, E. S. Popper..... 55
- 6—Blakelock, R. A., "Indian Encampment at Twilight," 6x8, Seaman, Agent..... 250
- 7—Vallance, W. F., "Rocks" (Watercolor), 6 3/4 x 10 3/4, A. T. Hurd..... 15
- 8—Pecqueur, A., "Landscape" (Watercolor), 7x10, A. E. Little..... 15
- 9—Whistler, J. A. M., "Sunrise in a Mist" (Watercolor), 6 1/2 x 10, S. G. Rosenbaum..... 150
- 10—Bunce, W. G., "A Group of Boats, Venice" (Panel), 8 1/2 x 13, J. L. Phillips..... 135
- 11—Blakelock, R. A., "Nook in the Adirondacks" (Panel), 11x9, Seaman, agent..... 310
- 12—Holland, J., "Venetian Days," diameter 11 1/2, Scott & Fowles..... 200
- 13—Isahey, E., "The French Coast" (Panel), 10 1/2 x 8 1/2, R. C. Cloury..... 200
- 14—Bunce, W. G., "At Venice" (Panel), 13x8 1/2, Edward Welsh, New Jersey..... 95
- 15—Muhman, H., "South Cove, New Jersey" (Watercolor), 9x13 1/2, Jno. Elderkin..... 15
- 16—Diaz, N. V., "Sketch for a Large Composition," 13 1/2 x 9, Alex. Moran..... 160
- 17—Moran, T., "Venice" (Watercolor), 13 1/2 x 9 1/2, Miss E. R. Wellington..... 230
- 18—Berne-Bellecour, E. P., "Chasseur-a-Pied" (Panel), 14x10, Bernet, Agent..... 260
- 19—Henner, J. J., "Head of a Girl," 13x9 1/2, Bernet, Agent..... 830
- 20—Sartain, W., "Meditation," 14x10 1/2, C. M. Tice..... 140
- 21—Bonington, R. P., "Street Scene," 13 1/2 x 10 1/2, O. Bernet, Agent..... 230
- 22—Coleman, C. C., "In Classic Lands" (Panel), 16 1/2 x 10 1/2, W. Trevor..... 75
- 23—Ranger, H. W., "Landscape and Cottage," 12x14, Holland Galleries..... 200
- 24—Newman, R. L., "The Letter," 14x12, S. G. Rosenbaum..... 50
- 25—Mauve, A., "Interior of a Barn," 13x16 1/2, E. S. Popper..... 200
- 26—Mauve, A., "Study of an Old Mill," 11x17, E. L. Lueder..... 165
- 27—Iwill, M. J., "Landscape in Spring," 12 1/2 x 18 1/2, C. H. Frazier..... 165
- 28—Boughton, G. H., "Hester Prynne: The Scarlet Letter" (Panel), 17 1/2 x 11 1/2, S. G. Rosenbaum..... 540
- 29—Remington, F., "Stalking Goats on the Bald Peaks," 17x15 1/4, Bernet, Agent..... 170
- 30—Weissenbruch, J. H., "On the Beach at Katwyk" (Panel), 12x17, C. W. Kraushaar..... 525
- 31—Mauve, A., "Landscape and Cattle" (Watercolor), 11x17 1/2, T. Gleason..... 110
- 32—Fichel, E., "Italian Street Scene" (Panel), 16x12 1/2, E. Grant..... 65
- 33—Monchablon, J., "Buissons Fleuris, Pres Chatillon, Vosges," 12 1/2 x 17 1/4, Seaman, Agent..... 420
- 34—Davis, C. H., "Autumn Landscape," 13x16, E. Welsh..... 110
- 35—Innocenti, G., "The Musician" (Panel), 18x15, J. P. Detmer..... 110
- 36—Richtel, L., "The Edge of the River," 13x18, Seaman, Agent..... 250

- 37—de Bock, T., "A Light Breeze at Berken," 14x19, Seaman, Agent..... 510
  - 38—Weissenbruch, J. H., "In Holland" (Watercolor), 12 1/2 x 21, Holland Galleries..... 165
  - 39—Homer, W., "Hudson River, Adirondacks: A Good Shot" (Watercolor), 14x21, Knoedler & Co..... 500
  - 40—Jacquet, J. G., "Jeune Dame," 18 1/2 x 15 1/2, R. Merchant..... 190
  - 41—Jurres, J. H., "The Prodigal Son" (Panel), 18 1/2 x 16 1/4, C. W. Kraushaar..... 160
  - 42—Firmin-Girard, M. F., "Marketing," 21 1/2 x 15, G. K. Morrow..... 350
  - 43—Montemezzo, A. D., "The Little Gooseherds," 13 1/2 x 26, C. H. Frazier..... 150
  - 44—Shee, Sir M., "Portrait John Philip Kemble," 20 1/2 x 15 1/2, A. A. Healey..... 130
  - 45—Bristol, J. B., "Landscape," 15x23 1/4, Seaman, Agent..... 440
  - 46—Spridon, L., "The Meeting," 23x15 1/2, J. Detmer..... 110
  - 47—Wilson, R., "Landscape," 17 1/2 x 21 1/2, Scott & Fowles..... 610
  - 48—Wyant, A. H., "A Mountain Brook," 15x25, W. J. Filbert..... 500
  - 49—Martin, H. D., "Wood Interior," 15x25, Holland Galleries..... 230
  - 50—Williams, F. B., "Diana and Minerva," 15 1/2 x 23 1/2, Holland Galleries..... 205
  - 51—Heda, W. C., "Still Life: Fruit Cake" (Panel), 17x24, Bernet, Agent..... 150
  - 52—Boughton, G. H., "Lake Windermere," 18x26, Bernet, Agent..... 525
  - 53—Molenaar, J. M., "A Cup of Wine," 19x25, Dr. F. G. Oppenheimer..... 320
  - 54—Michel, G., "The Squall," 19 1/2 x 26 1/2, T. Gleason..... 175
  - 77—Binet, V., "Landscape and Cattle," 26x36 1/2, Snedecor & Co..... 120
  - 78—Meulen, F. P. T., "Sheep in the Meadows," 26x39, Henry Schultheis..... 1,100
  - 79—Bogert, G. H., "Moonlight at Venice," 28 1/2 x 36, J. Detmer..... 500
  - 80—Dearth, H. G., "The Village Church," 29 1/2 x 39 1/2, Snedecor & Co..... 400
  - 81—Robert-Fleury, T., "Rembrandt in His Studio" (Panel), 33 1/2 x 39 1/2, T. Gleason..... 110
  - 82—de Karlovsky, E., "A Quarrel" (Panel), 31 1/2 x 42, C. H. Frazier..... 120
  - 83—d'Entraignes, C. B., "Family Amusements," 34 1/2 x 46, H. T. Richardson..... 110
  - 84—Chalon, J. J., "A Scene in Westmoreland," 36x47 1/2, J. Detmer..... 560
  - 85—Salmson, H. F., "The Return at Evening," 39x53, S. G. Rosenbaum..... 370
  - 86—Picknell, W. L., "Man in Boat," 48x55, Bernet, Agent..... 200
  - 87—Hart, J. M., "A Summer Memory of Berkshire," 50x126, Lotos Club..... 925
- Total.....\$23,415

**Moulton & Ricketts Sale.**

An etching by Haig, "Interior of Cefalu Cathedral," brought the highest price, \$65. Wednesday in the Anderson Galleries, at the opening of the Moulton and Ricketts sale, from the collection sold by order of the United States District Court of Chicago, under the direction of Frank

## The Gorham Galleries

Important examples of sculpture suitable for presentation to retiring officers and directors of corporations

W. A. Copp paid \$100 for Leonard Ochtman's "When Everything Has Color." Mr. J. R. Wilbur gave \$67.50 for W. T. Richard's "On the Irish Coast" and Mr. H. Goldingham \$62.50 for Gustav Wiengd's "Edge of the Wood." Other examples brought only an average of some \$25. A black and white drawing by George Inness brought only \$52.50 and was secured by Mr. Seymour Rosedale.

**Andrews Coll'n Oriental Art, \$9,579.50.**

At the sale of the Oriental rugs, bronzes and porcelains belonging to the estate of the late J. R. Andrews, Wed. aft., at the American Art Galleries, an antique Ghiordes XVI century prayer rug sold to Mr. S. S. Laird for \$1,250. Mr. Laird also gave \$410 for an XVI century Ladik prayer rug and \$770 for a large Chinese porcelain vase of the K'ang-hs period.

Mr. D. G. Kelekian paid \$750 for a Ladik prayer rug, and Mr. Long Sang Ti gave \$240 for a gourd shaped vase of the Wan-li period. A decorated red and yellow dragon jar of the Ming period sold to Mr. Roland Moore for \$260. Mr. F. J. Marion paid \$280 for a hawthorne ginger jar of the K'anghs period. The total for the session was \$9,579.50.

**Book of the Homeless Sale.**

Some 65 sketches, drawings, paintings and Mss., the originals of those reproduced in the "Book of the Homeless" compiled by Mrs. Edith Wharton and published by Charles Scribner's Sons and to be sold for the benefit of the American Hostels for Refugees and the children of Flanders, were dispersed by Mr. Thomas E. Kirby at auction to a large and fashionable audience at the American Art Galleries, Tuesday afternoon for a total of \$6,950. The highest price of the sale was \$575, paid by Scribner & Sons for a client, for an original signed Ms. by Gen. Joffre. Mrs. Barend von Gerbig paid \$500 for a typewritten Ms., "The Long Wards" signed by Henry James, and Mr. F. George the same amount for a crayon drawing by Dagnan-Bouveret, while for a watercolor by Walter Gay, Mrs. Bayard Cutting paid \$470. As agent, Mr. Seaman purchased "The Tryst," an original Ms. poem by Mrs. Edith Wharton for \$350, a pen drawing by John L. Sargent for \$220, and a Ms. by Mrs. Humphrey Ward, "Wordsworth's Valley in Wartime" for \$100. Two pages of Ms. by Theodore Roosevelt from the introduction to the "Book of the Homeless" were bought on order for \$150.

**Bryan and Adams Book Sale.**

At the opening Monday of the sale of the libraries of the late Joseph Bryant and Mr. John G. Adams at the Anderson Galleries (Sales continued on Page 7)



PORTRAIT OF A MAN  
Van der Helst

In the Coming Catholina Lambert Sale.

- 55—de Beul, F., "With the Flock," 19 1/2 x 24, G. K. Morrow..... 260
- 56—de Beaumont, E., "The Education of a Prince," 20x24, J. E. Detmer..... 130
- 57—Jurres, J. H., "Les Deux Mulets" (Panel), 20 1/2 x 25 1/2, G. K. Morrow..... 500
- 58—Bristol, J. B., "Along the River," 18x27, G. K. Morrow..... 450
- 59—Smith, H. P., "Landscape," 17 1/4 x 28, H. T. Richardson..... 190
- 60—Greuze, J. B., "Girl With Pigeon," 25x21, A. T. Hurd..... 285
- 61—Menzler, W., "Picking Roses" (Panel), 29 1/2 x 17 1/2, C. M. Tice..... 150
- 62—De Faux, A., "On the Upper Seine," 30x19 1/2, A. T. Hurd..... 100
- 63—Bordone, P., "Portrait of a Gentleman," 29 1/2 x 23, S. G. Rosenbaum..... 300
- 64—Koekkoek, M. A. and Van Severdonck, J., "Road Through the Woods," 29x25, Seaman, Agent..... 350
- 65—Smith, J. L., "Church Interior, Palermo" (Watercolor), 30 3/4 x 22, Miss Wellington..... 150
- 66—Carlsen, E., "Clearing Off," 25x30, Holland Galleries..... 150
- 67—Glackens, W. J., "Beach Scene, Cape Cod," 25 1/2 x 31, Durand-Ruel..... 510
- 68—Wessar, L. P., "Shepherd and Flock," 24x29, W. W. Miller..... 500
- 69—Hogarth, W., "Portrait of Himself," 30x25, Snedecor & Co..... 690
- 70—Early English School, "Two Children," 26x30 1/2, Ehrich Galleries..... 275
- 71—Van Boeckel, "Still Life: Birds," 26 1/2 x 33 1/2, Bernet, Agent..... 100
- 72—De Haven, F. H., "The Gloaming," 25x35, A. A. Healey..... 190
- 73—Pelletier, P. J., "A City Landscape" (Pastel), 23x37, A. E. Little..... 270
- 74—Early English School, "Cattle and Maid," 28x38, T. Gleason..... 80
- 75—Hawthorne, C. W., "Arrangement in Yellow," 30x30, W. Macbeth..... 75
- 76—Reynolds, Sir J., "Sir Edward Deering," 32x29 1/2, S. S. Carvalho..... 475
- ..... 625

## CHINESE ANTIQUES

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR IN ADVANCE \$2.00  
Canada (postage extra) .50  
Foreign Countries 2.75  
Single Copies .10

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or, more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of Ap-  
praisal either in the first place or for re-  
vision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market val-  
ues, both here and abroad; our appraisals  
are made without regard to anything but  
quality and values, and our charges are  
moderate—our chief desire being to save  
our patrons and the public from ignorant,  
needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and others interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger  
and Andrews-Canfield Picture Sales, will  
soon appear.

## RECORD ART AUCTION SEASON.

The present art season bids fair to  
pass into history as one which broke  
the record in New York—which from  
the European war and other causes, has  
become the art auction mart of the  
world. Never have art auctions so  
crowded upon one another, as since the  
New Year, and the number of those an-  
nounced already for the next two  
months, is bewildering. Every art auc-  
tion room and gallery is running on full  
time, and their managers are turning  
away applicants for sales every day.

While, thus far, the quality of the col-  
lections offered, has not been surpass-  
ing, and there will probably be no  
Yerkes, Marquand or Borden sales this  
year—there will come to the block,  
from now on until mid-April, a number  
of art collections of quality and import-  
ance. Notable among these will be  
those of the pictures owned by the late  
Andrew Freedman, and by Mr. Catho-  
lina Lambert.

Other sales are projected and are be-  
ing arranged for, which will greatly in-  
terest the art public, and which should  
stimulate the art trade, which has not  
as yet materially felt the return of pros-  
perity in this country.

## DEALERS AS APPRAISERS.

We have received a gratifying and  
wide response to our editorial on this  
subject in our last issue. Not one  
letter or message of the many which  
have come to us, has expressed dissent  
with the truth and force of our general  
argument against the calling in by the  
Government of dealers or their em-  
ployees, to pass upon the validity or  
value of art works held up by the Cust-  
om House appraisers, and imported by  
their rivals or competitors, with its nat-  
ural and necessary attendant evils.

One correspondent suggests that an  
effort be made to induce the Secretary  
of the Treasury to, at least, consider the  
method pursued in Paris of art apprais-  
als. In that city there is a Board or  
Jury, generally composed of an artist,  
a dealer, an "expert" and a restorer,  
who are chosen by the Government,  
paid for their time of service, and who  
are kept in ignorance of the ownership  
of the works they pass upon. This  
Board or Jury serves a year and some-  
times two, and then is superseded by  
another Board or Jury, with a similar  
personnel. In the course of a few years  
the members of a Jury of one year may  
be re-elected to serve another term.

This custom has worked well in  
Paris. There is seldom, if ever, any  
questioning of its findings, and no jeal-  
ousies are aroused among those dealers  
whose works have to be passed upon.  
Why cannot this plan be at least tried  
here?

## Pa. Academy Jury.

The jury for the coming 111th annual  
display of the Pa. Academy is—painting,  
Daniel Garber, Chairman; Gifford Beal, R. B.  
Farley, J. McLure Hamilton, R. E. Miller,  
W. M. Paxton, E. W. Redfield, E. F. Rook,  
C. Rosen, R. Vonnoh, H. W. Watrous and  
F. J. Waugh; sculpture, C. Grafly, P. W.  
Bartleet and H. A. MacNeil.  
The hanging committee is composed of  
D. Garber, R. B. Farley, C. Grafly, E. W.  
Redfield and the president, ex-officio.  
The action of the jury and of the hanging  
committee is final.

## CORRESPONDENCE

## Cincinnati Collector Goes West.

Editor American Art News.

Dear Sir:

It will undoubtedly be of interest to many  
of your readers to know that Mr. Simon  
Hubig, the well known local art collector,  
will hereafter reside in Pasadena, Cal.

Mr. Hubig bought his first American  
painting from the writer, about eight years  
ago, and since that time has acquired an  
interesting collection of over 400 paintings,  
nearly all of which were produced by local  
artists. He has recently purchased 24 paint-  
ings from local artists, including 15 from  
the well-known flower painter, Martin Ret-  
tig. Mr. Hubig says that in his new home  
he will have a "Flower room," devoted to  
the paintings of Martin Rettig, a "Hurley  
room" showing the paintings and etchings  
of E. T. Hurley, noted for his etchings of  
familiar local scenes; a "Dutch room," filled  
with the paintings of John Rettig, whose  
work is always serious and convincing, and  
an "Earhart room," which will contain  
about 60 paintings by this artist, represent-  
ing views along the rivers and valleys of  
southern Ohio, and in the Forest of Fon-  
tainebleau, France.

In addition to the artists named there are  
about 70 other local painters represented in  
this collection by from one to ten examples  
each.

Mr. Hubig is an honorary member of the  
Cincinnati Art Club. He has done a great  
deal more for the encouragement of good  
art here than any other man. As an evi-  
dence of the esteem in which he is held the  
Arts Club gave a smoker and special enter-  
tainment in his honor Jan. 21. The mem-  
bers of the Art Club will sorely miss this  
genial personality.

Yours truly,

J. F. Earhart.

Fairbank, Cincinnati, O., Jan. 27, 1916.

## THE "CUBIST DAMOSEL."

(With Apologies to Rossetti)

The "Cubist Damsel" leaned out  
From a "shot-to-pieces" Heaven.  
Her shoulders looked like bales of hay,  
And her head was on uneven.  
Her legs were four or five feet long,  
And her arms were six or seven.

Her robe, ungirt from clasp to hem,  
Some "dewdads" did adorn  
And curlycues and twisty things  
Like a fellow sees next morn.  
Her hair that looked like a railroad track  
Was greenish like spoiled corn.

It was the ramparts of a house  
(They said) she stood upon,  
But never such a house was seen  
Since time was first begun.  
The chimneys spiraled like the smoke,  
And the whole house had a "bun."

She seemed to lie across a flood  
Of plumssauce like a bridge.  
Her knees were sharp as carving knives.  
And on her back a ridge  
Rose up to meet a new-laid moon.  
Her nose was just a smidge.

She smiled a smile like a broad path  
That ran between her ears.  
She lay her crawly arms along  
The crooked barriers.  
She knew she looked a perfect fright  
And wept six oblong tears.  
Walter G. Doty.

## "Praise from Sir Hubert."

"It was quite refreshing to read in a re-  
cent issue of the AMERICAN ART NEWS a  
vigorous editorial on picture frauds offered  
in the auction rooms.

"It especially warns its readers to beware  
of the sales advertised to be held in private  
residences, and advises a close study of the  
pictures in advance of the sales. There is a  
reference to the very old story of the foolish  
people who, for a few dollars, purchase can-  
vases with big names, when a little thought  
should convince them that genuine works  
would naturally be offered in the usual chan-  
nels where fair prices would be obtained.  
The editor promises to keep a close watch  
on 'fake' auction concerns."—Macbeth's Art  
Notes.

## Pastels by Miss Crittenden.

There is an exhibition of pastels by Lil-  
lian Crittenden at the Business Women's  
Club, 36 West 40 St., on indefinitely. Some  
of the little snow scenes have charm and  
there is a clever impression of a girl, play-  
ing a guitar, a view of lower Ausable Lake  
and bits of Keene Valley, N. Y. Picturesque  
Orange County seems to have appealed  
strongly to the artist, whose work is a  
bit immature.

## ART BOOK REVIEWS.

The Conception of Art by Henry Rankin  
Poore, 12 mo. Putnams, \$2 net.

Mr. Poore's book is distinctly germane  
to the parlor controversy, now waging  
between "modernism" and—shall we say—  
"reactionism?" As a painter Mr. Poore  
has the confidence that a painter always  
has when expressing himself on a subject  
in which, as his quotation from Albrecht  
Durer has it, he "can prove what he sayeth  
by his own hand." Mr. Poore devotes a  
deal of space, necessarily to the considera-  
tion of the "definition" of art, quoting vari-  
ous authors who have had their say about  
what art is—and what it is not. With  
Tolstoi's idea of a moral motive being the  
great one in art, Mr. Poore has little sym-  
pathy, neither does he care for the theory  
that "all truth is beauty and therefore the  
artist should help himself to anything in  
nature."

He quotes Whistler's scouting remark  
about nature "being always right" and aligns  
himself with the "selectivists." The theory  
that art should express its own age (which  
it is apt to do without consent) makes little  
appeal to this author, while Manet's epi-  
gram "not nature but the natural" is taken  
as an illuminating ray of truth before which  
Rodin's assertion of endeavor to copy nature  
is dispelled. The artist in Mr. Poore comes  
forth in the chapter on "Realism and Ideal-  
ism," which finishes with a burst of truly  
Catholic comprehension in the phrase—  
"each artist interprets his problem as  
seemeth him best."

The chapter on "Individual Expression,"  
one of the least controversial in the book  
serves to introduce a resumption of battle  
in which Tolstoi's "art is not a pleasure,  
a solace, or an amusement; art is a great  
matter," is discounted and the theories  
of Theodore Delsarte more clearly sub-  
scribed to. Some sane words on Cezanne  
"the directness" of whose paintings "would  
appeal to anyone as a great simple honesty,"  
and some appreciative remarks on the art  
of Vincent Van Gogh and Paul Gauguin  
lead to considerations of Matisse, the arch  
diagrammatist, who errs most arrantly in his  
apparent contempt for "quality of tone."  
Mr. Poore rounds up well in his final para-  
graph in saying, "art should be lenient,  
ready and even anxious to put her arm about  
the shoulders of any new creed which can  
prove its care," and adds most happily some  
verses of Edmund Gosse which leave the  
reader with this solemn admonition:

"So to my days extremity,  
May I in patience infinite  
Attend the beauty that must be  
And—though it slay me, welcome it."

## OBITUARY.

## Florence Barlow Ruthrauff.

Mrs. Florence May Barlow Ruthrauff,  
widow of Charles C. Ruthrauff, an art  
collector who died some three years ago,  
and who was herself a lover of art and  
writer on art topics, died at the home of her  
mother in Toledo, Ohio, Jan. 22 last.

Mrs. Ruthrauff was a cultivated woman,  
with much charm of personality, and was  
well known in New York art galleries and  
studios. For the past few years, and since  
her husband's death, she had been art critic  
for "The Spur," and at one time was art  
critic on the Morning Telegraph.

She leaves a son, Mr. Wilbur B. Ruth-  
rauff of Cranford, N. J., and daughter, Mrs.  
Edwin W. Cassebeer.

## Sir John Leslie.

Sir John Leslie from his friendship with  
Millais, Hunt and Watts, considered as the  
last of the Pre-Raphaelites, died Monday  
in London at the age of 93. He was the  
father-in-law of the former Miss Leonie  
Blanche Jerome of N. Y. After serving  
in the Life Guards from 1843 to 1850, he  
resigned to devote himself to art.

## Carl Lorensen.

The Danish-American sculptor, Carl  
Lorensen, long a resident of Chicago, died  
in that city Jan. 17 in his 52 year. Born  
at Klakring he became a pupil of Kroyer,  
studying for many years at the Copen-  
hagen Academy. He went to Chicago in  
1890 and did a number of sculptures for  
the World's Fair, several of which are in  
the Field Museum. For the palace at  
Bucharest he did a number of friezes. Mr.  
Lorensen was a regular exhibitor at the  
Chicago Institute. He is survived by a  
widow and son.

## J. K. Chambers.

J. K. Chambers died in Boston last week  
at the age of 50. He was born in Ireland,  
but came early in life to this country. A  
painter of portraits, landscapes and marines  
he had extraordinary facility and could  
paint in almost any manner. He had done  
all kinds of artistic work including scene  
painting.





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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Note-  
worthy Americana, to sale, Feb. 3-4.—  
Yamanaka Collection of Ancient Bud-  
distic Sculptures, etc., to sale, Afts., Feb.  
7-9.

Anderson Galleries, Madison Avenue at 40  
St.—Rosenberg Collection of early Euro-  
pean and Oriental Miniatures and Manu-  
scripts. Fine French and American  
Bronzes, Wedgwood and Royal Minton  
Porcelains and French and English  
Clocks.

Arden Gallery, 599 Fifth Ave.—English  
Gothic Panelled Oak, to Jan. 31.

Arlington Galleries, 274 Madison Ave.—  
Recent Paintings and Sculptures by a  
Group of Artists, to Jan. 29—Paintings  
and Drawings by A. G. Schulman, Jan. 31-  
Feb. 12.

Berlin Photographic Co., 305 Madison Ave.—  
Works of Paul Manship, Feb. 15-Mar. 5.

Bonaventure Galleries, 601 Fifth Ave.—  
Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Work of  
Gabriel Nicolet, to Feb. 12.

Brooklyn Museum, Eastern Parkway and  
Washington Ave.—Swedish Art Exhibi-  
tion, Jan. 30-Feb. 28.

Canessa Gallery, 547 Fifth Ave.—French  
Renaissance, Louis XV and Louis XVI  
Jewelry Exhibited at the Pana-Pacific  
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—  
Pictures by J. Eliot Enneking, to Feb. 16.

Century Club, 7 W. 43 St.—Works by  
Howard Russell Butler.

Daniel Gallery, 2 W. 47 St.—Oils by Denys  
Wortman, to Feb. 7.

Durand-Ruel Galleries, 12 E. 57 St.—Works  
by Camille Pissaro, to Feb. 12.

Ehrich Galleries, 707 5th Ave.—Rare and  
most important examples of Titian and  
Paris Bordone from Prof. Volpi's and the  
Ehrich Galleries collections—soon to  
open.

Edward I. Farmer, 5 W. 56 St.—Blanc de  
Chine Figures.

Fine Arts Building, 215 W. 57 St.—Ann'l  
Exh'n Architectural League, Feb. 6-26.

Folsom Galleries, 396 Fifth Ave.—Group  
headed by Messrs. Tucker, Brinley and  
Reiffel, to Jan. 29—Tapestries by Mrs.  
Francis Bailey Vanderhoef, to Feb. 16.

Gorham Galleries, Fifth Ave. & 36 St.—  
Sculptures for Presentation to Retiring  
Officers and Directors of Corporations.

Goupil & Co. Galleries, 58 W. 45 St.—  
Drawings by Dorothy McNamee, to Jan.  
29—Paintings by Emelene Abbey Dunn  
and Abbie S. Phillips, Feb. 1-15.

Geo. Gray Barnard Cloisters, 189 St. and  
Ft. Washington Ave.—10 a. m. to 5 p. m.,  
week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—War Posters,  
1914-15, to Feb. 12.

Holland Galleries, 500 Fifth Ave., cor-  
ner 42 St.—American and Foreign Works.

Louis Katz Galleries, 103 W. 74.—Works by  
Birge Harrison, to Feb. 5.

Kennedy & Co., 613 Fifth Ave.—Old Eng-  
lish Mezzotints and Stipples, to Jan. 31.—  
Exhibition Old English and French Col-  
ored Prints—Feb. 7.

Keppel & Co., 4 E. 39 St.—Joseph Pennell's  
new N. Y. and other Etchings, to Feb. 15.

Knoedler Galleries, 556 Fifth Ave.—Works  
by Cezanne and other Impressionists,  
to Jan. 29.—Old English Mezzotints—  
Works of Jan Chelminski, Feb. 1-15.

John Levy Galleries, 14 E. 46 St.—Ameri-  
can and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pot-  
tery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metro-  
politan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works  
by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Group  
Display by Emil Carlsen, Helen M.  
Turner and Daniel Garber and Decorative  
Panels by F. S. Church, to Feb. 1.—Pic-  
tures by Jules Guerin, Upper Gallery. Deco-  
rations by Elmer MacRae, Pictures by  
Lester Baronda, Lower Gallery, Feb. 2-16.

Macdowell Club, 108 W. 55 St.—New  
Group, Feb. 1-15.

Martin Hofer Galleries, 668 Fifth Ave.—  
Primitive Pictures.

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-

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view.

Milch Gallery, 939 Madison Ave.—American  
Pictures.

Modern Gallery, 500 Fifth Ave.—Works by  
Cezanne and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Works  
by Paul Cezanne, to Feb. 5.—50 Pictures  
by 50 American Artists, from Feb. 8.

Municipal Art Gallery, 16 St. & Irving Pl.—  
Post Card Competition Exhibition, to  
Jan. 30.

Museum of French Art, 599 Fifth Ave.—  
Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—Ex-  
hibition American Water Color Society,  
Feb. 2-8.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engrav-  
ing." On indefinitely.—Stuart Gallery  
(316)—"Recent Additions." On in-  
definitely.

Persian Art Gallery, 707 Fifth Ave.—Persian  
Miniature Paintings, to Feb. 10.

Photo-Secession Gallery, 291 Fifth Ave.—  
Works by John Marin.

Pratt Institute Gallery.—Paintings by  
Joseph H. Boston, to Jan. 29.

Ralston Galleries, 567 Fifth Ave.—Etchings  
by A. E. Haworth, to Feb. 12.

Regnard & Co., 57 W. 49 St.—Dutch and  
Flemish Paintings.

Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by Elizabeth Gowdy Baker and  
Landscapes by Frank Townsend Hutch-  
ens, to Jan. 29 inclusive.

Rose Gallery, 246 Fifth Ave.—Works by  
Raphael Kirchner, to Feb. 12.

Henry Schultheis Gallery, 142 Fulton St.—  
American and Foreign Pictures.

School of Applied Design, Lev. Av. and 32  
St.—Works by William Keith, to Feb. 1.

Scott & Fowles Galleries, 590 Fifth Ave.—  
Works by Early English Painters.

Jacques Seligman Galleries, 705 5th Ave.—  
Mr. Albert Gallatin's Loan Exhib'n, Feb.  
2-12.

Thumbbox Gallery, 24 E. 49 St.—War Pic-  
tures by Boardman Robinson, to Feb. 5.

University Settlement, 184 Eldridge St.—  
People's Art Guild Exhibition.

Mrs. Whitney's Studio, 8 W. 8 St.—Works  
by John Sloan, to Feb. 6.—Mrs. Whit-  
ney's Sculptures follow.

Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlent Ed-  
wards, F. G. Stevenson and Others.

37 Madison Ave.—Blue Dome Fellowship  
Exh'n, to Jan. 31.

16 E. 48 St.—Art of Rozel Gotthold.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Note-  
worthy Americana, Feb. 3-4.—Yamanaka,  
Ancient Buddaistic Sculptures, etc., afts.,  
Feb. 7-9.

Anderson Galleries, Madison Avenue at 40  
St.—Collection of Coins and Medals made  
by a New York Gentleman, on exhib'n  
Feb. 1 to sale Aft. Feb. 4.—Important  
coll'n of French and American Bronzes,  
Wedgwood and Royal Minton Porce-  
lains, and French and English Clocks  
consigned by Theodore B. Starr, Inc., of  
N. Y. on exhib'n Feb. 1 to sale on the  
Afternoons and Evenings of Feb. 7-8.—  
Rare Books from the Library of Victor  
H. Paltsits, formerly State Historian, on  
exhib'n Feb. 7 to Sale on Afts. of Feb.  
14-15.—Part III of the Robert Louis  
Stevenson Coll'n of Autograph Letters,  
on exhib'n Feb. 7 to Sale Afts. Feb. 16-17.

—Beautiful Modern Bindings consigned  
by Robert Riviere & Son of London, on  
exhib'n Feb. 7 to Sale on Aft. of Feb. 18.

Clarkes Auction Rooms, 12 W. 44 St.—Sale  
of Paintings from the Estates of the  
late George J. Landon, Frank W. An-  
drews and Emma Coe, and also from the  
coll'n of Fred'k T. Oppenheimer, M. D.,  
eve'gs., Feb. 1-2.

Silo's Fifth Ave. Auction Rooms, 5th Ave.  
and 46 St.—Fine Furniture from Roslyn,  
Property of Mr. W. Watson, and an im-  
portant coll'n of French and English  
Furniture, Recently Imported, ends aft.  
Jan. 29.—Paintings and Furniture, afts.,  
Feb. 2-4.

Wapole Galleries, 10 E. 49 St.—Benajah  
M. Martin Collection of Snuff Bottles and  
Bronzes, eve. Jan. 31.—Sadaichi Doi  
Japanese Color Prints, eve. Feb. 2.

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Evenings, February 7 and 8. An un-  
precedented opportunity for those who  
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Robert Louis Stevenson, consigned by  
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and including the letters withdrawn  
from the first sale which the courts  
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the Sale on the Afternoons of Feb-  
ruary 16-17.

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**Bryan and Adams Book Sale.**  
 (Continued from page 3.)  
 J. F. Drake, Inc., gave \$92.50 for a Franklin  
 Press first edition of Cicero's "Cato Major,"  
 or his "Discourse on Old Age," 1774. Mr.  
 George D. Smith gave \$86 for a first edition  
 of William Smith's "The History of  
 the Province of New York," London, 1757.  
 At the second and final session Tuesday  
 afternoon a scarce edition of Walt Whit-  
 man's "Leaves of Grass" with portraits  
 brought \$80 from Mr. G. Reynolds.  
 The rare first volume of the Journals of  
 the Pa. House of Representatives, 1776-  
 1781, went to Mr. George D. Smith for \$17.  
 The total of the session was \$880.15, and  
 the total for the sale \$2,049.65.

**Dowden and Other Sales.**  
 At the first session, Jan. 20, at the Silo  
 Galleries, of a sale of pictures of the late  
 George A. Dowden, of Newark, and others,  
 a Frederick E. Church "South American  
 Landscape," went to Mr. R. Hosea for  
 \$145; "A New England Village," by George  
 H. Smille, to R. Dudensing for \$115, and  
 "The Grand Canal, Venice," Ziem, to the  
 Rev. Dr. E. Lissman for \$100. Worthing-  
 ton Wittridge's "A View of the Hills," went  
 to Mr. P. Jordan for \$85. The ninety-six  
 paintings brought \$2,575.  
 At the second session, Jan. 21, eighty-four  
 pictures brought \$13,723, making a total  
 for the collection of \$16,648. The highest  
 price, \$3,350, paid by Henry Schultheis  
 for Schreyer's "Rough Road in Russia."

**D. Huntington Sale.**  
 At the opening, Wed., at the Keeler Gal-  
 leries, 12 Vesey St., of the Sale of the Coll'n  
 of the late Daniel Huntington, former  
 president of the Nat'l Academy, the total  
 was but \$2,350. Mr. Henry Schultheis paid  
 \$85 for an 1855 Inness "Summer Landscape  
 with Cattle" and Mr. Atwater the same  
 amount for Thomas Birch's "Naval Salute."  
 The latter secured for \$32 Kensett's "Lake  
 George," while that artist's "Flume, White  
 Mountains," sold for but \$27. Kensett's  
 "An Island Pond, near Newport" fetched  
 \$29 from Mr. J. A. Morgan

**Notable Mss. Sold at Anderson's.**  
 At a Mss. sale in the Anderson Galleries,  
 Jan. 20, Mr. George D. Smith gave \$352 for  
 a letter written by John Brown a few days  
 before his execution, and addressed to Miss  
 Stems of Springfield, Mass. He also se-  
 cured four letters written by Gen. Grant  
 to his sister, during the Civil War, for  
 \$172; several issues of the Richmond Sen-  
 tinel, 1864-5, for \$105 and a letter of Doni-  
 zetti for \$24.50.

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**EXHIBITION CALENDAR FOR ARTISTS.**

AMERICAN WATER COLOR SOCIETY—National Arts Club.	
Works received at galleries.....	Jan. 29, 1916
Opens.....	Feb. 3, 1916
Closes.....	Feb. 27, 1916
CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.	
Entries by.....	Feb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....	Feb. 5, 1916
Works from Hartford at Annex Gallery.....	Feb. 7, 1916
Opens.....	Feb. 14, 1916
Closes.....	Feb. 28, 1916

At the second session, Jan. 21, Mr. George D. Smith paid \$225 for an auto-  
 graph diary of the painter, Charles Wilson  
 Peale, from Dec. 4, 1776, to Jan. 20, 1777,  
 which includes an account of the Battle of  
 Trenton, in which he had a command. For  
 a letter of Voltaire he gave \$48. To the  
 total of the session was \$1,571.10 and  
 of the sale \$3,693.05.

**The Catholina Lambert Sale.**  
 The art auctions are crowding so upon  
 each other, and in such rapid succession  
 this winter, that it is difficult for the most  
 experienced auction frequenter and buyer  
 to keep pace with them, and not to confuse  
 dates on the calendar.

With the exception of a few old pictures  
 in the Andrews-Canfield-Ives sale this week,  
 owned by Mr. McMahon, an old Brooklyn  
 dealer, lovers of old pictures have not yet  
 had an opportunity to see and bid on the  
 paintings in which they are most interested,  
 and these, as well as art lovers in general,  
 are therefore the more eagerly anticipating  
 the coming sale of the large collection of  
 old and modern pictures formed by Mr.  
 Catholina Lambert, and which has long been  
 in his beautiful residence, "Buena Vista"  
 castle on the heights overlooking Paterson,  
 N. J., from the west.  
 Attention has already been called in the  
 ART NEWS to the importance of this large  
 and interesting collection, and especially to  
 its richness in the examples of the Ameri-  
 can painter Blakelock, the French Monticelli  
 and Michel, and the early Flemish, Italian  
 and English masters.

As was said last week, the collection,  
 numbering some four hundred and more  
 canvases, will be placed on exhibition in the  
 American Art Galleries on Feb. 12 next or a  
 fortnight from today, and will be sold on  
 four evenings in the Plaza Ballroom, begin-  
 ning Feb. 21 next. There will be a throng  
 of art lovers at the Galleries during the  
 week's exhibition of these important paint-  
 ings, and also at all the four evening sales,  
 and both exhibition and sale will probably  
 be the most important of the art auction  
 season this year.

There will be, of necessity, many and long  
 discussions among "Experts," students and  
 art lovers, over the merits of the more nota-  
 ble works, which are many in number, and  
 much excitement over the dispersal of cer-  
 tain pictures, notably the superb large altar  
 piece by Bernadino Luini—perhaps the fin-  
 est example of this master that has ever  
 come on the market, and which the late Sir  
 William Agnew ranked with the Morgan  
 Raphael, now in the Metropolitan Museum,  
 and Carlo Dolci's "Madonna of the Eight  
 Stars," formerly at Blenheim Palace—the  
 "Madonna and Holy Family" given to Del  
 Sarto, although some critics ascribe it to  
 an even great man, another great Madonna,  
 given to Botticelli, the large and fine exam-  
 ple of Coello and another, even finer, given  
 to Albani—four unusual paintings given to  
 the School of Rembrandt, although three  
 are so close to the Master that some critics  
 unhesitatingly pronounce them his work, the  
 splendid portraits by Verspronck, Van der  
 Helst, Mytens, Janssen Mierevelt and Raven-  
 styn, and others given to the early Eng-  
 lish masters, Lawrence (8), Gainsborough  
 (2), Romney (2), and Hoppner, Beechey,  
 Raeburn, Opie and the lesser master, Har-  
 low.  
 Then, for the lover of the modern French

Impressionists, there are fine examples of  
 Monet, Renoir, Sisley and Pissaro—for the  
 admirers of the Barbizon masters good and  
 superior canvases given to Corot, Rousseau,  
 Troyon, Diaz, Daubigny, Dupre, and also to  
 Delacroix, Lepine and Boudin.

In short the pictures owned by Mr. Lam-  
 bert have so wide a range of schools, peri-  
 ods, painters and subjects that every taste  
 should find something to satisfy.  
 The reproduction published in the ART  
 NEWS this morning of the fine canvas given  
 to del Sarto, but which, as said above, some  
 critics attribute to an even greater painter,  
 emphasizes, as did the portrait of a man by  
 Vederspronck, reproduced in the ART NEWS  
 a fortnight ago the importance of the com-  
 ing sale, and the fact that it will disperse  
 unusual treasures.

**Stevenson Autographs to Be Sold.**  
 Part III of the Robert Louis Stevenson  
 collection of autograph letters and draw-  
 ings will be placed on exhib'n at the An-  
 derson Galleries on Feb. 7, prior to sale on  
 the afts. of Feb. 16 and 17. When the first  
 part of this collection was cataloged in  
 Nov., 1914, 122 lots were claimed by Mrs.  
 Katherine D. Osbourne and withdrawn.  
 The courts have now decided that they are  
 the property of Mrs. Salisbury Field, for-  
 merly Mrs. Isobel Strong, daughter of Mrs.  
 Robert Louis Stevenson. These lots will  
 form the first session of the sale of Part  
 III, and additional letters and drawings  
 will be sold in the second session.

**Books in Beautiful Bindings.**  
 For many years Robert Riviere & Son  
 of London have been regarded as among  
 the best book-binders in the world. Every  
 American collection of any importance has  
 scores of books that have passed through  
 their hands, and it has been the boast of  
 the present manager of the firm, Arthur  
 E. Calkin, whose recent visit to America  
 is pleasantly remembered, that every first  
 folio Shakespeare in the world has been  
 examined, and in many cases repaired or  
 bound by them. More than a hundred  
 beautiful bindings by this house have been  
 consigned for sale by the Anderson Gal-  
 leries, and will be placed on exhib'n Feb. 7.  
 The sale will be held on the aft. of Feb. 18.

**Sale of Coins and Medals.**  
 The coll'n of coins and medals to be  
 sold on Friday aft. by the Anderson Gal-  
 leries, contains many fine foreign and Ameri-  
 can specimens, but is particularly notable  
 for the coins of Greece and Rome.

**Clocks, Bronzes and Porcelains.**  
 Theodore B. Starr, Inc., of Fifth Ave., hav-  
 ing decided to discontinue their Clock and  
 Bronze Department have consigned the en-  
 tire stock to the Anderson Galleries for  
 sale. The stock will be placed on exhib'n  
 on Tuesday preliminary to sale on the aft's  
 and eve'gs of Feb. 7-8.

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**Yamanaka Sale.**  
 The annual sale of art objects of the  
 Orient by Yamanaka & Co., to be held at  
 the American Art Galleries, February 7-9,  
 afternoons, will include, this year, Bud-  
 dhist sculptures, jades, rock crystals, corals  
 and Chinese screens. There will be also  
 a number of beautiful, artistic bird cages,  
 which makes this sale almost as much a  
 society as an art event, as these are in  
 great demand by women of the modish  
 world. There will also be sold this year  
 a number of artistic dog kennels.

**Sales of French Modern Art.**  
 From an exhibition of modern French art  
 at a local French gallery, besides Cezanne's  
 "Two Sisters," whose sale was already an-  
 nounced in the ART NEWS, the works sold  
 to museums and collectors include Bes-  
 nard's "On the Terrace," Carriere's "Writing  
 Lesson," Cottet's "La Bretagne" and  
 "Old Woman," Dagnan-Bouveret's "Brit-  
 tany Man," Degas, "Femme sur Lit," Gau-  
 guin's "Head of a Man," six examples of  
 La Touche, "Spring," "The Bathers," "The  
 Artists' Reception," "Fire Works," "The  
 Swans" and "Dancing Girls;" Manet's  
 "Mlle. C. Campbell," Menard's "Antique  
 Landscape," Monet's "La Seine a Lava-  
 cour," Pissaro's "Landscape," Renoir's  
 "Jeune Femme," Sisley's "Landscape" and  
 Simon's "Feast in Brittany."

**Prof. Volpi Leases Gallery.**  
 Professor Volpi, the art "expert" and col-  
 lector of Florence, who for some time past  
 has been at the Holland House with a  
 small but remarkable collection of Old Mas-  
 ters, is now installed in a gallery on the  
 second floor of the Ehrich building, No.  
 707 Fifth Ave.

Mr. Eugene Glaenger, of Jacques Selig-  
 man & Co., 705 Fifth Ave., returned from  
 France last week.

**ARTISTS' CARDS.**  
 35 cents a line—minimum 4 lines.  
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# American Art News

VOL. XIV., No. 18. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 5, 1916.

Ten Pages.

SINGLE COPIES, 10 CENTS.

## FAMOUS ART CASE SETTLED?

(Special cable to AMERICAN ART NEWS.)

London, Feb. 3, 1916.—It is reported, on what seems most reliable authority here, that the cause celebre, regarding the authenticity of the double portrait of Mrs. Siddons, and her sister, Mrs. Kemble, sold as by Romney by Lewis and Simmons, to Mr. Henry E. Huntington, for the reported sum of \$100,000, and which sum Mr. Huntington brought suit to recover last Autumn, on the ground that the picture was not by Romney, is approaching a settlement out of court. Mr. Huntington's attorneys, it is said, have withdrawn the charge that the picture in question is not by Romney, and all that remains to finally settle the case is the clearing up of the painting's history. M. A.

## GREAT MORGAN MUSEUM GIFT.

The present Mr. J. Pierpont Morgan has just made great gifts to the Metropolitan Museum, including the famous Colonna Raphael, which is said to have cost his father \$500,000, the Hoentschel coll'n, and the sculptures of "The Entombment" and the "Pieta" from the Chateau de Biron.

Director Edward Robinson made the announcement, at a special meeting, with the members of the press on Wed. aft. He stated, in announcing the gift, that on Tuesday the Museum received notice, from the executors of the estate of the late J. Pierpont Morgan that all, had been transferred to his son, and at the same time received a letter from the last stating that "in pursuance of his father's idea," he had resolved to present to the Museum the Gothic section of the Hoentschel coll'n comprising 332 pieces of early sculpture, furniture, textiles, ivories, stained glass, wood work and architectural fragments, also the monumental groups of late Gothic French sculpture from the Biron chateau. He also announced the gift of the Raphael. The Hoentschel coll'n which Mr. Morgan purchased from the French architect in 1906 consisted of two main sections, a mediaeval and an XVIII one, the latter of which he at once presented to the Museum, the whole being installed in 1910. The monuments from Biron were purchased later and sent to the Museum to be exhibited in the same department.

The announcement of the Morgan gift, one of the greatest made to the institution, gave an unusual fillip to the largely attended President and trustees' reception on Thursday evening. The monthly bulletin announces the recent acquisition by the Museum of two important works of ancient Chinese art, two flower pots of the Tisung dynasty and of three Greek and Roman heads.

## THE CATHOLINA LAMBERT SALE.

As the time draws near for the exhibition of the collection of some 400 oils, owned by Mr. Catholina Lambert, and which will begin at the American Art Galleries Saturday next, Feb. 12, to last over a full week, or until the sale at the Plaza Ballroom on the four evenings of Feb. 21-24, interest and curiosity as to the contents and merits of the collection increases daily in art circles.

The number of pictures which form the collection, its wide range of periods, schools and subjects and the importance and fine quality of many of the individual numbers—will make the coming sale, not only the most important and interesting of the current art auction season, but the most notable of any past season, possibly excepting those which brought the dispersal of the Yerkes and Borden collections.

The pictures which have been carefully looked over and, when necessary, cleaned and put in order—all in "Buena Vista" castle at Paterson, which has been their home for many years, are now being removed in huge vans to the American Art Galleries—present a most attractive appearance and afford a fascinating and absorbing study. A close inspection and study of the works reveals many beautiful canvases, unseen or unknown before, even to those most familiar with them, of Mr. Lambert's many friends and acquaintances among art lovers, who have visited the castle, and it is safe to say there will be many surprises at the exhibition and sale.

No preceding picture auction in New York, or in fact anywhere, that can be recalled, has presented so many problems as to attributions as will the coming dispersal of the Lambert paintings. There are, of course, a goodly number of fine old pictures that will be unquestioned such, for instance, as the examples of Verspronck and Van der Helst, Alonso Cano and Ribalta, and of Luini and others—but there are others, some of exceptional quality over which even the most noted "experts" will dispute—such, for example, as the striking "Portrait of a Rabbi," endorsed by Dr. Freedlander, as a finer example of Rembrandt than the original or, some will say, the replica of the same subject in the Berlin Museum. There

assembled by Mr. Lambert from many and diverse sources.

The illustrated catalog, a really valuable and beautiful work, with unusually full notes and descriptions of the pictures and effective half-tone reproductions of the principal works, will be issued next week at a cost of \$5.

The Memorial Art Gallery of Rochester has recently received an important acquisition to its permanent collection of paintings in Alfred Bergstrom's landscape "Spring Day," which won a gold medal at the Panama-Pacific Exposition. It is the gift of Mrs. Hiram W. Sibley.



MOONLIGHT  
R. A. Blakelock

In coming Catholina Lambert Sale

are two other striking works in the Rembrandt manner, which will also admit of dispute and questioning, although one will be cataloged discreetly as the work of Jan Victors. Then, too, is the splendid full-length standing portrait of a young Englishwoman, long given to Lawrence, but which may now be called the best example of Lawrence's strongest follower, George Henry Harlow, and the equally interesting full length standing presentment of an Austrian Archduchess, a most charming and decorative work, which is presumably from the brush of Anton Raphael Mengs. These last two paintings have only recently been identified; good evidence of the surprises that await the collector and art lover in this collection.

The reproductions of some of the more important canvases in the collection on this and other pages this week, following those in previous issues, emphasize the exceeding importance of the collection, which was

## THE TOMB OF PERNEB.

There is a new feature of great interest at the Metropolitan Museum. A real Egyptian tomb has been erected on the main floor, brought block by block, at the expense of a trustee, Mr. Edward H. Harkness, from the hill side of Sakkara. It was discovered by Mr. Albert M. Lithgoe, the curator of Egyptian art and is the tomb of Perneb "Sole Companion and Lord Chamberlain" to the great King Zozer of Memphis. The excavation of the tomb was begun in 1913 and by camel back the blocks were carried to the Nile, where two steamers brought the tomb to Cairo. Two columns flank the entrance to the courtyard of the tomb, which rises 18 feet and with a recessed doorway, at either side of which are painted low relief figures of Perneb. Above the doorway is an inscription, and in the inner chamber many painted figures. This tomb is the only one of its kind in any museum.

## ACADEMY SPURNS MATISSE.

It is said on good authority that Matisse has returned to his original method of painting, the style in which he failed before he conceived the idea of creating absurdities, which he now admits he employed in order to force recognition from the art public, which had previously ignored him. Perhaps it was this "old style" of work that represented him in the four canvases he submitted to the recent Winter Academy, which were not recognized by the jury (among whose members were a number of his most ardent admirers) and were consigned to the cellar as too mediocre to hang. The "sane" painters are now enjoying the laugh on the followers of Matisse.

## COMING BALL OF THE GODS.

Lloyd Warren, Chairman of the Ball Committee of the Society of Beaux Arts Architects, has announced the result of the lot-drawing for boxes at the Ball of the Gods, to be held at the Hotel Astor on Friday, Feb. 11. As there were more than 100 applications, the holders could not be selected in any other way. Among the winners are Mmes. John Jacob Astor, William Burnham, George S. Chappell, Seymour L. Cromwell, Howard G. Cushing, John Drexel, William Emersan, Geo. Peabody Eustis, Ernesto G. Fabbri, Joseph H. Freedlander, Clinton Gilbert, Charles C. Goodrich and Robt. W. Goelet.

A large number of models and designs for costumes will be on exhibition daily until the ball, in the Herter studios, and a costumer will be in attendance to show materials and give advice. This exhibition of sketches and models of costumes of the prehistoric Grecian, Egyptian and Hindu periods has been placed on view, by way of suggestion, for those who are planning to attend the Ball. The edict "Costumes Mythologiques de Rigueur," contained in the cards of invitation, has apparently created considerable misunderstanding, as the Committee has been besieged with inquiries and as a result, Mr. Warren has issued the following instructions: "The greatest latitude in the choice of mythological costumes will be approved by the committee. All costumes relating to myths of every kind will be recognized. Besides the Religious Myths of all ages, with their attendant priests and worshippers, there are the mythical personages of Poetry, Legend and Fairy Tales; the Allegories of the Painters, the Personifications of the qualities and attributes of the animal, vegetable and mineral kingdoms, etc. In short it is an imaginative character in the costumes which is sought. No purely modern costumes, such as soldiers, sailors, convicts, etc., will be countenanced."

The ballroom of the Astor is to be transformed to represent an abandoned temple on the Island of Cyprus for the occasion, and the ball will open with a pageant in which 500 men and women will take part.

## THE LOST TIEPOLO.

"Entering the historic church of the Scalzi," says a Venice correspondent, "a scene of havoc and ruin is presented—twisted beams and arches, panels and columns of alabaster crushed into bits and lying around in heaps, the richly carved pulpit blown to pieces, with only a faint outline of its former wonders remaining, and above, the roof wide open to the sky, with the wonderful frescoes of Tiepolo dumped in huge masses of debris on the stone pavement. Faint edges of the grand old frescoes idea of the beauties of the work torn away. The high altar was not touched, and the electric candles circling the church were undisturbed. But, with these two exceptions, everything is a ruin, frescoed ceiling, inlaid marble sidewalls, sculptures, confessionals, memorial tablets, baptistry and marble mosaic pavement—all lying about in fragments.

"It was about 11 o'clock in the morning when the explosion occurred. The Austrian monoplane, flying very high, hurled the bomb apparently at the railway station, but it struck square on top of the famous old church. It did not explode when it hit the roof. Instead, it made a clean hole through the roof, and then shooting downward, exploded just above and in front of the pulpit.



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**EXHIBITIONS NOW ON****TITIANS AND BORDONES.**

The great war, with its daily surprises in the battlefields, the courts and cities of Europe and Asia, and on "the seven seas," has brought surprises even to the American art world.

The importation and exhibition of even one work by Titian, "La Schiavona," now owned by Sir Frederick Cook of London, made almost a sensation in New York three seasons ago—and now, owing to the war two works given to Titian, not to speak of two examples of his closest follower and pupil, Paris Bordone, have been brought from Italy and are on exhibition at the Ehrich Galleries, No. 707 Fifth Ave.

Two of the pictures, the well-known "Portrait of Titian's daughter Lavinia," bearing a salver of fruit, has been one of the most reproduced of "Old Masters." The "Salome" of the Madrid Prado, of which the present picture is either a replica or the original, it is claimed, is one of the greatest of that Museum's treasures and with its companion, the "Portrait of an Unknown Lady," also a most beautiful and convincing work, were brought over some months ago by Commandatore Elia Volpi, the well known "Expert," collector and dealer of Florence, from whose well known gallery in that city "La Batista," some of the most important pictures in the collections of the late J. Pierpont Morgan and P. A. B. Widener, of Mr. J. G. Johnson, and of the European and American Museums, have come directly or through dealers.

**Works are Convincing.**

There was an unfortunate incident and accident, due to the stupidity of officials, connected with Prof. Volpi's arrival here some weeks ago, with these and other remarkable "Old Masters," and through a still mysterious, as to its source, and regrettable story in the press, perhaps due to the fact that so unprecedented an occurrence as the importation of two works frankly and boldly attributed to Titian, and the added fact that the subject of one the "Portrait of the Artist's daughter" is well known, doubts were expressed in this story and since then, in private, in art circles as to their authenticity.

American art critics, students and lovers, who know of Prof. Volpi's standing and knowledge, and who will now be able to see and study the Volpi Titian canvases and the other unquestioned pictures, owned by Prof. Volpi, which he has brought over, will also read the written endorsements of the Volpi Titians by such authorities on early Italian art as Messrs. F. Mason Perkins and Charles Loser, and of Prof. Carvanaghi of the Grera Museum. If, through their knowledge of Prof. Volpi, and these endorsements, those of them who may doubt, are not convinced as to the two Volpi Titians, they will, at least, admit that the authorities above named, had ground, and good ground, for their favorable opinions and endorsements.

The pictures were painted, Prof. Volpi states, during the years 1545-1550, for Cardinal Archinto, Archbishop of Milan, for his dining room, have never been separated, and come directly from the descendants of the Cardinal—certainly a good provenance.

But the pictures must be studied by everyone who has himself knowledge of Titian's brushwork and technique, from long acquaintance with his greatest paintings, and each must form his own opinion. It is not safe nor just in the presence of such beautiful, convincing canvases as these, to rely upon the disputations and verdicts of "Experts" and critics. In strength, richness and beauty of color, wonderful painting of accessories of flesh, and in expression, the pictures speak for themselves. If these are copies—let America have more of such copies, if possible to procure them.

**Portrait of a Chancellor.**

The third example of the great Venetian, a "Portrait of Chancellor Andrea Franchi," owned by the Ehrich Galleries, is so different in subject as not only to emphasize Titian's versatility, but to add greatly to the interest of the other pictures. This painting, a three-quarter length standing one, depicts the Chancellor, in the rich red robes of his office, with a blue sash over his left shoulder, holding a letter in his left hand. The work is strongly endorsed by Gronau and Dr. Bode, in letters published in the attractive and dainty little Catalog, and comes from the collections, in turn, of the late Louis Viardot, art critic and author of "Les Musees d'Europe," and of his widow, the singer, Pauline Viardot, nee Garcia.

**Two Fine Bordones.**

The two examples of the art of Paris Bordone are also remarkable pictures. One owned by Prof. Volpi, entitled "La Bella," a favorite model of the artist, is shown, seated three-quarters length, richly gowned with her bosom exposed. It would in richness of color and beauty of expression almost pass as a Titian, was painted in 1535, and comes from an old Italian family.

The other Bordone is the charming standing portrait of Titian's daughter Lavinia at the age of seven, the same as the great master painted as "Salome," comes from the collection of Baron Lazzaroni of Rome, and is owned by the Ehrich galleries, where it has been shown before and always greeted with delight and enthusiasm.

In an outer gallery are hung a large, rich and superior example of Jacopo Palma, "Tobias and the Angel," and a fine three-quarter length standing presentment of a "Man in Armor" by Moroni—which well supplement the unique display in the large Gallery.

This exhibition is the event of the season as far as exhibitions in dealer's galleries are concerned, and it is to be hoped that the reception given it will atone to Prof. Volpi for his rude welcome here, and bring to the Messrs. Ehrich the appreciation that their discernment in welcoming Prof. Volpi and his pictures to their gallery, and their enterprise, deserve.

**Mr. Gallatin's Collection at Seligmann's.**

It is a pleasure indeed, even in this time of crowding art displays, to see the selection of some 68 modern American, French, Russian, English and Belgian oils, watercolors, lithographs, etchings, and pen and ink drawings, selected by Mr. A. E. Gallatin from his collections, and now shown at the Jacques Seligmann Gallery, No. 705 Fifth Ave., until Feb. 13 for the benefit of the French Fraternal des Artistes. The little display has an intimate and refined atmosphere and is convincing evidence of the rare taste of one of the most discerning of younger American collectors.

No better presentment of the art of the younger and more advanced men and women artists, whom Mr. Gallatin most favors, could be imagined, and even those conservatives who still consider the work of such Americans as John Sloan, Eugene Higgins, William Glackens, and even Ernest Lawson of the French Forain and Steinlen, the Russian Bakst, and the English Nicholson as an acquired taste, will be converted after an hour's study of the display.

Quality in the oils and watercolors, and strength and grace of line in the black and whites evidently most appeal to Mr. Gallatin and he has chosen well his examples. Here are two small recent landscapes in oil by Ernest Lawson, richer in quality than his larger canvases, four pastels, an oil, a chalk drawing and two etchings, (the first he has ever had shown in public), by that joyous, virile artist, William Glackens, seven examples of the "American Daumier," John Sloan, as his admirers call him, all familiar and typical, five etchings, two etchings, a lithograph and a scenic drawing by that fellow illustrator and painter of the underworld, Eugene Higgins, two black and whites by the comparatively new arrival, Boardman Robinson, (a powerful drawing of the aged Francis Joseph and a fine head of a Serb), and examples of Robert Henri, Whistler, Howard Cushing, Ernest Haskell, Hayley Lever, Max Kuehne (a delightful, tender "Street-Granada"), William Zorach, Geo. Luks, John Marin, Everett Shinn, Alden Weir, Walter Gay, Maxfield Parrish, John S. Sargent and Malvina Hoffman, and Guy Pene Du Bois' Gavarni-like, most humorous figure work, "Automobile Tires."

Mr. Gallatin's French examples include a lithograph and a pen and ink by the incomparable Forain, two Daumier-like Steinlens (again a lithograph and a pen and ink), a red chalk by Daumier himself, and rarely good works by Degas, Manet, Pirois, Raffaelli, Renoir (one a charcoal portrait of the artist's son, wounded in battle), Toulouse-Lautrec, and a dry point by Rodin.

A Bakst costume study, examples of the English Thomas Way, Nicholson, Max Beerbohm, and, of course, Aubrey Beardsley, and a small oil landscape by H. Prat, the Belgian, complete this dainty art show, of which Mr. Gallatin may well be proud.

**McDowell Group Display.**

Some charming sculptures by Brenda Putnam and Lillian Link add to the attractiveness of the present MacDowell Club display, now on at 108 W. 55 St. to Feb. 13. Miss Putnam's baby faun book-ends are good and she shows some interesting studies, a portrait bust of Theodore Spiering and a plaster impression of Forbes Robertson as Shylock. Miss Link shows among other things a sun dial and bird bath and diminutive figures of children, very realistic and delightful.

A decorative landscape with the figure of a huntress is among the most interesting examples of 6 noteworthy canvases by Robert K. Royland. His panels, each with a draped female figure, one symbolical of Spring and the other of Autumn, are poetic in feeling and the color schemes and composition admirable.

A small study for the nymph decoration hung at the Architectural League last year is also shown.

Duncan Smith contributes a large outdoor portrait of his wife, an interior with a girl sewing, and a most convincing portrayal of a young woman seated on a piazza with a background of tropical foliage, and a large dark blue parasol. The last profile is very expressive, suggesting the personality of the subject.

Charles Needham's interpretations of nature have a certain mystery and charm, and W. N. Taylor's outdoor pictures appeal. The other exhibitors are F. Tolles Chamberlin, A. T. Schwartz, and Katherine Beecher Stetson.

**Works by Jules Guerin.**

A brilliantly decorative, and color surcharged group of 16 oils, by Jules Guerin is on view, in an upper gallery, at Macbeth's, 450 Fifth Ave. to Feb. 15. The artist, who has sought his subjects and his inspiration in Italy, Tangier and Egypt, suggests Fortuny, though he lacks the latter's suave brilliancy of technique. One of the two "Bathers" has sunset hair and a single figure nude "By the Sea" is apparently incandescent. "The Coffee Drinkers—Tangier" is striking and the "Prayer of the East" and the landscapes and street views are picturesque and unusual in composition.

**Cal's Landscapes by Boronda.**

In a lower Macbeth Gallery, 450 Fifth Ave., are shown to Feb. 15, a number of California landscapes by Lester D. Boronda. A technique, very vigorous on occasion, and usually strong, is seen at its best, in "Wood Choppers' Trail," with its fine sky, and in the admirable stretch of distance to "Blue Bay." Oaks, pines and cypress, furnish picturesque incidents, in several of the canvases.

**Pictures by A. G. Schulman.**

At the Arlington Galleries, 274 Madison Ave., A. G. Schulman has on view, to Feb. 12, a most interesting group of landscapes and shore scenes, chiefly on Mason's Island, and some of Fisher's Island on Long Island Sound. The scenes, with their picturesque groups of cedars and glimpses across water of distant shores, have something Italian about them. The color is strong, the handling vigorous and the selection of subject most artistic.

**Two Women Painters at Goupil's.**

In the Goupil Galleries, 58 W. 45 St., Emmelene Abbey Dunn and Harriet S. Phillips are showing their recent works to Feb. 15. The first has an agreeable group of 28 oils, watercolors and pastels, including landscapes, at home and abroad and some portraits. The second, who paints in both oil and tempera handles her subjects in a large and decorative fashion. They include foreign and American scenes, Italy, Bavaria and the Tyrol furnishing some of the subjects, while others were found in Bermuda.

**More Prizes for Young Artists.**

The fourth competition of the Friends of Young Artists will be for decorators, and the theme will be suggested by Mrs. Harry Payne Whitney. Mr. Otto H. Kahn offers the first prize of \$200 and Mrs. Whitney, in whose studio, 8 W. 8 St., the exhibit of the work submitted will be opened April 15, gives as usual 10 of \$25 each.

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**Old English and French Engravings.**

A display of old English and French engravings in color, all of exceptional quality, and which includes several brilliant impressions of famous subjects, now on at the Kennedy Gallery, 613 Fifth Ave., to Feb. 29, will delight all lovers of this alluring branch of art.

A panel of early French engravings includes Deboucourt's "Palais Royal," the same engraver's always charming "Menuet de la mariee," and two exquisite dainty plates by De Marlian, after Huet. There are also two fine plates by Bonnet.

The early English plates are more numerous than the French, but are as representative and attractive. The most notable is a superb one of W. Ward's after Morland's "The Kite Entangled," with full margins. Almost as fine are the same engraver's "Vegetable Market" and "Poultry Market," after his brother's, J. Ward's, paintings. There are also fine plates of Earlom's "Preparing for Market" and "Going to Market," after Wheatley, a rare portrait of "Master Henry Hoan" by Wilkin, after Reynolds, with full margins, a fine one of "The Weary Sportsman" by Bond, after Morland, and an exceptionally beautiful one of the "Bacchus and Nymphs" by Bartolozzi, after Angelica Kauffmann.

**Howarth Etchings at Ralston's.**

While some critics still call Albany Howarth a "commercial etcher," the little and well selected display of his etchings now on at the Ralston Gallery, 567 Fifth Ave., has so much of charm and merit, both in its individual examples, and as a whole, that it is difficult to accept this verdict.

The plates of old streets and buildings in Rouen, in particular, prove the artist's possession of much love of and ability to portray the picturesque in architecture, that the lover of the needle's work, must perforce linger before them. There are also some landscape bits, so full of sentiment and love of Nature, as to again prove that the producer has an artistic appreciation and soul. The show is attractive and well arranged.

**Military Subjects by Chelminski.**

Twenty-eight oils by J. V. Chelminski—a brother-in-law of Mr. Roland Knoedler, a memory painter par excellence and a facile draftsman—are at the Knoedler galleries, 556 5th Ave. to Feb. 12, inclusive. They are of French, Russian, Polish and British military subjects, and the horses, in particular are wonderfully drawn. The artist has well expressed motion—skillfully catching the transition from one action to another so that the movement does not seem arrested. There are transcripts of the sparkling snows of Switzerland and again a background of trees with luxuriant foliage or dark pines, standing out against snow-clad mountains.

The Women's University Club is planning to hold an exhibition of miniatures at their club house, 106 East 52 St., Feb. 13 to 26. The exhibitors will include a number of members of the American Society of Miniature Painters. There will also be a group of sculptures by Marie Apel. Among the painters will be Lucia Fairchild Fuller, Laura Coombs Hills, Maria Streat, William Whittemore, William S. Potts, Katherine Myrick, Helen M. Turner, Alice Beckington, Margaret Hawley, Lydia Longacre, Sarah L. Cowan and others.

(Continued on Page 6)

**ANDREWS-IVES-CANFIELD SALE.**

The second and concluding session of the sale of pictures, old and modern, from the collections of the late J. R. Andrews, Richard Canfield and Brayton Ives, which took place in the Plaza Ballroom Jan. 28, too late to be recorded in last week's issue of the ART NEWS, resulted in an announced total of \$96,830 for 70 numbers, which, added to the total of the first session, or \$23,385, made a grand total for the sale of \$120,215.

While the attendance at this last session was better than at the first, owing to the better quality of the works offered, there was no excitement and the dealers secured most of the good canvases offered.

A beautiful Boudin "Baie de Fourmier" brought \$5,000, a record American auction price, from Col. Ruppert, although it had been appraised in the Canfield estate at only \$1,000. Two fine examples of Monet's late period, "Antibes" and "Haystacks," cataloged as "the property of a Lady," were owned, as were several other fine canvases cataloged in the same way by the wife of a well-known collector, were bought under the name of Seaman, Agent, for \$5,000 each. The highest figure the auctioneer announced was \$7,900, given for a very white Fontainebleau panel ascribed to Diaz, and cataloged as "property of a Lady," by a "Mr. F. George." The two Winslow Homer watercolors in the sale went, as was expected, to Knoedler and Co. for \$650 and \$1,050 each.

The old pictures variously attributed to Reynolds, Lof, Constable, Bassano and Hogarth, sold for small amounts as compared with their cost, as stated by auctioneer, Mr. Thos. E. Kirby, and pulled down the expected total of the sale. Mr. W. Everts Benjamin, however, secured at a bargain price, \$2,600, a good portrait by Verspronck.

**Second Session.**

The following is a list of the pictures sold Friday eve., with the numbers, artists' names, titles, and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

88-Blakelock, R. A., "Near Navarre Ridge, California," 7x4 1/2, A. T. Herd.....	\$ 65
89-Vollon, A., "A Village" (Panel), 9 1/2 x 11 1/2, A. McIlhenry.....	150
90-Henner, J. J., "Pete de Femme," 10 1/2 x 8 1/2, C. M. Englis.....	775
91-Bunce, W. G., "Venetian Boats" (Panel), 12 1/2 x 9, Bernet, Agent.....	150
92-Rico, M., "River Landscape" (Panel), 13 1/2 x 9 1/2, Robert Glendenning.....	350
93-Weissenbruch, J. H., "Barnyard in Holland" (Panel), 10 x 13, John Lang.....	300
94-Corot, J. B. C., "Souvenir of Italy," 9 x 13, T. Gleason.....	600
95-Turner, J. M. W., "An Idyl of Carthage," 12 x 10, Bernet, Agent.....	500
96-Monticelli, A., "The Abduction" (Panel), 15 1/2 x 10, T. Gleason.....	210
97-Flinck, G., "Portrait of a Man," 14 x 11, Seamn, Agent.....	1,100
98-Inness, G. (attributed), "Old Monastery," 16 x 11 1/2, M. Weber.....	180
99-Wyant, A. H. (attributed), "The Woods," 16 x 12, J. F. Donnelly.....	150
100-Minor, R. C., "Valley of Meuse," 12 x 16, J. C. Wellwood.....	220
101-Bellows, G. H., "Blue Sea" (Panel), 11 x 15 1/2, E. Prentiss.....	50
102-La Farge, J., "Peasant Girl and Horse, Ninko" (Panel), 13 1/2 x 16, C. W. Krayshaar.....	220
103-Wyant, A. H., "The Stream," 11 x 17 1/2, Seymour Rosedale.....	300
103a-Martin, H. D. (attributed), "Lake, Adirondacks," 14 x 22, J. C. Wellwood.....	125
104-Blakelock, R. A., "Moonlight," 18 x 12 1/2, Engineers' Club.....	1,100
105-Kever, J. S. H., "Dutch Children" (Panel), 17 x 12, A. H. Healy.....	325
106-Courbet, G., "Landscape," 14 1/2 x 17 1/2, Marshall Clapp.....	300
107-Iwill, M. J., "Fishing Village, Coast of Brittany," 12 1/2 x 19, Seaman, Agent.....	210
108-Homer, W., "Burnt Mountain" (Watercolor), 13 x 19 1/2, Knoedler & Co.....	650
109-Homer, W., "Eagle's Nest" (Watercolor), 21 x 13, Knoedler & Co.....	1,050
110-Troyon, D. W., "Moonlight" (Panel), 11 1/2 x 22 1/2, John Levy.....	1,000
111-Ryder, A. P., "Pegasus," 12 x 11 1/2, Alex. Morton.....	2,500
112-Corot, J. B. C., "Ville D'Avray," 9 1/2 x 12 1/2, H. Schultheis.....	1,175
113-Millet, J. F., "The Sheepfold" (Panel), 9 1/2 x 12 1/2, W. Josephs.....	1,000
114-Daubigny, C. F., "Sunset" (Panel), 9 1/2 x 17, Francis R. Welsh.....	1,500

115-Rousseau, T., "Autumn Evening, Sologne: Dogs and Hare," 11 1/2 x 18 1/2, Holland Galleries.....	350
116-Troyon, C., "The Poultry Yard," 15 x 19, Knoedler & Co.....	3,900
117-Rousseau, T., "Landscape" (Panel), 11 1/2 x 21, M. B. Phillips.....	250
118-Dupre, J., "Marine: Fishing Boats," 18 x 22, Knoedler & Co.....	1,025
119-Diaz, N. V., "Landscape with Figure" (Panel), 19 1/2 x 24, "F. George".....	7,100
120-Blakelock, R. A., "The Three Trees," 22 x 30, Bernet, Agent.....	3,800
121-Morland, G., "Duck Shooting," 15 x 20, W. Josephs.....	625
122-Neuhuis, A., "The Young Fishermen," 15 1/2 x 19 1/2, John Levy.....	1,060
123-Bunce, W. G., "Venetian Fishing Boats" (Panel), 11 1/2 x 25, Bernet, Agent.....	575
124-Blakelock, R. A., "Portrait, Mrs. Blacklock," 19 1/2 x 15 1/2, Rudert, Agent.....	325
125-Homer, W., "Mackerel Fishing" (Crayon), 14 x 23, Bernet, Agent.....	375
126-Mesdag, H. W., "Incoming Tide" (Watercolor), 17 x 21 1/2, E. S. Popper.....	160
127-Monticelli, A., "Landscape: Autumn" (Panel), 15 1/2 x 23 1/2, A. A. Healy.....	475
128-de Bock, T., "Sunny Day in Fields," 14 1/2 x 23, John Levy.....	420
129-Davis, C. H., "Road to the Village," 20 1/2 x 16 1/2, W. Macbeth.....	300
130-Williams, F. B., "Gray Day, Orr's Island," 17 x 24, Geo. T. Bonner.....	175
131-Lathrop, W. L., "Old Farm, Primrose Valley," 18 1/2 x 24 1/2, Bartlett Arkell.....	300
132-Davis, C. H., "A Windy Day, October," 17 1/2 x 21, E. G. O'Reilly, Agent.....	325

136-Eichelberger, R. A., "Fog and Surf," 30 x 42 1/2, Jas. W. Ellsworth.....	1
137-Davis, C. H., "Wind-Swept Fields," 30 x 44, W. Macbeth.....	1
138-Constable, J., "Salisbury Cathedral," 30 1/2 x 38, Seaman, Agent.....	2
139-Harpignies, H., "A Brittany Village," 26 x 40, Holland Galleries.....	28x
140-Nasmyth, F., "The Links of Forth," 28 x 40, W. Josephs.....	28x
141-Harpignies, H., "Landscape: St. Allier," 29 x 46, Marshall Clapp.....	2,
142-Pieters, E., "Shellfishing," 38 1/2 x 46 1/2, C. W. Krayshaar.....	1,
143-Bogert, G. H., "Sunrise at Venice," 36 x 56, R. N. Newberry.....	1,
144-Chase, W. M., "Still Life: The Yield of the Waters," 48 x 65, Knoedler & Co.....	1,
145-Goltzius, H., "Portrait of a Man" (Panel), 26 x 21, W. E. Benjamin.....	2,
146-van Ruysdael, J., and Decker, C., "The Old Mill," 22 x 25, Otto Muijer.....	28x
147-Bol, F., "Portrait of a Man" (Panel), 28 x 21 1/2, S. S. Carvalho.....	2,
148-Stark, J., "An English Homestead" (Panel), 21 1/2 x 31 1/2, Ehrlich Galleries.....	2,
149-Reynolds, Sir J., "Portrait of Nelly O'Brien," 30 1/2 x 25, Bernet, Agent.....	2,
150-da Ponte, J., "Il Bassano," "The Nativity," 21 1/2 x 29, Jos. E. Davis.....	2,
151-Crome, J., "Landscape with River," 24 x 36, Seaman, Agent.....	1,
152-Verspronck, J., "Portrait of a Gentleman," 32 1/2 x 27, W. E. Benjamin.....	2,
153-School of Van Dyck, "Portrait of a Man," 34 x 27, S. S. Carvalho.....	3
154-Wilson, R., "Temple of Venus at Baiae," 25 x 37, Knoedler & Co.....	5



MADONNA, CHRIST CHILD AND ST. JOHN  
Andrea del Sarto

In the coming Catholina Lambert Sale

133-Blakelock, R. A., "Gypsy Encampment," 14 1/2 x 25, Bernet, Agent.....	825
134-Dewey, C. M., "Landscape," 16 x 24, Engineers' Club.....	750
135-Lawson, E., "Regatta Day," 20 x 24, Jas. L. Phillips.....	125
136-Wiles, I. R., "Sand Dunes," 19 1/2 x 25, Kennedy & Co.....	275
137-Old Dutch School, "The Carousal," 24 1/2 x 19 1/2, T. Gleason.....	80
138-Ribot, A. T., "Mandolin Player," 21 x 17 1/2, O. Stillwagen.....	160
139-Kever, J. S. H., "The Midday Meal," 19 1/2 x 25, Knoedler & Co.....	650
140-Blommers, B. J., "An Old Church at Katwyk," 19 1/2 x 27, John Levy.....	750
141-Monticelli, A., "Day Dreams," 20 1/2 x 25, O. Stillwagen.....	700
142-Constable, J., "Landscape and Storm," 20 x 28, J. Kriser.....	250
143-Ziem, F., "The Bosphorus," 21 x 31 1/2, Bernet, Agent.....	3,900
144-Richet, L., "Landscape: The Gray Bridge," 24 1/2 x 29, R. M. McMullen.....	375
145-Williams, F. B., "A Day in June," 24 x 28 1/2, H. Schultheis.....	500
146-Davis, C. H., "Melting Clouds," 29 1/2 x 24, W. Macbeth.....	525
147-Crane, B., "A Winter Afternoon," 25 x 30, M. Weber.....	300
148-Monet, C., "Antibes: Morning," 25 1/2 x 32, Seaman, Agent.....	5,000
149-Monet, C., "Landscape: Givernay-Haystacks," 25 1/2 x 32, Bernet, Agent.....	5,000
150-Boudin, E. L., "Vieux Bassin, Dunkerque," 20 x 29 1/2, Dr. M. Allen Starr.....	1,770
151-Boudin, E. L., "Baie de Fourmier," 22 x 35 1/2, Col. Jacob Ruppert.....	5,000
152-Jurres, J. H., "The Attack," 27 1/2 x 35, C. W. Krayshaar.....	900
153-Van Marcke, E., "Cattle," 32 1/2 x 25, Col. J. Ruppert.....	6,200
154-Ranger, H. W., "Looking Toward Noank," 28 x 36, Bernet, Agent.....	1,650
155-Picknell, W. L., "Gray Day," 27 1/2 x 35, J. C. Wellwood.....	200

175-Moroni, G. B., "Portrait of a Nobleman," 49 x 37 1/2, W. Josephs.....	1,000
176-Barker, T., "Landscape," 36 1/2 x 53 1/2, Julian Detmer.....	1,220
177-Old Dutch School, "Portrait of a Dutch Lady," 53 x 40, M. J. Rougeron.....	110
Total.....	\$96,830
Total 1st Session.....	23,385
Grand Total.....	\$120,215

**A Sculpture Competition.**

A joint committee on sculpture, Studio of the Soc'y of Beaux Arts Architects and the Nat'l Sculpture Soc'y, proposes as a subject for a competition, a silver Trophy Cup, to be presented to that ship of the U. S. Navy which achieves the second highest percentage of efficiency in target practice, there being already a trophy for the first. The first prize will be \$100 and the second \$50 and they are offered by the Nat'l Defence Soc'y. There will be two competitions, one ending Feb. 28 and the final one, Mar. 27. The chairman of the joint committee is Mr. Lloyd Warren.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR, IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . . 2.75  
Single Copies . . . . . . .10

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CHICAGO—Thurber Gallery.  
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LONDON.  
American Express Co. . . . . Haymarket  
Art News Office . . . . . 17 Old Burlington St., W.  
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Brooklyn Daily Eagle . . . . . 53 Rue Cambon  
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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

## MORGAN ENRICHES MUSEUM.

The gift to the Metropolitan Museum by Mr. J. Pierpont Morgan, this week, of the Colonna, or, as it is now better known, the Morgan Raphael, and the remaining portion of the Hoentschel collection of Gothic and Renaissance art—the other portions having already been donated to the institution by his late father—is a gracious and generous act.

While it was undoubtedly the wish of the late J. Pierpont Morgan that his art treasures, or at least all but a small portion which had sentimental associations—should be given the Museum, his son was left by the former's will with full discretionary power as to the disposition of the Morgan collections and through the sale of the Oriental porcelains, and the Fragonard panels the art public had gained the impression that the City and the Museum would not receive perhaps any part even of the collections.

Mr. Morgan's decision to carry out his father's evident wish, as expressed in his will, for the passing of his treasures to the Museum will remove this public impression, as regards not only his disposition of the Morgan art, but his attitude towards the Museum, for it had been more than hinted, and most unjustly, that he was hostile, on account of real or imagined grievances, towards the Museum, and its present officials. The gift will also raise the hope that it will be followed by another of the remaining Morgan pictures and the miniatures, at least.

The occurrence also would seem to strengthen the idea, long prevalent in art circles, that the reason for the sale of the porcelains, and perhaps of the Fragonard panels, was due to the fact that there was a substantial balance of payment still to be made on them, under the long credits which the late Mr. Morgan enjoyed, and which he, sometimes, in his art collecting took advantage of, most legitimately and wisely, to have time for thorough study and "expertizing" of these purchases—to the dealers from whom they came, and to whom the porcelains, at least, returned. It was only natural, if this idea is well founded, that the present Mr. Morgan preferred, especially in the dark days following the war's outbreak, to get for the estate the return of monies already paid, with probably a good profit, and to obviate the payment of a large balance.

## DID BUNCE PAINT IT?

Hartford, Conn., Feb. 3, 1916.

An interesting picture, offered and sold at the Anderson Galleries recently as an example of Gedney Bunce's Venetian painting, is the innocent cause of a remarkable lapse of memory on the part of the artist. This canvas, an upright composition of moderate size distinguished from other Bunces by virtue of a blue (rather than a yellow or red or green) general tone, which sold at auction for the astonishing low price of \$30 as quoted in the ART NEWS has been sent here where the artist occupies a studio in the winter season, for the painter's identification.

Bunce, on seeing the picture, declared that he did not remember whether he painted it or not. Curtiss H. Moyer, Bunce's local dealer, who has disposed of about a dozen of his pictures during the last year at good prices, furtively smiled when asked for his opinion as to the genuineness of the picture in question and diplomatically quotes Bunce.

Friends of the artist say that he signs his pictures variously, and that his memory, of late years, has been so faulty that he is often convinced, with difficulty, that some of the most important and best authenticated pictures painted by him 30 or 40 years ago are really his own work.

The picture in question, however, is believed to have been painted more recently. It is on canvas while Bunce usually, although not always, paints pictures of its size on mahogany panels. Although Bunce is an easy man to imitate it is not believed that there have been any spurious Bunces in the market.

## CORRESPONDENCE

## Dealers as Art Appraisers.

Editor AMERICAN ART NEWS.

Dear Sir,

Permit me to congratulate you upon your frank and courageous expose and criticism of what seems to me, and many of my fellows, nothing less than an abuse—namely the custom of calling in professional, or indeed other art dealers (for there are gentry who pose as private collectors who are in reality dealers) by the N. Y. Custom House appraisers' office, to pass upon the validity or value of art works imported by their fellows.

Such a custom would not be tolerated by any other Government in the world—much less originated by Government officials. It cannot fail, as it has several times in the past few years, to work the greatest injury to reputable dealers. Through the gaining of knowledge of the sources of supply of their competitors by the dealers called by the Custom House, these competitors have not only had these sources stopped up, through large commissions offered for exclusive service. Injury has also been caused other dealers by the "knocking" of art works to their customers, by rivals who had opportunity to see and study them in the Custom House before delivery, through the latter having been called as witnesses in disputed duty cases.

It is passing strange that the heads of leading American art houses should not object to the calling of witnesses in these custom house cases, of their employes, but I am informed that at least one large N. Y. art house apparently favors such calling of its employes to pass upon the importations of other houses. Can this be possible? Surely if opposition were made by the employers of restorers, salesmen, or others in their employ to such service, the Government officials would recognize the justice of the request and refrain from calling such employes.

No, Mr. Editor, the custom which you so well and bravely criticize and protest against is all wrong—and should be stopped at once even if the Secretary of the Treasury has to be appealed to.

Yours very truly,

Veteran Art Dealer.

New York, Feb. 2, 1916.

## Will Finger Prints Stop Picture "Faking"?

Editor AMERICAN ART NEWS.

Dear Sir:

Will finger prints stop "fakes"? It is timely and interesting to note that some publicity is being given to the subject of insuring, such as the "finger print" method referred to in an article in one of your recent issues.

All would welcome a means of positive identification. In the writer's opinion, the "finger print" can be duplicated just as readily as the signature and date and, perhaps, with greater ease and accuracy. To illustrate, it may be accomplished in at least two ways: (a) Manual skill, by "picchietamenti" (imitating with small instruments and brush), and (b) Mechanical, by use of a dye or plate, with which an accurate impression, giving the same effect of the finger, can be made either upon the gold leaf seal or canvas itself.

Some system of identification should be adopted, not alone for the preservation of records but also to act as a check to "faking." Although the "finger print" may, to a limited extent, be a step in this direction, it seems to me that the intentional imitator, a clever and skilled artisan, can, with impunity, continue his practices, just so soon as he has "mastered" the "finger print."

The case is not analogous to that of the identification of the criminal in modern times, because, although the criminal is often brought to justice by the tell-tale print he left behind, we know that he did not do so for that express purpose; and, further, after he is apprehended, the law throws an additional safeguard about him, for fear of mistake, in that it requires, before there can be a conviction, that he be proven guilty beyond a reasonable doubt, before a court and jury.

At present it is mainly by the intimate study and knowledge of the individual characteristics of the painter's method, style, brushwork, etc., by which we identify and classify the work, almost regardless of the fact whether or not there is imprinted, brushed, signed or endorsed thereon the name, date, finger print, number or code mark, for the purported identification and genuineness.

May it not be a good idea for artists to sign and serially number their pictures, or use an individual code mark? Those who do not approve the signature and number method could use an individual code system, a copy of which could be deposited with a recognized museum, organization or other duly constituted governmental body or

board, authorized to receive and preserve such record. In the contingency that the artist should inadvertently duplicate the number or code mark, or omit the same, there is little likelihood that the composition would be the same. In any event, should the question of genuineness arise in any similar or different situation, it would facilitate the decision of the competent.

Very truly yours,

N. Y., Jan. 31, 1916. Stephen Pichetto.

## Those "Library Lions."

Editor American Art News.

Dear Sir:

I note with keen regret, in your issue of Jan. 22, a letter from a correspondent making light of the lions in front of the Public Library. The letter is of little consequence in itself, and I have no intention of defending the sculptures in question, which are of so high an order to need no defense from me, but I cannot refrain from expressing surprise, and even indignation, that you should give such a letter a place in your periodical, whose aims are so admirable.

The statues which are treated so flippantly are the serious product of a sculptor who, as you know, has produced and is producing works of exceptional merit, and who has the high respect of his fellow artists. I think you, too, should accord him the respect which his talents and his sincerity have won for him in the art world, and that you should guard him and all other serious artists from ridicule, so far as you can. Thoughtful criticism is proper and desirable, but no good purpose is served by such an article as the one to which I refer, and it is not only useless and silly, but cruel and unjust.

Yours faithfully,

Daniel C. French.

New York, Jan. 31, 1916.

[While we regret that Mr. Pell's humorous little fling at the Library Lions should have so annoyed Mr. French, we are confident Mr. Pell intended no reflection nor did we intend, ourselves to make any such reflection on Mr. Potter's ability as a sculptor.—Ed.]

## OBITUARY.

## Ruger Donoho.

A landscape painter of much talent, Ruger Donoho, who had exhibited with notable success both abroad and in this country, died suddenly Jan. 29 at his home, 130 W. 57 St., at the age of 58. Born at Church Hill, Mississippi, Mr. Donoho first became a pupil of R. Swain Gifford. He also studied at the Art Students League and in the early 80's went to Paris and entered the Julien Atelier, among his masters being Tony Robert Fleury, Bouguereau, Lefebvre and Boulangier. It was with a landscape painted at Grez and called "La Marcellerie," that the artist made his first success. This was exhibited at the Salon and now forms part of the permanent collection of the Brooklyn Museum. Mr. Donoho won a silver medal at the Paris Universal Exposition in 1889. In 1892 he won the Webb prize at the exhibition of the Society of American Artists and the following year a medal at the Columbia Exhibition in Chicago. He also won a silver medal at the Panama-Pacific Exposition. At the Carnegie Institute displays at Pittsburgh he was often represented and won an honorable mention there in 1911. Mr. Donoho, who leaves a widow, Miss Matilda Ackley of Philadelphia, was a member of the Lotos and Players Clubs.

## Mrs. E. M. Gardner.

Just as she finished her thousandth painting of cats, Mrs. E. M. Gardner was stricken with blindness in her home in Pitman, N. J., and died there. Her sight held out just long enough for her to realize the ambition of her life.

Mrs. Gardner was born in Colchester, Conn. She began painting thirty years ago in Phila. and painted only cats.

## DEALERS' NOTES.

The superior collection of Engraved Portraits by the master engravers of the XVII Century, formed by Mr. Junius S. Morgan, and which was purchased from that collector by a German art dealer of this city last year, will be sold at auction at the American Art Galleries Friday evening, Feb. 18 next.

Dr. Paul Mersch arrived from Paris, via Bordeaux, on "L'Espagne" recently, and is at the Savoy Hotel. He will be at the Brandus Galleries in the Windsor Arcade for the present. Mr. Brandus has returned from Boston.

Mr. Charles S. Carstairs of Knoedler & Co., 556 Fifth Ave., has recently returned from a trip to Palm Beach, where he was the guest of Mr. Henry C. Frick.

CHICAGO.

The fund now being raised here for the older French artists ineligible for war service and unable to dispose of their products in the depressed art market is to be distributed by the society "Appui aux Artistes" in Paris, and as already stated, Charles W. Dahlgren has contributed a hundred prints of his etching "Colmar" to this fund, each print selling for six dollars. Five American artists resident in Paris have turned their studios into restaurants where meals are provided, under the auspices of the society, for the older French artists at low prices. The "Appui aux Artistes" fund is increasing here, and local artists are supplementing the Dahlgren contribution.

The Antiquarian Society is making a success of its Chinese antique loan collection show now at the Art Institute. The loan comes from several collectors, the collection in its entirety fully represents the whole field of early Chinese art. On the first Sunday of the show, 10,198 visitors toured the galleries.

Mr. Ambrose Cramer, of Lake Forest, has loaned to the Institute a collection of Persian miniatures, books and MSS.—and this is the present attraction in the print rooms.

William Penhallow Henderson's exhibition of original pastels, at Roullier's, is of especial local and suburban interest. The pastels of gardens were done in Lake Forest and Lake Geneva. In the display there are also portrayals of city and country scenes, ballet scenes, glimpses of old Spain, of N. Y., of Boston—and even quaint dashes of the Chicago River! A versatile art has Henderson, lucid and mobile, and aglow with truth.

The Artists' Guild is featuring an exhibition of pastels by Matilda Vanderpoel, head of the juvenile department of the Art Institute School.

Pastels and drawings by Whistler have been loaned for exhibition at the Art Institute by Mr. Marshall Field.

E. Effa Webster.

WASHINGTON.

The loan exhibition of paintings by Edmund C. Tarbell in the new special exhibition room of the Corcoran Gallery of Art on Feb. 13, brings out 31 works, several of them lent by museums. The collection is quite representative of this oeuvre, all the various genres being included—portraits, figure pieces, interiors, etc.—and there are some canvases that go back as far as the Chicago World's Fair period, as for instance, the "In the Orchard," lent by Mrs. Tarbell. The list of lenders is in itself eloquent testimony to the recognition that the painter has received in his own country.

The pictures lent by public art museums include "My Children in the Woods," from the Boston Museum; "The Golden Screen," from the permanent collection of the Pa. Academy; "The Ventian Blind," from the Worcester Museum; "Preparing for the Matinee," from the permanent collection of the St. Louis Museum; "Josephine and Marie," owned by the Corcoran Gallery, and "The Blue Bowl," from the art gallery of Smith College.

The full-length and life-size portrait of Dean Briggs is lent by Harvard; the portrait of Mrs. Daniel Lothrop by the National Society of Children of the American Revolution; the portrait of Dr. J. H. Arnold by the Harvard Law School; the portrait of Mr. G. by the Tavern Club, Boston.

Among the other portraits, all loans, are those of Mmes. John S. Ames, Charles Taintor, Charles Goodyear, Samuel Cabot, Jr., Justice John W. Hammond, Mrs. John S. Lawrence, Franklin D. Locke, J. J. Albright and children and the portrait of Mrs. C., lent by Lawrence Minot.

In the class of interiors with figures the famous "Girl Crocheting," belonging to Bela L. Pratt, the sculptor, takes the leading place. The charming "Girl Cutting Patterns" is lent by Dr. John Morgan. "Young Woman Studying" is the most recent of these interiors, and will take rank easily among the best of its kind. Besides the six public galleries which possess examples of Tarbell's work, here exhibited, he is represented in several other museums, including those of Cincinnati, Providence, etc., and in the Wilstach collection in Phila.

PORTLAND (Oregon).

The December exhibition at the Museum consisted of tiles by Ernest A. Batchelder, and a collection of modern textiles, brocades, tapestries, velours and velvets. The Jan. exhibit, now on, includes some interesting Japanese prints, both ancient and modern, with notable examples of the best older men, together with modern Japanese textiles and old temple hangings.

Mrs. Frederic Platt of Brooklyn, N. Y., has given the Museum three pictures, "The Black Hat," Alden Weir; "Sunset," George Inness, and a watercolor by Mauve.

BOSTON.

William M. Paxton's exhibition, which is on during the current fortnight at the Guild of Boston Artists Gallery, has filled a long-felt want in the eyes of many. His work, for the most part, is finished to the last degree, so that no one is left wondering as to what he might have done if he had done more, with any one of his examples, or, indeed, what he intends to do next. This is a great boon to the bridge players and auto enthusiasts, as it saves their brains for really important things. Mr. Paxton shows about a baker's dozen of pictures, giving a handsome, representative impression. Marvelously skillful are these works, to which the word "artistry" applies beyond dispute. Among these pictures—so well drawn and brilliant in color—are "1875," a lady in a bright green gown of the style of the period, his last Phila. Academy and medal picture, and his attractive "Green Princess," and the prettily painted "Girl with Hand Mirror," "Blue Book" and "The Letter." There are also one or two very life-like portraits. In fact, Mr. Paxton's "long suite" is to make his painting very "like" the object he is painting. What he lacks is idealism. His vision is not equal to his technique and his powers of reproduction. He has skill of the hand, but not the vision of the soul.

Gertrude Fiske, one of the most talented of the more recent Art Museum graduates, is to follow Paxton with an exhibition at the Guild. Any one acquainted with her work may confidently look for something original and daring. On Friday A. T. Hibbard opened a show at the Boston Art Club. He is a recent winner of the Paige Traveling Scholarship. Mr. Hibbard is a good draughtsman and has a good decorative sense. His pictures are, for the most part, well composed, with the light and shade and color well balanced.

Vose's Gallery has been showing Walter Gilman Page's recent pictures during the past week. Mr. Page is another painter who produces carefully finished work. It is certainly not of the slapdash order. The results of his methods are effective and pleasing. Among his favorite subjects are feminine portrait heads in profile. Some of these are very successful—as where he poses girl with dark hair and pearly skin against a pale gray background, making an effective silhouette. One might say that a distinguishing quality of Mr. Page's work is his sense of refinement and delicacy.

Miss Helena Sturtevant, of Newport, R. I., has been showing an interesting collection of oils and pastels at the Copley Gallery. Miss Sturtevant has many of the qualities of the good landscapist. Among the pictures here exhibited is her exceedingly well-done "Winter," which was awarded the Robert Reid prize at a recent exhibition of the Newport Art Exhibition.

John Doe.

KANSAS CITY.

The City Club is showing this week a collection of paintings by Birger Sandzen of Lindsborg, Kas. Mr. Sandzen studied under Zorn and in Paris. His color is extraordinarily vivid and atmospheric. The paintings are chiefly of mountain scenes of the West. The Club has purchased a painting "Capri," a delicate presentation of the island in its shimmering light by Charles A. Wilimovsky, of the Fine Arts Institute faculty.

The Findlay Gallery is showing a group of portraits and landscape sketches by Susan Ricker Knox of New York. Miss Knox's work shows an access of color and a freedom in handling that surpasses the work by her previously shown in Kansas City.

The Rombong at some near date will show designs by Leon Bakst and other colorists in illustration of the costumes worn by the Diaghileff Ballet Russe.

Ralph J. Block.

SAN FRANCISCO.

Post-season art on the Exposition grounds is not proving so profitable as was hoped by the promoters of the plan to keep the fine arts exhibition open during the remainder of the winter and spring months.

Since the Palace of Fine Arts, with its rearranged and augmented collection of pictures and statuary, was reopened, its receipts have run steadily behind the expense of maintaining the exhibition. Official figures show that the daily expense of keeping the Fine Arts Palace open even exceeds the total cash receipts from admissions to the grounds. As the paid admissions to the Exposition grounds are by no means all from

visitors to the art gallery, it is figured that the actual cash returns brought to the exposition from keeping the palace open are very slight indeed.

PHILADELPHIA.

At the recent annual meeting of the Fairmount Park Art Ass'n. a design by Edgar V. Seeler, architect, and Charles Grafly, sculptor, for the Ellen Phillips Samuel Memorial was exhibited. The Park Commissioners have approved of the general scheme of the Memorial which will illustrate, by means of architectural decoration and statuary extending along the eastern bank of the Schuylkill, the history of America. An appropriation of \$3,800 from the Art Ass'n General Fund was made to pay for the designs. The income of the sum of \$500,000, the amount of the bequest is to be used, as it becomes available, for the purpose of carrying out the wishes of the testator, the late Mrs. J. Bunford Samuel. Mr. Edward T. Stotesbury, President, and Dr. L. W. Miller, Secretary, of the Ass'n state, in their report, that the new Art Museum is virtually assured, that the development of the plan of the proposed Ericsson Memorial and the Fairmount Water Front improvement has been temporarily suspended owing to the absence, on service in the French army, of Prof. Paul P. Cret, the architect. There is a fund of \$18,118 in the treasury.

The Art Club announces the opening of an exhibition of a collection of 65 marines and landscapes by Clifford W. Ashley.

The exhibition of Portrait Impressions by Robert Reid is still in progress at the Rosenbach Galleries, resulting in a number of commissions for the painter, now busily engaged on them at the Ritz-Carlton. This exhibition will be followed by another of the works of Pierre Tartové.

The Morgan Collection of Chinese Porcelains included in an important collection of Oriental Art will be opened to the public in Charles Custis Harrison Hall of the University Museum, Feb. 13.

A reward of \$1,000 is offered for the recovery of a collection of jewelry forming the Ida E. S. Noves Memorial, stolen from the Chicago Art Institute, Dec. 11. A valuable and artistic opal necklace, the work of René Lalique, of Paris, is the principal object missing.

Eugene Castello.

CINCINNATI.

Reminiscent, yet decidedly original too, though beautifully complete, is the art of Paul Manship exemplified in his "one man" show now at the Museum. An accomplished craftsman, an enthusiastic student of classic and oriental art, and of a sane and extremely happy temperament, Manship's short career has been one of great popularity.

Messrs. Duvencek and Meskin are now printing for the first time since 1884, when Golding in London did the work, a new series of the former's etchings.

A little exhibition of oils, gathered by a local woman collector, is on exhibition at the Museum. The collection is quite unique, through the strongly personal taste of the collector and includes a number of gems. Among the artists represented are Cottet, De Nittis, Sisley, de la Gandara, La Touche, Thaulow, Caputo, Ullman.

Norbert Heermann.

NASHVILLE.

The Art Association has just held a three weeks' exhibition of paintings from the American Watercolor Society.

The next exhibit will be one of fifty selected oils from the American Federation of Art.

There was interest displayed in the recent lecture of Mr. Arthur Stanley Riggs under the auspices of the Archaeological Institute and the Art Association given at "Woodstock," home of Mrs. James C. Bradford, the president of both the Archaeological Society and Art Association. The subject was "The Art and Civilization of Sicily," illustrated with colored stereopticon slides.

Mrs. Bradford extended the courtesies of her home for the lecture, not only to the members of the two organizations, but to the faculties of the schools and universities, the press, Tenn. Woman's Press and Authors' Club, the Federated Clubs, etc.

Announcement is made of the coming exhibition of the Besnard Peace Canvas and Ceiling Decoration under the auspices of the Art Association for the benefit of the French Artists' Fund. Much local interest is developed in the event.

AN ARCHITECTS' PAGEANT.

On Friday night the classic pageant of the Architectural League held in the Fine Art Galleries, was inaugurated by a procession, with banner bearers, trumpeters and heralds, who descended into the South gallery and grouped themselves around the President of the Secret Garden of Inspiration, to listen to his opening speech. The architects were costumed in dark red, the painters in blue, and the sculptors in green, the President being in vermillion.

The Heralds then announced the opening of the Secret Garden of Inspiration. Into this the procession passed, followed by the guests and members. In the center of the Garden knelt vestal virgins guarding the sacred fire. The orchestra then played selections from Grieg, and girls in Greek costumes, carrying flowers, danced in the centre of the Garden.

The High Priestess, Mme. Varonieskb, after a special dance, released two doves. Varonieskb appeared and gave a peacock dance, followed by a pageant Dance of the Hours. For the third time the chief dancer appeared in a sensational act.

After the pageant supper was served. Winsor McKay did some artistic screen work and F. Luis Mora appeared again in his noted bull fighter act. A dance followed.

SALES PAST AND TO COME.

Books on Law and Science.

At a sale of books on law and science from the libraries of Dr. W. O. Tucker, C. B. Merrill and M. S. Wilcox at the Anderson Galleries Jan. 29, \$1,055.90 was realized. Mr. S. C. Hooker paid \$166 for a complete set of the American Chemical Journal and \$38 for the Journal of the American Chemical Society. D. Logan and Son gave \$39 for the Journal of the Chemical Society of London and Dr. Joseph Martini \$38 for the Surgeon-General's Library. Scott & Peters paid \$37.50 for "Lawyers Reports Annotated."

Sale at Clarke's Rooms.

At the second session of the Andrews, Landon, Coe and Oppenheimer sale at Clarke's Auction Rooms, 12 W. 44, on Wed., the grand total of the sale was brought to \$18,170. Clapp & Graham gave \$700 for Carleton Wiggins' "Cattle at a Pool" and W. R. F. Ross \$260 for E. L. Weeks' "The Favorites of the Harem." Mr. Morris Kirby paid \$230 for Hebert's "On the River" and Mr. McLean \$220 for E. Sanche-Perrier's "Spanish Villa."

Bibliographical Collection Sale.

Victor H. Paltsits, formerly of New York, State historian and now keeper of MSS. in the New York Public Library, has consigned to the Anderson Galleries from his private library a valuable bibliographical collection, including works on incunabula, topography, cartography, and other subjects, and catalogs of famous sales, books on Canada and the Indians, and other valuable Americana. These books, of particular interest to collectors, catalogers, librarians, and bibliographers generally, are now on exhibition and will be sold Monday and Tuesday afts., Feb. 14 and 15.

Perry-Canfield Furniture Sale.

The sale Jan. 29 at the American Art Galleries of antique furniture of objects of art from the collections of Marsden J. Perry and the late Richard Canfield resulted in \$31,580.50 for 148 numbers. Mr. H. Burlingham gave \$1,365, the highest price, for a Chippendale set, chairs and a settee from the Perry collection. He also gave \$1,275 for a mahogany Chippendale later period china cabinet from the Canfield collection; \$825 for a mahogany Chippendale secretary bookcase of the middle period from that of Mr. Perry; \$625 for a mahogany Chippendale silver table and \$375 for a Chippendale card table from the same collection. Mr. Otto Bernet, agent, paid \$1,200 for Mr. Canfield's Barye bronze "Theseus fighting the Minotaur," and Mr. H. Burlingham \$625 for the same collector's Barye bronze "Seated Lion." To Mr. Henry Symons fell for \$900 the large mahogany break-front George III. bookcase which figured in both the Canfield and Perry collections and at \$450 a Heppelwhite wine cooler and pedestal. For a Chippendale tea kettle or urn stand Mr. Morris Schwartz paid \$625. Miss Lorenze, agent paid \$525 for a Chippendale silver table and \$500 for two Chippendale chairs. Mr. Frank Bradley secured for \$330 a mahogany Sheraton secretary and Mr. Irving Untermeyer \$310 for a famille verte Chinese vase. The last amount was paid by Mr. R. H. Swarthout for an XVIII. century Chippendale period marble-topped side table and for an early Chippendale period walnut arm chair. For an early XVIII. century English marguerite tall clock he paid \$400.

(Sales continued on Page 9)

**FROM ART TALKS WITH RANGER—(G. P. Putnam's Sons—Publishers)**  
 "The skillful artist—the first rate craftsman—leaves none of his effects to the caprice of chance. He can drive the technical and the theoretical steeds of his art, side by side as it were, or in tandem, without entangling them in the traces of his art. Many a man, not without cleverness, has been undone in attempting this feat. The cause of disaster can usually be traced to lack of taste or a faulty knowledge of principles involved."



## EXHIBITIONS NOW ON.

(Continued from Page 2.)

## The Arts and Architecture.

Sculpture and decorative painting, rather over shadow architecture at this year's display, to Feb. 26, of the Architectural League, inaugurated last evening by a brilliant Terpsichorean garden fete, replacing the annual dinner. For this the Vanderbilt Gallery was transformed into a formal classic garden, in which sculptural exhibits look their place, the illusion being further carried out by draperies of blue gauze above and to the north, through the latter tree forms and stars were seen. There was a "Souper Champetre" and dancing both in costume and general.

The garden, which remains during the month's exhibition, has to the east, an ivy-covered arbor of five niches, while to the west, rise columns of an atrium, through which is seen the very large and striking panorama of New York in 1915, by Burch Burdette Long, which figured in the New York Building at the Pana-Pacific Exposition. Indeed as the last display, of the League was in much of its work, a prelude to the Exposition sculptural features, the present one is partly recrudescence, for several other of the sculptures are shown. The centre of the artificial sward, in which small sheets of water appear, is held by Robert Aitkin's masterly bronze sun dial fountain, with its two boy figures. To the east, in front of the arbor, rises the full size model of D. C. French's "The Spirit of Life," from the Trask memorial, while to the east of the atrium, is the model of Augustus Lukeman's reclining figure for the Strauss memorial fountain. Between the niches, on the left, are small exposition figures by D. C. French and Joseph Krupka, the former showing among others "Agriculture" and "Panama," and the latter "India." The capital groups of "Faith and Love" and "Hope" and "Charity" by Edward F. Sanford, for the Core Mansoleum at Norfolk, Va., designed by H. Van Buren MacGonigle appear. Another sculpture of note in this gallery, whose walls are chiefly covered with architectural designs and photographs, is Louis Ulrich's spirited "Fountain Imp." Then there is Janet Scudder's graceful figure in a fountain niche.

## In the Central Gallery.

Sculpture is again the dominating figure in the central gallery. Here are Herbert Adams' colossal figure of "Peace" and Chas. Keck's equally large statue of "Letters" for Columbia College. Other works are Fred E. Clark's large and effective group of Music and Fun for the Shenley Conservatory fountain at Pittsburgh and F. H. Packer's effective War and Peace for the General Greene memorial at Greensboro, N. C. Here also are V. D. Brenner's group for the Shenley memorial fountain at Pittsburgh and Sherry E. Fry's rather stiff "Victory Commanding Peace" for the Barret memorial at St. George, S. I. Chester Beach has a capital fountain figure and Anna V. Hyatt's excellent Joan of Arc statue appears in a small model with pedestal and in a photograph. Also figure C. C. Rumsey's model for the prize for the arch of the Manhattan bridge approach; Albert H. Atkins' panel for the Copenhagen memorial fountain in Boston; Maud Daggett's attractive model for a garden wall fountain, and Frederick B. Clarke's charming holy water fount. Two graceful spaniel figures, and two terminal figures for the Panama-Pacific court of the Four Seasons are by Augustus Jaegers. Nancy Coosman shows a pleasing model of a drinking fountain at St. Louis and Ulysses Ricci a well handled fountain with two figures for a country estate. A picturesque sundial and bird bath was modelled by B. Lillian Link. Horace Piccerilli sends an artistic figure of "The Cock" and Charles R. Harley a well modelled "Cup." An imposing and interesting architectural exhibit is a plaster model section through the rotunda of Tracy and Swarthout's Missouri State Capitol. The "Boy Pan with a Frog" is an attractive statue by Clement T. Barnhorn.

## Some Decorative Works.

In the outer gallery the principal feature in size is a work of good execution, admirably composed by Stanley Arthur, a mural decoration for the Dover, Del., State capitol, depicting the departure during the Revolution from Dover of the first Delaware troops. Violet Oakley shows a brilliant series of studies from the life of Penn for the cycle of the prize in the governor's room in the Pa. State capitol and a Dante window of much elaboration. W. Laurel Harris exhibits color studies for the decoration of the sanctuary of the Church of St. Nicholas of the Children at Passaic, N. J. By R. W. Chanler there is an elaborate Japanese decorative screen. H. W. Rubins has a decorative work in oil showing "The Young Sculptor," and Kenyon Cox a study of his decoration of the Meeting of the Atlantic and Pacific. J. Mortimer

Lichtenauer sends a couple of brilliant nude studies in sanguine. By Ernest Peixotto there are attractive decorative landscape over mantel panels. Arthur Covey signs a bright series of sketches for a decoration for a city steamship office. Albert Hencke dedicates "To Spring" some artistic panels. A bright color note is furnished by Stephen Haweis' "Tea Garden Study." Ambitious and well designed is the panel by Howard McCormick, "Bringing Presents to the Seigneur." An over mantel by Carroll T. Berry represents "The Builders." Henry Reuterdahl makes picturesque use of "Sky-Scrapers."

John Wenger depicts "The Chase" and Edith M. Magonigle shows Persian influence in her quaint "The Fortune Teller," "The Falconess" and "The King." Fritz Winold Reiss has a decoratively handled landscape. An altar triptych has been well designed by Edward D. Herrick. Warren Dahser shows a judgment of Paris, in which Paris looks rather sheepish and the women are not over attractive. The general effect is, however, rather good. W. T. Benda has three spirited groups of dancers. Victor Perard made capital decorative use of the new Pa. bridge.

The Rome Prize room makes a fine showing. John Gregory, sculptor, shows admirable fruits of his three years' work in his seated figure of a young apprentice, a figure of young Juno with her peacock, a "Princess" group in relief and a 3 panel relief in marble called "Venus." The work has a distinct early Egyptian flavor, which is not at all imitative. The architect is Kenneth E. Carpenter, who has designed an imposing music hall, of which there is a model. With him on this the painter, Eugene Savage, and the sculptor have collaborated. Another interesting exhibit is that of the classes of the Beaux Arts Architects. There was no award made this year of the Avery architect, sculptor and painter joint competition.

The Gold Medal of the League was awarded to Mr. Cass Gilbert for his Woolworth Building. To Herbert Adams fell the prize for sculpture and to Violet Oakley that for painting. A. v. C.

## Figure Works by Harry L. Hoffmann.

Some 28 oils by Harry L. Hoffman on at the Folsom Galleries, 396 5 Ave., to Feb. 17, are brilliant in color and vigorously brushed. One of especial interest shows washerwomen on the outskirts of a small Spanish town, picturesquely grouped about a stream, washing their clothes.

In another of the Spanish pictures—a bridge reflected in the water is a skillful rendering of light and shadow. There are southern pictures—"Great Falls of the Potomac," an interior—lower in key than the others—showing colored women picking cotton, most realistic, a view of Washington's headquarters at Williamsburg, Va., and others.

## Good Show at Liberal Club.

There is a little show on at the Liberal Club, 135 MacDougal St., in which there are some good and some commonplace pictures, and some "cubistic" effusions, which is difficult to classify. Among the best of the good pictures is John Sloan's virile portrayal of "Patrick Quinlan." The artist has caught racial traits, skillfully. He also contributes "Sally in the Garden," a gawky little girl with legs and arms a bit too long to drape gracefully, is sitting on the grass, doubled up in a convincing, if awkward, position. It is painted premier coup and the color is fresh. Eugene Higgins in "Two Murderers," shows a gressomely realistic portrayal of a "Bill Sykesesque" man, accompanied by a wicked-looking dog of more definite type than Bill's and "Patriots"—a vulture swooping over wounded soldiers.

Maurice Becker's portraits of women are like school studies. Homer Boss gives no caption as a key to what may be a rock-bound coast and a little schooner on a blue sea. Glenn Coleman's Washington Square in winter is a little gem and his pictures of Chinatown are interesting. The most sane of John Pandick's cubistic portraits is an uncomfortably realistic depiction of an elderly man with a most disconcerting and original cross-eyed expression. A hideous girl of Mongolian type, depicted by A. Baylenson, stares vacantly into space and clasps her hands tightly. In this and a "Landscape" the painter shows skill in applying his medium.

H. C. R.

## Pastels by F. Mortimer Lamb.

An artist of talent, J. Mortimer Lamb, who has a graceful way of expressing himself, has on view, at the Schwartz Galleries, 290 Fifth Ave., a collection of landscapes in oil and pastel, 40 in number. These are remarkable for a large and masterly handling of the skies, which are featured. Effective is "My Garden Gate" and capital are "The Canopy of Heaven," "Storm Clouds," and "The Glory of Sunshine."

## Watercolor Society's Fiftieth Year.

The 49th exhibition of the American Watercolor Society, on to Feb. 27, at the National Arts Club, 119 E. 19 St., is one of the best shows that has been seen since the society was organized 50 years ago, Dec. 5, 1866, with Samuel Colman as the first president. The president of today, William S. Robinson, says that as far as he has been able to learn, Mr. Colman is the only survivor.

The Hudnut prize of \$200 for the most meritorious work was awarded to W. Granville Smith for his bright street scene in "Old Phila."

From a wide experience, it can be stated that no show of its size in the world—there are 356 exhibits—is superior to the present one, which has as special features groups of works by the president of the Academy, J. Alden Weir, and the late F. Hopkinson Smith. Mr. Weir's six examples are tender and artistic. The five works by Hopkinson Smith include scenes in Holland, Venice and England. A. L. Groll has a group of six artistic views in Arizona and New Mexico, and one in Central Park, done in wax crayons.

A large motor boat group called the "Return from the Weir" is by George Elmer Browne, and is a scene near Provincetown. This is flanked by two clever N. Y. street scenes by Felicia Waldo Howell. E. J. Course presents an Italian subject, simple and E. H. Potthast has a group of four of his brilliant beach scenes, one, "The Baptism," especially fine. Jane Peterson has several clever gouaches on gray paper, Gloucester and Edgartown street and shore scenes.

Arthur Crisp is very bright in a pantomime scene and has also a sea cliff scene with figures largely handled.

A group of the contortionists includes C. Bertram Hartman, W. Meyerowitz, and Charles H. Wright, who shows three cleverly handled nude females with scarlet, black and brown hair turning hand springs in the open. Emil Hering has two cleverly handled figures of "The Ancestor" and "The Attack," both prehistoric and Germanic. Victor Hall has a clever nude on the seashore. Philip Boileau has a highly artistic nude, "Etude."

Carroll Beckwith sends a charming peasant and girl by a hay stack (Normandy) and a pastel, not so good, called "Fairfield in the Distance." By W. S. Robinson there is a delicate impression of early morning, "In the North Woods," and in a different vein, "Fishing Boats."

Rosina Emmett Sherwood has a fine group of four works, brilliant in color, including "Portrait" and "The Green Umbrella." Everett Warner shows a view remarkable for its atmospheric effect and color, of West Street, N. J. Beautiful is Adam Emory Albright's group of two children, "The Coffee Mill," and "The Wonderful Story," with another pair.

Florence T. Snell signs a well massed view of "Bridge and Convent, Assisi." Mary Langtry is more than usually ambitious in a decorative of the Palisades. Capital is Geo. Wharton Edwards' "A Village at Monhegan."

Among others represented are Ben Foster, W. J. Aylward, L. F. Berneker, C. C. Curran, C. W. Eaton, R. O. Chadeayne, Josephine W. Colby, F. M. Lamb, Louise B. Mansfield, Frances I. Neill, J. F. Carlson, Olive Rush, C. T. Ryder, Susan H. Bradley, E. Dufner, S. K. Hartman, G. H. Hilder, Roy Browne, E. St. Leger, F. M. Lamb, C. Basing, S. D. Shaw, G. Grant, C. P. Gruppe, R. Beal, A. Brown and H. P. Browne, G. L. Nelson and Euphonia C. Mallison.

## Landscapes by Mazzanovich.

Ten landscapes, in oil, by L. Mazzanovich are at the City Club, 55 W. 44 St., to Feb. 14. The majority of them are rather hard and photographic and not very convincing in color. The captions—"Invocation," "High Solitude," "Fields of Azure," etc., are more poetic than the renderings. However, a canvas entitled "Moon Dark" has elusive charm and is nice in design and there is one view of rural New Hampshire, in early spring which seems a faithful transcript of nature. The exceedingly blue "River of Gertitude" and "Spring Freshets" do not inspire much emotion in the observer.

## Persian Miniatures on View.

Mr. Emile Tabbagh, who is established in attractive galleries, at 707 Fifth Ave., is showing an interesting collection of early Persian miniatures (which range from the early XV. to the XVIII. century), the latter examples being of the Indo-Persian school. The charms of the work of the early trans-Caucasian artists consists of both art and naivete, and the present collection contains examples of the work, among others of Riza Abbassy, Bihzad and Shah Mahmood.

MADONNA AND CHILD  
A Solario

In the coming Catholina Lambert Sale.

## Swedish Art at Brooklyn Museum.

With art as with literature it is largely a question of environment, and so the art of the Scandinavian countries, is the art of a land of cold gray seas and skies, and snow covered shores ice bound for half the year, and is therefore morbid and material, prosaic and generally "painty." There are, to be sure, occasional exceptions, for Zorn although material and at times coarse, is not at all morbid, but rather jovial, and Larsen is delightful in his scenes of child life, as remarkable for their simplicity as the work of De Monvel.

Zorn is represented in the Swedish exhibition, open through the month at the Brooklyn Museum by six oils, including the Dalecarlian girl, which, with the majority of the exhibits, appeared at the Panama-Pacific Exposition. The remainder of his works shown are loaned, and include a brilliantly painted nude, "The Cigarette Girl," and "The Water Pails," as well as a number of etchings. Larsen, in addition to his large and coldly decorative "In the Birch Grove" has three home scenes, including the inevitable "Summer Morning," with the nude figure of a small girl seen from the back and the very complete picture, showing a small boy on skis.

The portraits of Rector Schuch by Masolle, and of the late Prof. Curman by Osterman, are vigorous and full of character, although the first has a coat that is both blue and green.

Hjortzberg makes his Italian a gloomy and vicious looking person; Mas-Olle's Dalecarlian peasant is unsympathetic and Torne-man's "The Fantasist," is a degenerate appearing individual. Elsa Backlund-Celsing lightens things up a little with her young woman, "Tobogganing." Schultzberg is most interesting in his winter and summer night landscapes, and Anna Boberg is effective, although very painty, in "Fishing Fleet at Anchor." Wilhelm Smith has five works, of which "Ploughing" is notable.

The winter scenes are numerous and generally rather depressing. Fjaestad and Bergman having a number, and those by Behm are particularly good.

Others represented by pictures are Bergstrom, Burmeister, Carlberg, Fahkrantz von Knafel, Hedberg, Hesselbom, Hüllgren, Johansson, Kallstenius, Kusel, Liljefors, Osslund, Schultzberg, Strandberg, Torsander, Anna Wrangel and oir. The sculptures include a number of figurines, and the prints are interesting.

PORTRAIT OF AN OLD WOMAN  
Franz Hals

In the coming Catholina Lambert Sale.

**LONDON LETTER.**

London, Jan. 25, 1916.

An interesting innovation was introduced at the Victoria and Albert Museum during the Christmas holidays for the instruction and amusement of the juvenile visitors. One of the large rooms on the ground floor was especially set aside as a "Children's Room," and the exhibits were specially selected with a view to appealing to the youthful taste. There were weapons of war from all the ages, examples of armour and horses' trappings from every clime and every epoch to interest the boys, while for the girls were arranged a series of models wearing the gowns of bygone days, dolls' houses that had been the joy of some eighteenth century miss, and specimens of the iron jewelry worn by the women who had sacrificed their gold and precious gems to enrich their nation's coffers when depleted by the Napoleonic Wars. Demonstrations of hand-weaving, spinning, block-printing and stencilling were also arranged, and a number of guides conducted the children among the various exhibits, explaining in simple terms the historical and artistic significance of each. Enterprises such as this should do much to teach the future generation the habit of frequenting and enjoying museums and of taking an intelligent interest in the relics of past ages.

**The Burglary at Kedleston.**

The burglars who are responsible for the theft of a number of valuable antiques from Kedleston Hall, the seat of Earl Curzon's father, were evidently no ordinary house-breakers, but gentlemen with a decided "flair" for art, for they made a most judicious selection from among the family treasures, possessing themselves of a quantity of the finest of Lord Scarsdale's seventeenth century silver, some rare antique snuff-boxes, and several family miniatures. The difficulty of disposing of the booty in England points to its probable destination being America, so that American collectors should beware of acquiring from any but trustworthy sources miniatures by Nathaniel Hone, Queen Anne snuff-boxes of unusual merit, and George III. toilet silver. On this side the famous collection is well known to connoisseurs, so that it may fairly be assumed that no efforts will be made to offer the pieces to buyers on this side.

Gossip has it that one of the most important of the London galleries (I speak not of a dealer's establishment, but of galleries used for the purpose of exhibitions of various types) will shortly close its doors, the war having curtailed so materially the sales effected and the attendance registered, that the takings have not of late been sufficient to meet the considerable rent. Galleries, such as the one of which I write, have suffered much more severely than the ordinary dealers who have, as a rule, their own clientele, whose members, even if they are not purchasing to the same extent as in normal times, are always ready to make an exception when informed of an unusual opportunity of adding to their collections.

**A Velasquez at Birmingham.**

Visitors to the Birmingham Art Gallery have now the opportunity of examining there two interesting pictures lent by Mr. M. H. Spielmann, one of which is the "Angels appearing to the Shepherds" by Velasquez, for many years in the Louvre, and the other a contemporary copy of Titian's "Bacchus and Ariadne," the original of which is one of the greatest treasures in the National Gallery. The Velasquez, on being given up by the Louvre to the heirs of Louis Philippe, was sent to England, where it eventually found its way to Christie's, passing from one ownership to another, until in 1911 it was discovered, posing as a Murillo, in a Bond street salesroom. A couple of years later it was given the place of honor in the Spanish Exhibition at the Grafton Galleries, where it gave rise to considerable controversy among the critics. The copy of the Titian is also exceedingly fine and of especial value in that it establishes a number of details which, through roughness in cleaning, have been entirely lost in the National Gallery original. The character of the canvas used and of the paint employed, point to the fact that this copy was doubtless executed in Titian's studio, while certain passages are believed to have been painted by the master himself.

**Miniaturists Are Prosperous.**

Miniature painters have not for many a year known such days of prosperity as they are enjoying at present and many of the most capable have lately undertaken more commissions than they see any prospect of filling for many months to come. These, of course, are for the most part destined for gifts to be given to soldiers by those they leave at home, the feeling being that a greater intimacy attaches to the painted presentment than can be claimed for the mechanical process of photography. This sudden increase in the popularity of the miniature should do much to develop and deepen an art which for some time past has languished in the realms of the "pretty-pretty" and been content to be regarded as

merely mildly decorative and nothing more. It may safely be prophesied that much good work will soon be forthcoming in this direction and that the greater part of it will be produced by our women artists.

It was a happy idea on the part of the directors of the Leicester Galleries to devote a section of their rooms to paintings and etchings by the "Artists' Rifles," a corps which has already distinguished itself in a variety of ways. A large number of the works shown were carried out before the beginning of the war, so that the general aspect of the exhibition is hardly so martial as might have been expected. There are, however, a number of sketches, made "somewhere in France," impressions which should prove invaluable later in the execution of the more ambitious records of warfare, which, it is to be hoped, will emanate from our artist-soldiers in the days to come.

If one pauses to remember that only scant time for artistic creation is afforded to the man on the active service, one may find comfort in the reflection that had a higher level of merit been observable in the majority of work produced while on active

**IN STUDIO AND GALLERY.**

The exhib'n of the works of Frank Townsend Hutchens at the Reinhardt galleries, 567 Fifth Ave., was so successful that it was extended a week, closing today.

At the Braus Gallery, 2123 Broadway, there are on view 24 pictures by the late W. C. Fittler, which include a number of summer and autumn views in his picturesque and poetic manner.

A Fifth Ave. gallery recently sold to Mr. Joseph Bancroft, for the estate of Samuel Bancroft, Jr., of Wilmington, Del., D. G. Rosetti's picture, "Mme. Mosyne."

The exhib'n of the Nat'l Association of Portrait Painters is on to Feb. 23, at the Carnegie Institute in Pittsburgh.

The joint committee of the Soc'y of Beaux Arts Architects and the Mural Painters is holding a competition to be judged Feb. 29, for the decoration of a city drawing room.

**PARIS LETTER.**

Paris, Jan. 25, 1916.

It may be imagined by many in America that France, after seventeen months of war, is deserted by foreign artists. This it not so. Of American artists, especially, a numerous and valiant rear-guard has remained, and has done good work in two senses; in the steadfast pursuit of art and in giving practical aid to the French nation in its struggle. From the first weeks of the war American artists have been conspicuous among their fellow-countrymen who have entered the ambulance service, and several have been exposed to real danger at or near the front. I have not at hand the names of all who volunteered for field ambulance service, and it is with no invidious intention that I mention here only two whose work has been particularly zealous and efficient: Charles Thorndike and Herman Webster. Thorndike was actually in the great September battle in Champagne as driver of an American ambulance car, into which he received wounded men while under fire of shrapnel and musketry. Webster, as lieutenant of a whole ambulance section, has displayed incessant activity, and his life has also been frequently imperilled. He left Paris again recently at the head of a group of ambulance men who are to do a special work in the Alsatian mountains. Both the men and the stretchers which they are using are mounted on skis, for the transportation of the wounded over the frozen snow, up and down the steep inclines. Thorndike is known as a talented painter of the less radical wing of the post-impressionist school, and Webster as an etcher of distinctive qualities.

Among the American artists who have given their services at the ambulance hospital established by Americans at Neuilly are the painters Frederick Frieseke and Morton Johnson and the sculptor Mac-Adams.

Since many American artists who were living in France have returned to their own country, those who are left here have been drawn much more closely together. In a relative sense, the American Art Association's club rooms in the rue Joseph Bara have become more than ever the real centre of the Anglo-Saxon art colony. It now counts several members who owe allegiance to Great Britain. The greater need of intimate fellowship in war time has led also to the holding of a weekly dinner, at which a true Bohemian spirit reigns and to which artists of other nationalities are sometimes invited. Of course, of the French painters only those that are too old or are physically incapacitated from military service remain in Paris. At two recent dinners Matisse, the well-known marine painter (not Henri Matisse, the "Post-impressionist") was present, and also James W. Morrice, the English artist, one of whose pictures, a scene on the Quai des Grands Augustins, is now exhibited in the Edmund Davis collections at the Luxembourg.

**French Artists' Show at American Club.**

An exhibition of works by a group of Frenchmen at the club has just closed. It was the first of a proposed series of exhibitions by non-American artists. The next will be by English artists. Those to whom this privilege is offered are carefully selected by a managing committee. Each exhibition is limited to a small number of participants, so that each of these may be represented by as many examples of his work as can be accommodated with wall space, and as far as possible they are kept together. The innovation of this series of exhibitions promises not only to strengthen the bond of sympathy between the American and other artists resident in France, but also to stimulate artistic emulation. Thus it will promote the sale of pictures and statuary and be of practical utility, both to the present exhibitors and to the members of the association. The series is to be continued throughout the war; and, after that, when exhibitions of the works of American artists are resumed, the beneficial effects of this liberal and friendly policy will undoubtedly be felt.

Among the French artists represented at the first war time exhibition were Messrs. Luce, vice-president of the Autumn Salon; Lebasque, vice-president of the Independent Salon; Matisse (marine painter); Desgallaix, whose floral pictures are of extraordinary merit; de Warroquier, who strongly reflects the influence of Japanese painting, and Lefevre, the sculptor, who showed a "Salome" of excellent grace and originality.

A considerable number of eminent French painters have given much of their time to the drawing of posters which the government has used effectively in advertising the great war loan and other voluntary features of the auxiliary work of the war, and which collectors are already eager to obtain.

Several exhibitions in dealers' galleries are attracting marked attention, in spite of the graver interests that are in everyone's thoughts. I shall touch upon these later.

Eric Tayne.



ST. CHRISTOPHER AND CHRIST CHILD  
Alonzo Cano

In the coming Catholina Lambert Sale

service, perhaps the quality of the actual soldiering might not have been of that value attributed to it by Sir John French, who has spoken of the "wonderful work" which the Artists' Rifles have done.

An interesting dispute, in which a Persian carpet is concerned, is now occupying the courts and is being closely watched by carpet experts. The plaintiff states that she agreed to entrust for repair to a firm in Victoria street a carpet of 14th Century Persian manufacture as well as one of 16th Century origin, in return for four pieces of tapestry and the sum of £20. The latter carpet only was taken away by the defendants for restoration, the tapestry being sent to them at the same time. A carpet was subsequently delivered by them to the owner, which is alleged not to be that in question, distinct differences both in color, pattern and size being noticeable. As the firm concerned refused to supply any other carpet or to return the tapestry, a claim of £300 damages, in default of the original carpet and the pieces of tapestry has been made. A carpet "expert" has stated in evidence that the carpet sent for repair was not Persian but Kooltoek, not 16th Century but 18th, and not worth more than £70, while Mr. Rochelle Thomas on the other hand has given it as his opinion that the pieces of tapestry were worth as much as £160, being 17th Century Flemish. The case has been adjourned until next week.

L. G. S.

Heppie Earl Wicks has a nearly completed portrait of Miss Violet Hamilton in her studio at Carnegie Hall. Miss Hamilton is the grand-daughter of Alexander Hamilton. The color scheme of the canvas is in rich warm yellows with tapestry background.

Mr. and Mrs. Joel Nott Allen gave a charming reception at their Sherwood studio last week. Mrs. Helen Gue, daughter-in-law of the artist Davis Gue, sang charmingly. Among the guests were Mr. and Mrs. E. Irving Couse, Mr. and Mrs. Arthur T. Hill, Carroll Brown, the Misses McCord, daughters of the late George H. McCord, recently arrived from Paris.

**Rare Books in Fine Bindings.**

The largest and finest collection of rare books in beautiful bindings seen in this country since the dispersal of the Robert Hoe library, has been consigned to the Anderson Galleries, for unrestricted sale by Robert Riviere & Son, the famous London binders, and is now on exhibition and will be sold on Friday evening, Feb. 18. The collection includes Illuminated Mss., rare first editions of famous books, Cosway bindings, jeweled bindings Kelmscott Press publications colored plate books extra-illustrated works, collected sets, and rare engravings, and represents some of the finest work that these binders have ever produced. War conditions in England led to the shipment of these books to America.



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Note-  
worthy Americana, to sale, Feb. 3-4.—  
Yamanaka Collection of Ancient Bud-  
distic Sculptures, etc., to sale, Afts., Feb.  
7-9.

Anderson Galleries, Mad. Ave. at 40 St.—  
Fine French and American Bronzes,  
Wedgwood and Royal Minton Porcelains  
and French and English clocks. The  
original autograph letters of Robert Louis  
Stevenson to his father and mother. Rare  
books in fine bindings. A Library of  
Americana.

Arden Gallery, 599 Fifth Ave.—English  
Gothic Panelled Oak.

Arlington Galleries, 274 Madison Ave.—  
Paintings and Drawings by A. G. Schul-  
man, to Feb. 12.

Berlin Photographic Co., 305 Madison Ave.—  
Works of Paul Manship, Feb. 15-Mar. 5.

Former Blakeslee Galleries, 665 Fifth Ave.—  
25 Ann'l Exhib'n of the Ass'n of Women  
Painters and Sculptors, Feb. 7-19.

Bonaventure Galleries, 601 Fifth Ave.—  
Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Work of  
Gabriel Nicolet, to Feb. 12.

Braus Gallery, 2123 Broadway.—Paintings  
by W. C. Fidler, to Feb. 19.

Brooklyn Museum, Eastern Parkway and  
Washington Ave.—Swedish Art Exhibi-  
tion, to Feb. 28.

D. Calo & Sons, 8 W. 45 St.—American and  
Foreign Paintings.

Canessa Gallery, 547 Fifth Ave.—French  
Renaissance, Louis XV and Louis XVI  
Jewelry Exhibited at the Pana-Pacific  
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—  
Pictures by J. Eliot Enneking, to March 1.

Century Club, 7 W. 43 St.—Works by  
Howard Russell Butler.

City Club, 55 W. 44 St.—Landscapes by L.  
Mazzanovich, to Feb. 14.

Daniel Gallery, 2 W. 47 St.—Oils by Denys  
Wortman, to Feb. 7.—Landscapes by Er-  
nest Lawson, Feb. 8-21.

Durand-Ruel Galleries, 12 E. 57 St.—Works  
by Camille Pissaro, to Feb. 12.

Ehrich Galleries, 707 5th Ave.—Rare and  
most important examples of Titian and  
Paris Bordone from Prof. Volpi's and the  
Ehrich Galleries collections.

Edward I. Farmer, 5 W. 56 St.—Blanc de  
Chine Figures.

Fine Arts Building, 215 W. 57 St.—Ann'l  
Exh'n Architectural League, Feb. 6-26.

Folsom Galleries, 396 Fifth Ave.—Tapestries  
by Mrs. Francis Bailey Vanderhoef, to  
Feb. 16.—Recent Paintings by John Wen-  
ger to Feb. 16, and Oils by Harry L. Hoff-  
man to Feb. 17.

Gorham Galleries, Fifth Ave. & 36 St.—  
Sculptures for Presentation to Retiring  
Officers and Directors of Corporations.

Goupil & Co. Galleries, 58 W. 45 St.—  
Paintings by Emmelene Abbey Dunn and  
Abbie S. Phillips, to Feb. 15.

Geo. Gray Barnard Cloisters, 189 St. and  
Ft. Washington Ave.—10 a. m. to 5 p. m.,  
week days, and 2 to 5 p. m., Sundays.

Grolier Club, 29 W. 32 St.—War Posters,  
1914-15, to Feb. 12.

Holland Galleries, 500 Fifth Ave., cor-  
ner 42 St.—American and Foreign Works.

Louis Katz Galleries, 103 W. 74.—Works by  
Birge Harrison.

Kennedy & Co., 613 Fifth Ave.—Old Eng-  
lish and French Colored Prints to Feb. 29.

Keppel & Co., 4 E. 39 St.—Joseph Pennell's  
new N. Y. and other Etchings, to Feb. 15.

Knoedler Galleries, 556 Fifth Ave.—Works  
by Cezanne and other Impressionists,  
—Old English Mezzotints—Works of Jan  
Chelminski, to Feb. 15.

John Levy Galleries, 14 E. 46 St.—Ameri-  
can and Foreign Pictures.

Liberal Club, 135 Macdougall St.—Group  
Exhib'n, to Feb. 13.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pot-  
tery and Handwrought Jewelry.

Lorillard Mansion, Bronx Park—Metro-  
politan Loan Exhibition.

J. Lowenbein Gallery, 57 E. 59 St.—Works  
by American Artists.

Macbeth Galleries, 450 Fifth Ave.—Pic-  
tures by Jules Guerin, Upper Gallery. Deco-  
rations by Elmer MacRae, Pictures by  
Lester Baronda, Lower Gallery to Feb. 16.

Macdowell Club, 108 W. 55 St.—New  
Group, to Feb. 15.

Martin Hofer Galleries, 668 Fifth Ave.—  
Primitive Pictures.

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view.

Milch Gallery, 939 Madison Ave.—American  
Pictures.

Modern Gallery, 500 Fifth Ave.—Works by  
Cezanne and African Negro Art.

Montross Gallery, 550 Fifth Ave.—Works  
by Paul Cezanne, to Feb. 5.—50 Pictures  
by 50 American Artists, from Feb. 8.

Municipal Art Gallery, 16 St. & Irving Pl.—  
American Posters, Feb. 11-Mar. 25.

Museum of French Art, 599 Fifth Ave.—  
Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—Ex-  
hibition American Water Color Society,  
to Feb. 27.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."  
On indefinitely.—Stuart Gallery  
(316)—"Recent Additions." On in-  
definitely.

Persian Art Gallery, 707 Fifth Ave.—Persian  
Miniature Paintings, to Feb. 10.

Petrus Stuyvesant Club, 129 E. 10 St.—  
Paintings by Harriet Titlow and Ellen  
Ravenscroft, to Feb. 12.

Photo-Secession Gallery, 291 Fifth Ave.—  
Works by John Marin.

Pratt Institute, Brooklyn.—Paintings by  
William Ritschel, Feb. 8-28.

Ralston Galleries, 567 Fifth Ave.—Etchings  
by A. E. Howarth, to Feb. 12.

Regnard & Co., 57 W. 49 St.—Dutch and  
Flemish Paintings.

Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by Elizabeth Gowdy Baker and  
Landscapes by Frank Townsend Hutch-  
ens.—Portraits by W. H. Funk.

Rose Gallery, 246 Fifth Ave.—Works by  
Raphael Kirchner, to Feb. 12.

Henry Schultheis Gallery, 142 Fulton St.—  
American and Foreign Pictures.

School of Applied Design, Lex. Av. and 30  
St.—Works by William Keith, to Mar. 1.

Scott & Fowles Galleries, 590 Fifth Ave.—  
Works by Early English Painters.

Jacques Seligman Galleries, 705 5th Ave.—  
Mr. Albert Gallatin's Loan Exhib'n, to  
Feb. 12.

Thumbbox Gallery, 24 E. 49 St.—War Pic-  
tures by Boardman Robinson, to Feb. 5.—  
Paintings and Drawings by Wood Gaylor,  
Feb. 7-19.

University Settlement, 184 Eldridge St.—  
People's Art Guild Exhibition.

Mrs. Whitney's Studio, 8 W. 8 St.—Works  
by John Sloan, to Feb. 6.—Mrs. Whit-  
ney's Sculptures follow.

Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlent Ed-  
wards, F. G. Stevenson and Others.

Women's University Club, 106 E. 52 St.—  
Exhib'n of Miniatures and Sculpture by  
Marie Apel, Feb. 13-26, 2 to 6 P. M.

37 Madison Ave.—Paintings by Dewing  
Woodward.

16 E. 48 St.—Art of Rozel Gotthold.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Yama-  
naka, Ancient Buddaistic Sculptures, etc.,  
afts., Feb. 7-9.—Catholina Lambert Paint-  
ings on exhibition from Feb. 12 to Sale  
at the Plaza Hotel Ball Room, Feb. 21-  
24.

Anderson Galleries, Madison Avenue at 40  
St.—Important collection of French and  
American Bronzes, Wedgwood and Royal  
Minton Porcelains, and French and Eng-  
lish Clocks consigned by Theodore B.  
Starr, Inc., of Fifth Ave., now on Exhibi-  
tion to Sale on afts. and eves. on Monday  
and Tuesday, Feb. 7-8.—Bibliographical  
collection of Books on Incunabula,  
Topography, Cartography, and other sub-  
jects from the Library of Victor Hugo  
Paltsits, now on exhibition to sale Mon-  
day and Tuesday afts., Feb. 14-15.—Rare  
Americana, now on exhibition to sale  
Tuesday afts., Feb. 15.—A large collec-  
tion of the Autograph Letters of Robert  
Louis Stevenson to his father and mother,  
consigned by his step-daughter, Mrs.  
Salisbury Field, now on exhibition to sale  
afts. Feb. 16-17.—Rare Books and Illu-  
minated Mss. in Fine Bindings, consigned  
by Robert Riviere & Son of London, now  
on exhibition to sale Friday aft., Feb. 18.

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Evening, February 18th.

### Stevenson Autographs

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Robert Louis Stevenson, to his father  
and mother, consigned by his step-  
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cluding the letters withdrawn from the  
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restored to their rightful owner. An  
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noons of February 16-17.

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**Sale of Stevensoniana.**

The third and concluding part of the great collection of Stevensoniana, consigned to the Anderson Galleries by Mrs. Salisbury Field, daughter of the late Mrs. Robert Louis Stevenson, is now on exhibition and will be sold on Wed. and Thurs. afts., Feb. 16 and 17. Part I. of the collection was sold at these galleries in Nov., 1914, for \$47,367; and Part II. sold the following January, brought \$19,127.95, a total for the two parts of \$66,494.95.

With the exception of a few books by Stevenson, Part III. consists entirely of autograph letters, written by him to his father and mother. At the time of the first sale a claim to some of the early letters was made by Mrs. Katherine D. Osbourne, and they were withdrawn, pending a judicial decision. The courts have now restored the letters to Mrs. Field, and they will comprise the first session of the coming sale.

This is the last great sale of Stevensoniana that will ever take place, for the material is now scattered to all parts of the world. These coll'ns are of the highest interest to Stevenson Collectors. Many of the letters were written when Stevenson was very young, indeed the material goes back to the time when he was only 2 years old, the first item in the catalogue being what is called a baby letter, consisting of meaningless scrawls, with the signature "Smoutie" (his nickname) undoubtedly written with the assistance of his mother. Then comes a record in his mother's hand which she entitles "Remarks for about 1/4 of an hour by Mr. Smoutie;" this was when the boy was a child of 2 years. The next item is a letter written by his nurse, four years later, which is signed "Robert Lewis B. Stevenson," and this is the earliest known signature of the great poet and novelist. Following this come many letters and notes to his parents and some very curious pen-and-ink drawings. There is also the only known copy of The School Boys Magazine, wholly in Mss., and evidently the first of the numerous magazines started by Stevenson—"An Island Pond, near New York" fetched son in his early days.

Mr. Emile Pares, of 20 E. 55 St., who is adding to his establishment the second floor of the building, left for Europe on Jan. 4, is now in Spain, and will probably return in March.

Mr. Martin Hofer, of 660 Fifth Ave., is in Chicago, where he has been showing his collection of primitives, and will return this week.

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**EXHIBITION CALENDAR FOR ARTISTS.**

AMERICAN WATER COLOR SOCIETY—National Arts Club.  
Works received at galleries..... Jan. 29, 1916  
Opens..... Feb. 3, 1916  
Closes..... Feb. 27, 1916

CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.  
Entries by..... Feb. 5, 1916  
Works Rec'd from out of town, Wilby & Son, 732 Main St., by..... Feb. 5, 1916  
Works from Hartford at Annex Gallery..... Feb. 7, 1916  
Opens..... Feb. 14, 1916  
Closes..... Feb. 28, 1916

**Moulton and Ricketts Bankrupt Sale.**

At the third and concluding session of the sale of the stock of Robb R. Ricketts, of Chicago, formerly and now, since his release from bankruptcy, trading as Moulton and Ricketts, at the Anderson Galleries, Jan. 28, a total of \$8,613.50 was obtained for 64 oils of the modern Foreign and American schools. This, added to the totals of the first two sessions, or \$4,086, made a grand total of \$12,639.50 for the sale.

The table below shows that several examples, attributed to Blakelock, sold very low, one at \$15, while even the highest price for an example of this American master was \$50. These low figures will recall the exhibition some seasons ago at the then Moulton and Ricketts Fifth Ave. gallery, of a collection of small pictures cataloged as Blakelocks, which afterwards went to the firm's Chicago house. These pictures, it was afterward learned, had been painted by a young artist in Brooklyn, who cleverly imitates Blakelock's manner of painting. It would appear that there was at least a suspicion, on Friday evening, that some, at least, of these had been left in Mr. Ricketts' stock.

**Third Session.**

The following is a list of the pictures sold Friday eve., with the numbers, artists' names, titles, and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

Number	Artist	Title	Size	Price
326	Bartoluzzi, M.	"Autumn,"	22x15, C. Moller	\$ 6.00
327	Duprat, A.	"Venice,"	32x21, W. A. Copp	90.00
328	Johnson, R. L.	"Cattle Grazing, Spring-time,"	20x30, W. A. Copp	20.00
329	Wyant, Mrs. A. L.	"Autumn,"	22x16, McDonough Gallery	15.00
330	Bellei, G.	"A Good Drink,"	21x16, W. A. Copp	80.00
331	Artz, D. A. C.	"Ducks,"	8 1/2 x 13, McDonough Gallery	25.00
332	Dabo, L.	"23rd Street Ferry, Hudson River,"	27x36, E. F. Dietrich	135.00
333	Rix, J.	"Silver Birches,"	36x18, H. C. Ryon	125.00
334	Inness, G., Jr.	"Cattle at the Pool,"	12x14, T. E. Finger	70.00
335	Weigand, G.	"The Old Oak,"	40x48, John Levy	40.00
336	Minor, R. C.	"Rocky Hill Sides,"	22x30, J. C. Evans	45.00
337	Leader, B. W.	"Landscape,"	11x15, A. H. Goldingham	47.50
338	Piot, E. A.	"The Bridesmaid,"	26x20, Prinz Bros.	150.00
339	Robinson, T.	"Street Scene,"	24x18, McDonough Gallery	45.00
340	Grolleron, P. L. N.	"The Fallen Standard Bearer,"	8 1/2 x 12, J. C. Evans	60.00
341	Bonheur, R.	"Fawn at Rest,"	6 1/2 x 10, F. Dudensing & Son	95.00
342	Vinea, F.	"Ideal Figure,"	18 1/2 x 14 1/2, F. Dudensing & Son	70.00
343	Church, F. S.	"Autumn,"	15 1/2 x 23, E. F. Dietrich	45.00
344	Lucas, D.	"Dutch Interior,"	21 1/2 x 17, C. E. Mulerth	22.50
345	McCord, G. H.	"Gloucester, Mass.,"	34x43 1/2, E. F. Clark	285.00
346	Martin, H.	"Trees,"	12x12, Seymour Rosedale	52.50
347	Blakelock, R. A.	"Fishing,"	8x12, H. D. G. Rohlfis, Jr.	35.50
348	De Haven, F.	"Moonlight,"	20 1/2 x 24, H. D. G. Rohlfis, Jr.	40.00
349	Jacquet, J. G.	"Head of Girl,"	13x9, John Levy	45.00
350	Waugh, F. J.	"Daybreak,"	29x20 1/2, John Levy	255.00
351	Van Assche, H.	"A Landscape,"	22x26, E. F. Dietrich	65.00
352	Daingerfield, E.	"The Descent from the Cross,"	10x12, T. E. Finger	75.00
353	Shirlaw, W.	"Wood Interior,"	13x24, J. Brummer	45.00
354	McCord, G. H.	"Sunset, Cornwall Coast,"	20x30, F. Dudensing & Son	55.00
355	Linderum, R.	"The Chart,"	24x17 1/2, W. A. Copp	75.00
356	Church, F. S.	"Marshy Landscape,"	12x25, J. B. Wilbur	45.00

357—Davis, W. B., "Dreaming,"	40x30, McDonough Gallery	65.00
358—Blakelock, R. A., "Landscape and Figures,"	4 1/2 x 7, J. Brummer	45.00
359—Lely, Sir P., "The Duchess of Bedford,"	49x40, John Levy	575.00
360—Watts, F. W., "Old Chelsea Bridge,"	10x14, John Levy	70.00
361—Lucas, A. P., "Nocturnal Landscape,"	25x30, Weitemeyer Bros.	50.00
362—Shirlaw, W., "Cheyenne Indians,"	16x12, E. F. Dietrich	45.00
363—Da Caravaggio, M. A., "Mother and Child,"	18x22, J. D. Kern	75.00
364—Corot, J. B. C., "Port De Dinan,"	14 1/2 x 10, John Levy	225.00
365—Bonheur, R., "The Tiger,"	26x31, McDonough Gallery	220.00
366—Blakelock, R. A., "A Landscape,"	5x7 1/2, G. A. Harris	15.00
367—Shirlaw, W., "The Canal Boat,"	19x40, H. D. G. Rohlfis, Jr.	50.00
368—Rix, J., "Landscape—Maine Forest,"	32x42, J. B. Wilbur	210.00
369—Inness, G., "In the Stable,"	22x18, H. D. G. Rohlfis, Jr.	95.00
370—Van Ceulen Janssens, C., "Portrait of a Lady,"	28x33, J. D. Kern	55.00
371—Wilcock, G. B., "Norwich Oaks,"	25x36, Ehrich Galleries	140.00
372—Rix, J., "Marine,"	32x42, J. B. Wilbur	100.00
373—Fould, A., "Blind Man's Buff,"	36x20, W. A. Copp	375.00
374—Blakelock, R. A., "Woodland, Moonlight,"	10x6 1/2, H. D. G. Rohlfis, Jr.	65.00
375—Browne, G. E., "Street Scene, Moonlight,"	33x40, G. A. Harris	120.00
376—Dietrich, M., "Cattle,"	14 1/2 x 21, J. B. Wilbur	675.00
377—Weissenbruck, J. H., "River View,"	12x18 1/2, McDonough Gallery	70.00
378—Ritschel, W., "The Sea-Weed Gatherers,"	20x24, W. A. Copp	135.00
379—Shirlaw, W., "The Pergola,"	17 1/2 x 30, J. Brummer	95.00
380—Crane, B., "Autumn Meadows,"	12x16, G. A. Harris	100.00
381—Weissenbruck, J. H., "Landscape,"	9x15, John Levy	100.00
382—Hudson, T., "Portrait,"	50x46 1/2, John Levy	200.00
383—Steelink, W., "The Return to the Fold,"	25x39, W. A. Copp	450.00
384—Guignard, G., "Cattle Homeward Bound,"	26x40, W. A. Copp	200.00
385—Bridgeman, F. A., "Monaco,"	43x56, Prinz Bros.	110.00
386—Deville, V., "Salmon Poachers,"	37 1/2 x 49 1/2, J. D. Kern	120.00
387—Hart, J. M., "Midsummer,"	32x45, V. E. Dessart	360.00
388—Weiss, J., "Landscape,"	39x61, Prinz Bros.	275.00
389—Richards, W. T., "Rock Bound Coast,"	35x61, V. E. Dessart	235.00
390—Stewart, J. L., "Landscape,"	34x60, H. D. G. Rohlfis, Jr.	180.00
Total.....		\$8,613.50
Total 1st and 2nd Sessions.....		4,086.00
Grand Total.....		\$12,639.50

**INTO FAR JAPAN.**

The art season in New York, without the annual Yamanaka auction at the American Art Galleries, would be lacking in one of its most interesting and important events. This year's exhibition, which was thrown open to the public Wednesday last, surpasses all previous displays.

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brought from palaces, made of the most precious materials, created a sensation. There are other bird cages of equal interest in the present show, and some that far surpass in richness of ornament any seen here.

But the exclamations of delight will be for the dog kennels. Such dog kennels have never before been seen here. One that dates from the Ch'ien-lung period has upright supporting posts of turquoise enamel, the structure of brass, resting on wheels of cloisonne.

**Bronzes, Clocks and Vases.**

Theodore B. Starr, Inc., Fifth Ave., jewelers and silversmiths, have decided to discontinue their clock and bronze department and have consigned the entire stock for unrestricted sale at the Anderson Galleries, where the material is now on exhibition, to be sold Monday and Tuesday, afts., Feb. 7-8. The bronzes include work by Meissonier, Gerome, Carpeaux, Moreau and other French artists, and by MacMonnies, Borglum, Shady and Mrs. Vonnoh, among the Americans. The collection of clocks is large and of great variety and beauty. The sale also includes Louis XVI vases and fine examples of Wedgwood and Royal Minton porcelains, the latter reproductions of the famous Sevres vases in the Wallace collection, made exclusively for the Starr Company. The collection is new, of recent importation, and of high quality.

**Big Price for Stamp.**

An early Canadian postage stamp, the twelve-pence black variety of the 1852 issue, sold for \$457 at a recent auction of the late Charles Gregory's collection at the Collectors' Club in this city.

The statue in honor of the widow of Herr Henschel, a leading manufacturer, was the object of a competition to be decided in November. It is expected thus to enrich the monumental features of the city of Cassel.

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# American Art News

VOL. XIV., No. 19. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 12, 1916.

10 PAGES.

SINGLE COPIES, 10 CENTS.

## CATHOLINA LAMBERT COLL'N.

With the opening at the American Art Galleries today of the exhibition of the 368 pictures and the 33 marble sculptures and statuary from the collections of Mr. Catholina Lambert, removed from his residence, "Buena Vista" castle, near Paterson, N. J., and which will be shown at the Galleries until Feb. 21 on the evening of which day their sale will begin, to be continued for that and three following evenings in the Plaza Ballroom—are collectors and lovers will have an opportunity to see and study one of the most interesting and important assemblages of art works, that has ever been offered at auction in this country.

In previous notices the ART NEWS has endeavored to point out the salient features of this remarkable collection—but it has been impossible to do more than notice and to illustrate a few of the more important and valuable pictures. Even now, as this last review must be written before the works are placed on view, even with the aid of the handsome Catalog it must necessarily be inadequate to the subject.

It may be well, however, to indicate to the art lovers who purpose visiting the exhibition and attending the sale, the more striking features of the collections and to emphasize its interest and value as an aid to art education.

For Mr. Lambert, through his long life time of collecting pictures and sculptures, has been rarely catholic in his taste and his collecting. Unlike many of his fellows he has not confined his collecting to the narrow limits of any one school of painting, old or modern, but has roamed afield, with a discerning and discriminating taste and eye, and has sought to secure works which appealed to him for their beauty and as representative of the varied schools and painters which he most liked, and with which schools and painters he thus soon became well acquainted. And he bought not in any one market, but where and when he pleased—one summer in London, another in Paris, and now and then in Vienna, Rome, Milan, Florence and even Berlin, not neglecting New York. And he knew all the prominent collectors and dealers of Europe and America, in whose homes and galleries, the cheery, sturdy, spectacled, middle aged and then elderly man was always welcome. The "tricks of the trade" he also knew, and a twinkle in his good, kindly eyes, and sometimes a flash, discernible through his gold rimmed spectacles were the signals to those who knew him, either of amusement at his own discernment, or of annoyance at some detected attempted deception.

But, while remarkably cultivated and studied in the history of art Mr. Lambert, who began life as a Yorkshire cotton spinner, and became one of America's best known and wealthiest silk manufacturers, was ever modest. He never laid claim to infallibility as an "Expert," but modestly and quietly went on his collecting way—giving pleasure to himself in the pursuit of his art collecting hobby, and to a host of friends in his collections, which he delighted to show to these friends in his beautiful castle at Paterson, for many years.

Such is the manner of man that Mr. Lambert is. Now, when he has arrived in the eighties, but still comparatively vigorous and as mentally alert as ever—the fortunes of war—for it is due to the European war that through consequent tightness of the money market in 1914, he was forced to turn over his properties, including his collections to a Trust Co. (not making any failure, however), he sees these collections pass to other hands. The life of Mr. Lambert and the near dispersal of his collections is a veritable romance that someday some writer may tell in detail to an admiring public, and thus this final chapter in the history of this old collector makes the coming exhibition and sale of peculiar and unique interest.

### Varied Schools Represented.

An idea of the scope of the Lambert collections may be obtained when it is stated that it contains examples of the early Italian, French, Flemish, Spanish and English and of the modern French, English, Hungarian, Russian and American schools, most of them representative, and all interesting. Lovers of old pictures will be especially interested in the collections, for while they have many and good examples, as said above of the modern Foreign and American painters, there are numerous panels and canvases by famous old painters, and others, over whose attributions and authorships, the critics and "experts" will dispute.

### Early Italian Pictures.

The early Italian painters are largely represented and the work which most stands out, is the large and fine altar piece "The Madonna Enthroned" by Bernardino Luini, reproduced on this page of this issue, which came from the late Sir William Agnew, who ranked it with the Morgan Raphael, recently presented to the Metropolitan Museum, by Mr. J. Pierpont Morgan, and the Blenheim Palace Raphael of the same subject. The angels on the Predella in this picture rival the famous ones of Carpaccio. Next in importance to this

There are Madonnas and Infant Christ; and presentments of various Saints by Albertinelli, Guercino, Cariani, L. Carracci, da Sesto, Cimabue, Cima, Cipriani, Santa Croce, de Treviso, Grandi, Parmigiano, Sassoferrato, Innocenzo, Salai, Santi, Schidone, Sirani, a portrait of "Leonora de Toledo" by Bronzino, a Roman ruin by Pannini, and other works, attributed to the schools of Veronese, and Titian. All these pictures, with few exceptions, have a good provenance or history, and those who purchase them will have an opportunity for study and research, which may reveal new



THE VIRGIN ENTHRONED

Bernardino Luini

In Coming Catholina Lambert Sale

beautiful work is perhaps the "Holy Family," given to Andrea del Sarto, but which some critics attribute to a greater brush, and which was reproduced in the ART NEWS on Feb. 5. A typical oval panel of the "Virgin and Child," sold by Agnew and Sons of London to Mr. Lambert, as by Botticelli, is also a beautiful work, and is warmly endorsed by competent authorities. A large, typically decorative "Ascension of St. Margaret," from the Bishop of York, England, is probably the original, for even a larger painting of the same subject by G. B. Tiepolo.

facts regarding them of surprising interest and value.

### Old Dutch and Flemish Paintings.

Numerous also are the old Dutch and Flemish paintings in the collection. These include no less than four, given to Ferdinand Bol, Rembrandt's greatest pupil and follower, portraits of a man and of a woman and of Rembrandt's mother, purchased respectively by the late H. O. Watson in London for Mr. Lambert, and by the collector himself from Edward Brandus, the late T. J. Blakeslee, and the "St. John

Chiding Herod"—the last by far the best, from Dowdeswells of London. There is a Jan Brueghel "Raising of Lazarus," an attributed A. Cuyp, a fine G. van Eckhout, "The Tribute Money," from the Earl of Dudley's collection, a striking Govert Flinck, "King Lear," from Laurie and Co., two excellent portraits of men by B. Van der Helst, and an equally good "Portrait of a Lady" by L. Van der Helst, a large and sensational canvas, given to Jacob Jordaens "Daedalus Fastening Wings on Icarus," two portraits of women, given to Nicolas Maes, the one of the older woman from Dowdeswells, much the best, a typical G. Metsu, an equally typical Portrait of "Pieter de Scheldt" by Mierevelt, a fair Molenaer, "Village Pete" from Durand-Ruel and a "Portrait of the Sheriff of Dordecht" by Faustus Moreese, also from Durand-Ruel.

One finds among the early Dutch and Flemish pictures, examples of Daniel Mytens, a full length standing presentment of the Marquis of Huntley, as good as a Van Dyck, a striking work, of Francis Pourbus the Younger, a "Portrait of A Rabbi," boldly given to Rembrandt in the Catalog and which is probably a replica of the same subject in the Berlin Museum, and no less than eight pictures, wisely cataloged as of the "Rembrandt school"—all superior works, and which, by a less careful collector, would be given to the great master.

There is a large and interesting canvas, cataloged as by Rubens, "Virgin and Child" from Durand-Ruel, two examples of Van der Neer, one each of Van de Werff and Van de Velde, and four in the Van Dyck manner, two given to the "Period," and two to the "School of Van Dyck," two examples of Van Goyen, one of van Honthorst, three of Van Keulen, three, given to Bernard van Orley, a van Ostade, a Van Ravenstyn, one each of Jacob and Solomon Ruysdael, a really stunning man's portrait by Verspronck, reproduced in the ART NEWS of Jan. 29, and a Cornelis de Vos, which list completes the long list of the more striking early Dutch and Flemish works.

### Early Spanish Pictures.

The early Spanish pictures are few but good in quality, and comprise two examples of Carreno de Miranda, a good Coello, a splendid "St. Christopher and the Christ Child," by Alonso Cano—one of the best works in the entire collection, and reproduced in the ART NEWS of Feb. 5, a "Good Mother and Child," by C. Coello, a small "St. Francis" by El Greco, an attributed Murillo, a charming portrait by Pacheco, "Daughter of Velasquez," two examples of Pereda, one of Perez, and a "Portrait of a Spanish Bishop" by Zurbarán.

### Old French Pictures.

These, again, are few in number, but representative, the most important the "Death of the Grandfather," one of the four pictures said to have been painted by Greuze for the Lyons Museum, but never delivered, and purchased from Durand-Ruel, the large group portrait of three members of the artist's family, given to Largilliere, a smaller replica probably of the still larger canvas of the same subject at Versailles, and two good examples of Drouais.

### Early English Paintings.

Mr. Lambert favored greatly the works of the masters and their followers of the early English school, and the examples he secured, many from the late T. J. Blakeslee, are many and of varying quality. The most important are the large canvases given to Lawrence and Harlow, and the beautiful Italian landscape by Richard Wilson. The "At the Opening of the Gate" is boldly given to Lawrence by the Cataloger, Mr. W. E. Roberts of London, but in a footnote he curiously doubts his own attribution, and says it is "the work of an able studio assistant of the master." It is a fine work and Mr. Roberts' strange "volte face" needs explanation.

It was the custom of Lawrence to leave the accessions, painting of animals, etc., in a picture, to his assistant, and in this there is evidence that the donkey and background are the work of the assistant, who, it is said, was a much better animal painter than Sir Thomas himself.

The remaining five canvases given to Lawrence are fair to good examples. The four portraits by George Henry Harlow show this able painter at his best and especially the portrait of a young woman, long given to Lawrence, but which is finer than many a Lawrence.



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The head of an elderly man by Andrew Geddes, A.R.A., is an especially clever work by this Scotch master and is one of his best pictures, painted after his visit to Holland where he made a special study of Rembrandt's work.

Of the three portraits given to Reynolds, that of Mrs. Bennet is the best, while Gainsborough is represented by a landscape, and a "Portrait of Gen Johnson"; Hogarth by the "Price Family," Hoppner by a "Portrait of a Lady," and Romney by two portraits, one of a lady, and another of Mr. William Henschel.

Other early English pictures of note, are two portraits by Beechey, a "Portrait of an Old Merchant," by Barker of Bath, the landscapist, two landscapes by Callcott, two studies by Constable, a good "Old Crome," three fine, strong portraits by William Dobson, an excellent "Portrait of a Lady," by Watson Gordon, a lovely example of Angelica Kauffman, "Mother and Child," two typical examples of Kneller, two of Lely, two of Morland, a charming "Portrait of the Marchioness of Rockingham," by Sir Francis Cotes, reproduced on page 5; good landscapes by Shayer, Stannard, Stark, Vincent and Willcock, the last almost a Constable in quality, and a handsome "Classical Landscape" given to Turner, but more suggestive of some clever imitator of Claude Lorraine.

**The Modern Pictures.**

If, perchance, the old pictures owned by Mr. Lambert should not realize all expectations, the modern ones will certainly atone for any loss. They are, with few exceptions, of superior quality and unquestioned as to attribution. In the list of modern French works are to be found examples of Anastasi, Bague, Boudin (3), J. L. Brown (4), Corot, (2), Courbet (3), Daubigny (2)—one a beauty—Delacroix (2), Desbouts, Diaz, Dupre (2), Goubie, Huguet (3), Lepine (3), Michel—the unusual number of 18, all excellent examples—Millet, Monet (6), Montenard (2), Monticelli—again the unusual number of 29—some of splendid quality—Moreau, Pesne, Pissarro (7), Puvis de Chavannes (3), Renoir (4), Rico, Rousseau, Roybet, Sisley (8), and Troyon, surely a fine feast for Barbizon and Giverny school lovers. Mr. Lambert knew Monticelli well and purchased several of the examples of the painter directly from him.

**Modern American Works.**

And last, but not least, come the modern American pictures, which are in, themselves, notable. There are 11 Blakelocks, all good and, one the "Moonlight," reproduced on the front page of last week's ART NEWS, the finest landscape by the artist he ever painted. There is a good Bogert, and a Boggs, two Franzen portraits, one Hassam, one E. L. Henry, a fine Inness landscape, from the Richard Halsted sale, a good Kost, an early and fine Geo. McCord, an Arthur Parton, a Quartley, three examples of F. K. M. Rehn, a Julian Rix and a Marcuis Simons.

**The Sculptures and Statuary.**

The 33 sculptures and statuary are fairly good, if some are old-fashioned. There are examples of the American Freeborne, Ives (6), Powers, his "Hiawatha," and Wolff, James B. Townsend.

**PENNA. ACADEMY DISPLAY.**

The one hundred and eleventh annual exhibition of the Pennsylvania Academy of the Fine Arts, which opened to the public in Phila. last Sunday, Feb. 6, following the annual reception the preceding Saturday evening, differs little in general average of merit and conservativeness of tone from its predecessors of the past few years. As always, there is a goodly proportion of what may be called clever work among the exhibits and, again, even a larger proportion than usual of pictures that have already been shown in N. Y. this season—so many indeed from the recent Winter Academy display that the New York visitor might well fancy himself, at times, wandering through the Fine Arts Galleries in West 57 Street.

**Absence of Works from Europe.**

A distinguishing feature of the exhibition in former years, namely, the only representative showing of recent work by the strongest American artists resident abroad, was necessarily, owing to the war, absent from last year's exhibition, and is this year, from the same cause, again missing. While a few of these artists, notably Frank Boggs, Marie Louise Brent and Alexander Harrison, have sent examples from Paris, these are not enough to strike any distinctive note. The absence of works by these Americans, which are, as a rule, more or less expressive of the latest art developments or tendencies in Europe, and which are also, as a rule, distinctly clever and original, made it necessary again this year for the Academy officials to invite more of the stronger works shown elsewhere; and, as said above, many of these come from the recent Winter Academy and certain displays in N. Y. dealers' galleries, and from the, also recent, annual Chicago Institute display. The presence of these works, now familiar to general art lovers, and to those who follow the routine exhibitions, not only tends to sober the general atmosphere of the exhibition, but to deprive it of that freshness and novelty which were formerly its chief characteristics. In fact, the Pa. show this year reminds one of a larger and more varied N. Y. Academy exhibition. This is not meant as a reflection upon the Phila. show, for the N. Y. Academy displays have slowly, but steadily, improved in scope, variety and strength during the past five years.

The exhibition has 439 oils this year, as against 481 last year, and 217 sculptures, as against 219 last year; so that it is relatively about as large. The hanging of the pictures and placing of the sculptures are, as usual, good; but the task of the Pa. Academy jury and Hanging Committee, with eleven picture galleries—most of them large and well lit—and a large sculpture corridor and gallery, is much more simple than that of the N. Y. Academy juries and hanging committees, which have to pack too much that is good into too small a space for proper display, and, for the same reason, to fail to hang or place, or to reject many deserving works.

**A Strongly Local Jury.**

There is, as a rule, less dissatisfaction with the Pa. Academy awards than with those of the other large routine art exhibitions of the country, although there is always a general feeling among American artists that the institution favors the medalling and honoring of former pupils of the Academy and of Pa. artists, at times, a little too much, as against those artists whom Heaven has not favored with birth or residence in the Keystone State or, more happily, in the Quaker City. But this is only the natural idea of exhibitors, disappointed as to receipt of honors; and as the jury is always—and notably this year—composed of men of high standing in the profession and had upon it, in addition, to its local members, Daniel Garber (chairman), E. W. Redfield (of course), R. B. Farley, J. McL. Hamilton, Chas. Rosen, Robt. Vonnoh, and Chas. Gray, the N. Y. painters, Gifford Beal, and F. J. Waugh, and the N. Y. Sculptors Paul W. Bartlett and H. A. McNeil, it would seem as if there were a sufficient counter influence against any local favoritism. It is to be noted, however, that the hanging committee, composed of Daniel Garber, R. B. Farley, Chas. Grafly and E. W. Redfield (of course), was entirely local.

**The Prize Winners.**

The chief honors of the display were carried off this year by Joseph T. Pearson, Jr., who not only captured the first and most important prize, the Temple Gold Medal, for the best picture without regard to subject, for his large oil, a landscape with geese in the foreground, entitled "On the Valley," but also the new Edward T. Stotesbury prize, given by the committee on exhibition to "the most important contribution to the success of the exhibition," for the same painting. This is a remarkable feat for any artist in this country, but there can be no question of the merit of the canvas, original in subject and treatment and having charm of color and atmosphere, although there is grave questioning as to

whether the rather hard fungus-covered, dead tree trunks in the foreground, just behind the two well painted geese, which "strike one in the eye," as it were, and were evidently introduced for sensational effect, had not better have been omitted, with benefit to the beauty of the canvas.

The Jennie Sesnan Gold Medal was given to Emil Carlsen for his fine, breezy, truthful and beautiful marine and coast scene, "Entrance to St. Thomas Harbor," which was shown at the last Winter Academy; and the Carol H. Beck Gold Medal, for the best portrait in the display, to the veteran Douglas Volk, for his most dignified, solidly painted and virile bust portrait of "Dr. Felix Adler," also shown at the last Winter Academy.

Miss Nancy Ferguson won the Mary Smith prize for the best painting by a woman, for her fresh, charmingly colored little view of Provincetown, Mass., in summer; and Karl Anderson, who promised well in N. Y. some years ago, but who has not exhibited much of late years, and has been almost forgotten, captured the Walter Lippincott prize for the best figure painting, for his canvas entitled "The Heirloom," a strong composition, well thought out and ably handled. The Geo. D. Widener Memorial Medal, for the best piece of sculpture in the display, was won by Edward McCartan with his figure entitled "The Spirit of the Woods," a well modelled work, but in subject and feeling almost too close to MacMonnies' famous "Bacchante," by which it was evidently inspired, to be exactly original.

**Many Familiar Pictures.**

To give the list of works on exhibition which have already been shown, and which are more or less familiar, would require too much space and would only weary the reader, but it is always good to see again such canvases as Leon Kroll's "West Shore Terminal," C. C. Cooper's "Malines Cathedral," H. W. Watrous's strong figure composition, "The Dregs," and "Just Two Girls," Irving R. Wiles's "Isabel and her Father," Gardner Symons's "New England Mill," Wm. M. Chase's old outdoors (with Robt. Blum as the figure), "Sunshine and Shadow," W. Granville-Smith's "Summer Sea," George Bellows's "Fisherman's Family," Wm. Ritschel's "Allurement," J. Alden Weir's ten familiar canvases, and his portrait of his father, the late Robt. W. Weir, an early work, but far stronger and better than his later fellows. To Mr. Weir was given a medal of honor for his exhibit.

**Best Pictures in the Display.**

While, of course, writers, and even artists will differ individually as to which may be called the really best pictures and sculptures in such an exhibition as the one now under discussion, there will be little question, I think, that the honors of the display rest with Joseph T. Pearson, Jr., Robert Spencer, and the Chicago painter, Frederick Clay Bartlett. The last is represented by three canvases, "Flowing Fountain," "Grey and Sunlight" and "Roof Garden Tea," all, and especially the last, spontaneous works, fresh and clear in color, and full of life. The last canvas, although its composition is a little too much spread out, is a really remarkable painting of an indoors with figures, opening out onto a landscape, with most effective distance and atmosphere. It is a most joyous work, and the artist is to be congratulated upon it.

Robert Spencer has four excellent pictures of which "The Blue Gown" is, perhaps, the strongest—a delightful and freely handled portrayal of a young woman seated, against a gray background, with pensive expression. His "Huckster Cart" is admirable in drawing and presentment, his "Rabbit Run Farm" delicious in tone and color, and his "Back Yard," a more typical subject, restrained, and again delightful in tone. There are also superior paintings by Edmund Greacen of N. Y., William Wendt, George Obersteuffer, J. B. Grossman, Carroll S. Tyson, Jr., Chas. E. Woodbury and a splendid recent Cornish Coast scene, "Sunlight and Surf," by Paul Dougherty. Mary Cassatt shows an early work, but one of her strongest, "Woman Sitting in a Garden," and John S. Sargent's always beautiful "Moorish Courtyard" is also shown.

In "The Mother," Marie Danferth Page shows a strong figure work of fine quality, while Robert Henri sends his "Gypsy Girl," almost too hot in flesh color, and his pupil, Alice Kent Stoddard, a figure work, "Leila," is even better than her master's. Richard E. Miller's "Reverie" is the strongest from his able brush seen in a long time, while F. C. Frieseke's "Torn Lingerie" is clever, of course, but rather risqué for staid Philadelphia. There is a good outdoors, "The Orchard," by W. H. K. Yarrow, and Howard Giles shows his beautiful fresh-colored, clear-aired, joyous marine and coast scene with figures, "Holidays."

One finds also Martha Walter's clever dashing portrait of "Dorothy Lee Bell" and near it Cecelia Baux's stiff and unattractive, if well painted, portrait, "Mrs. B.," from the last Winter Academy. Mention

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must be made of Gustave Wiegand's always charming landscape "Blue Mountain Lake, N. Y.," and Miss M. Bradish Titcomb's two sunny and breezy little outdoors. W. M. Paxton is at his best this year in his finely, smoothly painted modern Vermeer, "The Letter," and Mrs. Paxton sends her clever interior with figure, "Sick Abed." "The Autumn Fleet" by Jonas Lie, a picture which has already been shown in N. Y., has the strength and color that ranks it even above Hayley Lever's pictures of the same subject—a Cornish harbor with boats.

In "June Morning" by Walter Griffin there is a richness and quality of color which sustains his deserved reputation, and Lawton Parker's "Souvenir" is one of the best canvases from this able painter in many a day. Tender and delicate color mark Daniel Garber's "Down the River—May." The details are too crowded in Carl J. Nordell's figure work, "The Guest," and his still life is better. A delightful example of Chas. H. Davis is his "After the Ball." Thos. Eakins departs from his usual portraits and interiors with figures, this year, and sends two delightful outdoor canvases of sporting subjects, depicting rail shooting. There are fine quality and good composition in Murray P. Bewley's "Image Vender," and Everett L. Warner's "Snowfall in the Woods," Ernest Lawson's "Squatters' Cabin" and Chas. H. Woodbury's "After the Gale" are all strong.

Paul King's "Village—Moonlight" is full of sentiment and delightful in tone, but Hugh H. Breckenridge's "Ivory, Gold and Blue" is tawdry in color. A strong, fine and rich composition by A. G. Warshawsky, "Humble Lives," and a stunning, virile, rich portrait by Frank W. Benson, "Red and Gold," must complete the list of those pictures which most strike one at first view of the exhibition.

**Some Good Portraits.**

Portraits are less numerous in the present display than usual, but include some exceedingly clever and exceptionally good works. Leopold G. Seyfert has four, of which his presentment of Mrs. Henry S. Paul, Jr., a full length standing one, is perhaps the best. Mention must also be made of the two double children's portraits by Lydia F. Emmet, both in her best vein; of Louis Betts' "Renie," also one of his best; of Wm. Cotton's now almost too familiar, but always good to see, presentment of Mrs. Cotton, painted when she was Miss Dvorak; of the exceedingly fine presentment of "Mr. George Wood" by Lazar Raditz; Julian Story's strong and most successful "Mrs. Nicholas Biddle," exquisitely refined and painted with much sympathy, and of his also strong, if not as attractive, presentment of "Mr. Samuel Rea."

There are also good portraits by Philip Hale, "The Spanish Lady"; Robt. W. Vonnoh, his familiar, truthful presentment of the late Charles Francis Adams; and by Rich'd Blossom Farley, better known as a landscapist, a strong presentment of Mrs. Thomas Ridgway; Arthur R. Freedlander's "Mildred," Jos. de Camp's "Pauline," Carl J. Nordell's "Miss C.," I. H. Caliga's "Ethel," Geo. Bellows' old but always good "Dr. Thompson," Alice M. Roberts' "Miss J. Mumford" and Margaret F. Richardson's "Arthur C. Goodwin," the last an exceedingly strong work. Miss Violet Oakley's four portraits hardly sustain her reputation.

James B. Townsend.

GENERAL ART NEWS.

Mr. Ellsworth's Good Purchase.

Mr. James W. Ellsworth, the well known collector of American pictures and Oriental and near Oriental art objects and textiles, and who has for some years past resided in Florence, Italy, where he has a beautiful villa, but is now again a resident of New York, is being warmly congratulated upon his purchase, at the recent Andrews-Ives-Canfield picture sale, of the canvas "Fog and Surf," by the late Robert A. Eichelberger. This picture, which Mr. Ellsworth secured for the bargain figure of \$1,500, was the last painted by the gifted young American artist just before his death in 1890, was left unsigned, and was shown at the twelfth annual exhibition of the old Society of American Artists in that year, where it was purchased by the late Gen. Brayton Ives. It was shown at the Paris Exposition of 1900, where it was warmly praised by the French critics. The work has always been considered by American collectors and art lovers as one of the finest ever painted by a native artist. It is not only a masterly and truthful rendering of swirling surf on a soft foggy day on the Long Island coast near Easthampton, but is permeated with tender sentiment and poetic feeling.

Gimbels Buy Haseltine Pictures.

Gimbel Bros. of Phila., have bought the collection of paintings, etchings, engravings, etc., owned by the late Chas. F. Haseltine, and the entire collection is now on exhibition and sale in a special large art gallery on the seventh floor of the Phila. store. Mr. Haseltine valued his holdings at \$400,000, but the price paid by Gimbels for the collection has not been made public.

A group of paintings, which the former owner sent to the San Francisco Exposition, will form part of the Gimbel exhibition. Mr. Haseltine had traveled all over the world in quest of art treasures. He acted as "expert" collector for the Corcoran Gallery, Washington; Carnegie Institute, the Buffalo Academy and the Cincinnati Museum.

The various art works will not be auctioned at the Gimbel store. Instead, there will be a price mark on each one. More than 2,000 paintings will be put on sale, and the etchings, engravings and mezzotints number more than 10,000.

Among the artists represented are: Meissonier, Maccari, Rosa Bonheur, Courbet, Tissot, Leutze, Brascasse, Linford, Duez, Achenbach, John Crome, and Wylie. Some of the older paintings have been authenticated, and they will be so labeled. Others, about which there may be doubt as to originality, will be placarded in such a way as to avoid confusion.

Canessa Firm Honored.

President Poincaré, escorted by General Duparge paid a visit to the auxiliary hospital "Garibaldi No. 166," connected with the "Union des Dames de France," located in the Avenue des Champs Elysées No. 125, Paris, which has been graciously placed at the disposal of French soldiers wounded at war, by the owners of the building, Messrs. Canessa, the antiquarians. President Poincaré was received by M. Virot, Vice-President of the Municipal Council of Paris, and secretary general of the Prefect of Police, by Dr. Maréchal, Mayor of the Eight "Arrondissement," by Madame Chatanand, Dr. Delanney, head surgeon, Drs. de Pariente, Vogt, Pierre Sée and Vidal, by the Reverend Bishop Ponsagrives and all the personnel of the institution.

President Poincaré conferred ten "croix de guerre" and two "medailles militaires" on some of the soldiers wounded in Champagne, and after having warmly eulogized all the valorous patients he took leave, applauded by a large public waiting for him at the exit.

FRIEDSAM BUYS A MEMLING.

Mr. Michael Friedsam, of B. Altman & Co., recently purchased from the Kleinberger Galleries an early example of Memling, a "Virgin and Child in a Landscape," painted it is thought about 1465. It comes from the collections of Lord Northwick and Sir Charles Dilke.

LIPPI TAKEN TO MORGAN'S.

Mr. J. P. Morgan has had Filippo Lippi's triptych, "Saint Lawrence with Saints Cosimo and Damien," removed from the Metropolitan Museum and placed in his library. It is one of the most remarkable as well as one of the most valuable works in the Morgan Coll'n of paintings, from which he recently gave the famous Raphael to the Museum.

Henri Paints Mrs. Whitney.

Robert Henri is painting a portrait of Mrs. Henry Payne Whitney. She has already been painted by Prince Pierre Troubetskoy, while Prince Paul has reproduced her in sculpture. Another portrait of Mrs. Whitney is by Troy Kinney.

W. M. Voynich in New York.

W. M. Voynich of London, who is at the Waldorf-Astoria, plans to sail on the Adriatic, Feb. 16, for London, and to return here in May to deliver a course of lectures

EXHIBITIONS NOW ON

The High Jinks of Artistry.

This year as last, 50 artists are holding their annual artistic revel to Mar. 4, with 50 of their most eccentric productions, at the Montross Galleries, 550 Fifth Ave. Being invited and evidently taking their cue, they have sent, in the main, the most outre things they could do. To be sure, a few who take art seriously have contributed works of moment, but the rest have followed their somewhat perverse natural bent and carried their futurist and modernist fads to the limit.

But there are pearls among all this wayward painting by men of undoubted talent. Witness the beautiful little picture by Herbert Crowley, in which gold leaf is used with such telling effect, showing a church, on a mountain side "Lit for Blessed Mysteries," and Carl Anderson's delightful study, so beautiful in color and tender in sentiment, of Mrs. Chauncey J. Blair's Rosselino "Madonna." Contrast these with Hugo Robu's chromatic phantasy "The Dance," George Hart's group of inhabitants of Mars, skating on "Englewood Ice Pond," Henry Fitch Taylor's "Color Hypothesis," "The Rat Catcher's Daughter," Joseph Stella's "The Procession—A Chromatic Sensation," Max Weber's "The

The Gorham Galleries

Announce a most important Exposition of the recent Decorative Art of Prominent American Sculptors March 20th to April 15th inclusive

Salmagundi Club's Annual Auction.

The annual exhibition of small paintings by members of the Salmagundi Club is now on in the Club gallery, 14 W. 12 St. preparatory to their sale at auction, the evenings of Feb. 16-18 inclusive.

There is a poetic little landscape by Granville-Smith. Bruce Crane's "Golden Glow" is unusual in conception, and Warren Eaton's rendering of a sunset in Holland is typical of his art. There are pictures of "Fishing Boats, St. Ives" by Guy Wiggins; of "Cows" by E. C. Volkert; "Oxen at Work" by Paul King; a nude by Warren B. Davies, and by Paul Cornoyer, "Columbus Circle," his accustomed able portrayal of N. Y. streets on a wet day.

"The Mill Stream" by Edmund Greacen, who is keenly sensitive to the quiet moods of nature, has appeal, and there is a diminutive expression of Frank T. Johnson's favorite theme—"Night in Juarez"—and a delightful Cullen Yates, "Autumn Foliage." Oscar Fehrer sends a strong little picture—"Annisquam Sand Dunes," and C. H. Macrum's N. Y. street scene is good. G. L. Nelson contributes "The Toilet." He pictures in an original way, the inevitable nude, reflected in a mirror. The arrangement is good, and the little figure well modeled. F. Luis Mora's Spanish street scene, "Hustling Business" has life and movement. Denman Fink's women and children on the beach is brilliant. There is a F. Waugh marine only fair in quality, a spring time landscape, with tender green foliage by Jules Turcas, a pleasing arrangement of a girl sewing by Ledyard Towle, a Hobart Nichol snow scene, a poetic little nude by Edward Dufner, and a strong Autumn landscape by Frank De Haven.

God of "Humormystics."

A strange artistic production, full of odd imagery, is Henry Clews, Jr.'s "God of Humormystics," now on view at the galleries of Jacques Seligman & Co., Inc., 705 Fifth Ave. From a basic column of colored marble, about whose base disport three bronze amorini, one with wings and drunk, and another uplifting a wreath, rises an emaciated and strongly modeled bronze figure of an aged man, crowned with a bird's nest at whose edge two doves bill and coo. He stands on a base, bearing a woman's head and hand and a colossal frog. He holds in one hand a rose and in the other nothing. About the round base circle 18 heads, including those of the Saviour and the Virgin, and others, crowned and uncrowned, but nearly all grotesquely ugly. Inspired by the early art of the Chinese the work is a bitter satire on life, sardonic and rather horrible, if somewhat fascinating.

(Continued on page 6.)



JOSEPH RELATING HIS DREAM  
Jan Vectors

In coming Catholina Lambert Sale

on his specialty of old illuminated and art illustrated Mss. and books in universities of the middle West. He will give another series of these lectures at other universities next Autumn, but will spend the summer in Europe.

Mr. Voynich, who is an authority on his subject, is more strictly a dealer in and collector of art than of literary material, but is exceptionally well versed in both subjects. He has had a most successful visit in America during the past six months, and has left a number of treasures here which greatly enrich the collections of Western museums.

Another Copley Sale.

The extraordinary list of recent purchases of portraits by John Singleton Copley, America's earliest "old master," received an addition in the recent disposal, by the Copley Gallery of Boston to an important buyer in the Middle West, of an early Boston Copley, the fine portrait of Nathaniel Hurd, the silversmith and engraver. Copley and Hurd were known to have been intimate friends and the portrait is a worthy tribute from one artist to another. The painting of the hands is strong, and the general composition is original in conception.

"Casually Dropped" into a Tomb.

"Casually dropping, through a hole in the roof into an ancient tomb near Sakkara, Egypt, and looking about and deciding that it was just the tomb for the Egyptian department of the Metropolitan Museum to have among its exhibits, Mr. Albert M. Lithgoe, curator of that department, secured the huge structure."—Gustave Kobbé in N. Y. Herald.

Vocal Solo" and S. I. Slomka's "Bathing Scene," with its cleverly fantastic shapes.

The notes of truth are struck with resonance in such works as Randall Davey's really beautiful "Girl in Black," Eugene Speicher's sterling "Portrait of Hervey White" and Robert Henri's "The Sleeping Girl," a remarkably well painted if rather prosaic half nude. Wood Gaylor shows a "Dawn," well designed, but with terra cotta colored and non-modelled figures of a father and mother whose child is darker than they are, and Arthur B. Davies a "Bacchante Mother" and other figures in sector planes. W. J. Glackens sends a brilliant figure of a "Young Girl" in the Renoir vein and Walter Pach a woman's "Portrait," in No-Light Land. Hamilton Easter Field produces an artistic as well as a realistic effect with simple means in "Causerie" and Charles Reiffel has a cleverly brushed and sunny landscape. A brilliant color study is Eugene P. Ullman's "Bouquet."

Among others represented are Berlin, Brinley, Gussow, Hartman, Heath, Kuhn, Lever, Lichtenstein, Macrae, Nankivell, Pascin, L. Kroll, I. F. Parker, the Prendergasts, Stinemetz, Charles Walther and Walters.

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Entered as second-class mail matter, February 5, 1909,  
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March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
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upon the value of art works for collectors  
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whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
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by experience and study of art works for  
many years, and especially of market values,  
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made without regard to anything but quality  
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and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger  
and Andrews-Canfield Picture Sales, will  
soon appear.

## NEARING SEASON'S HEIGHT.

The week which opens tomorrow will  
bring the art world nearly to the height  
of the current art season in America.  
Our columns this week, crowded as  
they are with art news, exhibitions and  
records of art and literary auctions, past  
and to come, bear evidence of the ex-  
ceeding activities of this world art mart  
at this season.

Our readers in war-smitten Europe,  
or in the far south and middle and far  
west, may naturally assume from our  
record of all this activity, that the art  
business season is flourishing. Alas.  
Art exhibitions and auction sales do  
not necessarily spell prosperity. The  
art business requires more than these.  
It needs the golden stream which has  
happily brought prosperity and happi-  
ness to the stock and other markets to  
flow, if only slowly, its way. But above  
all it needs new and young art collec-  
tors to "rattle around in, if they cannot  
fill," the shoes of the older ones who  
have recently passed and are passing.

## CORRESPONDENCE

## That "Wounded" Library Lion.

Editor AMERICAN ART NEWS:

Dear Sir:

Referring to Mr. French's communi-  
cation in the ART NEWS today, and my letter  
regarding the library lions, of course, as an  
amateur I defer to Mr. French's judgment,  
but my letter was prompted entirely by the  
fact that I hated to see one of the most  
prominent pieces of sculpture in our great  
city go on forever with a patch in its side  
I do not know whether it is intended to re-  
pair the poor lion's serious wound, or  
whether it is intended to leave him there  
disabled; but, at any rate, I can see no harm  
in calling attention to it.

Battle-scarred statues will be popular in  
Europe after this great war, but New York  
has not been bombarded since 1778, and I  
do think that even a poor outsider like  
myself can hope that the sculpture and de-  
coration of our public buildings would at  
least start their careers whole.

Yours very truly,

S. H. P. Pell.

New York, Feb. 5, 1916.

## MUSEUM BUYS A STUART.

The brilliant full-length standing portrait  
of Master Ward by Gilbert Stuart, shown at  
the Scott and Fowles galleries here two  
years ago, has been purchased by the Min-  
neapolis Museum from the Dunwoodie Fox  
Fund, through the Reinhardt Galleries.

## OBITUARY.

## Earle M. Cosgrove.

Earle M. Cosgrove, died Dec. 21, at Los  
Angeles, Cal., at the age of 24. He was  
born on Santa Catalina Island. Four years  
ago he studied at the N. Y. School of Art  
and Design. He had done good work as  
a scene painter and originated the idea  
of lobby display posters.

## Rudolph Blind.

The artist and translator, Rudolph  
Blind, died Feb. 3, in London, in his 66th  
year. He was born in Brussels and studied  
in the University School and the Royal  
Academy. He assisted in the decoration of  
the Vienna Opera House. Among his pic-  
tures are "The Throne of Grace," "The  
Golden Gates" and "Christ the Consoler."  
He fought in the Franco-Prussian war and  
received the Prussian medal at the siege of  
Strassburg.

## Louis Japy.

Louis Japy, the landscape painter, and  
one of the last pupils of Corot, died in  
Paris a few days ago, aged 76. From the  
same province as Courbet, he studied with  
Francais, as well as Corot, and made his  
debut at the Salon in 1864. He was a mem-  
ber of the Société des Artistes Francais,  
winning the silver medal in 1900, and was  
made Chevalier of the Legion of Honor  
in 1906. He was a painter of much charm  
and sentiment, especially successful in his  
views in the Doubs and the Jura, his native  
country.



A. W. Drake

## Alexander Wilson Drake.

Alexander Wilson Drake, for 40 odd years  
art editor of "Scribner's Monthly" and its  
successor the "Century Magazine" and the  
"St. Nicholas Magazine," died in this city,  
aged 73, on Feb. 4. He retired in 1913, was  
for a time art editor emeritus, and in the  
same year he was given a dinner by 400 art-  
ists. A man of singularly agreeable and  
kindly nature, Mr. Drake was largely  
responsible for the high quality of both  
American illustration and wood engraving.  
To the young artist he was both friend and  
patron. He was noted as a collector and  
for a number of years had gathered, at his  
home in East 8th St., overflowing collections  
of pewter, brass and copper, as well as  
rings, bottles, silver boxes, cotton prints,  
samplers, amber, ship models, bird cages,  
and even decorated handboxes. So many of  
these things did he collect, that the overflow  
resulted in several sales.

The "father of the new wood engraving,"  
which attracted so much attention abroad,  
as well as at home, was born at Westfield,  
N. J. In early youth he became an appren-  
tice to William Howland, then a leading  
wood engraver, and managed his business,  
when the latter went to the Civil War. He  
drew on wood also, studied oil and water-  
color painting and taught drawing at the  
Cooper Union, starting after it was over in  
business for himself. J. G. Holland, Ros-  
well Smith, Richard Watson Gilder, and he  
started for the Scribner firm, "Scribner's  
Monthly."

Juengling, Cole, F. S. King and Henry  
Wolf were the "big four" in American wood  
engraving he helped develop, while the  
artists whose work he brought forward in-  
cluded Robert Blum, whom he brought from  
Cincinnati. With him in the art department  
of the "Century" became associated Messrs.  
Frazer and Whittle, the last of whom still  
survives, but is not with the magazine. In  
the Union Square days the way to the liter-  
ary and art dep'ts was an illustrator's gal-  
lery. Mr. Drake was the author of a number  
of poems and short stories. A founder of  
the Aldine Club, he was also a member  
of the Century Players, National Arts, Gro-  
liers, Authors and Salamagundi Clubs as  
well as the Caxton Club of Chicago. He  
was married three times, first to Miss Hilah  
Lloyd, second to her cousin Miss Anne  
Lloyd and thirdly to Miss Edith True, who  
survives him. By his first wife he leaves  
two married daughters.

## The True Collector.

In a dozen forms the passion of Alexander  
Wilson Drake as an art collector found ex-  
pression for many years. In each because of  
his zeal and judgment as a trained expert  
he excelled.

He rummaged through east side shelves  
in search of some new find in Russian or  
Italian brass or copper work. He ransacked  
chance corners for old bottles of colored  
glass and odd shapes. Lacquered and painted  
bird cages from the hands of Chinese,  
Japanese and Dutch craftsmen were his de-  
light. His pewter plates and tankards all  
had historical associations or bore the mark  
of famous makers of France, Germany and  
the American colonies. Old flowered hand-  
boxes, figured cotton prints, long out of date,  
hundreds of rings of artistic design, small  
silver boxes, engraved and hammered, for  
the toilet tables of ladies of past genera-  
tions, he gathered them together from every  
quarter wherever they came under his eye.  
His house was a museum of treasures per-  
sonally selected with infinite care, until at  
times it became so over-stocked that he was  
forced to sell parts of his collections. When

he sold, he started the search anew, not as  
a millionaire art patron with his check-  
book in hand, but with the imparting instinct  
of the man who knew the game and played  
it for the pleasure he found in it.

These were Mr. Drake's recreations, the  
pastimes of the busy life of an art editor  
whose fostering hand contributed very  
largely to the development of American  
wood engraving. Art to him was not en-  
tirely a matter of costly canvases by old  
masters, rare tapestries or porcelains of  
fabulous value; he found it everywhere.—  
Editorial, New York World, Feb. 7, 1916.

## W. S. Burton.

William Shakespeare Burton, son of the  
actor W. E. Burton, died last week at Lee,  
England, aged 84. He was born in London,  
and on his father and mother separating,  
was placed under a guardian, and sent to  
King's College. He later entered the Royal  
Academy Schools and won the gold medal.  
Five years thereafter he sent to the Royal  
Academy exhibition "The Wounded Cava-  
lier." This was rejected, but attracted so  
much attention in the discard, that it was  
finally hung on the line. Other pictures,  
which attracted much attention, were "The  
World's Ingratitude" and "Auto da Fe."

The artist suffered much from ill health  
and passed several years in a darkened  
room. A daughter was alone left to him in  
his old age, out of several children. He  
aided his mother to secure dower rights in  
the estate of his father, who left all to  
charity.

## Mary L. Macomber.

Miss Mary L. Macomber died in Boston  
Feb. 4 last, aged 54. She was born in  
Fall River, Mass., in 1861, and began to  
paint when only 19. In 1883 she went to  
Boston and studied in the Museum art



MARY L. MACOMBER

school there. Her first appearance in pub-  
lic was with her picture "Ruth" in 1889, and  
since that time her work has been shown at  
exhibitions throughout the country. Her  
"Love Awakening Memory" was shown at  
the Chicago Exposition in 1893, and brought  
her deserved reputation. Of late years  
she had chiefly devoted her time to the  
painting of portraits.

In the passing of Mary L. Macomber  
the American art world has lost a dis-  
tinguished artist and one, who if she  
had not been overmodest and had not  
lived and worked in a rather narrow  
environment, would have had the larger  
and wider fame her ability and her  
art merited. For Mary Macomber,  
while her work was well known and  
duly appreciated in Boston, was, with  
her work, too little known to the Amer-  
ican art public. She was a rarely strong  
woman painter, and her pictures had  
exceeding richness, depth of color, and  
an old master quality; while those of  
allegorical subjects, which she most af-  
fected, were permeated with deep and  
rarely fine poetic and spiritual feeling.  
She was greatly influenced by the mast-  
ers of the English Pre-Raphaelite  
school, and especially by the Rossettis,  
and, in fact, was at one time called in  
Boston, "America's Christina Rossetti."  
Had Mary Macomber lived and  
painted in Paris, London or even New  
York, her passing would have been  
chronicled as one of the world's mod-  
ern masters, instead of only para-  
graphed in the American dailies.—Ed.

CHICAGO.

A generous response has been given by local artists to "the call" in behalf of the older French artists. Although the Art Institute gallery, which the officials contributed as a transient headquarters for the movement, is now occupied by the annual exhibition of works of artists of Chicago and vicinity, the committee in charge of the "Appui aux Artistes" announces that other galleries are to be opened for a continuance of the sale of contributed paintings, sculptures, etc. Ralph Clarkson informs patrons where to acquire a canvas or sculpture at a "cut-price" in order to fill this treasury as rapidly as possible.

Among the artists contributing to the fund are Lawton Parker, A. E. Albright, C. F. Browne, Pauline Palmer, Anna L. Stacey, F. C. Bartlett, L. Ritman, Carolyn D. Tyler, P. Bartlett, W. Bernhardt, T. E. Tallman, W. Ufer, Harriet Blackstone, A. Swisher, C. A. Buher, E. S. Cameron, R. Clarkson, Ethel L. Coe, J. St. John, G. Stephenson, H. L. Roecker, E. S. Payne, L. Griffith, O. D. Grover, A. Jourgens, Lucie Hart-rath, J. P. Nuyttens, A. H. Ullrich, Antonia Sterbia, Earl H. Reed, Frank C. Peyraud, Elizabeth K. Peyraud, R. Pearsons, C. L. Mulligan, Grace F. McGann, H. B. Lochman, Clara Ketzinger, W. Irvine, W. V. Higgins, J. W. Reynolds, A. E. Philbrick, Grace Ravlin, A. H. Krehbiel, Flora L. I. Schoenfeld, A. H. Schmidt, W. B. Henderson, E. Haskell, O. Gross, C. C. Davis, F. V. Dudley, G. S. Dewey, J. E. Colburn, and Dahlgreen.

C. M. Russell, cow-boy and Indian-comrade painter and sculptor, has 24 oils and 6 watercolors at Thurber's. Russell is a self-made artist who portrays the West that has passed.

Gustave Baumann introduced his first exhibition of American block prints and wood engravings to invited guests and the public, in the Art Institute, Feb. 1, and this is the first collection of its kind ever put on show in this country. Baumann, as all art lovers know, is noted for his wood-block prints in colors and in black and white, and he is an enthusiast. Now, he's the pioneer in assembling wood engravings and prints from wood-blocks. The Timothy Cole types are classed as traditional—this show is typically modern, a result of the Cole brand of art. Twelve women and eight men are exemplified, and there are 147 prints in line. B. J. O. Nordfeldt works in bold relief lines. Arthur W. Dow has a group of color schemes in his landscapes, Elizabeth Colwell sketches of land and sea, Dean Babcock of Colorado, several forceful compositions, Eliza Gardener picturings of child life, Mary B. Jones "scapes" and "studies," all skillful, Mildred McMillan, Edna Boles Hopkins high-colored flower prints, Gordon Ertz, Michael Carr, and Helen Hyde Japanese lyrics and colors, Margaret Patterson, Juliett S. Nichols, Florence Wyman Ivins, Ethel Mars, Tod Lindenmuth, Rudolph Ruzicka, Bertha Lum, Ada Gilmore, all are well represented. Baumann's prints are in frames of his own making.

The exhibition of oils and watercolors by William and Marguerite Zorach is on at O'Brien's.

Frank Werner is soon going "somewhere out west" to accomplish several commissions in portraiture.

Louis O. Griffith is going to New Orleans to gather fresh inspiration and new subjects for future picturings.

F. Victor Poole, an English artist who has been here several months, has gone to Detroit to paint portraits. Later, he will execute some commissions of the same kind in Boston.

The annual exhibition of works by artists of Chicago and vicinity is installed at the Art Institute. It was opened too late for more attention than an announcement in this week's issue.

Pastels by W. P. Henderson and etchings by Whistler still are on special show at Roullier's. At Ackerman's unusual English prints, old and modern, are on exhibition. At Anderson's there is a show of modern and historic paintings by American artists. The Artists' Guild still is featuring Matilda Vanderpoel's pastels. Moulton and Ricketts are featuring modern French paintings. At Reinhardt's there are paintings by old and modern masters, European and American. The American Art Gallery has a special assembling of American paintings in line. At Crichton Brothers there is an assemblage of rare primitive paintings.

H. Effa Webster.

Three members of the Phila. Plastic Club, Mrs. Paula H. Balano, Miss Mary Butler and Miss Schanna Boericke, are in Philadelphia holding a combined exhibition of some 90 canvases in the club gallery. They are mainly landscapes, Athens and its temple-crowned Acropolis being the leading subject of Mrs. Balano's art. Miss Butler's paintings are of Ireland and Scotland and Miss Boericke shows some poetic glimpses of the Telluride Mountains.

BOSTON.

After all, the wheel of progress does move a bit, even at the "Hub." The fact that the Art Club has opened its gallery for a show by a young and but little known painter proves that it (the Club) is "going some," if not a great deal. The young man in question is Aldro T. Hibbard, the holder of the Paige Traveling Scholarship from the Museum School for 1913-1915, and his exhibition of 200 or more works, which completely fill both galleries, is more than creditable in so young a man (he is still under thirty), and is really surprisingly so. Its most striking feature, next to its size, is its extraordinary variety of subject and treatment. Indeed, it might be the accumulated "stock" of a painter twice his years. Landscapes, marines, figure pieces, still life, foreign architecture, and some finely executed copies of the old masters reveal the young artist's versatility, as well as admirable facility of execution. From Italy, Spain, France and England Mr. Hibbard has gathered an abundant harvest of good motifs, which he has worked up with warmth and brightness and vigor. He has not only "mixed his colors with brains," like another and greater painter, but with the nameless something that we call *joie de vivre*.

Seven Varied Art Displays.

When a picture gallery is holding seven

in flat washes, the subjects chosen for strength rather than beauty, yet with beauty not absent, as in "A Glimpse of Boston College," "Autumn Morning" and "Fresh Snow in Brookline Woodlands." Miss Martha Walter shows a group of Gloucester beach subjects—gay in color and feeling, the sands alive with modern (and hideous, be it said), semi-fashionable folk, who idle under huge umbrellas. Another woman artist—Miss Blackwelder—also shows her work in this busy haunt, while Lester Hornby holds forth with drawings and etchings, and Joseph Pennell with etchings. One cannot fail to be most agreeably entertained and stimulated by this medley of good things. And last, but not least, one finds here a group of precocious paintings by a little schoolboy of tender years—Master Ahl, the son of A. H. Ahl, a well-known local painter. These comprise still lifes that are far better than some grown-ups make 'em.

Miss Macomber's Passing.

The local art world has been not a little shocked by the death of Miss Mary L. Macomber, although her passing is a loss to a far wider circle than her own community. For many years her works have been seen and admired at all the well-known exhibitions of the big cities. She has been one of the few modern painters who have chosen to paint religious and symbolic sub-

note was originally given to M. F. Terry as part of a complicated deal involving a scheme of inflated prices for the benefit of the middleman in the transaction.

The jury of award of the "Americanization through Art" Exhibition at Memorial Hall, Fairmount Park, announce that a special honor, "Hors concours," has been granted to William Sartain's landscape "Solitude" in recognition of the general services of himself and family in the way of advancing the cause of art in America. The first prize of \$300 for oils goes to E. W. Schofield's "Canal in Winter," second of \$200 to Leopold Seyffert's "Bridal Bonnet." Honorable mentions to Caesare Ricciardi, Morris Molarsky, B. M. Feldman, F. D. DeHenwood. First prize of \$300 in sculpture to Albert Laessle's "Billy," second of \$200 to Albin Polasek's "Aspiration." Hon. mentions to Alexander S. Calder, Giuseppe Donato, Louis Milione, Luigi Maraffi. Albert Jean Adolphe was awarded first prize of \$300 for work in watercolor, a self portrait; second of \$200 to Fred Wagner's "Guelph Hills." Hon. mentions to Lazar Raditz, Nicola D'Ascenzo, Fredk. Nunn, Albert P. Willis, Paula H. Balano. First prize in Arts and Crafts of \$300 to Samuel Yellin for wrought iron work; second prize, \$100, to Edouard Maene for wood carving; another second prize of \$100 for stained glass work to Nicola D'Ascenzo. Honorable mention to Alex Colaresi and André Koronski for artistic jewelry, to C. P. Andrade for copper work, to Decorative Stained Glass Co. for their work, and to Alfred Smith for decoration of leather book-bindings. Mention also is made of Walter H. Everett's illustration "Joy to the World," of Herman Deigendisch's case of miniatures and portrait of "Betty T." by Edith Kellett, and of etchings by Emily Sartain and Max Rosenthal.

Some 65 marines and landscapes in oil and watercolor by Clifford W. Ashley, now on view at the Art Club, give one a definite proof of the real ability of the exhibiting artist, already well known also as an illustrator. The sea and ships that pass upon it are the principal theme of Mr. Ashley's compositions, masterful painting of wave forms; and interesting pictures of the old fashioned New Bedford whalers.

The death of Philip Muhr, prof. of painting at the School of Industrial Art, will be keenly felt by all those who knew that clean and enthusiastic painter, thoroughly genuine in his character and conscientious in carrying out the provisions of the "Muhr Scholarship" founded by his brother, the late Simon Muhr. Eugene Castello.

CINCINNATI.

An important oil by John H. Twachtman, also two small bronzes by Paul Manship, have been purchased by the Museum. The bronzes, "Girl with Harp" and "Mother and Child," were bought out of Manship's excellent "one man" show now at the Museum. The Twachtman canvas was painted in Conn. and belongs to the artist's best period. It is a snow scene, typically fine in its pictorial poetic charm of insight into the simplest of themes—a house, a couple of trees—everything enveloped in snow. Once more Twachtman's favorite mood in nature, his silvery violet, is superbly realized. I recall the fact that it was the Museum, which in 1900 purchased their first picture by Twachtman, his well known "Waterfall" for only \$400, an example which for years was not followed by any other Museum.

Harry B. Lachman's exhibition at Closson's of pictures painted abroad is attracting a deal of attention.

Norbert Heermann.



MARCHIONESS OF ROCKINGHAM

By Francis Cotes, R. A.

In Coming Catholina Lambert Sale

different exhibitions, all at the same time—as is a local one at the present moment—it may be inelegantly said to be running "full blast," rivalling even the munitions factories in "business." One of the most important and interesting of these exhibitions is that of the newly "arrived" sculptor, Mrs. Louise Allen Hobbs. Mrs. Hobbs has arrived fairly and squarely, as proved by this group of sculptures, which, while cast in antique mold, are unmistakably individual. Notwithstanding their Grecian aspect, they are curiously modern, and yet not so much modern as inclusive, in their spirit, of all the ages. Witness "The Dreamer," "Maternity," "Pippa Passes," "The Water Carrier," and, last of all, the charming, wonderfully human boy presented in "The Shell Game." Depth of insight, vision, subtlety, as well as power, are all combined in these unusual sculptures.

A pleasant foil to this exhibition is Mrs. Marion Monks Chase's watercolors, which hold court in the same gallery. These are fine, modern examples of pure aquarelles

jects, works which have been characterized not only by rare beauty, but by genuine spirituality—a rare quality in modern painting. John Doe.

PHILADELPHIA.

At the annual meeting of stockholders of the Pa. Academy, on Feb. 7, Messrs. Clement B. Newbold, Edward T. Stotesbury, Alfred C. Harrison and T. DeWitt Cuyler were re-elected as members of the Board of Directors.

The value of the testimony of experts in antiques was demonstrated on Feb. 7 in the verdict of a jury for the defendant in the case of J. A. Randall against Alexander Sellers in Common Pleas Court No. 4, suing to recover \$1,500 on a note given for the purchase of fifteen ponderous tomes, purporting to be the manuscript of the monks of the XIV or XV century, treating of "The Gregorian Mass." "Expert" bibliophiles have decided that the volumes were not nearly so old as was claimed and that their value was greatly exaggerated. The



A NEW ENGLAND CHURCH

J. Eliot Enneking

At the Cathedral Parkway Gallery

FROM ART TALKS WITH RANGER (G. P. Putman's Sons — N. Y. Publishers)  
 "The production of bogus art will continue as long as we have no law making it a crime to forge a picture. And when such a law shall be seriously contemplated, it will necessarily be extremely difficult to frame one that will define the difference between the legitimate and the illegitimate copies. Personally, I don't believe it is possible for the temperamental painters whose works are, as someone has said, the result of a series of carefully prepared accidents—work produced at great heat to make a literal copy, even of their own work, I know it would be an absolute impossibility for me to repeat with exactness anything of my own."



## EXHIBITIONS NOW ON.

(Continued from page 3.)

## Women Painters and Sculptors' Show.

The twenty-fifth annual exhibition of the Association of Women Painters and Sculptors is on at the former Blakeslee Galleries, 665 5th Ave. to Feb. 19. Theresa Bernstein was awarded the National Arts Club Prize of \$100—given by Mr. John Agar—for a vigorously attacked and colorful portrayal of the interior of a crowded car in the elevated. "The Three Sisters," a characteristic arrangement of broadly treated nudes by E. Varian Cockroft, won the Saltus prize of \$100, given by Mr. Saltus for the best imaginative picture with two or more figures. The landscape prize of the same amount, given by Mr. Emerson McMillin, went to Marian Bullard for a sunny village street scene, and the sculpture prize of \$50, also given by Mr. McMillin, to Frances Grimes for a charming bas relief, three-quarter length portrait of a little girl.

An "invited" group of Helen M. Turner's pictures is an attraction. Miss Turner is not a member, but is one of the strongest of American women painters, and the canvases which she has sent include a depiction of a young woman seated at a tea table out-of-doors. She is tastefully gowned and carries an ecru and green parasol. The scene is splashed with sunshine and the color and pattern are delightful. Olive Rush's mother and baby picture, and Alice Beard's naive conception of a little faun, nearby, have charm.

Martha Walter paints light and air and children in the open in her own delightful way. She, too, shows an outdoor tea table and gay little girls, a blonde and a brunette, with Japanese parasols. It is one of the most spontaneous pictures in the exhibition. Edith M. Magonigle shows a portrait, in the modern vein, of Miss Nancy Vanderpool, and Varian Cockroft depicts "Mme. K." rather brutally. The painting is very dexterous, and Miss Cockroft has combined crude colors daringly with a result which is striking and barbaric.

Jane Peterson's outdoor subjects are exceedingly clever and Harriett Bowdoin contributes sunny pictures with flowers. Alethea Platt's "Resting Awhile," an interior with an old lady seated in a rocker, is one of the most sympathetic canvases from her brush, and there is a real little girl, portrayed by Josephine Lewis in a sensitive way. Miss Lewis' portraits of children are notably sincere and delightful. There is a large and interesting portrait of Batelo Robino—a dancer by Della Shull—vigorously attacked and most convincing.

Hilda Belcher's little watercolor, "The Velvet Shoe," shows a blonde young girl in a black gown, with a few sprays of lilies of the valley at her breast, seated by an open fireplace, contemplating the toe of her velvet slipper. The medium is handled with great skill and the girl who is pictured is quite unconscious and unposed.

A little canvas called "A Still Cold Night," by Marian G. Traver, has something subtle about it. There is an "invited" pastel portrait by Mrs. Albert Herter. Lydia Field Emmet is represented by a charming figure of a little blond girl and Jennie Browncombe shows a small picture.

The sculptures are exceptionally pleasing. Edith Woodman Burrough's "Youth" is among them and Jane Poupelet shows a charming nude as well as the hen, cat and little head which were at the Academy. Olga P. Muller and Janet Scudder are represented, and among the smaller pieces one notices a delightful little table fountain—a baby holding a duck—by Laura Gardin. Bernice Langton's "Hecate," a sensitive bit of modeling and an interesting portrait study of a man by E. S. Theobald.

The two cases of miniatures contain many good examples, including "The Butterfly" by Theodora Larsh—an exquisite interpretation of Pavlova. The artist has pictured her in ballet costume full length figure and the ineffable grace and charm of color are noteworthy. Miss Larsh's semi-nude is also most artistic, and Elsie Dodge Pattee shows "Chinese Beads"—a portrait arrangement—charming in color and feeling. The work of Alice P. T. DeHaas has charm and among the other notable examples is Lucia Fairchild Fuller's "Lady in Old Chinese Coat." There are 446 exhibits in all.

## Decorative Art Exhibition.

The Society of Friends of Young Artists, which donated cash prizes to the amount of \$700 within the past year at three different exhibitions, by painters, sculptors, and architects, is planning a competition in decorative art for which substantial rewards will be offered. Within a fortnight Mrs. Gertrude Vanderbilt Whitney will announce the theme of the competition from the studio of C. S. Pietro, 630 Fifth Ave. The exhibition will open April 15 in Mrs. Whitney's studio, 8 West 8th St. The first prize of \$200 will be given by Mr. Otto H. Kahn, and Mrs. Whitney will offer ten prizes of \$25 each.

## Landscapes by William Keith.

Landscapes by the late William Keith, the veteran Cala. painter, loaned, some by the estate, and some by private collectors, are on exhibition at the New York School of Applied Design for Women, 160 Lexington Ave. to March 1. This painter, for a while followed the tradition of the Hudson River School, then influenced by the Barbizon painters, developed his own art. An example of his early, over cautious, detailed work is shown and later canvases, broader and more vigorous. The landscapes are large California scenes, and rich in color with glowing skies.

## Pictures by Dewing Woodward.

Some 25 oils, pastels and chalk drawings by Dewing Woodward form an attractive exhibition at 37 Mad. Ave. where they will be shown to Feb. 18. Her treatment of nudes, in the open, and of trees and flowers, suggests the expression of an emotional or spiritual mood rather than a purely optical rendering and her canvases are well lit.

"The Dragon-Fly," an oil, two nude children, sitting on the grass, watching the movements of the dragon-fly, has charm, and a study of a little girl cutting out paper dolls is delightful. Among the oils, besides nudes and decorative panels, is a head, in profile, of a lovely brunette girl, which is called "A Modern St. Cecilia." Among the decorative panels are "Maverick Folk Feast" and "La Farandole (A Harvest Fantasy)." "Fire Opal" is the best of the pastels.

## Drake Memorial Show at Public Library.

The recent death of Alexander Wilson Drake is the occasion of a memorial exhibition by the Prints Division of the N. Y. Public Library, which will be on view in the Stuart gallery (room 316) from Feb. 10 until March 20. Excepting some biographical notes relating to Mr. Drake, the show consists of wood engravings by well-known masters of the art in America connected with Mr. Drake's time and activity. The exhibition is fittingly introduced by some of the earliest examples of the technique of the so-called "new school."

The exhibition forms, so to speak, a tribute to the memory of one whose influence in the field of wood engraving and book illustration was so very strong in the last quarter of the nineteenth century, while at the same time it offers a summary review of the development of a period of wood engraving in this country, which, in its finest productions, will remain a noteworthy epoch in the annals of engravings.

## John Wenger at Folsom Gallery.

"Afternoon Tea" is the most charming of twenty oils by John Wenger on view at the Folsom Galleries, 396 5 Ave., to Feb. 16. The Samovar, fruit and other bits of still life are skillfully painted, but the face of the young woman at the table seems a bit too highly finished to be in tune with the more impressionistically treated surroundings. The color scheme is delicately charming. In two snow scenes inert nature is realistically depicted and there are decorative landscapes and imaginative compositions suggestive of the Arabian Nights.

## Ritschel at Pratt Institute.

William Ritschel well expresses the power and movement of the sea in marines which are among his nineteen exhibits at the Pratt Institute, Brooklyn, where they will remain to Feb. 28. He skillfully pictures on his canvases the varied atmospheric manifestations of nature not easy to realize. "Storm Swept Cypress, Point Lobos, California" is very impressive, and "Midnight Sun—Fishing, Norway," gives us an uncommonly interesting glimpse of something few have seen. Sunny and foggy mornings in picturesque California are shown, and the painter has noted beautiful arrangements of nature everywhere. In one canvas the East River is pictured.

VESTAL VIRGINS  
Monticelli

In Coming Catholina Lambert Sale

VIRGIN AND CHILD  
Botticelli

In Coming Catholina Lambert Sale

## Landscapes by Olson.

Some thirty little oils by Joseph Oliver Olson, a young man who has never given an exhibition before, are at the galleries of Samuel Schwartz Sons & Co., 290 5th Ave., to Feb. 15th. The painter's realization of atmospheric conditions not easy to seize is noteworthy. The brushing is vigorous and the color fresh and brilliant. Among the most interesting canvases are rainy day views with pedestrians scurrying along, reflected in the watery streets. There is a serious characterization of an old man, beach scenes, fishing boats with rippling sunlight flooded water, California pictures showing decorative eucalyptus trees, etc.

## Stauffer Prints to Library.

The bequest of the late David McNeely Stauffer has enriched the already fine collection at the N. Y. Public Library by about 14,000 prints. Mr. Stauffer made a specialty of collecting American engravings, and at least one-third of the total is made up of these specimens. His book, "American Engravers on Copper and Steel," published in two volumes in 1907 by the Grolier Club is a comprehensive and authoritative work on this subject. Many of the illustrations in these volumes were taken from the collection, which is of interest and value as a record of the development of engraving on metal in the United States.

## Girls' Work at Art Club.

There are some good things in a little exhibition of the work of some young women artists at the Catherine Lorillard Wolfe Art Club, in Grace Church house, Broadway and 10th. St. Hope Miller's watercolors are particularly good. She shows a delightful, fanciful illustration for "The Tailor of Gloucester" and there is pathos, as well as good drawing and skillful handling of the medium, in her East Side street scenes—a pitiful little girl, clasping her equally destitute dog to her bosom. Marian Olmstead's little oil landscapes are atmospheric and delicately colorful. Winifred Selwyn's watercolors are also good, and she shows a woman making cake, a girl standing in a doorway, an interesting little landscape in pastel, and three little outdoor oils. Marian M. Kerr shows interesting oil landscapes and Ida P. Becker's "Alabama Barn" and "Autumn Fruit"—a girl, picking grapes—are pleasing.

## Art at Union League Club.

At the monthly exhibition of the Union League Club, on this week, Howard Russell Butler shows six vigorous marines and Elliott Daingerfield as many characteristic canvases; Albert Groll his five typical Arizona landscapes, including a colorful and atmospheric one portraying a sand storm. There are four examples of Richard E. Miller's characterizations of dainty femininity and five poetic landscapes by Henry W. Ranger.

## Landscapes by Mygatt.

Some 36 landscapes in oil by Robertson K. Mygatt shown at the Louis Katz galleries, 103 W. 74 St. to Feb. 26, inclusive, are true to nature and charming in color. Nature's quiet moods most appeal to the artist, and the work has refinement of vision. Among the best examples are "A Tidal Stream" with tender greens, grays and yellows and a wonderful feeling of space and air. "The Danbury Road, Moonlight," an effective "arrangement" of a marsh and a clump of sunlit trees.

## THE ARCHITECTURAL LEAGUE.

(By the Second Viewer.)

Those who write in the "lay" press on matters of art have never told us why the exhibitions of the Architectural League are flat and unprofitable. We have been submitting patiently to these exhibitions for years, hoping that certain fundamental ideas would find their way—somehow—into the circle of power, and that, sooner or later, a really effective and logical union of the related arts of architecture, painting, and sculpture would find demonstration. But, in despairing moments, one never would have supposed that solution lay in the magic of blue gauze which now tempers the clear light of the Vanderbilt Gallery.

The present exhibition has the same basic fault that was felt in former years—a lack of true architectural sense in the selection and arrangement of exhibits. Instead of har-

SIR WILLIAM HERSCHEL  
Raeburn

In Coming Catholina Lambert Sale

mony, cohesion, and largeness in effect, we have confusion, fragmentariness and littleness. Diversity is a rampant presence. One does not object to diversity, indeed one demands it, but it must be controlled; it must serve a large plan. Of the individual exhibits, there are in truth several notable features. The sculpture of Herbert Adams, even in the photographic representation made here, is distinguished, the heads of young women (including a comparatively unfamiliar one of Julia Marlowe) being especially attractive. Standing apart also is the collaborative model for a Music Hall—the work of Kenneth Carpenter (architect), John Gregory (sculptor) and Eugene Savage (painter). Savage is rendering in watercolor of Raphael's "School of Athens" and a part of the ceiling in the Vatican "Stanza" is a much more impressive exhibit than Savage's enormous mural painting. Robert Aitken shows an effective sundial, supported by a young faun in bronze. French's large figure, "The Spirit of Life," in a gilded cast is ill-placed, being much too large for the garden composition in which it is set.

Lukeman's Strauss memorial figure of a reclining woman as pendant to the French figure better approaches the desired scale. The mural paintings, as a whole, are weak, although Stanley Arthur's Delaware Capitol decoration (Continental troops marching) and Violet Oakley's studies are "striking," if rather affectedly so.

The photographs of commercial buildings, the clever watercolor renderings of distinctly bad architecture, and the formal rendering of bits of good architecture, are, as usual, a bore. What a contradiction of endeavor is represented in the hanging of decorative pictures with others that make ridiculous the decorative intent. Whatever else may be said about the exhibitions of the League, it must be apparent to the thoughtful visitor that the main fault is an architectural fault—the lack of a cohesive and well-proportioned plan. Even the bits of sculpture placed this year outside the building are out of tune, being out of tone. Apologists for the League plead a lack of funds. Nonsense! The lack is one of thought. James Britton.

PARIS LETTER.

Paris, Feb. 1, 1916.

At an exhibition at the Galerie des Indépendants in the rue La Boétie, just closed, there were strikingly interesting canvases by Chalié, Alexander Altmann, G. Dorignac, Luigini, Lagar, Madeline, Maurice Chabas, and Widhopff, and statuettes of notable merit by Soudbine. One of the latter, done to order for the Tsar of Russia, is a portrait-bust of La Pavlowa, the dancer. The sculptor has translated into his work both action and emotion. Chalié combines vigor and grace in his nudes, and Altmann's snow scenes are astonishingly real. Maurice Chabas differs wholly from his famous brother in his sense and choice of color; but his individuality in this particular is very pleasing. He deals in contrasts that are warm and enlivening, but never dazzling. In Lagar is recognized a new follower of Cézanne, of whom much good is predicted. He has found a gamut of grays which are not obtrusively suggestive of other paintings. Georges Dorignac appears to be seeking renown as a disciple of Rodin in design, and thus far is impressive; but he evidently lacks a delicate power of modulation in color.

There is preparing at the Georges Bernheim gallery in the rue La Boétie an exhibition, for the benefit of French war-prisoners, which will have this rather unusual feature—that all the pictures will be of one or two sizes. In one division of the gallery there will be no canvases that exceed 4x5 inches; in the other, the size is fixed at about 16x18 inches. The frames will all be of the same model, perfectly plain and unobtrusive. There is the advantage in this, that, aside from light and the relative placing of the pictures, the beholder's judgment of them will be less subject to meretricious influence than where the artist may distract attention from defects or weaknesses of his work by the cunning choice of a frame. But this exhibition will be noteworthy for a much more important reason. The list of artists contributing to it is long, and among them are many of established fame. All of the pictures are for sale; and in the few cases where the painter does not give his work outright to the patriotic cause, he reserves for himself only a small percentage of the price. Two Americans have complied with the invitation to contribute their work, Frederic Friesseke and Walter Gay. Elizabeth Nourse will also send. Mr. Friesseke's picture, which is of the larger size, is in a pervading tone of pale blue-gray, and in execution gives at a little distance the impression of a mosaic. The subject is a girl, decidedly Oriental in type and in the general lines of her costume, who, with a pose of classic simplicity, is regarding herself in a hand-mirror.

The majority of the important French artists have already sent miniature canvases for this exhibition. From these the public may derive new notions of the relative value of their talent. Certain painters, well known by the large canvases which they have habitually shown at the regular Salons, reveal seemingly a very different kind of merit when they concentrate the strokes of the brush or the pencil on a narrowly limited area. From this point of view there is, undoubtedly, much curious satisfaction to be had in this coming show. I have already had the opportunity of seeing the contributions of Boldini, Joseph Bail, Roll, president of the Société Nationale des Beaux Arts; Paul Chabas, Lucien Simon, Guillemin, Gervex, Dagnan, Bouveret, Le Sidaner, Albert Besnard, F. Flameng, Lhermitte, Raffaelli, Rochegresse, Willette, and a dozen others.

The artist colony in Paris has felt a sympathetic shock at the death in battle of Lieut. Charles Sanford Ward, son of the English sculptor, Herbert Ward, who was a companion of Stanley in Africa. Herbert Ward has resided in Paris for some years and has exhibited his sculptures of African types in the Senior Salon with considerable success.

Eric Tayne.

TOLEDO.

The February transient exhibition at the Toledo Museum include fifty oils by Sandor Landeau. A large "Gold Medal" painting, "The Prayers for Lost Seamen," is shown.

The largest collection of Joseph Pennell's work ever shown here is included in the exhibit. There are eighty etchings and lithographs, most of which were made in the large manufacturing cities of America and Europe.

Garden pictures by Mary Helen Carlisle occupy the Mohr galleries.

An unusually interesting group of eight portraits, painted by Chester C. Hayes, of members of the Toledo Tile Club has just been finished and will be used as a frieze in one of the Tile Club's rooms.

The Thomas S. Parkhurst exhibit at Lima, Ohio, includes several Parisian street scenes by L. E. Van Gorder, of Toledo.

Frank Sottke.

PROVIDENCE.

Sydney R. Burling, president of the Art Club, has a show of his paintings in the Art Club gallery. There are 100 examples, mostly recent work, and of interest and variety. Many delicate and subtle phases of nature are handled with discretion and a new and serious note is evident, showing a clear vision and a mature art.

Among the best works are "At the Old Inn Door," a successful picturing of moss-stained early English architecture and "Nightfall on the Sakonnet," a dreamy and tender picture, and "Edge of the World," a striking watercolor painted at Donegal, Ireland.

Other examples of especial interest are "After Rain," a study of sky and water at East Boothbay, Me.; "Morning of Blue Nest," a sensitive harmony in a delightful series of greys; "Down the Bay," "Once a Busy Street" and "The Hand-Organ."

At a local gallery 24 oils by Walter Francis Brown have been recently shown. Venetian scenes predominated and, as is his custom, the artist used clean crisp color and took full advantage of all the accessories of dyed sails and luxuriant flowers clambering over picturesque trellises and arbors. "St. Salute Garden—May" was a large canvas of beautiful design and "On the Lagoon" suggested a Cazin.

Several canvases painted recently at Newport, R. I., complete the exhibition, of which "Trinity Church" is easily the most important. While a few pictures incline overmuch to a surface prettiness of texture, there is still a deal of serious and sound painting and an evident and enviable ability on the

MINNEAPOLIS.

The Minneapolis Institute celebrated its first anniversary of the occupancy of the new building by a public reception to its members and friends. The current exhibition is that of the National Society of Portrait Painters shown in other cities and described in the ART NEWS when first shown in New York.

The portrait of Mr. Cadwallader Washburn by Wm. M. Chase was especially enjoyed by a large number who had known him here from infancy, and watched his art progress with enthusiasm.

The forceful portrait by Louis Betts of Mr. Chas. L. Hutchinson, president of the Chicago Art Institute, was favorably commented upon, as Mr. Hutchinson is, through frequent visits, a familiar figure here. There was also a personal interest in the portrait of Mr. Cottle by Douglas Voete, the early director of the local school.

Last year the Board of Education built a new school building, and at the request of the people in that vicinity named it the Thomas Lowry school. It stands opposite the beautiful little Audubon Park, and is a model in equipment. It will be opened on Feb. 28, the day following the anniversary of Mr. Lowry's birthday. The gift of 200 pictures, reproductions of famous paintings and sculpture, will be placed in the rooms, as had been arranged by the generosity of the late Mrs. Lowry as a memorial to her husband. Mrs. Lowry had given much thought to the selection of the pictures which should be appropriate for the age of the children of each grade, and they have been framed with great care.

Hayley-Lever, R. Henri, H. L. Hildebrandt, C. S. Hopkinson, W. H. Howe, R. Kent, P. King, L. A. Kroll, J. Lie, W. McEwen, H. G. Martin, R. E. Miller, C. J. Nordell, L. Ochtman, W. L. Palmer, B. G. Phillips, E. H. Potthast, B. Priestman, W. S. Robinson.

IN STUDIO AND GALLERY.

Dined by S. M. Roosevelt.

Some forty members of the National Society of Portrait Painters were guests at a dinner in the Hotel Vanderbilt, last Saturday night, given by S. Montgomery Roosevelt, chairman of the executive committee.

Those present were: Cecilia Beaux, Geo. Bellows, F. W. Benson, Louis Betts, A. Borie, W. M. Chase, Ralph Clarkson, W. Cotton, B. H. Crawford, H. G. Cushing, J. de Camp, Lydia F. Emmet, Charles D. Gibson, W. Glackens, Ben Ali Haggin, V. D. Hecht, R. Henri, H. S. Hubbell, J. C. Johanson, De Witt M. Lockman, G. Luks, M. Jean McLane, R. E. Miller, Ellen E. Rand, J. G. Seyffert, W. T. Smedley, E. Speicher, Helen M. Turner, R. Vonnoh, D. Volk, J. A. Weir and I. R. Wiles.

William H. Cotton is painting a three-quarter-length seated portrait of George Barr McCutcheon, the author, at his studio, 1 W. 64 St. It promises to be a thoroughly good likeness, is interesting in arrangement, and has strong technical qualities. A recent portrait of Miss Violet Gordon-King is one of this artist's most successful works.

Philip Schmand has about completed his full-length portrait of Miss Annette West-bay. The subject wears a gown of soft, silvery green, which blends harmoniously with a warm gray background. The simple arrangement of the composition is ably handled and the result is picturesque and graceful.

Joseph Boston's exhibition at Pratt Institute, Brooklyn, was prolonged a week beyond original plans, closing Feb. 5. His charming canvas, "Vanity Fair," was one of the pictures sold during the display, and others are under consideration. At his studio in Carnegie Hall he has recently completed an interesting landscape, "Indian Mountain, Ausable Lake," in which he has succeeded in combining dignity, grandeur and beauty of color.

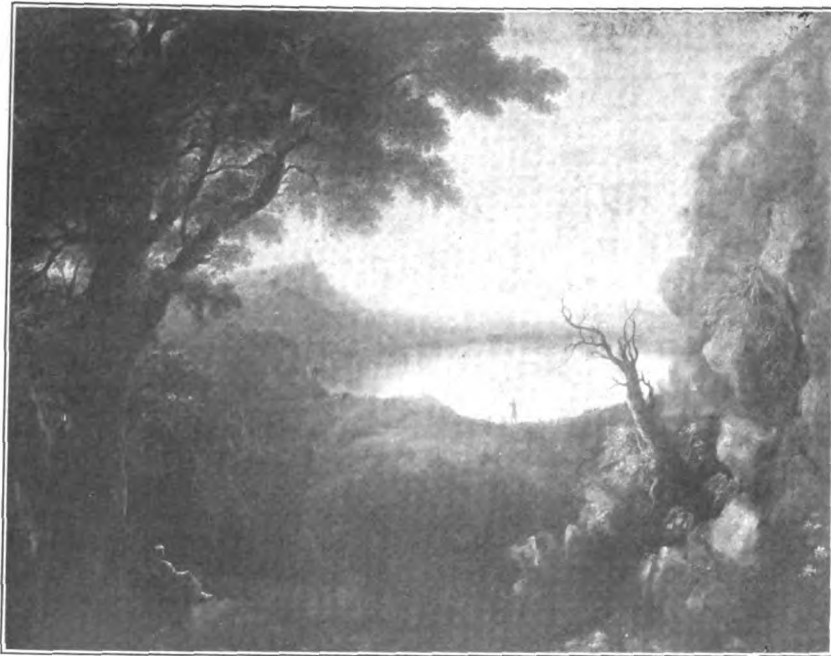
J. Campbell Phillips recently returned to his Carnegie Hall studio from Hartsville, S. C., where he painted a three-quarter-length seated portrait of Mayor James L. Coker. The work shows spontaneity, and has good flesh tones. The artist has ably presented the gentle, kindly expression of the sitter, whose distinguished head must have been a joy to paint. Among other recent portraits are the two sons of Mr. Henry Wineberg.

Henry Mosler, who has quite recovered from his recent accident, has resumed work at his Carnegie Hall studio. He is at work upon a new canvas, "The Miser," which is typically good in color and interesting in composition.

At his studio, 230 Fifth Ave., Charles F. Naegele is completing a series of decorations for the Watertown, N. Y., public library. At present he is at work upon six panels. These include views of old Watertown, of historical interest, and show the city at about 1860. The scenes are thoroughly American, accurately composed from photographs of the period. Portraits of men great in the country's history, who made Watertown their headquarters during the war of 1812, will also be part of the decoration of the library. They will include President Madison, Governor Tompkins, General Dearborn, General Pike, and Commodore Woolsey. Mrs. Kate Vaughan, wife of Captain Vaughan, will also be commemorated. A recent fine portrait of Mrs. William Gow, and one of Mrs. Willis Reese, painted this winter, may still be seen at Naegele's studio.

Henry Golden Dearth has recently completed an unusually fine portrait of Miss Blair, daughter of Mrs. Chauncey Blair, of Chicago. It is so high in key as to touch, at times, the top-notch point in the color scale. But so well balanced are the contrasting tones that the strength of a master hand is revealed. With light touches the artist appears to have gone over the delicate flesh tints in the youthful face, and portrayed with deftness their subtle lights and shadows. The composition is an example of his usual good taste. His portrait of his daughter Nina is well hung in the Metropolitan Museum.

Mr. Samuel O. Buckner, President of the Milwaukee Art Society, has purchased C. Arnold Slade's "Portrait of a Normandy Fisherman" and "Peasant Woman." Mrs. Ferguson, of Springfield, Ill., has bought the artist's canvas, "Les Nouvelles," which was shown at the Springfield exhibition.



LAKE ALBANO  
Richard Wilson

In Coming Catholina Lambert Sale

part of the artist to see beauty and eliminate ugliness.

At a recent Sunday doctent talk at the R. I. School of Design, George W. Whitaker read his paper touching on Inness, Wyant and others of his early associates.

W. Alden Brown.

CLEVELAND.

The most thoroughly satisfying of the several "one man" picture shows, recently held here or still on, is that of marines shown by Paul Dougherty at the Gage Gallery. Several of his Cornish coast pictures were among these, with others of the Maine and Mass. coasts, no less virile. Dougherty plans to do his next work on the Cala coast and then to invade Howard Russell Butler's and William Ritschel's territory.

A joint exhibition of oils by Henry W. Ranger and F. Ballard Williams, shown for a fortnight at the Gage Gallery has been enjoyed by art lovers. The latter showed several landscapes, of which "A Vermont Hillside" was perhaps the best, while his "Sylvan Festival," "Fete by the Lake" and other canvases, in which beautiful women are holding festival under the trees, had the charm of a Fragonard or Monticelli with more than a suggestion of the glowing color of the latter. Ranger showed wood interiors, "Noank" in moonlight and at sunrise, and a small "San Juan, Porto Rico." Etchings by Philip Little of Salem, Mass., and some delightfully spontaneous child portraits in watercolor by Miss Elinor M. Barnard of London, have been other special attractions at this gallery.

At the Korner & Wood Gallery representative watercolors by the late F. Hopkinson Smith have been shown, following an exhibition by Orville Peets, local painter and etcher.

In the office will hang a large photograph of the Lowry Memorial by Karl Bitter.

As a tribute to the memory of John S. Bradstreet the friends and members of the Fine Arts Society, presented to the Art Institute a bronze relief portrait, unveiled on Jan. 22. Mr. Bradstreet was one of the founders of the society and a director until his death in 1914. The relief portrait is placed at the entrance to the beautiful Bradstreet room at the Institute. The work is by Paul Fjelde, a Chicago sculptor. Lorado Taft, in whose studio Mr. Fjelde has been working, compares its technical excellence to the work of St. Gaudens and an example of relief portraiture of high rank. The funds were secured by voluntary subscriptions.

M. C. Wells.

FORT WORTH (TEXAS).

The seventh annual exhibition of selected paintings is now on at the Museum. The exhibition was assembled for the Texas circuit, consisting of Fort Worth, Austin, San Antonio, and Galveston, by the Federation of Arts. In addition to the 45 paintings by American artists, there are five paintings by English, French and German artists. Gallery talks on the exhibition are given by the artists of the city on Thursdays and Saturdays. The Fort Worth Art Association has offered prizes for the best written estimate of the exhibition or any single picture by the pupils of the grammar and secondary schools.

The following artists are represented in the exhibition: C. W. Ashley, O. E. Berninghaus, M. P. Bewley, L. Blumenschein, F. S. Bredin, G. E. Browne, Mrs. L. U. Brumback, Mrs. M. B. Bullard, E. Carlsen, I. F. Carlson, F. S. Chase, C. C. Cooper, F. I. Couse, C. C. Curran, C. H. Davis, I. Dill, E. Dufner, W. Dunton, C. W. Eaton,



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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Catho-  
lina Lambert Coll'n on view to sale at the  
Plaza Hotel, evenings, Feb. 21-24.

Anderson Galleries, Mad. Ave. at 40 St.—  
The original autograph letters of Robert  
Louis Stevenson to his father and mother.  
Rare books in fine bindings from Riviere  
& Son. The Paltsits Library of Ameri-  
cana.

Arlington Galleries, 274 Madison Ave.—  
Works by G. Glenn Newell, Robt. H. Nis-  
bet and Arthur J. Powell, Feb. 14-26.

Berlin Photographic Co., 305 Madison Ave.  
—Works by Paul Manship, Feb. 15-Mar. 5.

Former Blakeslee Galleries, 665 Fifth Ave.—  
25 Ann'l Exhib'n of the Ass'n of Women  
Painters and Sculptors, to Feb. 19.

Bonaventure Galleries, 601 Fifth Ave.—  
Autographs of celebrities.

Braun & Company, 13 W. 46 St.—Work of  
Gabriel Nicolet, to Feb. 12.—Pictures by  
Ossip L. Linde, Mar. 14—Feb. 4.

Braus Gallery, 2123 Broadway.—Paintings  
by W. C. Fidler, to Feb. 19.

Brooklyn Museum, Eastern Parkway and  
Washington Ave.—Swedish Art Exhibi-  
tion, to Feb. 28.

D. Calo & Sons, 8 W. 45 St.—American and  
Foreign Paintings.

Canessa Gallery, 547 Fifth Ave.—French  
Renaissance, Louis XV and Louis XVI  
Jewelry Exhibited at the Pana.-Pacific  
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—  
Pictures by J. Eliot Enneking, to March 1.

City Club, 55 W. 44 St.—Landscapes by L.  
Mazzanovich, to Feb. 14.

Daniel Gallery, 2 W. 47 St.—Landscapes by  
Ernest Lawson, to Feb. 21.

Ehrich Galleries, 707 5th Ave.—Works of  
Greco, Goya and Zurbaran.

Edward I. Farmer, 5 W. 56 St.—Blanc de  
Chine Figures.

Fine Arts Building, 215 W. 57 St.—Ann'l  
Exh'n Architectural League, to Feb. 26.

Folsom Galleries, 396 Fifth Ave.—Tapestries  
by Mrs. Francis Bailey Vanderhoef, to  
Feb. 16.—Recent Paintings by John Wen-  
ger to Feb. 16, and Oils by Harry L. Hoff-  
man to Feb. 17.

Gorham Galleries, Fifth Ave. & 36 St.—  
Recent Decorative Art by prominent  
American Sculptors, Mar. 20—Apr. 15.

Goupil & Co. Galleries, 58 W. 45 St.—  
Paintings by Emmeline Abbey Dunn and  
Abbie S. Phillips, to Feb. 15.—Monotypes  
in Color by D. W. Humphrey, S. H. Mc-  
Rae, H. K. Smith and Gustave Verbeek,  
Feb. 16-29.

Geo. Gray Barnard Cloisters, 189 St. and  
Pt. Washington Ave.—10 a. m. to 5 p. m.,  
week days, and 2 to 5 p. m., Sundays.

Holland Galleries, 500 Fifth Ave., cor-  
ner 42 St.—American and Foreign Works.  
Louis Katz Galleries, 103 W. 74.—Paintings  
by Robertson K. Mygatt, to Feb. 26.

Kennedy & Co., 613 Fifth Ave.—Old Eng-  
lish and French Colored Prints to Feb. 29.

Keppel & Co., 4 E. 39 St.—Joseph Pennell's  
new N. Y. and other Etchings, to Feb. 15.  
—Etchings and Lithographs by Whistler,  
Feb. 17—Mar. 12.

Knoedler Galleries, 556 Fifth Ave.—Old  
English Mezzotints—Works of Jan Chel-  
minski, to Feb. 15.—Works by Louis  
Kronberg and John Henning Fry, Feb.  
14-26.

John Levy Galleries, 14 E. 46 St.—Ameri-  
can and Foreign Pictures.

Little Gallery, 15 E. 40 St.—Byrdcliffe Pot-  
tery and Handwrought Jewelry.

Catherine Lorillard Wolfe Club, 802 Bway.  
—Work of Members, through Feb.

Lotos Club—Works by Artist Members,  
Feb. 12-17.

Macbeth Galleries, 450 Fifth Ave.—Pic-  
tures by Jules Guerin, Upper Gallery. Deco-  
rations by Elmer MacRae, Pictures by  
Lester Baronda, Lower Gallery to Feb. 16.

—30 Paintings by 30 Artists—Feb. 16-29.

Macdowell Club, 108 W. 55 St.—New  
Group, to Feb. 15.

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 25c. Free other days.

Milch Gallery, 939 Madison Ave.—American  
Pictures.

Milch Gallery, 939 Madison Ave.—Works of  
Walter Clark, Feb. 14-26.

Modern Gallery, 500 Fifth Ave.—Works by  
Cezanne Van Gogh and others.

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Montross Gallery, 550 Fifth Ave.—50 Pic-  
tures by 50 American Artists, to Mar. 4.

Municipal Art Gallery, 16 St. & Irving Pl.—  
American Posters, to Mar. 25.

Museum of French Art, 599 Fifth Ave.—  
Work of French Artists in the Trenches.

National Arts Club, 119 E. 19 St.—Exhi-  
bition American Water Color Society,  
to Feb. 27.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."

Pen and Brush Club, 132 E. 19 St.—Ann'l  
Exhib'n Oils, Sculpture and Crafts, Feb.  
6—Mar. 6.

Persian Art Gallery, 707 Fifth Ave.—Persian  
Miniature Paintings.

Petrus Stuyvesant Club, 129 E. 10 St.—  
Paintings by Harriet Titlow and Ellen  
Ravenscroft, to Feb. 12.

Photo-Secession Gallery, 291 Fifth Ave.—  
Works by John Marin.

Pratt Institute, Brooklyn.—Paintings by  
William Ritschel, to Feb. 28.

Ralston Galleries, 567 Fifth Ave.—Etchings  
by A. E. Howarth, to Feb. 12.—Exhib'n  
by Group of Portrait Painters, Feb. 14-26.

Regnard & Co., 57 W. 49 St.—Dutch and  
Flemish Paintings.

Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by W. H. Funk—Feb. 11—Mar. 11.

Rose Gallery, 246 Fifth Ave.—Works by  
Raphael Kirchner, to Feb. 12.

The Salvar Studio, 12 E. 48 St.—Coll'n of  
Rare Buddhas and Japanese Color Prints.

Henry Schultheis Gallery, 142 Fulton St.—  
American and Foreign Pictures.

School of Applied Design, Lex. Av. and 30  
St.—Works by William Keith, to Mar. 1.

Scott & Fowles Galleries, 590 Fifth Ave.—  
Works by Early English Painters.

Jacques Seligman Galleries, 705 5th Ave.—  
Mr. Albert Gallatin's Loan Exhib'n, to  
Feb. 12.—Henry Clews, Jr.'s Group God  
of Humoristics. — Portraits by Robert  
Reid, Feb. 14-26.

Thumbbox Gallery, 24 E. 49 St.—Paintings  
and Drawings by Wood Gaylor, to Feb.  
19.

University Settlement, 184 Eldridge St.—  
People's Art Guild Exhibition.

Mrs. Whitney's Studio, 8 W. 8 St.—Works  
by John Sloan.—Mrs. Whitney's Sculp-  
tures follow.

Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlent Ed-  
wards, F. G. Stevenson and Others.

Women's University Club, 106 E. 52 St.—  
Exhib'n of Miniatures and Sculpture by  
Marie Apel, Feb. 13-26, 2 to 6 P. M.

Yamanaka Galleries, 254 Fifth Ave.—Exhi-  
b'n of Old Japanese Color Prints by  
Hokusai and His Pupils and the famous  
Ukiyo-e Artists—Feb. 14-26.

37 Madison Ave.—Paintings by Dewing  
—Woodward.

**CALENDAR OF AUCTION SALES.**  
American Art Galleries, 6 E. 23 St.—Catho-  
lina Lambert Paintings on exhibition  
from Feb. 12 to Sale at the Plaza Hotel  
Ball Room, Feb. 21-24.

Anderson Galleries, Madison Avenue at 40  
St.—Books on Incunabula, Topography,  
Cartography, and other subjects from the  
Library of Victor Hugo Paltsits, now on  
exhibition to sale Monday and Tuesday  
afts., Feb. 14-15.—Rare Americana, now  
on exhibition to sale Tuesday aft., Feb.  
15.—A large collection of the Autograph  
Letters of Robert Louis Stevenson to his  
father and mother, consigned by his step-  
daughter, Mrs. Salisbury Field, now on  
exhibition to sale afts. Feb. 16-17.—Rare  
Books and Illuminated Mss. in Fine Bind-  
ings, consigned by Robert Riviere & Son  
of London, now on exhibition to sale Fri-  
day aft., Feb. 18.—Part IX. of the Joline  
Collection of American Autographs, on  
exhibition Feb. 16 to Sale Feb. 23-24.—  
New England Collection of Glass, Pew-  
ter, Lustre, Wedgwood, Staffordshire and  
Hand-made Rugs, on exhibition Feb. 19  
to Sale, afternoons of Feb. 25-26.

Philadelphia Art Gallery, Phila.—Sale of Im-  
portant Coll'n, including objects owned  
by Duke of Sutherland, of Stafford  
House; paintings, tapestries, furniture,  
etc., beginning Feb. 15.

Scott and O'Shaughnessy Collector's Club,  
30 E. 42 St.—Americana, Morning Feb. 18.  
C. F. Libbie & Co., 597 Washington St.,  
Boston—Americana, Feb. 16-17.

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**Spring Academy.**

The Spring and 91st Exhib'n of the Nat'l Academy will open at the Fine Arts Building, Mar. 18, to close Apr. 23. The following is the Jury of Selection: G. Beal, C. Bittinger, S. L. Blumenschein, H. R. Butler, E. Carlsen, W. M. Chase, P. Cornoyer, Kenyon Cox, Bruce Crane, E. Daingerfield, C. H. Davis, Paul Dougherty, C. W. Hawthorne, W. H. Howe, J. C. Johansen, W. L. Lathrop, H. H. Nichols, L. Ochtmann, W. L. Palmer, DeWitt M. Parshall, E. H. Pott-hast, R. Reid, W. Ritschel, H. B. Snell, E. Speicher, H. W. Watrous and I. R. Wiles. The Hanging Committee is composed of W. S. Robinson, E. I. Couse and D. C. French, and the Jury of Awards of Herbert Adams, A. L. Groll, Douglas Volk, R. I. Aitken, H. A. MacNeil, J. A. Weir, F. V. Du-Mond and J. F. Murphy.

**On View Monday**

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NATIONAL ACADEMY OF DESIGN, 215 W. 57 St.—91st Annual Exhibition.  
Works Received ..... Mar. 1-2, 1916  
Opens ..... March 18, 1916  
Closes ..... April 23, 1916

**SALES PAST AND TO COME**

**Yamanaka Sale \$96,696.**

The sale of the Yamanaka coll'n, at the American Art Galleries, on Monday aft. and Tuesday aft. and eve., resulted in \$96,696. The first session brought \$70,097.50, the second \$8,443.50, and the third \$18,155. The highest price of the sale was the \$4,100 paid, at the first session, by W. W. Scaman, agt., for a large Fei-tsu tripod censer, of mottled emerald green and translucent gray jade. Mr. Edward I. Farmer paid \$3,800 for the huge Fu lions in cloisonné, \$2,400 for a Fei-ts-ui jade vase, \$1,570 for a white jade censer, \$1,300 for a jade altar, \$1,000 for a jade Phoenix vase, \$750 for a Fei-ts-ui ornament of jade and \$575 for an altar set of white jade. To Mr. S. P. Avery fell, at \$2,600, the cloisonné and gilt dog kennel.

Among the purchases of Otto Bernet, agt., were a Fei-ts-ui incense burner at \$2,800, a rock crystal vase \$2,100, another \$1,090, a pair of white jade incense burners \$800, an Aubergine jardiniere \$775, jade peonies in a lacquer jardiniere \$725, an ivory bird with standard \$700, a Cochon China fish bowl \$625, an aubergine jardiniere and a butterfly fish bowl, both \$575, and a jade and amethyst peach tree \$510. W. W. Scaman, agt., gave \$1,400 for a pair of magnolia trees in jardiniere of lapis and gilt, and \$850 for peonies in a gold lacquered jardiniere. Mr. Edward Getz gave \$880 for a tall jade vase; Col. Ruppert \$700 for a green jade vase; Mr. C. B. Field \$600 for another; Mrs. J. J. Goodwin \$550 for a rock crystal vase; Mr. E. Brinkerhoff \$530 for a jade censer; Mr. James L. Breeze \$525 for a black lacquer bird cage, and Mr. C. E. Chapman the same amount for another.

To Miss Lorenz, agent, went for \$850, a tortoise shell bird cage, and for \$500 an ivory one. Mr. H. J. Fosdick gave \$850 for a tortoise shell specimen.

At the second session Mr. Bernet, agent, paid \$1,100 for a reclining Buddha and \$250 for an early Korean painting. Mrs. W. Crocker gave \$450 for a screen by Tasoku; \$340 for noe by Mitsuyoshi, and \$250 for another by Yeitoku. Mrs. Gaines gave \$390 for a Korean screen, and Mrs. Rodman Wanamaker \$340 for a statue of Crown Prince Shotoku. Mr. H. J. Foster secured for \$525 a Buddha. Mr. C. Tinker paid \$450 for a T'ang period stonehead, and Mr. Seaman, agent, \$425 for a memorial group. Miss Lorenz, agent, gave \$100 for a Korean painting, and Mr. L. G. Gray \$500 for a screen by Munessadt.

**Stevensons Letters Sale.**

The autograph letters of Robert Louis Stevenson, now on exhibition at the Anderson Galleries, previous to the sale on the afternoons of Wed. and Thurs. next, comprise 248 lots. They begin with the scrawls of babyhood and run on till the year of Stevenson's death in Samoa, 1896. With one or two exceptions, all the letters were written to the novelist's parents.

Everything of any interest that Stevenson wrote his parents was carefully treasured by his mother, so that this collection is of an unusual character, the letters being in intimate and personal, with details of Stevenson's literary work. This is the last great Stevenson sale by members of the family, and probably the last great sale of Stevensoniana that will ever be held, for the material is now widely scattered to all parts of the globe.

**Riviere Bindings Sale.**

The finest collection of bindings exhibited in this country since the dispersal of the Hoe library, is now on view at the Anderson Galleries, to be sold next Friday evening. The books come from the famous London binders, Robert Riviere & Son, and are sent for sale because of war conditions in Enroland. Many jeweled and miniature bindings are in the sale, and some wonderful examples of work in leather have attracted wide attention. Many of the books are rare and valuable in themselves. The first edition of Keats's Endymion, the first issue of the first edition of the Vicar of Wakefield, the first folio edition of the plays of Beaumont and Fletcher, a Chaucer of 1561 and a superb copy of the Canterbury Tales, manuscripts by Swinburne, original illustrations by Thackeray and Tenniel, and collected sets of the first editions of famous authors are among the treasures.

**Coins Sold at Anderson's.**

At a sale of coins, Feb. 4, at the Anderson Galleries, \$1,593.90 was realized. A drachem of Tarentum brought \$77.50 and a shekel, A. D. 66-67, \$54, both from Mr. W. Raymond.

**Important Rug Sale at Silo's.**

There will be sold at Silo's Fifth Avenue Auction Rooms, N. W. Cor. 45 St. and Fifth Ave., on afternoons from Feb. 15 to 19, at 3 P. M., a notable collection, made by the Boyajian Bros., of Oriental rugs.

An interesting item of this collection is a fragment measuring 12x3 ft. of a XVI century Ispahan rug most beautiful in color and design. The other part of this same rug was sold by the late Stanford White for \$30,000.

**Starr Sale at Anderson's.**

At the sale of the Theodore B. Starr Collection at the Anderson Galleries on Monday the total was \$7,377.25, on Tuesday \$9,513, making grand total of \$16,890.75. Mr. S. A. Strauss gave \$285 for a clock set with the figures of Cupid and Psyche. The Gorham Co. paid \$180 for a bronze buffalo by H. M. Shady and \$160 for a bronze group by Forestier. A Minton vase by Solon brought \$550.

**Mrs. John O. Blanchard's Engravings.**

It is announced that the American Art Association will sell, early in April, the collection of Japanese color prints formed by Mrs. John O. Blanchard and her late husband, during several years' residence in Japan. It is said that the collection, numbering nearly 1,000 impressions, is superior to any that has been offered for sale in this country. It includes works by Harunobu, Koryusai, Shunsho, Kiyonaga, Eishi, Utamaro, Toyokuni, Shigenaga, Eizan, Hokusai, and Hiroshige.

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**Greene Americana Sale.**

At a sale of Americana, owned by the estate of the late E. W. Greene and others, at the American Art Galleries, on Feb. 3, a collection of copies of letters by Gen. Nat'l Greene, Mr. Greene's father, 2,438 in all, brought \$1,660, from Mr. Geo. D. Smith, Jas. F. Drake, Inc., paid \$187 for a letter from Emerson, to the Second Church, \$101 for Freneau's "Village Merchant" and \$46 for W. L. Loring's Obituary of Mme. Jumel.

On Feb. 4, Mr. Drake gave \$680 for an author's presentation copy of the first and privately printed edition of Longfellow's translation of the "Divine Comedy." Chas. Scribner's Sons secured for \$270, McKenney and Hall's "History of the Indian Tribes of North America," in the original wrappers. Mrs. W. S. Peck paid \$165 for a good impression of the first state of Visscher's early map of N. Y. City. Mr. Smith gave \$145 for Green's mezzotint of Trumbull's full length Washington, second state with margins. For Harriot's "Virginia," Frankfort, 1590, he paid \$82.50. Mr. Swann, agt., bought for \$200, an authors presentation copy of "The Writings of Longfellow." Mr. Max Williams gave \$130 for Greene's mezzotint of Copley's "Henry Laurens." The total of the session was \$4,992, and of the sale, \$9,185.50.

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# American Art

VOL. XIV., No. 20.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 19, 1916.

10 PAC

## BLAKESLEE STOCK SALE.

Following the dispersal of the Catholina Lambert pictures next week, at a four-evening sale in the Plaza Ballroom, there will be a week's lull, during which picture lovers and collectors can take breath and prepare for the five nights' auction of the remainder of the stock of pictures left by the late Theron J. Blakeslee—some 464 in all—which will be placed on exhibition at the American Art Galleries on Wed., March 1, and will be sold on the five successive evenings of March 6-10 next. The first evening sale will be held in the Plaza Ballroom, and the sales of the four succeeding evenings at the American Art Galleries.

The catalog, advance copies of which are already in circulation, has been compiled by the same Mr. Roberts of London, who compiled the Lambert catalog and that of the Blakeslee sale last year.

## THE BALL OF THE GODS.

This remarkable artistic event, which took place at the Hotel Astor, Feb. 11, after last week's Art News had gone to press, more than surpassed, as a spectacle, the Venetian Fete, given by the same organizers, the Society of Beaux Arts Architects, in the same place, Feb. 21, 1914. Again, as two years ago, the daily newspapers of New York, failed to give their readers, in any way an adequate story of the really wonderful affair, although this year they had more excuse for this failure, as the event was far larger—over 3,000 people, all in costumes typifying the Mythological and prehistoric, and the early periods of Hindoostan, Egypt and Greece were present—and the Pageant itself was given on a far larger stage and with a wealth of detail impossible to describe. Then, too, the costumes were more disguising to their wearers than at the Venetian Fete, and so the social side of the affair was also difficult to chronicle.

The so-called ball was this year not really a ball, but a beautiful and superb series of stage pictures—entitled a Pageant—and given on not only the largest scale of any of the kind ever presented in New York and with the most prominent modish men and women of New York as participants, but with so careful and close a study of historical detail as to costumes, processions, lighting color, etc., as to make it a unique artistic spectacle. Nothing of the kind, in scope and detail, has ever been given or attempted in any country, and while the officers and members of the Beaux Arts Architects Society, and notably Messrs. Lloyd Warren and Howard Greenley are to be warmly congratulated on the great success of their efforts and labors, it is doubtful whether the Society will ever again attempt such an affair. For despite all efforts to confine the attendance to architects, artists and to those related to the arts, through social or other interests, the anticipatory excitement regarding the event, brought in too many people; and, although every effort was made to keep out the element of curiosity-seekers who would not go to the trouble and expense of proper costumes, there was too much leniency shown after the pageant, in admitting persons with only a slight suggestion of period costumes, and quite a number of men and women who were only in formal evening dress.

### The Pageant Itself.

The pageant, which was given on a stage that ran the whole length of the great ballroom, and thus bisected it, and diminished the space for dancing—although both the smaller ballrooms on the 44th and 45th sides of the hotel were this year requisitioned—began at 11:15 P. M. and lasted until after 1 A. M., a little too long a time. It was, however, so well managed on the whole, and the effects of lighting and color were so beautiful, that even the hundreds of the audience, who were obliged to stand, or were crowded into narrow galleries and the few boxes around the sides of the room, did not tire as much as might have been expected. The most beautiful and artistic of the periods presented was the Egyptian, although in their way the early Hindu and the later Greek periods were equally remarkable.

The detailed program has been so fully given, as well as the names and costumes of the chief participants in the pageant, that it is unnecessary to repeat them here. Suffice it to say that the "Ball of the Gods" will be recorded in the annals of New York history as perhaps the most remarkable artistic, if not social, event of the kind that has ever taken place here.

## ROOSEVELTS IN LUXEMBOURG.

A Paris cable, under date of Feb. 11, announces that a portrait of former President Theodore Roosevelt, now on a West Indian trip, painted and offered to France by his cousin, Samuel Montgomery Roosevelt, has been accepted by Albert Dalimier, Under Secretary of State for Fine Arts, and will be placed in the galleries of the Luxembourg. Colonel Roosevelt is shown in hunting costume.

## MEMORIAL TO MR. MORGAN.

Paul Manship has received a commission from the trustees of the Metropolitan Museum to execute a sculptured memorial there to the late J. Pierpont Morgan who did so much for that institution. It will take probably the form of a bronze scroll bearing an inscription and framed with figures and other decorations illustrating the different kinds of art in which Mr. Morgan was interested.

Mr. and Mrs. H. Ledyard Towle are taking a little vacation out of town.

## WIDENER BUYS PRINT COLLN

Announcement is made of the sale to Jos. E. Widener of Phila. of the great Clotophle coll'n of XVIII cent. French prints which is only surpassed by that of Baron Edmond de Rothschild, which it is understood he intends to present to the French Inst. The coll'n was purchased by Thos. Agnew & Sons of London, from the son of collector. It includes many rare and unique examples. Among the artists represented are Fragonard, Moreau le Jeune, Aubin, Lavrience, Janinet, Boilly, Ducourt, Baudouin, De Launey and Tauna.

## STORY'S LINCOLN FOR NATION

An anonymous donor has offered G. Story's portrait of Lincoln, now shown Knoedler & Co.'s to the Nat'l Gallery Washington. It is an excellent work painted from his studies from life, by emeritus curator of paintings of the Metropolitan Museum.

De Witt Parshall has gone to Mia Florida, for three weeks.



THE LETTER  
William M. Paxton

In the Exhibition of the Pa. Academy

## PROTESTS CRITIC'S OUSTING.

At a meeting of the Directors of the Ass'n of American Painters and Sculptors held on Feb. 9, the following resolution was adopted unanimously:

"WHEREAS the Architectural League of New York, through its press agent, William Laurel Harris, excluded Charles H. Caffin, the properly accredited critic of a metropolitan journal from the press view of its present exhibition, and

"WHEREAS the reason given by the said Harris, was the attitude taken by Mr. Caffin, as a critic, in his review of the last show, held by the League, and

"WHEREAS from this absurd pretext put forward by Harris was that the League was a private club, and

"WHEREAS the libel laws of this State are a sufficient protection to any artist who considers himself injured by unjust or injurious criticism, therefore be it

"RESOLVED that this Board of the Association of American Painters and Sculptors condemns the introduction of the methods of certain theatrical managers into the field of the Fine Arts and urges all artists and art bodies to support Mr. Caffin against this combination in restraint of thought and freedom of speech."

J. MOWBRAY CLARKE,  
Secretary.

A reception was given to Mr. Timothy Cole at the National Arts Club Wednesday night.

## GREAT ART PROTEST.

The Federation of Arts, the Institute of Architects and the American Civic Association, have decided to make a joint appeal to the public against the erection of the Central Light and Heating Plant on the Mall near the Lincoln monument in Washington

## COUNTESS MAKES APPEAL.

The Countess Roncogne of Brussels and Paris, herself a young Frenchwoman married to a Belgian, who is now "interned" in Germany—gave an interesting address at the new and handsome Esler Studios, 47 East 49 St., Tuesday afternoon on the work of the "Appui des Belges"—the French Society, organized for Belgian relief, and told of her thrilling and moving personal experiences near the western front of battle, in bringing aid and supplies to the French and Belgian soldiers in the trenches. She spoke again on Friday afternoon on the same subjects at the Colony Club.

The group exhibition of paintings and sculptures which opened at the MacDowell Club, Feb. 3, has been extended to Feb. 27.



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**CHICAGO ARTISTS SHOW.**

It has become an old habit to declare the annual exhibition of "Works by artists of Chicago and vicinity," as having "greatly progressed," each succeeding year. Chicago expects its artists to grow in their art. The annual show, now installed in the Art Institute, is really this year an improvement on the nineteen previous shows. Caustic critics, connoisseurs, art lovers and the visiting crowd are unanimous in this verdict. There is an unusual number of figure pieces, when five years ago, a really appealing figure piece was a surprise, and even good portraits were rare. This show of 321 paintings and 86 sculptures, demonstrates that local artists are conforming to the higher standard of National art.

Lawton Parker has fine quality in his "Summer Girls." Carl R. Kraft and Rudolph F. Ingerle show as a team of "Ozark painters," whose work has inspiration and charm. Pauline Palmer is represented by six canvases, among which are "New Model," "The Sketch Class," and "Street Scene, Provincetown."

**Numerous Cala. Landscapes.**

Frank C. Peyraud has five good landscapes of the Berkshire Hills country; and Elizabeth Peyraud scores with Cala. scenes: "The Mermaid, Laguna Beach," "Apricot Pitting, Southern Cala." and others. John F. Stacey's Cala. canvases, "On Canyon River," "Beach Road, Belvedere," and "Golden Hills, Cala.," are among the best landscapes he has painted and William Wendt's fine "San Gabriel Valley," has as a running mate of Cala. scenery, Stacey's charming landscapes. Adam E. Albright shows his skill in painting children in native environment, in seven canvases; and in the landscapes: "Launching the Boat," "Midstream," "In the Clearing" and "A Summer Dream."

**Other Notable Works.**

Margaret Baker, in "Early Autumn"; George Weisenberg, in "San Gabriel Valley"; Emilie S. Weinberg in "Court of the Universe"; Gordon Saint Claire in "A Decoration, November"; Edgar A. Rupprecht in "On the Hillside"; F. de Forest Schook in "Sunday Morning"; Flora I. Schoenfeld in "On the Beach"; Ernest Roehlk in "The Concert Master"; Jacob Richard in "End of Day"; A. H. Schmidt in "A Gray Day"; J. Allen St. John in "Canal in Ghent"; Marie E. Blanke in "September Afternoon" and Cornelius Botke in "Winter Noon" show good examples.

Frederic M. Grant's "Venetian Morning"; Marie Buckley's "Changing Year," and "Across the Fields"; Eugenia F. Glaman's "Young Cattle near Wood" and "Salt Marsh, Old Lyme"; Elizabeth T. Holsman's "Vacation Days"; Robert W. Grafton's "Katwijk Church"; Josephine L. Reichmann's "Autumn, Flossmore, Ill."; J. Jeffrey Grant's "Willows" and "Siren's Pool"; Edward J. Holslag's "Cala. Rocks"; Irma Kohn's "Mission at Carmel," and two Monterey pictures; Albert H. Krehbiel's "School House in Clearing"; Minnie C. Neebe's "Ghetto"; Allen E. Philbrick's "Flower Shop"; Walter Sargent's "Opalescent Morning" and "After Spring Rains"; Albert H. Ullrich's "Canal in Bruges"; Ada Shulz's "Picture Book"; Ernest P. Thurn's "Girl in White"; Roberta F. Warren's "Lantern Light," are all exceptionally good.

**Many Good Watercolors.**

A. F. Kienminger again demonstrates his skill in impressionistic painting, and Edgar Payne's is one of a group of his Cala. compositions. Jessie A. Botke presents an assemblage of unique and daintily toned watercolors, "White Peacocks," "Bo-Peep" and "Firefly." Frederick Fursmann's big painting, "In the Shade," is a typical work. Ada Gilmore is exemplified in a group of watercolors, "On a Balcony" and "By the Sea," leading. Lucie Hartrath has paintings on the line, "Sunshine Alley" and "Summer" in her best moods. Louis O. Griffith was never more sincere than in his group of four oils, including "Sunlit Valley" and "Spring Green." Oskar Gross gives a new note of contrasting color in "Cherries." Victor Higgins has six decorative canvases of New Mexico scenery and native types. Alfred Jansson's "Michigan Rocks," is virile and his "Snow and Frost" depicts the rigors of winter. F. C. Bartlett was never more poetic than in his "Gulls," and the brushwork in "Lake Geneva" and "Autumn Afternoon," is excellent. Gustave Baumann's watercolor, "Grannie's Garden," is really beautiful.

Other good works must be left to another week for notice.

H. Eiffa Webster.

**PROVIDENCE.**

On Feb. 8 the Providence Water Color Club opened its twentieth annual exhibition at the Providence Art Club. Thirty members are represented by 101 paintings. It is, as always, a conservative showing for the most part, consisting of landscapes and still lifes with a few excellent portrait drawings and several groups of clever etchings.

H. Anthony Dyer is represented by four important offerings: "The Blue Blind," "Russet Autumn," "In the Haze of Morning," and "A Maytime Mist." H. Cyrus Farnum has two African views, "Algiers" and "Biskra." Angela O'Leary's "On the Quay, Dinan, France," has charm. Stephen Macomber's large pastel, "Winter" is a delicate presentation of the water front. Another interesting work is Sydney R. Burleigh's "Rising Mist" and "Nightfall." George W. Whitaker sends "At Westport Harbor," Eliza D. Gardiner, clever studies of children; Frank C. Mathewson, "The Pergola," a decorative panel and Charles Biesel, "Windy Day, Newport Beach." Mabel M. Woodward and Gertrude P. Cady each have an attractive group of crisply painted pictures, and others who show excellent work are Maude R. Fenner, Elizabeth Spalding, Clara Maxfield Arnold, Stacy Tolman, Arthur W. Heintzelman, Earl R. Davis, Percy F. Albee, and Sophia L. Pitman. By invitation, a group of English views of cottages and fields painted by the late W. Staples Drown are shown. At the opening reception three sales were made, "Yellow Roses" by Clara Maxfield Arnold, "Warren River" by Gertrude P. Cady, and "A Nocturne" by Percy F. Albee.

At the R. I. School of Design there are paintings by the "Contemporary Group." This collection contains canvases which amuse, others which offend, and several which, to an intelligent observer, give pleasure. The show, as a whole, will well repay a careful study. Karl Anderson shows "Wistaria" and "Malissa—My Fair Lady." Harry Berlin has "Over the Bar" and D. Putnam Bunley, "Dahlias." Ernest Lawson has two serious canvases and Charles Reifel, two landscapes.

Allen Tucker, in his portrait of "Miss Olga Mandell, No. 2," has achieved, with simplest technique, a head of haunting, elusive charm, and harmony of color. This canvas, as a selection for the permanent collection of the R. I. School of Design, would be a graceful acknowledgement on the part of the school of the newer manner of painting, and, in this instance, such acknowledgement could be made at no sacrifice of artistic dignity.

W. Alden Brown.

**ROCHESTER.**

The February exhibition at the Memorial Art Gallery consists of a collection of landscapes by Ben Foster, one of winter scenes by Walter L. Palmer, and a group of recent canvases by five New York artists. To the last-named group Jonas Lie contributes five pictures, of which the most notable is a daring color arrangement called "To Meet the Day." Edward Pott-hast shows a harbor scene full of color, and several of his famous little beach scenes, Albert Groll two Cape Cod subjects in his most recent manner, and George Elmer Browne only one canvas, but an important one—"Winter Loggers"—in his characteristic style.

Luis Mora contributes five examples, of which four are Spanish figure types, and one called "Field Flowers," two little fair-haired, blue-eyed girls arranging wild flowers in a silver pitcher—a beautiful arrangement of blues, lavenders, and warm and cool grays. The exhibition will continue throughout February.

**EXHIBITIONS NOW ON****Portraits by Wilhelm Funk.**

Wilhelm Funk, as his name implies, is of German nationality, although long resident here—and this presumably accounts for his temerity in including, and prominently, in his exhibition of some 15 portraits, most of them recent ones, now on at the Reinhardt Galleries, 565 Fifth Ave.—the presentments of the not over popular (among Americans) Count von Bernstorff—the German Ambassador, the Landgrave of Hesse, German Privy Councillor Lorenz Adlon and Baroness von Joanne.

These portraits, despite their cleverness of technique and fine color and expression, it would have been better, it would seem, to have omitted from the present display at this time—or to have reserved for exhibition by themselves, in the more sympathetic Germanized cities of Milwaukee, and possibly Cincinnati and St. Louis.

But the presentment of unpopular public or private personages has nothing to do with a painter's art, and is simply a question of tact and taste. The artist who has long since achieved deserved reputation as a brilliant and forceful portraitist proves in the present display that his able brush has not lost its force, versatility or cleverness during his recent two or three years' absence abroad. There is less of the carelessness of drawing, which marred his work in former years, and he would seem to be at the zenith of his powers. Take, for example, the really stunning self portrait, in which he has depicted himself—a most faithful likeness—standing, palette in hand before his easel, his figure and face slightly turned to the front of the canvas, and smoking the inevitable cigarette. The faithfulness of pose and expression, and the strong fine brushwork and rich truthful color, combine to make this a remarkable work.

Excellent, and also charming in its translation of handsome femininity, is the three-quarter length seated portrait of Mrs. Stilson Hutchins and, again, truthful and virile is the standing presentment of Mr. John Wyllys of Toledo. The large group portrait of the three Misses Tweedy, seen before, is as attractive as ever—a modern Gainsborough in composition and handling.

**Lotos Club Artist's Annual Display.**

The annual exhibition of paintings by artist members of the Lotos Club is on at the club galleries. A characterization of Mark Twain by Carroll Beckwith is among the most interesting pictures. Irving Wiles' portrait of a man is somewhat Academic for him, and Howard Hildebrandt's portrait of a little girl has much quality.

Landscapes predominate and among the most noteworthy are "Fifth Ave. in Winter," by C. Guy Wiggins, a rural snow scene by Leonard Ochtman, a nocturne by Albert P. Lucas, and characteristic examples of Bruce Crane, J. Francis Murphy, Wm. Derrick, Frank A. Bicknell and De Witt Parshall. Cullen Yates sends an autumn scene with brilliant foliage, against deep blue mountains. Hugo Ballin contributes a decidedly academic composition. Two of Henry Wolfe's always fine wood engravings are shown—one after Gilbert Stuart's George Washington and the other after Cecilia Beaux's "Reverie."

**Landscapes at the Arlington.**

Three landscape painters of talent, G. Glenn Newell, Robert H. Nisbet and Arthur J. E. Powell, are exhibiting groups of their works at the Arlington Galleries, 274 Madison Ave., to Feb. 26. Mr. Powell, besides two very artistic gray winter views on the River Loing, at Moret and St. Mammies, sends also a winter scene at "Low Tide, Bronx River," which is also capital. Half a dozen scenes in Glacier National Park include a largely and well handled view of Grinnell Lake and Glacier.

Mr. Newell's contributions include the large and effective canvases "The Old Red Mill" and "The Old Gray Mill." Figures are introduced with success in "Les Habitants de Beaupré."

A strikingly true view across a rolling country, in "Winter's Harvest Time," is one of the best of Mr. Nisbet's contributions. "From Hill to Hill" is an admirable study in contrasted greens. Excellent is "The Awakening of the Year" and tender in sentiment and effect are "A Night in June" and "Gray Morning."

**Some Color Monotypes.**

Goupil & Co., at 58 W. 45 St., are showing to Feb. 29, a number of color monotypes by a group of four painters, who have worked together, and yet each produced a remarkable individual series. David W. Humphrey, charms with nudes in landscapes; Harry K. Smith presents largely handled views, in which the nudes in the main are but incidental; Gustave Verbeek produces fine color effects, while S. Harkness McCrea combines strength with simplicity.

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**Works by Paul Manship.**

A strong sculptor, turning from the Assyrian, to the early Chinese and then to the early Roman and the Renaissance, for his inspiration is Paul Manship, who is now displaying 44 of his works at the galleries of the Berlin Photographic Co., 305 Madison Ave., to Mar. 8. He has had a success, both artistic and financial, which is well deserved. His virtuosity is unquestioned and his assimilative powers are great.

In the present display figures a souvenir of his three years residence at the American Academy in Rome, in the shape of a reproduction of the quite remarkable Infant Hercules Fountain which stands in the courtyard there. Naively charming is the high relief framed portrait in the Della Robbia vein of the artist's daughter at the age of three weeks. A recent single figure sun dial, in gilt bronze, is on the contrary quite in the early Chinese manner. A large plaster group of much distinction shows a dancer with two gazelles. "Briseis" is an admirable nude. Notable groups are the "Centaur and Dryad" that belongs to the Metropolitan Museum, and the "Satyr and Sleeping Nymph."

There is a little "Christ Crucified," in ivory apparently, and a "Portrait Statuette" of a woman, which is modern, but with a suggestion of the antique. Various medals and reliefs appear and a "Flight of Night" statuette is remarkable for its expression of motion. The strength of it all is very impressive and even marked with a certain ferocity, at times, which does not make for beauty.

**Pen and Brush Club Members' Show.**

At the Pen and Brush Club, 132 East 19 St., some interesting paintings and sculptures by women members are on view. A picture of a Japanese lady by Helen Watson Phelps has quaint charm. Maud Mason shows a good still life with pottery, oranges, grapes and jade beads against flowered drapery. Charlotte Coman an atmospheric little farm scene and Jane Peterson a little girl in white amid tiger lilies. Harriett Bowdoin, H. S. Phillips, Gertrude Fosdick and many others are represented. A bronzed plaster has relief portrait of Governor Whitman by Helen Sahler is among the sculptures.

**Works by Wood Gaylor.**

Wood Gaylor, a young man who has not exhibited before, shows some exceedingly interesting work at the Thumb Box Gallery, 24 East 49 St. to Feb. 19. Most of the arrangements are carved on wood panels and painted. Some of them are exceptionally good in color and design and symbolic in subject. The artist presents his own interpretation of Adam and Eve, which is certainly an original one, and utilizes humans for designs in an amazing way. He shows a group of nude figures, expressing labor—one praying, one groping blindly, one despairing one, irresponsible and care free, and another stalwart figure is going straight ahead, paying no attention to any one. Some red nudes, against black, are effective, and "Charon" and "The Portress of Hell Gate" are interesting patterns. The artist designs and makes his own frames which are unique.

**Macomber Pictures at Youngstown.**

The third of six important exhibitions, planned by the Mahoning Institute, of Youngstown, Ohio, for the winter and spring, is now on in the Assembly Room of the Reuben McMillan Free Library, closing Feb. 20. The collection of 41 paintings by the late Mary M. Macomber and by Paul Dougherty, Chas. H. Davis and Daniel Garber is shown in Youngstown, through the courtesy of the R. C. and N. M. Vose Galleries, of Boston.

The exhibition takes on added interest through the recent death of Miss Macomber, one of the most gifted of the present generation of American artists and one of the first who sought to express her own idealism through color and design. Dr. Frank W. Gunsaulus has written to the President of the Mahoning Institute this deserved tribute: "I think Miss Macomber will have a very important place in American art history when our eyes are equal to the high and beautiful demand made upon them by her really great pictures."

There are 28 examples of Miss Macomber's work in the present Vose exhibition, the largest number ever assembled, among them "The Flower of Yesterday," "Mona Rosa, the Modern Jaconde," "Illusions," "Love's Lament," "Faith, Hope and Love," "Little Sister," etc.

Dougherty is represented by 13 fine examples typical marines and coast scenes, among the more important, "The Cornish Coast," "Morning after Storm," "Moonlit Surf," "Waning Light," and "An Equinoctial Gale." "The Alps" is a characteristic mountain scene.

Davis has nine pictures, all typical. "Spring Pastoral," "June Morning" and "Joyous Autumn" are included.

Garber shows four examples of his recent work.

**Sculpture by Marie Apel.**

The sculpture of Mme. Marie Apel, a young English sculptor who came here in 1914, shown in connection with the group of miniatures by members of the Am. Soc. of Min. Painters at the Woman's University Club (2 to 6 o'clock, 106 E. 52 St., comprises a number of portrait busts and figures executed in this country and in England. The portraits include those of Mrs. Butler Williamson (lent by Mrs. Williamson), Master Gordon Taylor (lent by Peter Campbell, Esq.), Mr. E. A. Ide, London; Carlue, daughter of Mr. Oscar Egerton Stevens; "Tinker," daughter of Mr. Reginald Thomson; Charles Keeler, Basil Gill (as Duke of Buckingham in "Henry VIII"), Priscilla, Countess Annesley; Miss Enid Burton, Mlle. Eva von Simonowicz, Munich; Master John Jacob Astor (lent by Mrs. Astor), James Britton, and of Mlle. Bronowa of Mlle. Pavlowa's Co.

The figures include a "Penelope," the group "Day and Night," a study for a "Fountain Figure," three small statuettes "Indolence," "Meditation," and "The Indian Maid," and an ornamental door knocker in bronze. Certain of these works were seen at the recent "Eclectic" exhibition at the Folsom Gallery earlier in the season and a bust of E. A. Cole in bronze was shown in the Winter Academy. The head of Bronowa, the dancer, is very beautifully modelled, the bust of Mrs. Williamson has fine poise and distinction, and the portrait of E. A. Cole is fine in expression. Mme. Apel's work denotes a most versatile talent and rare sensitiveness of touch and feeling.

**Watercolors by Fowler.**

Watercolors of Holland and others of England, by Carlton C. Fowler, are at 2135 Broadway to Feb. 24. The medium is cleverly handled and although the brilliant color is a bit forced, some of the compositions are pleasing.

**Edward I. Farmer**

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**GREAT IMPORTANCE.**

**Walkowitz Shows Recent Works.**

An exhibition of recent drawings and watercolors by A. Walkowitz is on at the Gallery of the Photo-secession, 291 5th Ave., to March 5. The exhibits are not cataloged or named. Those who are interested in the aim of the "ultra-moderns," to purify art by the emmination of everything not absolutely essential, will find the work entertaining, as Walkowitz is among the foremost exponents of the movement. Aside from drawings, based on the human form, he illustrates his compositional theory with a colored drawing of what is apparently a boat, tossing on the sea.

**Decoration by Elmer McRae.**

There are now on view at the Macbeth Gallery, 450 Fifth Ave., a number of highly interesting decorative paintings by Elmer McRae. Two are broadly brushed seashore scenes, one with children, while another shows a group of elephants. Flowers and birds figure in other examples.

**Arthur Hoerber Memorials.**

An auction of paintings contributed by various artists will be held on Feb. 26, at the Nutley, N. J., Public Library, under the

**American Portraits at Ralston's.**

A dozen or so of American portrait painters are showing some of their latest works, at the Ralston Galleries, 567 Fifth Ave., to Feb. 26. W. M. Chase is in the lead with a full face, seated picture of Mrs. Kenneth Carr. Irving R. Wiles brushes with distinction Mrs. Arthur White Sullivan, while F. Luis Mora sends a striking portrait of his wife.

Sidney E. Dickinson's remarkable self portrait, which attracted so much attention at the winter Academy, reappears. Morris Molarsky sends a picturesque representation of Miss Jeanne Lillie, which is almost like like Lenbach in color and timbre. Excellent in character and effective in handling is T. Maynard Williamson's "Miss Christian," while suavity and agreeable color characterize William J. Whittemore's "Young Girl with a Tennis Racquet." A. Lenique de Francheville has a bright pastel head of Mrs. Esler and a spirited figure in oil of Mrs. Edward Conkling.

Antonio Barone shows decided talent in a pastel of a young girl called "Grazia," and Albert Herter pictures Miss Marjorie Curtis. Others represented are Louis Mark, Pierre Tartoue and A. Miller Ury.



THE XXIII PSALM.

The late Mary L. Macomber

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auspices of the Nutely Arts Club, for the benefit of the proposed Arthur Hoerber memorial in the former institution. A painting by Mr. Hoerber is to be purchased and hung over a shelf of books on art.

**Hamilton Easter Field's Exhibit.**

Hamilton Easter Field, a serious painter with a novel way of expressing himself is showing 11 oils at the Petrus Stuyvesant Club, 129 East 10 St., to Feb. 26. That knowledge is back of his experiments is obvious. His original conception of the much painted Brooklyn Bridge, flooded with rosy light, has charm of color. There are other outdoor scenes and an interior with figure is excellent.

Wood carvings by Robert Laurent are, as usual, shown with these pictures. Primitive in conception like much of the work of the "moderns," they are naive and the figures in one called "The Bath" have a certain grace. Some of the arrangements of conventionalized trees and people are most decorative.

**Posters at Municipal Art Gallery.**

The aim of a little exhibition now on at the Municipal Art Gallery to March, is to show the art of pictorial publicity at its best. Examples of artistic posters are shown and their production illustrated, step by step. The N. Y. International Art Service collected and installed the material.

**Frank W. Rogers' Landscapes.**

An exhibition of 24 landscapes in oil by Frank W. Rogers is on at the galleries of Samuel Schwartz and Sons, 290 5th Ave. The canvases are faithful transcripts of nature, and several have unusual appeal. The rendering of atmospheric conditions in a snow scene is noteworthy. Apple trees in bloom by the roadside are well pictured, and there are several glimpses of picturesque rural Massachusetts. "The Run at Bantree" shows trees with gray autumn foliage reflected in the water.

**More Landscapes by Lawson.**

Ernest Lawson has on view at the Daniel Gallery, 4 W. 47 St., to Feb. 28, a brilliant group of recent landscapes, which include several views of the new and old bridges of the city. Among them is an early moonlight effect on High Bridge. There are several winter scenes on the outskirts of the city. The views of the later bridges are from under the arches.

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**From Cezanne to Desseignes.**

A rechauffé exhibition of Cezanne, Van Gogh, Picasso, Picabia and Braque, lightly spiced with contributions from Diego M. Riviera and Ribeamont Desseignes is on at the Modern Gallery, 500 Fifth Ave. The title of the single contribution of the last is in French, which being translated reads, "I am not Intelligent." This is almost as much a joke on the public as Picabia's "Catch as Catch Can." The Spanish flavor imparted by Señor Riviera is chiefly in the words Ultima Hora, which appears in print on one of his contributions. Bracques' three "Nature Mortes" are exceptionally dead, and Picasso's "Jeune Fille," is still in many pieces. Amid this all shines with refulgence Van Gogh's "Fleurs Lilas," while Cezanne's lithographic group of male nudes reappears.

**Miss Litzinger's Studio Show.**

Dorothea M. Litzinger is showing landscapes which she painted at Lake Mohonk last summer, at her studio, 12 W. 69 St., to-day and to-morrow (Sunday).

The canvases are colorful, frank expressions with the charm of spontaneity.

**John H. Fry Presents Classic Heroines.**

An exhibition of feminine themes from classic myths by John Hemming Fry is on at the Knoedler galleries to Feb. 26. The pictures reveal a gift of creative thought. The brush work seems a bit trim and suave after veiwing the work of the "Modernists" t Montross's. The decorative arrangements of the large compositions are good. Unhappy "Ophelia" has charm, "Pandora" is well presented, and "Heloise" gowned in deep red velvet, is a dignified work skillfully painted and beautiful in color. "Undine," "Sappho," "Diana," and the "Dryads," are grouped, and the "Fates" also among the subjects all well drawn and developed.

**Linde Landscapes Shown.**

The graceful, decorative and yet vigorous brush work of Ossip L. Linde, is seen in a collection of 22 pictures on view at the galleries, 13 West 46 St. There are landscapes in New Hampshire and Connecticut, as well as scenes in Belgium, chiefly at Bruges, where the Porte d'Ostende and the Beguinage are made most picturesque use of. "The Blue Bay," is quite a remarkable example, evidently a Long Island Sound view, but suggesting something quite Italian.

**DEATH OF HELEN F. MEARS.**

Helen Farnsworth Mears, sculptor of talent, 37 years old, died suddenly in her studio, 46 Washington Sq. S. on Thursday aft. while entertaining friends. She was a pupil of A. St. Gaudens and won a gold medal at the St. Louis Exposition.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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Advice as to the placing at public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

## COLLECTORS' OPPORTUNITY.

As told elsewhere in our columns today, the largest and most important sale of old and modern art works that has taken place in America or Europe for several years—that of the 387 oils and 33 sculptures, forming the widely known collections of Mr. Catholina Lambert of Paterson, N. J.—will take place in the Plaza Hotel Ball room on four evenings of next week, beginning on Monday.

The wide scope and variety of this interesting and important assemblage, especially of old and modern pictures, has not only drawn an unprecedented throng of collectors and art lovers to the galleries where it has been and is on exhibition, but will undoubtedly result in the crowding of the Plaza Ballroom to its utmost capacity, and the turning away of many unfortunates who have not secured the necessary cards of admission.

The result of the sale will be anticipated in Europe, as well as in America, for upon the prices the undisputed pictures bring, the tone and probable course of the picture market for the rest of the season, at any rate, will be determined. There is a wide difference of opinion as to the result of this sale, and as to whether the picture market in its present condition, can absorb, except at very low figures, so large a number of paintings at one time. It must be remembered also that next week's sale is to be followed by that during the week of March 6-10, on five successive evenings, of the remainder of the Blakeslee stock of pictures. It would seem that as the dealers are not likely to wish to add to their already too large stocks, carried over through two poor seasons and thus far in a third and worse one, that here and now is the greatest opportunity that American picture buyers, collectors and lovers have had in years, to secure many good, and more fair examples of well-known painters, on the best possible terms. It is possible, and to be hoped, that this opportunity will be fully taken advantage of, and that the Plaza Ballroom and American Art Galleries will welcome not only many old and well-known collectors, but a host of new ones at these coming interesting and important sales. The new buyer has been conspicuous by his absence in the picture auction rooms for two seasons past and this season, up to the present. Now is his chance, not only to procure art works at low figures for his own pleasure and education, but good investments as well, for it has been repeatedly proven that there are few better financial investments than good art works, bought at low figures.

## OBITUARY.

Johann Geyer.

The death is announced at Berlin of Professor Johann Geyer, whose specialty was etchings on copper of architectural subjects. He co-operated in the work of the Archaeological Institute in the reports of the Pergamon excavations.

Philip Muhr.

Philip Muhr, professor of painting in the Phila. School of Industrial Art, died a few days ago in that city. He was born in Germany, studied in Munich and Paris, and was a member of the Phila Sketch Club.

## CORRESPONDENCE

## A "Kultur" Exponent Protests.

Editor, AMERICAN ART NEWS.

Dear Sir:

With a feeling of amusement, mingled with a certain amount of surprise, in spite of the many curious things I had been getting accustomed to through all sorts of "stuff" in the American papers, I read some weeks ago, in an editorial in the ART NEWS, that some French and English and many of your American readers had declared that all the art news from Germany, which you had published from time to time, was nothing more than a big "bluff." As I am a member of the staff of "Der Cicerone," the well-known German art publication, I am in a position to know pretty well what is going on in the German art world at present; and I can assure you that those readers of your journal, either know nothing at all about the subject, and merely state, with calm conscience, what they think, or rather wish, to be the case—which is what I call "bluff," or else they do know well enough and deliberately tell—well, the opposite of the truth, for purposes of their own.

In order, however, to prove to them that interest in art, as well as art activity in Germany, is not interfered with by the war, I may tell you that I have just received news that the editor-in-chief of "Der Cicerone," Prof. Biermann, who, up till now, has been art adviser to the Grand Duke of Hesse-Darmstadt, has been made Director-General of all the municipal museums and galleries in Cologne—a post which has been expressly created for him, in order to assure to that city his great organizing talent, knowledge, and foresightedness. If a city in the middle of the greatest and costliest wars that has ever been waged, can think of such a thing, and augment its expenses for art (and Cologne already pays for its art and theatre a considerable sum every year), it proves, I think, pretty conclusively how things stand in Germany.

Whether such readers believe it or not does not make the slightest difference. The Germans will continue, in spite of the war, and even in spite of their opinion, to hold high their "Kultur," which seemingly hated word here, means caring for the higher things in life, most of all for art in every form. But the "neutral" readers of your journal, if such there be, ought to know how things are in reality; and it is for them that I wish to protest against such ridiculous statements and to state how things really are.

Yours very sincerely,

Frank E. Washburn Freund.

New York, Feb. 15, 1916.

## That Disputed Romney.

Editor, AMERICAN ART NEWS.

Dear Sir:

My attention has been called to your issue of February 5 in which you state that you have received a special cable from London of the 3rd instant, to the effect, on what seems to be most reliable authority, that Mr. Huntington's attorneys are approaching a settlement out of court, in the case of Huntington vs. Lewis and Simmons.

Messrs. Guedalla & Jacobson are the London solicitors who have charge of the case in England on behalf of Mr. Huntington;—my firm represent Mr. Huntington here. Mr. Guedalla is at the present time in New York, partly for the purpose of taking the testimony of Mr. Huntington in the action, on commission.

Speaking for Mr. Huntington, as well as the London solicitors, I beg to inform you that neither in London nor New York has the charge been withdrawn by Mr. Huntington that the picture in question is not by Romney. We also contend that it is not a portrait of Mrs. Siddons or Miss Kemble; and the case is being prosecuted as vigorously as the law will permit.

Having in mind your previous comments on this litigation, I would be obliged if you will do us the courtesy to publish this letter.

Very truly yours,

John B. Stanchfield.

New York, Feb. 9, 1916.

## AN ARTIST'S MODEL'S PLAINT.

To the Artists—

You Artists paint our pretty "mugs,"  
You may paint our fancy "Lugs,"  
You may make us think we're green  
And "babes" of seventeen.  
You may paint us all you like  
You may paint us green like "Mike,"  
But this something we demand  
We're not "babies"—Understand?  
Ruth Matthews (A Model).

## ART BOOK REVIEWS.

SOUTH INDIAN BRONZES, by O. C. GANGOLY.  
FOLIO PUBLISHED BY THE INDIAN SOCIETY OF  
ORIENTAL ART, CALCUTTA.—(LUZAC & Co,  
LONDON.)

The art of India has yet to achieve anything like universal popularity, but if we are to believe the introduction contributed to the present volume, by J. G. Woodroffe, interest in the subject is "rising." Mr. Gangoly's work must be commended as an earnest labor of research, in a field that is now ungrateful and promises to remain so. Students of oriental art are scarcely numerous enough the world over to make up, fully, to this zealous author, the appreciation which he finds lacking in a people whose ancestors were capable of magnificent productions in sculpture.

One must admire the patience with which Mr. Gangoly has pursued his subject from the basis of a Sanskrit text which involved a "strenuous task" of interpretation. He proceeds from so remote a period as 1000 B. C., the conjectural date of Agastya, the first Aryan missionary to South India, whose appearance is thought to antedate that of Buddha. With true scholarly sympathy, he traces the development of artistic expression, which followed Maya's foundation of Indian architecture. He enters into a study of the canons of proportion, adopted by the Indians (after the manner of the Egyptians and Greeks), and in connection with an elaborate series of illustrations, he composes a text rich in historical data and replete with rare information. Mr. Gangoly feels confidence in the aesthetic value of the work of the Indians, sculpture which, he considers, answers "to the supreme tests of great art." His conclusion is enthusiastic and well expressed: "As studies of line pure and consummate, as exquisite examples of the value of movement, as embodiments of force, with power in every line—these images display qualities of everlasting nobility, which unquestionably constitute a full fledged school of vital sculpture." The volume is well and copiously illustrated.

J. B.

## ART BOOK REVIEWS.

THE ARCHITECTURE AND LANDSCAPE GARDENING OF THE EXPOSITION. DESCRIBED BY MAUD W. RAYMOND AND OTHERS. INTRODUCTION BY LOUIS C. MOLLGART. 12 MO., PAUL ELDER & Co., SAN FRANCISCO.

The text of this attractive volume is not formidable, and as neither the introduction nor the descriptive notes attempt anything like a studious disquisition upon the work considered, the illustrations, which are numerous and of good quality, are made to bear the burden of appeal to the reader's attention. The landscape gardening side of the work might have received more specific notice in both text and illustrative sections, for landscape gardening is an art which is occupying more and more its rightful place in the schemes with which architects have to consider. The ephemeral character of exposition architecture calls perhaps for little more than the sort of comment found in the usual art catalog. The present volume serves well its purpose, therefore, which is, evidently, to supply a clear pictorial record of the architectural features of the Exposition.

EXTRACTS FROM THE DIARIES AND CORRESPONDENCE OF JOHN EVELYN AND SAMUEL PEPEY RELATING TO ENGRAVING. With notes by Howard C. Levis. London: Ellis, 1915. 12mo.

Mr. Levis, whose monumental "Bibliography of Books on Prints" was the product of a faculty of patient research placed in the service of the study of the reproductive graphic arts, has had the happy idea of compiling the present copiously illustrated little volume. Beside the extracts, which throw interesting side-lights on the life and methods of engravers, print-sellers and print-collectors of that day, the book has divisions dealing with "John Evelyn's Etchings" (it will be remembered that Evelyn's name is closely connected with the introduction of mezzotint into England), "Book-plates of Evelyn and Pepys," "Portraits of John and Mary Evelyn and Samuel and Elizabeth Pepys" and "Frontispieces and Illustrations," the last-named referring to those in books published by the two worthies.

The whole appeals in most pleasant and interesting manner to amateurs, connoisseurs and collectors of prints. The editor has added to the value of the book by numerous notes giving information regarding the producers and sellers of prints, and has seen to it that there is a good index.

Wilhelmine Weber is showing some painted furniture at her studio, 122 East 59 St. She has a nice feeling for color and decoration and designs all her work herself. Among the most attractive sets shown is one in yellow with conventionalized fruits and foliage in natural colors. This is intended for a breakfast room.

**PHILADELPHIA.**

The opening of the Exhib'n of Oriental Art Feb. 12, in the newly-completed Charles Custis Harrison Hall of the University of Pa. Museum brought together a notable gathering of distinguished figures in the artistic literary and social world assembled for a private view of recently acquired Chinese Porcelains from the J. Pierpont Morgan collections, together with a number of examples loaned by Duveen Brothers of New York. Many of these objects have already been on view in the Metropolitan Museum but were a revelation to those who saw them for the first time. The Hall itself, a remarkable work of successful architectural design and engineering skill, is circular in plan, 100 feet in diameter with a valuted dome lighted from the top, the whole interior reminding one of the Pantheon in Rome. The display includes rare and costly specimens of vases with the blue and white hawthorne plum decoration, monochrome peach-bloom and Celadon jars and plaques, Chinese sculptures and paintings, a small collection of Jades Buddhist religious vessels and images of bronze and, on the walls, a number of superb pieces of Flemish tapestry, most of these belonging to the permanent collection of the Museum.

The Gold Medal of Honor of the Pa. Academy has been awarded to J. Alden Weir, in recognition of high achievement in his profession. Mr. Weir exposes a group of his works in the current annual exhib'n, among them a fine portrait of Robert W. Weir. Joseph T. Pearson's medalled "By the Pastures," in which some well painted turkeys figure, have been purchased by the University Club. J. Francis Murphy's ture "On the Valley" and another entitled only exhibit, "An Autumnal Note" has been purchased by Mr. Geo. B. Woodside. Thomas Lakins' canvas "Music," was sold to a dealer.

Mr. Charles J. Cohen has been elected President of the Fairmount Park Art Association, succeeding Mr. Edward T. Stotesbury. Mr. Stotesbury was not a candidate for reelection. Messrs. E. Burgess Warren, James M. Beck and Henry K. Fox were elected Vice-Presidents. John W. Pepper, Treasurer, and Leslie W. Miller, Secretary. The model of the proposed improvement of the east bank of the Schuylkill River from Beacon Light to Gerard Ave. Bridge ordered by the Association under the terms of the Samuel bequest is now on exhib'n in the lecture room at the Academy.

**Art Masque for 1916.**

Success seems certain for the performance of the Masque for 1916, in which seven allied art organizations participate, scheduled to take place in the Academy of Music on the evening of Washington's Birthday. Stanley Muschamp, Jr., will be the music director, and Frank Buchanan, stage director. The stage setting is in the hands of Arthur B. Carles and William A. Young. In the Masque the School of Industrial Art is assigned two attractive parts, involving about one hundred and twenty-five players. The first is a gorgeous court scene in which pomp and splendor will be the keynote. A surprise is promised in the costuming and the color of this scene, in which about seventy-five players will participate.

The second part assigned to the School of Industrial Art presents a series of four pictures. Here the scheme of color has been carefully planned by the committee in conjunction with Mr. Leicester Holland, the author of the scenario, to be in contrast with the effects preceding and following it. Every resource of the School and Museum of Industrial Art has been drawn upon in the designing and execution of costumes and accessories.

Dancing will be followed by a stately pageant in which Youth and Beauty will be paramount. The members of the Sketch Club will represent Grecian Warriors. The important feature of their number will be a barbaric torch dance which takes place at the time that Theseus is supposed to be slaying the Minotaur. Joseph Craig Fox is directing this episode, and the costumes have been designed by Morris Hall Pancoast and Herbert Pullinger.

Eugene Castello.

**BALTIMORE.**

Jonas Lie's gorgeous "Rhapsodie" is by all means the most notable picture in the Charcoal Club's Seventh Annual Exhibition of Contemporary American Art, now on at the Peabody Gallery. This striking canvas is having the success it deserves and is receiving the lion's share of attention. So brilliant is it that it makes the things adjacent to it appear to decided disadvantage. C. W. Hawthorne's "Wild Rose," for instance, is robbed of much of its effect, and the weak points of Childe Hassam's "Girl in Yellow" are emphasized.

The exhibition contains 157 paintings and a small group of sculptures by E. Berge, H. Schuler, Rachel M. Hawks, J. E. Stauffer, Grace H. Turnbull and J. A. Alluisi. Berge's beautiful new bronze fountain, "Will-o'-the-

Wisp" has the place of honor, which it well merits. It is being shown simultaneously at the Pennsylvania Academy exhibition. 134 artists, in all, are represented, some of them having sent works by invitation, but the majority are those who succeeded in "getting by" the jury, which was composed of E. H. Potthast, L. Seyffert, and J. H. Carlson. No exhibitor has more than two paintings on the wall.

Some of the more notable exhibits are F. C. Frieseke's "The Path," R. Miller's "Spring," both sunshiny, brilliant works; John Sloan's "Sunday in the Park," George Bellows' "Summer Night," a canvas of absorbing interest; C. Rosen's "Sand Dunes," which has both breadth and strength; M. Molarsky's "Spanish Woman," R. Henri's "Sammy and His Mother," Seyffert's "Julian," W. H. K. Yarrow's touching and sympathetic portrait called "Waiting," C. Ryder's "Village Street," D. Felner's "Heavy Surf" and "Norman's Ledge," E. Haupt's beautiful nude "Girl Arranging Her Hair" and his portrait of Dr. Henry Wood of Johns Hopkins University; R. McGill Mackall's fine "Freight Yards, Baltimore," Camelia Whitehurst's two portraits of little girls, Ben Foster's "Early Autumn Twilight," Grace H. Turnbull's "Winter," E. W. Redfield's "Brook and Meadow," P. King's "Hauling Ice," I. R. Wiles' "Mirror Lake," R. B. Farley's "Dawn-Spurwink, Me.," E. Speicher's "Portrait of a Dancer," Alice Tilden's "Reverie," H. S. Hubbel's "Ten O'Clock," C. H. Walther's "Zinnia Arrangement," Alice Worthington Ball's "In the Late Afternoon" and her still life, "Lemons and Other Things," L. W. N.

**BOSTON.**

A Childe Hassam show now on at the St. Botolph Club is calculated to make the average ignorant connoisseur "turn pale and turn tail." It is, as one artist said, "a bully show," but only to those who "know." However, Boston's reputation for culture may not be unfounded, and the elect may like and acquire some of these colorful pictures. The figure examples (as to which one innocent old lady asked if they were "done in crewels") are entirely Hassamish, and sometimes quite beautiful, but the shore-scapes, landscapes, and etchings are less markedly in that class that is caviare to the general.

As your critic predicted, Miss Gertrude Fiske's exhibition at the Guild has been exceedingly well received. It is original, her work is remarkably well handled technically, and is both wholesome and interesting. A future is prophesied for this young painter. Portraits strongly characterized, figure studies modern in motif, and some delightfully out-of-doors landscapes comprise the showing. Included in it is the brilliant "Goldfish," a picture of young women bending over glass jars with goldfish in them, suffused with light, contrasted with shadow. This, after being exhibited at the Carnegie Institute, Pittsburg, was bought by Mr. James R. Mellon, founder of the Mellon Institute. Another interesting and successful canvas is "The Shadow," a young girl standing in the half shadow, the property of Mrs. Edward H. Harriman of N. Y.

At the Copley Gallery are two exhibitions of divergent appeal. Miss Lucy Conant holds

**IN STUDIO AND GALLERY.**

**Connecticut Academy Prizes.**

The prizes in the sixth annual exhibition of the Connecticut Academy, which opened Monday, were awarded as follows: W. R. Derrick of N. Y., the Academy prize of \$100 for "Hollyhocks"; Jean Nutting Oliver of Boston, the Hudson prize of \$25 for "Helen"; Guy C. Wiggins of N. Y., the Dunham prize of \$25 for artists under 25 years old, for "A Blow from the Northwest."

Jane Peterson, N. Y., R. F. Logan, Adelaide Deming, Mrs. Frances H. Storrs, Harold Douglas and James Greenwood received honorable mentions.

**N. Y. Quartier Latin Fire.**

There has been, figuratively speaking, weeping, wailing and gnashing of teeth in the N. Y. Quartier Latin, for fire, last Saturday morning, swept into Bruno's Garret, in S. Washington Sq., and destroyed not alone the effects of the presiding genius, editor of the weekly which bears his name, but also the artistic and literary wares of more than 150 people. Fate seems often unkind. Mss. of Murger and Shaw figured in the holocaust, but the Guido Bruno phoenix has risen superior to its ashes.

There is a capital illustrated catalog of the Americanization Through Art" Display at Memorial Hall in Phila.

At the Catherine Lorillard Wolff Art Club the Feb. exhibition is composed of the work of the following members: Marion M. Kerr, Hope Miller, Ida P. Becker, Marion Olmstead, Winifred Selwyn, Sylvia H. Rafter and M. Sherman.

The current exhibition at the Albright Gallery in Buffalo consists of works by men who paint the Far West, and by Stephen Parrish and Charles Caryl Coleman.

An exhibition of watercolors loaned by a group of N. Y. artists and decorated porcelain by Mary E. Harrison and Marguerite A. Cameron is on to Feb. 27 at the Montclair Museum.

The Nat'l Arts Club gave a reception in honor of Timothy Cole, the veteran wood engraver, on Wed. evening last.

The Rhode Island School of Design is holding an exhibition of works by contemporary American Painters and sculptors to Feb. 24.

The Society of Beaux Arts Architects, the local chapter of the American Institute of Architects, the Washington Architectural Club and the Washington Society of Artists joined in a mammoth entertainment on February 17, at the New Willard, Washington, for the benefit of the families of the French soldier artists, fighting and fallen. It was a costume dance, with a jury to review the grand march and award prizes for the best costumes.

The Fort Worth Museum is holding its VII annual exhibition of paintings by American artists.

Nine N. Y. student bodies are to publish "The American Art Student." The profits are to be used as a fund to aid students.

Rhoda Holmes Nichols is in California, where she will probably remain until spring.

Henry Clews, Jr., and his wife expect to return to Paris in a few weeks.

Harriett Clark, of 135 E. 66 St., gave a reception Monday to a number of her friends, and showed over thirty miniatures which she painted recently. She has a nice sense of color and arrangement, and portrays men as successfully as women and little children.

Dewitt M. Lockman recently painted portraits of Mrs. Edgar L. Young and Mr. and Mrs. James R. Mellon. The last two were added, by invitation, to the exhibition of the Society of American Portrait Painters, now on at Pittsburgh.

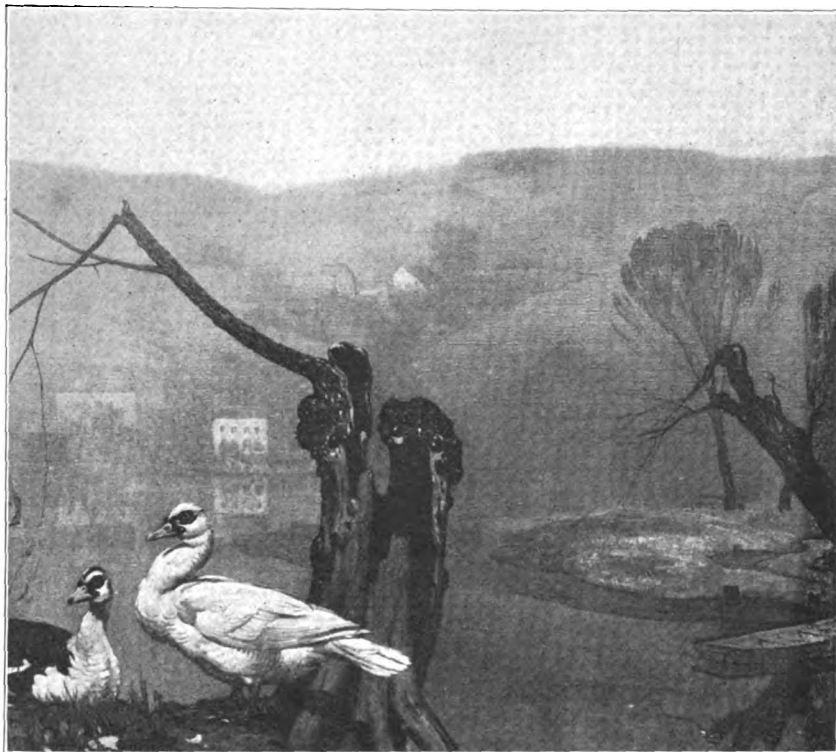
Thomas Furlong, of 122 E. 59 St., has been making charming red chalk sketch portraits of little children.

John de Costa has taken a studio in the Gainsborough, 222 W. 59 St.

Miss Jane Peterson is giving a course of lectures on art in Scranton, Pa.

Allen Tucker who went to Paris several months ago to work with the American ambulance service, is due to arrive here today.

(Continued on page 6)



ON THE VALLEY

Joseph T. Pearson, Jr.

Winner of Temple Gold Medal and Stotesbury Prize at Pa. Academy Exhibition.

Ford's "Heirlooms" and "Poppies," W. Wendt's "Summer Days," H. H. Breckenridge's "Chinese Jar," G. Coale's portrait of himself, Sargeant Kendall's "The Critics," S. E. Whiteman's "Sunlight and Frost," and "New England Hillside," C. H. Ebert's "Tyrol-Alps," F. Usher de Voll's "Grey Day," O. Rouland's "Coral Beads," Jeanie W. Walkinshaw's "Portrait of V," five canvases by the late W. R. C. Wood, and A. Borie's "The Mandarin Orange."

H. Schuler, sculptor, and W. G. Beecher, both of Baltimore, are at work on models for the \$100,000 memorial to President Buchanan that will be erected in Washington in accordance with a bequest in the will of Harriet Lane Johnson, President Buchanan's niece. The plans that have already been submitted by Mr. Schuler and Mr. Beecher have met the general, but not the final approval of the Washington Commission of Fine Arts. This is being withheld pending the selection of a site, a question that is now before Congress. The location favored is in the new Meridian Hill Park development on 16th St.

An unnamed donor has presented the Corcoran Gallery at Washington with Randall Davey's painting of an "Old Sea Captain."

the main gallery with a somewhat exotic collection of unconventional designs—wall decorations for the defunct "Toy Theatre" (renamed "The Copley"). Founded on folklore subjects, and quaintly odd and grotesque in effect, they give one the delightful impression of being a child again and having a peep into "Alice in Wonderland." There are also designs suggested for stained glass, jewelry, etc. Miss Conant has long been known as a competent painter of landscapes in watercolor; so these decorative designs come as a surprise to her public.

In the front gallery Otis Philbrick, a painter of "real babies," shows a collection of his latest artistic offspring, rather sculptural in effect, and just missing the touch of intimacy a "mother," rather than a "father" painter, would have given them. Chacun a son gout!, but the picture of baby and mother on the same white bed (the latter as realistic as may be) is a subject too intimate, as it were, for the public to share.

John Doe.

**Davol-Allen.**

Joseph B. Davol, the Chicago landscape and marine painter, was married on Wed. to Miss Edith Bruce Allen, daughter of Mrs. A. O'Dell Allen of 175 W. 48 St. Mr. and Mrs. Davol will reside in this city.

**FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)**  
 "In the painter's art, the secret of the lyric lies in emphasis. When the emphasis dances on the flashing stream of fleeting moments in such a way as to remain always in the present, we have the ideal lyric. But when the emphasis lingers in the past, the lyric qualities of the work live in the shadows, while the dramatic are uppermost in the high-lights and strong in the half-tones. And the secret of emphasis lies in the artist's temperament. In this relation, artistic temperaments, has real meaning."



### THE "FIFTY" AT MONTROSS'S.

(By the Second Viewer.)

It is like a gathering of the clans, this assembly of fifty shrill pipers at the Montross Gallery. For pipers they certainly are, for all their "outré" airs and their thin dissonances. A canvas as near to something large and sonorous as possible, comes from the painter of a former "Sensation," Joseph Stella whose "Chromatic Sensation—The Procession" is like a chromatic progression a la Puccini from his kaleidoscopic sensation of two seasons ago, namely, "Mardi Gras at Coney Island." Chromatic certainly is this "Procession," a big gamut of semi-tones. One must come down the color scale somewhat to "feel" the fine tapestry effect of Maurice Prendergast, who has at last, following a suggestion of the "Second Viewer," realized a countenance in one of the block faces that he "places" with such telling decorative effect.

Further down the scale even is Bertram Hartman, "Eclectic" Hartman, whose progression from the high key of his "Seasons" at the Folsom Gallery, is almost into gloom with his black theatric "Vanity." In Walt Kuhn's portrait—"of a man" if one believes the catalog—one has a composite presentment, as for instance—George Moore and James Gregg—in rather sunburned saffronness.

Henri, man of many pupils, has taken, like the "pupil of pupils" Bellows, to painting the nude, with a broom. There ought to be a law against this. Smart sweepers abound. Their virtuosity palls a little. Arthur Davies at least cares not to splash with his brush. He ever has it in control, and the "Bacchante Mother" is a product of one of his best controlled moments.

Hayley Lever still strives to find the "atmosphere" of that great subject for paint—"Gloucester," but the scales of Cornwall have not yet fallen from his eyes. Harry Berlin, who seems to have something of the sense of a big artist, is a bit hyphenated in his landscape "Uphill," and the hyphenation is Gauguin-Cezanne. Rosselino furnishes the main inspiration to Karl Anderson for his "Madonna," and one almost convicts Duvenceck as guilty because of Randall Davey's "Girl in Black." Glackens is still running an account with Renoir in his "Young Girl," while George Hart pays cash, as it were, to Nature in his original and clever "Englewood Ice Pond." Leon Kroll, who has, at intervals, shown talent, presents a fine landscape; John F. Parker another, a simple one, effective and rather new in color entitled—"Study in Abstract Form and Color."

Van Dearing Perrine with "The Wind," Charles Reiffel with "A Homestead," and Allen Tucker with a "Morning in the Valley," are true to modds often before expressed. Max Weber ceases expostulation for demonstration contributing "A Vocal Solo," Henry Fitch Taylor with a theme excused as "A Color Hypothesis"—propounds geometrically in "the Rat Catcher's Daughter," and Eugene Speicher in the "Portrait of Hervey White" adds a touch of Cezanne heaviness to his academic accomplishments as a sort of ticket of admission to the circle of "terrible fellows."

Would that space allowed more than mere mention that McRae is consciously decorative in "Arrangement" here, as he is in his own fine show at Macbeth's, and there are, to make up the fifty, "messages" in line and color, not indeed more thunderous than Jupiter's, from David Milne, Frank Nankivell, Bror Nordfeldt, Walter Pach, Jules Pascin, Charles Prendergast, Hugo Robus, Morton L. Shauberg, C. R. Sheeler, Jr., S. I. Slomka, William Sommer, Morgan Steinmetz, Eug. P. Ullman, Ch. H. Walther, Evan Walters, Oscar Bleumner, D. P. Brinley, James Butler, Arthur B. Carles, Howard Coluzzi, Herbert Crowley, Amos Engel, C. D. Ferrand, Ham. Easter Field, Wood Gaylor, H. Heath, I. Lichtenstein and Robert Lauvent.

James Britton.

### Bibelots at the French Museum.

A loan exhibition of French XVIII century bibelots was opened at the French Museum, 599 Fifth Ave., Tuesday last, and continues through Monday. There are loans from both collectors and dealers. Among the paintings and drawings are example of Boucher, Watteau, Mallett, Van Gorp and Louis Moreau, while the other objects include fans, toilet sets and furniture, tapestries and statuettes. Among those who have made loans are Mrs. W. P. Douglas, Miss Gould, Mrs. McDougall Hawkes, Miss Elsie de Wolfe and Mr. Thomas Hughes Kelly.

### Whistler in Point and Pencil.

There is now on view at the galleries of Keppel & Co., 4 E. 39 St., a most interesting coll'n of nearly 100 etchings and lithographs by Whistler. The catalog is as usual a model full of information and explanatory criticism.

### Kronberg's Ballerinas.

Louis Kronberg is showing twenty oils and pastels of "The Dance" at Knoedler's to Feb. 26, which have simplicity of composition and quiet coloring. In the figures of the ballet girls movement and life are so skillfully suggested as to recall Degas, by whom the artist has been, of course, influenced. There is an interesting nude; the flesh with its delicate grays and the little head with copper-colored hair are well brought out by drapery of mauve, blue and rose. Two arrangements of a ballet girl, in white, adjusting her sandal, are especially good and "La Coiffure," a young girl, arranging her hair, has exceptional charm.

### Social Lights by Robert Reid.

Robert Reid is displaying to Mar. 4, at the galleries of Jacques Silegmann & Co., 705 Fifth Ave., another of his effective and artistically facile portrait sketches in oil on rough canvas, of men and women of society, made during the summer and fall at Newport, and in Providence and Phila. The manner of presentation is highly attractive and the works, if somewhat slight, are distinctly clever.

### IN STUDIO AND GALLERY.

(Continued from page 5)

Augustus V. Tack is preparing to hold an exhibition at one of the leading Fifth Avenue galleries in mid-March. A number of recent portraits will be shown, among them an excellent presentment of Edwin Lefevre, the author. A large allegorical work "The Voice in the Wilderness," will be one of the features of the display. Spiritual in character, strongly modeled and original in conception, the pictures will afford distinct pleasure to art lovers.

Dana Pond returned from France in the late autumn on account of the war and leased a studio in the Bryant Park studio building, where he has been painting portraits. He is now at work upon some figure subjects principally old men and women who have served him as models.

The joint exhibition of Robert Vonnoh and Bessie Potter Vonnoh at Rochester, has been extended another week. It will then go to St. Louis, and later to Kansas City. This exhibition has been traveling about the country since last spring.



MADONNA (ROSELLINO)

Karl Anderson

At the Montross Gallery

### Landscapes by Walter Clark.

Walter Clark, one of the older Academicians, whose work has won for him several medals, is showing an interesting group of American landscapes in oil at Milch's Gallery, Mad. Ave. and 74 St., to Feb. 26. A boy driving cows home from the pasture at sundown, Peconic sand dunes, harvest time, with rye stacked in the meadows, and a farm scene with sunlight striking a small white house with red chimney, red barns and a suggestion of a forest in the background are all more successful works than the Gloucester pictures.

Some thirty artist members of the National Arts Club have been invited to paint a frieze about the grill room. The design is left to the artists' decision but the canvases must not exceed twelve in height. Landscapes, figure pieces and marines will be grouped in harmonious relation of color and design.

E. Hodgson Smart, of London, who painted the portraits of the late King Edward and the dowager Queen Alexandra, is in Cleveland printing a portrait of Dean Abbott, of Trinity Cathedral. At his studio he is showing his "Dawn," symbolizing the dawn of soul in a woman of wealth, and "Au Revoir," a portrait study, still unfinished. The artist's "Lady in Black" is well known in England.

William Gilchrist has gone from his Holbein studio for a month to Cleveland, O., to paint an important portrait.

At his Holbein studio, William R. Derrick has a number of fine canvases, painted during the past summer and autumn. These have all of the artist's usual poetry and are, if possible, better than even his former good work.

Since his return to this country from France last summer, Walter Griffin has held successful exhibitions of his work in Philadelphia, St. Louis and Boston. He has been traveling about in various cities but expects shortly to settle permanently in New York.

At his studio, 237 West 80th St., Frank De Haven is showing several landscapes, painted in Northern Connecticut last summer. One of especial interest is "An Abandoned Farm," in which there is good composition, distance with a poetic charm and rich color quality.

### Yamanaka Japanese Print Show.

Having held with success their annual auction sale, the Yamanaka Galleries, 254 Fifth Ave., have now on view to Feb. 26, a remarkably interesting collection of old Japanese color prints by Hokusai and his pupils, as well as examples of the work of

the famous Ukiyo-e artists. The catalog contains 138 numbers, which include sets as well as single prints. To praise the XVIII and XIX century master, for he lived from 1760 to 1849, would be but to gild the lily. In the present gathering he can be studied to the full, in his water falls and bridges series, as well as in his remarkable flower arrangements and the inimitable group of five scenes in the Yoshiwara Tea House. There is found prodigious industry, wedded to extraordinary technical and artistic skill.

Most interesting is the colored drawing for a wooden block by the master's daughter, Oyei, an interior and exterior scene in Yoshiwara, which has an almost Occidental effect, while retaining the Oriental manner and structure. Among the other pupils of Hokusai represented are Hokkei and Gogaku.

The prints of various schools, chiefly figure works telling interesting stories of Nippon life, are examples of the brilliant craftsman, the Samurai Yeishi; Toyokuni, the specialist in actors; Toyohiro, the master of Hiroshige; Utamoro, remarkable for his feminine types, and Shunzan, also a specialist in the depicting of women.

## SALES PAST AND TO COME

### Two Important Rug Sales.

Two important collections of old Chinese rugs will be placed on exhibition at the Anderson Galleries on Monday next, preliminary to the unrestricted public sale on Thursday, Friday and Saturday afts., March 2, 3 and 4 next.

One collection is that of Mr. John Kimberly Mumford, the author of the standard work on "Oriental Rugs" and other writings on this subject, including the exhaustive catalogs of the Yerkes and Marquand collections, have gained for him recognition on both sides of the Atlantic. The other is a collection, just arrived from Peking, and that of Mr. Frederick Moore, an author and traveler who has been a resident of the Chinese capital for more than five years, acting as correspondent of the Associated Press. Collecting rugs was somewhat of an avocation with him, but the opportunities which the Chinese capital afforded and his zeal in studying this little-known branch of the rug-weaving art have made him an authority on the Chinese phase of the subject.

The two collections combined in the illustrated catalog number nearly 300 pieces, and cover the whole range of color, design and size in which Chinese rug-makers have, for the past four centuries, plied the processes of their art. Many of the pieces cannot be duplicated, and all have been selected because of some particular merit.

### The Rugs in Detail.

In the collections are great temple hangings, ceremonial squares, palace carpets, kong (the Chinese divan) coverings, travelers' rugs, saddle caparisons, throne coverings, and chair seats. There are rugs from China proper, both the Eastern and Western provinces of the North (South China producing no rugs), and others from the so-called dependencies, beyond the Great Wall. There are grotesque things designed to ward off evil spirits, and delicate, beautiful pieces woven as gifts with emblems of good omen or good wishes for bride, mandarin, prince, or emperor.

The symbols employed cover a wide range of picture language. The eight emblems of Buddhism, and the four of the scholar; the "Nine Precious Things"; and "The Hundred Antiques"; the flowers of the seasons—which every gentle person loves; the fruits which have meanings, and the fragrant "fingers of Buddha"; the conventional lotus—the Buddhist flower—and the peony; the clouds and waves of eternity; the mythical dragon, emblem of the dynasty, and the phoenix, significant of the empress; the fabulous lion, used to indicate authority; the heavenly dog which tries from time to time to devour the moon; the deer and the pine tree, good omens for the traveler; the horse, symbol of nobility and strength; the bat and the shou character for good fortune; the golden "cash," for wealth; temple bells and loops of jewels—these are the designs more frequently found. Then there are also, on occasional pieces, a monkey, several little birds, a human figure, or other distinctive features.

Notable is a pair of panels with four Kwan Yin, Goddesses of Mercy with two attendants, in smaller scale, at the base of the temple hangings. They are believed to have come from one of a famous group of monasteries known as Wu Tai Shan, high in the mountains of Shansi. Another pair of the same size have, at the base of each, a Lama priest, sounding perhaps a call to the spirits, on a conch shell. And still a third pair (forming a set of six in all), display great dragons, which formerly, when in place on the pillars of the temple, coiled completely round them.

There are many remarkable pieces, but that which is judged to be the finest of all is the little rug which is numbered last in the catalogue, a Kang Hsi piece. It is probable that no such rug will again come out of China. And it is doubtful whether another exists in America or Europe.

The collections offer the widest possible field for the study of the rich Chinese symbolism and for the exercise of selective taste in decorative material. They have double importance at the present time, since not only have prevailing conditions throughout the world practically stopped the importation of rugs to America but the rapid exhaustion during the past few years of the supply in China—a field never so productive as that comprising the Mohammedan countries—has given a multitude of the rugs a largely increased value in rarity. The collections are the most interesting and important that have been exhibited in the United States in many years. In addition to the rugs are some porcelains, sculptures, bronzes, embroideries, jewelry, and other examples of ancient Chinese art.

(Sales continued on page 9)

**LONDON LETTER.**

London, Feb. 9, 1916.

This week has arrived the news that during the period of the war the Government proposes to close all public museums and galleries. It is not quite clear whether the order is made with a view to further safeguarding of the national treasures or whether motives of economy underlie the change. The total cost to the nation of maintaining these institutions is approximately £280,000, but the fact that they will be closed to visitors will, by no means, result in the saving of anything like so large a sum. If their contents are to be at all properly preserved, the retention of a large number of officials will still be necessitated while many other heavy expenses will continue as before. It is considered in many quarters that this step will prove false economy and that it is the duty of the State to continue to provide distraction of an artistic type during wartime. It is interesting to note that, since the outbreak of the war and in spite of the consequent withdrawal from the towns of large numbers of men, the attendance at galleries and museums has shown an increase over former years, a fact which is in part no doubt due to the presence in our midst of many foreign refugees as well as of members of disabled and convalescent who find welcome amusement in this way. It is quite possible that public protest at this summary curtailment of our artistic pleasures, will eventually lead to some modification of the decree.

**Pastel Society Exhibition.**

Pastels seem to have but little affinity with the strenuous spirit of war, so that it is small wonder that the present exhibition at the Pastel Society should show few pictures of any distinction or power. The art of the pastel is, necessarily, a very dainty, delicate one; but this delicacy and daintiness have unfortunately deteriorated into mere weakness in the hands of the majority of exhibitors. There is no medium which shows so unmistakably faults of craftsmanship as does the crayon of the pastellist, so that it behooves the artist to realize very clearly the limitations to which his work will, necessarily, be subjected. These limitations are, perhaps, most satisfactorily dealt with by George Sheringham, whose compositions are among the most pleasing in the exhibition and who shows therein the same lightness of touch which has rendered his fan designs some of the best that have been produced by our modern men. There is a kind of twilight effect in Sheringham's pastels which contrasts most favorably with the harder and more flamboyant tones of certain of his contemporaries who attempt decorative aims quite outside the function of their chalk.

American art-lovers who have visited the house built at Sunbury for Anne Boleyn by Henry VIII. will regret to hear that this beautiful, oak-panelled mansion was recently destroyed by fire. It is not so long since a bid was made for its handsome oak staircase by an American collector, but although a high price was offered, it was not accepted. The ceilings of the house were painted by the same artist who decorated those in Hampton Court Palace.

Readers of the AMERICAN ART NEWS will remember the report of the robbery which took place at the Marlborough Gallery last July, when a number of "Old Masters" were cut from their frames, the thieves leaving behind them no trace or clue. A sequel to this event will take place in a fortnight, when Mr. Meyer-See, the proprietor of the Gallery, will sue the Insurance Company for the value of the pictures. It is rumored that Sir Edward Carson has been briefed by Mr. See, so that the case is bound to create an enormous amount of interest. Mr. See is still absent on military service in the French army.

After a five days' hearing the disputed carpet case, of which I wrote in my last letter was decided by the jury in favor of the owner, on the ground that reasonable care and skill in repairing it had not been exercised by the firm to whom it was entrusted, and in consideration thereof the jury awarded her damages to the extent of £30. They, however, decided that the carpet returned to her was that which she entrusted to them, there being no evidence to prove that the defendants had substituted an inferior one for it. The defendant's costs were to be borne by the plaintiff. The jury were exempted from further service for three years.

**New Civic Art Ass'n.**

Messrs. John Lavery, George Clausen, W. Rothenstein and Frank Dicksee are devoting considerable time and energy just now to the formation of a Civic Arts Association, the object of which is to be "the amelioration of those civic arts without which no towns fit to live in can be created, extended or improved, and without which no rational interest can be bestowed upon or maintained in town or village." It is the intention of those interested to train craftsmen to create works of art for the adornment of the buildings which have been partially destroyed in the Allied countries through the war, and likewise to extend and improve the towns and villages of the United Kingdom. A further object of the

**PARIS.**

Paris, Feb. 9, 1916.

No better proof that the middle and wealthy classes in France have not yet begun to feel, in any distressing degree, the economic pinch of the war can be found than the state of things at the great auction centre in the rue Drouet. The official commissaires of sales report that there is no extraordinary pressure whatever to realize on private artistic possessions. It could be readily understood that there would be an avoidance, as far as possible, of the placing of great collections on the market in wartime, when money is at the best a rarity for the mass of the public. But the very fact of the rarity of money would normally tend, it would seem, to force many individuals of limited means to part with their art treasures. The lack of such a symptom is of great significance. On the other hand, it is well to remember that thousands of houses and apartments, full of pictures and statuary, rare furniture and other bric-a-brac of every description, are closed through the absence of the owners or tenants because of the war, while the contents of other thousands of such dwelling-places, whereof arrears of rent have already accumulated to considerable amounts, can not be sold or removed until the hour of liquidation arrives, most probably after the war and after the Parliament has enacted some special laws relating thereto.



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At the Durand-Ruel Galleries

Association will be to co-ordinate in England the artists and craftsmen so that the two bodies may in future work in better relation and in closer touch than has hitherto been the case in this country. In view of the general reconstruction which may be looked forward to at the conclusion of peace, it is considered expedient that all such plans should be well formulated and in readiness so that the work of preparation must be undertaken in good time. The names on the Committee should augur well for the success of the scheme.

Some high prices were reached at Puttick and Simpson's for color-engravings, 150 guineas being given by Mr. F. Sabin for a pair of ovals, "The Morning" and "The Evening" after W. Hamilton by P. W. Tomkins, while Messrs. Scott gave 110 guineas for a pair of mezzotints after G. Morland by W. Ward. Several other examples also reached high figures, the general bidding being exceedingly brisk.

Admirers of J. Solomon, R. A., will be interested to learn that he has recently passed from the United Arts Force to enter the Regular Army as a Lieutenant Colonel, in which capacity he has already gone to the front. Much valuable work has been done by this distinguished artist in regard to inventions of military importance, among which his advice in regard to color-schemes which shall render both the soldiers and their equipment invisible has proved itself of especial worth. Indeed, one of the minor surprises of this war has been the variety of practical ways in which Art has shown herself of service in military matters. I have already mentioned in a previous letter the useful work done by our sculptors in the preparation of plaster casts of damaged limbs and in the construction of anatomical splints. Every day sees a further development on this side of our artist-soldiers' achievements.

L. G-S.

too little moderation in colouring; Frank M. Armington, with paintings, aquarelles and etchings of Parisian and rural landscapes that are vivid with reality and full of a generous atmospheric warmth; and Gabriel Thompson, with clever landscapes and marines, showing greater finish than vigor. Mr. O'Connor's most remarkable work in this exhibition is his portraiture of flowers. Mr. Thompson's best picture is a small marine, with very wonderful cloud effects; light breaking through an angry mass of vapour and deepening the shadow on the billows to the deepest of deep blue-blackness. Mr. Armington has presented Notre Dame de Paris on a large canvas, in a most poetic symphony of grays.

One of the most characteristic exhibitions during this winter of gloomy waiting is that of some 150 sketches of army scenes in pencil, crayon and gouache, by Eugene Allaud, at the Galerie des Independants. The drawing is most excellent, but the sketches are chiefly valuable for their historical interest. They represent the many types of the soldier in the anti-German armies, from the Sonogalis and the Algerian Arabs to the Hindus and the Australians, uniting truthful precision with charming romanticism in conception. The State has purchased six large sketches in gouache and two other important ones have been taken by Mr. George Haviland of Limoges.

The disposition to buy liberally of the works of living artists, as much from a benevolent as from an esthetic motive, has become marked and the co-operative effort to this effect organized under the title of the Amis des Artistes, which is the mother of the like movement in America under the lead of Mr. Whitney Warren, is receiving warm support.

A bas-relief will be placed in the wall of the Tuileries gardens, at the corner of the place de la Concorde and the rue de Rivoli, in memory of Miss Cavell, who was shot after court-martial by the Germans in Belgium. A committee is in charge of the project and artists are invited to send designs to it for the monument. These will be exhibited, and a jury will choose the one to be used.

That the Triennial Exposition is to be held is good news in view of the sore lack of the larger Salons in war-time. The series of proposed triennial shows, largely retrospective, was begun in 1912, and the second should have been held last year; but the tragedy of the nations prevented it. There had been nothing so interesting in Paris for a long time as that of 1912. Rarely has there been presented anywhere so great an opportunity to make a comparative study of the art of the last 50 years and that of the present. This year's exposition will be held in the jeu de paume pavillion in the Tuileries Gardens, from March 1 to April 15. The list of the directing committee includes the names of several of the foremost living French artists, such as Rodin, Besnard, Harpignies, and Renoir. Eric Tayne.

The exhibition of works by Goya, Greco and Zurbaran, which opens Monday at the Ehrich Galleries, 707 Fifth Ave., will contain five important examples of the two first and four of the last.

A Lafayette exhibition for the benefit of wounded French artists and their families, will be held in the old Knickerbocker Club Building, 5th Ave. and 32 St., from Feb. 22 to Mar. 11. The Lafayette relics owned by the family and French Government, and shown at San Francisco, will be on view. The City Hall's portrait will also be in the collection.

**Important Announcement**

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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Catharina Lambert Coll'n on view to sale at the Plaza Hotel, evenings, Feb. 21-24.  
Anderson Galleries, Mad. Ave. at 40 St.—Old Chinese Rugs from the Collections of Frederick Moore of Peking and John Kimberly Mumford of New York. Rare Books and Literary Rarities. Part IX of the Joline Collection of American Autograph Letters. New England Collection of Colonial Art.  
Arlington Galleries, 274 Madison Ave.—Works by G. Glenn Newell, Robt. H. Nisbet and Arthur J. Powell, to Feb. 26.  
Berlin Photographic Co., 305 Madison Ave.—Works by Paul Manship, to Mar. 5.  
Former Biakeslee Galleries, 665 Fifth Ave.—25 Ann'l Exhib'n of the Ass'n of Women Painters and Sculptors, to Feb. 19.  
Braun & Company, 13 W. 46 St.—Pictures by Ossip L. Linde, to Mar. 4.  
Braum Gallery, 2123 Broadway.—Paintings by W. C. Kistler, to Feb. 19.  
Brooklyn Museum, Eastern Parkway and Washington Ave.—Swedish Art Exhibition, to Feb. 28.  
Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.  
Cathedral Parkway Gallery, 2837 B'way.—Pictures by J. Eliot Enneking, to March 1.  
Daniel Gallery, 2 W. 47 St.—Landscapes by Ernest Lawson, to Feb. 28.  
Durand-Ruel, 12 W. 57 St.—Works by Pissaro to Feb. 26.  
Ehrich Galleries, 707 5th Ave.—Works of Greco, Coya and Zurburan from Feb. 21 to Mar. 11.  
Fine Arts Building, 215 W. 57 St.—Ann'l Exh'n Architectural League, to Feb. 26.  
Folsom Galleries, 396 Fifth Ave.—Paintings and Sculptures by D. Rice, to Mar. 3.  
Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, Mar. 20—Apr. 15.  
Goupil & Co. Galleries, 58 W. 45 St.—Monotypes in Color by D. W. Humprey, S. H. McRae, H. K. Smith and Gustave Verbeek, to Feb. 29.  
Geo. Gray Bernard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.  
Louis Katz Galleries, 103 W. 74.—Paintings by Robertson K. Mygatt, to Feb. 26.  
Kennedy & Co., 613 Fifth Ave.—Old English and French Colored Prints to Feb. 29.  
Keppel & Co., 4 E. 39 St.—Etchings and Lithographs by Whistler, to Mar. 12.  
Kniedler Galleries, 556 Fifth Ave.—Works by Louis Kronberg and John Henning Fry, to Feb. 26.  
Catherine Lorillard Wolfe Club, 802 Bway.—Work of Members, through Feb.  
Macbeth Galleries, 450 Fifth Ave.—30 Paintings by 30 Artists, to Feb. 29.  
Macdowell Club, 108 W. 55 St.—New Group, to Feb. 27.  
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.  
Milch Gallery, 939 Madison Ave.—Works of Walter Clark, to Feb. 26.  
Modern Gallery, 500 Fifth Ave.—Works by Cezanne, Van Gogh and others.  
Montross Gallery, 550 Fifth Ave.—50 Pictures by 50 American Artists, to Mar. 4.  
Municipal Art Gallery, 16 St. & Irving Pl.—American Posters, to Mar. 25.  
Museum of French Art, 599 Fifth Ave.—Works of French Artists in the Trenches, and Loan Exh'n XVIII Century French Bibelots.  
National Arts Club, 119 E. 19 St.—Exhibition American Water Color Society, to Feb. 27.  
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exh'n of Wood-Engravings.  
Pen and Brush Club, 132 E. 19 St.—Ann'l Exhib'n Oils, Sculpture and Crafts, to Mar. 6.  
Petrus Stuyvesant Club, 129 E. 10 St.—Paintings by Hamilton Easterfield and sculptures by Robert Laurent.  
Photo-Secession Gallery, 291 Fifth Ave.—Works by A. Walkowitz, to Mar. 6.

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Pratt Institute, Brooklyn.—Paintings by William Ritschel, to Feb. 28.  
Ralston Galleries, 567 Fifth Ave.—Exh'n by Group of Portrait Painters, Feb. 14-26.  
Reinhardt Galleries, 565 Fifth Ave.—Portraits by W. H. Funk, to Mar. 11.  
School of Applied Design, Lex. Av. and 30 St.—Works by William Keith, to Mar. 1.  
Samuel Schwartz's Sons., 291 Fifth Ave.—Landscapes by F. W. Rogers.  
Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s., God of Humormystics—Portraits by Robert Reid, to March 4.  
Thumbbox Gallery, 24 E. 49 St.—Drawings Water Colors and Pastels by George Bellows, E. Dimock, Wm. J. Glackens, Edith M. Magonigle, Maurice Prendergast, Feb. 21-March 11.  
Mrs. Whitney's Studio, 8 W. 8 St.—Mrs. Whitney's Sculptures, to March 4.  
Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.  
Women's University Club, 106 E. 52 St.—Exhib'n of Miniatures, and of Sculptures by Marie Apel, to Feb. 26, 2 to 6 P. M.  
Yamanaka Galleries, 254 Fifth Ave.—Exhib'n of Old Japanese Color Prints by Hokusai and His Pupils and the famous Ukiyo-e Artists, to Feb. 26.  
37 Madison Ave.—Paintings by Dewing Woodward.

### CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Catharina Lambert Paintings on exhibition to Sale at the Plaza Hotel Ball Room, Feb. 21-24.  
Marble Statuary of the Lambert Coll'n, at the galleries, aft. Feb. 23.  
Anderson Galleries, Madison Avenue at 40 St.—Part IX of the Joline Collection of American Autographs, now on exhibition, to Sale Feb. 23-24.—New England Collection of Glass, Pewter, Lustre, Wedgwood, Staffordshire and Hand-made Rugs, now on exhibition, to Sale, afternoons of Feb. 25, 26.—Old Chinese Rugs, the property of Frederick Moore of Peking, and John Kimberly Mumford of New York, on Exhib'n Feb. 21, to Sale, afternoons of Thursday, Friday and Saturday, March 2, 3, and 4.—Rare Books from the Library of the late Mrs. Gertrude Cowdin and Literary Rarities from other consignors, on Exhib'n Feb. 21, to Sale, afternoons and Evenings of Monday and Tuesday, February 28, 29.—Part VI of the John E. Burton Library, Lincolniana and Civil War material, on Exhib'n Mar. 1, to Sale, Monday afternoon and evening and Tuesday Afternoon, March 6 and 7.—Ancient Chinese and Japanese Brocades and Paintings, Japanese Color Prints and Illustrated Books and Curios, the property of Shotaro Sato, on Exhib'n Saturday, Mar. 4, to Sale, Thursday afternoon and evening, and Friday evening, Mar. 9 and 10.—Chinese Porcelains, Antique Furniture, including Chippendale, Hepplewhite, Adam and Sheraton, and modern upholstered suites, and Brasses, Bronzes and other Works of Art, the property of Mrs. Williams Sprague and Mrs. Frances Byam, on Exhib'n Mar. 3, to Sale on afternoons of Friday and Saturday, Mar. 10 and 11.  
Silos Fifth Ave. Auction Rooms.—Paintings, and Antiques from M. Henri des Portes des Fosses, eve'gs, Feb. 25-26.  
Walpole Galleries, 10 E. 49 St.—Japanese Color Prints and Illustrated Japanese books, evening Feb. 21.

### PALSTITS' LIBRARY SOLD.

The sale of the library of Mr. Victor H. Palstits, former N. Y. State Historian, took place at the Anderson Galleries, Tuesday and Wed. aft. last. The library included works on Incunabula, Cartography and Typography and 39 volumes of the Am'n Bureau of Ethnology—April 1898-1914, profusely illustrated. The first session had a total of \$555.30 and the second \$533, a grand total of \$1,088.30.  
The Ethnological reports brought only \$17.50 and the highest figure of the sale was \$25, paid by Mr. W. T. Stimson for the French and Indian War Gazette for 1756-'57.

### Gives Copy of the Great Colleoni.

Mr. C. W. Feigenspan has offered to the city of Newark, a bronze replica, made under the supervision of J. Massey Rhind, of the great equestrian statue in Venice of Bartolomeo Colleoni, by Verrochio.

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Works Received for Academy.....Mar. 1-2, 1916  
Works Received for Miniature Exhibition.....March 1, 1916  
Opens.....March 18, 1916  
Closes.....April 23, 1916

**SALES PAST AND TO COME.**

(Continued from page 6)

**Sale of Stevenson Letters.**

The first session of the sale of the third and concluding part of the collection of letters and literary material of the late Robert Louis Stevenson, consigned by Mrs. Salisbury Field, daughter of Mr. R. L. Stevenson, was held Wed. aft., at the Anderson Galleries. There was a good attendance of dealers, autograph collectors and book lovers, not only from the city but from different parts of the country, and the bidding for the rare specimens of Stevensoniana was spirited.

The highest price of the session, \$250, was paid by Mr. George D. Smith for a letter to the novelist's mother mentioning the small sum, £20, paid to him by the publisher Paul for "Virginibus Puerisque." The letter, dated Dec. 13, 1881, has a unique value from the fact that it is signed in full, "Robert Louis Stevenson: His Autograph, price 2d. coloured and 1d. plain." Mr. Smith also gave \$232.50 for a letter from the novelist to his father, dated Skerryvore, Jan. 25, 1885.

Walter M. Hill obtained a letter, dated Jan. 26, 1881, written to Stevenson's father. It is almost entirely about "Treasure Island." Mr. Smith secured the Mss. of "The School Boys Magazine," written by young Stevenson at Burlington Lodge Academy, Spring Grove, 1863. Other prices were: Mr. Smith \$170 for one letter, \$155 for another, \$150 each for two and \$100 each for three; Mr. Hill \$155 for one letter and \$122.50 for another, and Mr. C. Walter \$145 for a letter from Stevenson to his mother, in which he mentions Sargent, the artist, and Gladstone.

The total of the session was \$8,983.00, and the grand total of the Stevenson sales that far, \$75,477.95.

Part III of the collection was sold Thursday aft. and reached a total of \$7,638.50, making a grand total for the sale of the three parts of this remarkable collection of Stevensoniana, which began last fall, \$83,116.45.

The bidding at the concluding session was lively, but limited almost entirely to autograph dealers. The highest price Thurs. (in fact, for the two days), was \$387.50, paid by Mr. George D. Smith for a 30-page letter, written by Stevenson when he was only 19 years old, describing a trip to the Shetland Islands on the lighthouse steamer "Pharoe." This MSS. has never been published.

A letter of strong interest to artists and art lovers is the one in which he speaks of his portrait done by the late John Alexander: "Alexander did a good thing of me at last; it looks like a mixture of an aztec idol, a lion, an Indian Rajah, and a woman; and certainly represents a mighty comic figure."

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ure. F(anny) and Sam (Lloyd Osbourne), both think it is the best thing that has been done of me up to now—"

Mr. W. M. Hill paid \$107.50 for the first edition, original wrappers of "Testimonials in Favour of Robert Louis Stevenson, Advocate."

**Salmagundi Club Auction.**

With Bruce Crane, the landscapist, acting as auctioneer, the Salmagundi Club, 14 West 12 St., conducted the first session of the annual sale of pictures by artist members on Wed. eve., Feb. 16, the total realized for 68 oils and watercolors amounting to \$3,044, about \$600 in excess of the figures reached on the first evening a year ago. There were 203 paintings to be sold.

E. A. Bell's charmingly modeled head of a beautiful girl in profile, wearing a yellow rose, "The Yellow Rose," brought the top price of the first night's session, \$252, and was purchased by Mr. Percy Bullard. John F. Carlson's "Winter Light" sold for \$205 to Mr. H. S. Bowen, and a fine composition, "River Seine," by Arthur Powell, brought \$181 from A. W. Vogt. Other fair prices paid were \$140 for Geo. M. Brustle's "Summer Clouds," purchased by H. S. Bowen; \$140 for C. Warren Eaton's "Sunset—Holland," also bought by Mr. Bowen; \$126 for "Autumn," by Cullen Yates, Dr. H. C. Seabury, buyer; and \$105 for F. J. Waugh's "Big Surf," bought by Mr. Hal Marchbanks.

The total amount realized at the second evening's sale was \$3,550, making a total for Wed. and Thurs. eves. of \$6,594. The top price of the second session was \$210 paid by Mr. R. E. Lippert for Carleton Wiggins' "October Morning." Other fair prices were \$185 for C. C. Curran's "Hill Top" and \$170 for Leonard Ochtman's "February." The total for the 3 sale evenings will be announced in next week's issue.

**Sydney Herbert Book Sale.**

At the opening Wed. eve. of the Sydney Herbert, and others, sale of books at the American Art Galleries, Mr. J. H. Batcheller gave \$112.50 for Johnson's "Works of the English Poets," in 75 vols. Mr. Swan, agent, paid \$101 for "Parisian Costumes and Views"; Mr. H. R. Lenberg, \$75 for Mme. D'Arblay's "Diary and Letters" and Mr. G. D. Smith \$60 for Shirley's Beaumont-Fletcher. The total of the session was \$2,545.50.

At the second session on Thursday, Mr. F. W. Morris paid \$435 for a first edition of Dickens' "Sketches by Boz." The total of the session was \$8,294.50.

**Boyajian Rug Sale.**

A Persian Palace Keshon silk carpet fetched \$475 from Mrs. P. S. Bennett at the opening session Tuesday, of the Boyajian rug sale at Silo's. Mr. J. E. Goodhue gave \$235 for an antique Sultana-bad carpet and \$190 for a Chinese rug.

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—BY—

50 ARTISTS

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# American Art News

VOL. XIV., No. 21.

Entered as second class mail matter.  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 26, 1916.

10 PAGES.

SINGLE COPIES, 10 CENTS.

## HOW PICTURES APPRECIATE.

The high figures brought by the BlakeLOCKS in the Lambert sale have attracted wide public attention, and already almost a deluge of pictures, large and small, attributed to the old and insane painter is flowing in upon collectors and dealers. To the ART NEWS office has come some of these works, and sad to say not one was genuine. Harry Watrous, Secretary of the Academy of Design, who worked with Blakelock in the latter's studio for some years, and who probably knows his work as well as could anyone, has had a throng of callers at his studio, carrying Blakelocks and a number of letters from points as far off as Chicago, offering others for his inspection. He says that the majority of the pictures that have been brought him are spurious, but that he has been frankly puzzled to decide on others—so cleverly has Blakelock's peculiar technique been imitated. It would appear that the young Brooklyn artist, from whom proceeded three or more years ago a number of small canvases, and such direct imitations of Blakelock's manner as to deceive even some good judges—among them a representative of the bankrupt firm of Moulton and Ricketts—is still at work, although it must be said for him that he does not sign the pictures he paints in the Blakelock manner. That is done by others.

The chief reason for the high prices brought by the Lambert Blakelocks was that Mr. Lambert purchased them direct from the artist himself, who he knew well.

It is pathetic to contemplate the fact that the smaller Blakelocks which brought prices in the thousands, at this week's sale, were originally sold by the artist for an average of \$100 each.

The superb "Moonlight," which brought \$20,000 on Tuesday evening, it is generally understood, cost Mr. Lambert only \$500, and the artist was glad to get this sum for it.

## CONTRASTING SALE FIGURES.

The anticipation that the sale of the Lambert pictures and sculptures would reach the million mark, while not realized—was undoubtedly due to the presence in the collection of so many old pictures whose attributions could be questioned.

It is interesting, in this connection, to recall the totals of other great picture sales of recent years. The Yerke's sale of April, 1910 reached a total of \$932,150; the Borden sale, Feb. 14-17, 1913, one of \$796,050, and the Emerson-McMillin sale of Feb. 20-23, 1913, one of \$442,395.

At the Borden sale a Romney portrait, the "Woollett Children," sold for \$100,000 to Scott and Fowles; a Corot to Senator Clark for \$41,500, a George Inness to Miss Lorenz, as agent, for \$24,000, a Turner for \$105,000 to Seaman, as agent, and a Rembrandt "Lucretia Stabbing Herself" for \$130,000 to Knoedler & Co.

The highest figures paid for pictures at the Emerson-McMillin sale were \$75,000 for a Corot, purchased by Mr. E. W. Burke of Cleveland, Ohio, and \$12,000, paid for a Wyant by Knoedler & Co.

## NOT ANTIQUES AT ALL.

As the end of a somewhat long litigation, the U. S. Court of Customs Appeals, in a decision by Judge Barber, has finally decided that Prof. W. H. Baltzell of Wellesley, Mass., must pay full duty of 45 per cent., as a manufacture of marble, on his round stone temple, alleged to date from the XVII century, and that it was less than fifty years old and could therefore not be admitted free as an antique. Prof. Baltzell is said to have paid nearly \$100,000 for the work in Italy, it being held to be an old copy of an ancient shrine of Pallas. Though Dr. Paul W. Hoffman of the Boston Museum held it to be genuine, Mr. Clarence L. Lersner, examiner of antiques at Boston, said that it was in part machine made, while A. P. Nardini, an artist, thought it had been artificially colored to simulate age.

Judge Barber also decided that a marble copy of a mantel in the Doge's Palace at Venice, imported by the Halle Bros., must pay 45 per cent. as a manufacture of marble and not 15 per cent. as a sculpture.

Henry Merwin Shradys's cavalry group in bronze for the Grant Monument at Washington has been finished. It is a companion to the artillery group now in place, and the two are the largest ever cast in America.

## ENGLISH PICTURE DUPES.

"Many newly rich persons in the woolen districts of England," says the Westminster Gazette, "have been duped by a party of itinerant picture-dealers. The victims belong chiefly to the class who have gained large profits of late from government contracts for army clothing.

"The dealers are scarcely likely to extend their activities to any district in which expert advice would be sure to precede purchases of works of art. Fortified with abundant funds and a few genuine examples of works by two artists of repute, one a famous landscape painter in oil, the other a water-colorist of even greater celebrity, the salesmen of the party were wont, in an evening, to motor up in great style to the mansions of the Leeds, Bradford, and Huddersfield manufacturers. The car was laden with pictures, and a plausible story was told to the people about to be fleeced.

"A wealthy lady," the dealers proceeded to explain, "whose husband had fallen in

## A STUART WASHINGTON SOLD.

The sale is reported of one of the original pictures of Washington by Gilbert Stuart, by the Holland Galleries to a well known New York collector, for a good sum. The portrait was passed upon by Messrs. Charles Henry Hart, William Macbeth, and other authorities on early American painting, and the owner is to be congratulated on its purchase, and the Holland Galleries on its sale.

## TO SHOW ACADEMY PORTRAITS.

The Nat'l Arts Club is preparing to hold from March 8-25, what is certain to prove a most interesting exhibition. It will consist of the portraits of the National Academicians and associates furnished by them and mainly self portraits, which form part of the permanent collections of the National Academy and have never been publicly shown.

## A COPLEY PUZZLE.

Two fine Colonial portraits recently shown at the Century Ass'n gallery without attribution, have excited some interest as works possibly executed by John Singleton Copley during his New York visit in 1772. Henry Rutgers Marshall, the architect, owns these portraits and loaned them for exhibition, has recently had them carefully restored, and calls attention to a similarity in the woman's portrait to the Copley portrait of Mrs. Thos. Dongan, owned by the Vose Gallery in Boston.

The woman's portrait also resembles the N. Y. Historical Society's portrait of Mary Phillipse, which has been attributed to Copley, as well as the Historical Society's De Puyster portraits (wrongly attributed to Copley). The hand of Wollaston or Blackburn has been suggested as the possible executant of all these interesting old portraits, and while the existing evidence does not entirely dispel the theory that Copley may have painted the pictures in question (which represent ancestors of Mr. Marshall), the superficial indications are discouraging to the idea that they may be Copleys. The need of more light upon the lives and productions of Copley's contemporaries and especially of Jonathan Blackburn, is thus emphasized anew. The difficulties of making correct attributions of early American portraits are increasing with the increase of examples coming forth from family possession. Nothing but authoritative biographies of the early artists founded on deep research, will rescue from confusion and restore to the credit of their actual painters many admirable family portraits which deservedly take rank as works of art.

## ART APPRAISERS DIFFER.

A wide difference in the estimates of two appraisers as to the market values of a collection of pictures left by Miss Marguerite B. Hicks of this city, who died in September, 1914, to the Metropolitan Museum and declined by that Institution, and which, after the appraisal were sold at auction by Mr. Hiram H. Parke last December—proves, if proof were needed, the unwisdom of the present custom of attorneys and executors for estates, employing persons for art appraisals whose appraisals prove them not qualified for such work.

In the case of Miss Hicks' pictures, a Mr. Philip J. Curry, said to be an art auctioneer, placed the total value of 48 paintings, chiefly modern Italian works, such as the average American tourist picks up in Naples, Rome, Venice or Florence, at \$5,633. He appraised a small watercolor, signed by A. H. Wyant at \$500, and a large canvas, "Boy Feeding a Calf," attributed to Landseer, at \$2,000.

The heirs of Miss Hicks, being dissatisfied with this appraisal, and the consequent inheritance tax made necessary by it, called in the appraiser of the AMERICAN ART NEWS Co. to reappraise the pictures. This appraiser gave a total value to the entire collection of \$1,330, at the best, and testified in an affidavit, that the so-called Landseer was presumably not by that artist at all, and at the best was worth only \$500, if that, while the attributed Wyant watercolor had no value.

The ART NEWS appraiser was well sustained in his opinion when at the auction the paintings only brought \$320, the Landseer fetching only \$150 and the Wyant watercolor only \$5.

Allowance must be made for the unreasonable time of the auction, and the further fact that the auctioneer, Mr. Parke was a new arrival from Phila. and his rooms at Broadway and 22 St., and his name were not known to N. Y. auction frequenters and picture buyers. Otherwise the pictures would have probably reached the estimate of the ART NEWS

## ENGLAND TO CLOSE ALL MUSEUMS.

In the interests of public economy the British government has decided to close all museums and galleries to the public. This will release men for active service and will allow of the buildings to be used by government departments. The annual upkeep of the galleries, according to the estimates of 1915-16, was about £300,000 (\$1,500,000). The attendances have greatly diminished. In 1912 the Wallace collection was visited by 175,000, in 1914 by 75,000 and in the first nine months of 1915 by 47,000.



THE SISTERS  
J. Alden Weir

At the R. C. and N. M. Vose Galleries, Boston.

the war, had resolved to sell his art collection privately." With this introduction two or three genuinely signed pictures were displayed, and as soon as a favorable impression had been produced, the rest of the stock was brought out and the sales of spurious works effected. In one case a cheque for about £700 was thus obtained.

"To heighten the deception, an offer was put forward to buy back for £100 a picture sold to a Huddersfield millowner for £25. The buyer replied 'No, I will not resell. If the picture is worth £100 to someone else it is worth that amount to me.' Of course the tricky salesmen knew how to exploit this incident at its full value. The picture when professionally valued was found to command a sale at £2 only. A rare harvest has been reaped by the agents of the imaginary widow."

Mr. Torrey, of Vickery, Atkins & Torrey, of San Francisco recently arrived in N. Y.

## ARCHITECTURAL LEAGUE REPLIES.

The Association of American Painters and Sculptors, which protested against the exclusion of Mr. Charles H. Caffin from the recent press view of the Architectural League, has received the following communication from William Laurel Harris, who, as the press agent of the League, personally refused admission to Mr. Caffin:

"My attention having been called to the erroneous statements which you have caused to be published, I wish to state that the Architectural League has never employed a press agent, and that no Art Critic has ever been excluded from our exhibitions because of adverse criticism which he may have written.

"Very truly yours,  
"Wm. Laurel Harris."

A memorial exhibition of works by the late John W. Alexander at the Carnegie Institute, Pittsburgh, will open Feb. 29.



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ARCHITECTS AND DECORATORS IN ALL THE GREAT PERIODS. FURNITURE—ITALIAN FRENCH, ENGLISH AND CHINESE. Objets D'Art.

CATHOLINA LAMBERT SALE.

The sale of the art collections formed by Mr. Catholina Lambert was concluded at the fifth session—counting in the sale of sculptures at the American Art Galleries on Wednesday aft.—in the Plaza Hotel ballroom on Thursday eve, when a total of \$195,900 was realized. This, added to the totals of the four previous sessions, made a grand total for the entire sale of \$522,110 less \$1,690 loss on 11 pictures resold at the last session, because not claimed, or a correct grand total of \$590,420. The story of the sale follows:

The first session of the sale, Monday evening, brought a large attendance, but more largely composed of art lovers and curiosity seekers than collectors, as the pictures offered, with the exception of the examples of Michel, Monticelli, the American Blakelock and a few others, notably a Knaus, two Monets, a Lepine and a Sisley and Pissarro were not especially important.

The dealers were well represented, but did not buy largely, while only two museums, those of Toledo and Seattle were purchasers—the first of the late Julian Rix's "Devonshire Farmhouse," for \$600, and the latter of the large nude "Susannah and the Elders," by Winterhalter for \$900.

Among the buyers were Joseph Stransky, the musician, who bought the "Landscape and Pigs," by Ludwig Knaus for \$1,825, and Lindenschmidt's "Luther and the Reformers," for \$500, and Dr. Cadegine, an Argentine buyer, who secured "The Persecution of the Huguenots," by L. E. Gros for \$950, and "Repetition of Mirame Before Cardinal Richelieu" by Adrien Moreau for \$1,575.

The examples of Blakelock sold well, better on the whole than those of Monticelli, which was a surprise. Some examples of Michel also brought good prices.

The highest figure of the session was \$3,500 for Renoir's "Olive Trees near Marseilles." The total of the session for 100 pictures was \$63,385.

First Session Prices.

The following is a list of the pictures sold Monday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

Table listing art pieces sold at the first session, including titles like 'Cave of Endor', 'Stable of the Nativity', 'Early Morning', 'Study', 'River Scene', 'On the Riverside', 'Casus Belli', 'Landscape and Pigs', 'Landscape', 'Chevaux au Bord de la Mer', 'Lady with Fan', 'Cavalier', 'Faust and Marguerite', 'Flower Piece', 'Landscape and Moonlight', and 'Landscape'.

Main table listing art pieces sold at the second session, including titles like 'Landscape', 'Landscape with Castle', 'Landscape with Trees', 'Arrival', 'The Meet', 'Moonlight', 'A Vista in France', 'Marine', 'Landscape', 'Uninvited Guests', 'Herald of the Tower', 'Head of Girl', 'La Baignade Des Chevaux', 'Street Scene', 'Peasant Boy of Apennines', 'The Griffin', 'The Cavalcade', 'On the Terrace', 'Feeding the Chickens', 'Samson and Delilah', 'Landscape with Windmill', 'Landscape', 'Oriental Scene', 'View in the Midi', 'On the Seine', 'On the Highway', 'Moonrise', 'Landscape', 'Landscape', 'Three Ladies', 'Arrival of Cupid', 'Lady's Portrait', 'Poultry Yard', 'Landscape', 'Ruined Chateau', 'Landscape', 'Flower Piece', 'Flower Piece', 'Landscape', 'Seacoast with Boats and Figures', 'Louvectennes', 'On Coast of Normandy', 'Oliviers de L'Estaque', 'Landscape', 'The Lake', 'The Carrefour', 'Road to Monastery', 'Frosty Morning', 'Marine', 'Confidences', 'Interior of Cathedral', 'Windsor Castle', 'Villa Castellani', 'Interior of Cathedral', 'Marine', 'Dordrecht', 'Landscape', 'Women Bathing', 'The Persecution of the Huguenots', 'Repetition of Mirame', 'Dordrecht', 'Landscape', 'Marine', 'Shore at Portrieux', 'Marine', 'Scene in Netherlands', 'Dutch Landscape', 'Dutch Landscape', 'A Seaport', 'Shore at Portrieux', 'Marine', 'Scene in Netherlands', 'Dutch Landscape', 'Dutch Landscape', 'Pontoise', 'Pontoise'.

Table listing art pieces sold at the second session, including titles like 'Flowers', 'Napoleon Bidding Farewell to Empress Josephine', 'Military Subject', 'Landscape', 'Landscape', 'Head of Monk', 'Reading the Letter'.

Second Session.

The second session Tuesday night proved one of the most successful picture auctions ever held in New York, some 101 pictures having been sold for a total of \$238,160. Ralph A. Blakelock's large and superb upright landscape, 72 inches in height by 47 1/2 inches wide, entitled "Moonlight," reproduced in the ART NEWS of Feb. 5, was purchased by Mr. Henry Reinhardt for the Toledo (Ohio) Museum of Art for \$20,000—the second highest figure ever paid for an American picture at auction—a landscape by George Inness having been sold at the Borden sale, Feb. 14-17, 1913, two seasons ago through Miss Lorenz as agent, for \$25,000. The only Blakelock that ever approached these figures in any auction sale was another "Moonlight," 27x37 inches, which brought \$13,900 at the W. T. Evans sale in 1913.

The French impressionist painter Renoir's "Girl Knitting" brought, for him, the record auction price from Scott & Fowles of \$16,200.

Again, as at the first session, several of the American pictures "topped" those obtained for some of the most noted foreign painters' work, and old New York picture buyers, dealers and art lovers almost gasped to see Blakelock pass Corot and even such masters as Monet, and in several cases Renoir and Monticelli. Three landscapes by Blakelock sold respectively to William Macbeth and Scott & Fowles for \$3,800, \$3,300, and \$3,100, another "Sunset" to Scott & Fowles for \$5,600 and still another to Wm. Macbeth for \$6,300.

The highest price paid for a Corot was \$6,300, given by Mr. John Levy for "Evening," while another sold to Mr. John R. Thompson of Chicago for \$3,800. A Delacroix, "Lion Feeding," brought \$5,100 from Durand-Ruel; a good landscape by Jules Dupre \$4,500 from Mr. S. R. Guggenheim; and a Daubigny, "Apple Orchard," \$2,125 from Knoedler & Co. The highest figure given for any of the works of the French impressionists, outside of the \$16,200 for the Renoir, was \$7,700 paid by Bernet as agent for Monet's "The River." There were a number of examples of Monticelli in the sale and some of them brought very high prices. The "Woodland Fete" was bought by R. C. & N. M. Vose of Boston for \$6,700; the "Floral Festival" by Mr. Arthur Ryle for \$6,500; and the "Autumn" by Mr. Bernet as agent for \$7,100.

After Blakelock and Renoir, Puvis de Chavannes brought the highest figures of the sale. His "Meeting of Saints Germaine and Genevieve," was bought by Mr. F. von Hellman for \$18,000, and his frieze by the same for \$3,300. The Holland Galleries gave \$6,000 for the classical scene attributed to Turner, but more resembling Claude Lorraine. The two large works by the Russian painter Verestchagin did not sell at high figures, "The Pearl Mosque at Agra," going to Bernet as agent for \$1,500, and the large and fine but almost panoramic view of Moscow, nearly 15 feet in length and 12 feet in height going to Mr. H. Loewenstein for \$2,550.

There were more buyers at the second session and the bidding was more spirited.

Second Session Prices.

Table listing art pieces sold at the second session, including titles like 'Last Supper', 'A Passing Call', 'Trouville', 'Two Dogs', 'Group in Park', 'Marriage Scene', 'Group of Ladies', 'Landscape', 'Landscape', 'Landscape', 'The Oaks', 'A Seaport', 'Shore at Portrieux', 'Marine', 'Scene in Netherlands', 'Dutch Landscape', 'Dutch Landscape', 'Pontoise', 'Pontoise'.

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Table listing art pieces sold at the second session, including titles like 'Landscape', 'Portrait of Child', 'Two Dogs', 'In Pasture', 'On the Riverside', 'Landscape in France', 'Feeding Chickens', 'Lion Feeding', 'Caught in the Storm', 'Evening', 'Apple Orchard', 'Landscape', 'Portrait of Comtesse du Tillet', 'Soldats au Bord de la Mer', 'In the Forest', 'The Necklace', 'The Cavaliers', 'Castle in Ruins', 'Chateau Kitchen', 'Environs of Pontoise', 'View of Argenteuil', 'Après-Midi de Mai à Bry', 'Church Tower, Eragny, Bazincourt (Oise)', 'Sunset', 'Landscape', 'Landscape', 'Winter Day', 'Sea and Land', 'Woman in Courtyard', 'Girl Knitting', 'Landscape', 'Gamekeeper and Dog', 'Game of Cards', 'Feeding Pigs', 'Plaine de Verveux', 'Marine', 'The River', 'Landscape', 'Concert in Forest', 'Woodland Fete', 'Floral Festival', 'Autumn', 'Cupid's Offering', 'Cattle in Pasture', 'Autumn', 'Castle of Chillon'.

Table listing art items with columns for item number, artist, title, dimensions, and price. Includes items like 'In the Park' by Diaz, 'Landscape' by Michel, and 'Parc des Crêtes' by Courbet.

Total .....\$238,160

Third Session.

At the third session Wednesday evening, Mr. Kirby called the attention of the audience to the fact that there were always "doubting Thomases" as to the attribution of old pictures and that those he was about to sell, which came under the general title of "Old Masters," had been given their attributions with the greatest care and after study and research by the English art writer and compiler, Mr. W. L. Roberts, who made the catalog.

The session was not as exciting or interesting as that of Tuesday evening, but although the bidding was never over-spirited it did not lag and fair prices were obtained, on the whole. A total of \$90,715 was realized for 89 pictures, all by painters of the early Italian, Dutch, Flemish and English schools—an average of a little more than \$1,000 a picture.

There were no sensational features in Wednesday night's sale, and the highest figure reached \$8,100, paid for a "Portrait of William Herschel," the astronomer, given to Romney, by Bernet as agent, and the same amount, by the same buyer, for Sir Francis Cotes' charming portrait of the Marchioness of Rockingham, given to Reynolds by some critics. Mr. Kirby read a letter from Mr. Lambert regarding this last canvas, stating his belief, as also that of the late Sir William Agnew and others, that the work is a genuine one by Reynolds.

Some of the collectors present were Mr. Henry Babcock, and Mrs. Benjamin Thaw, Mr. Thos. N. McCarter of Newark, N. J., who bought quite largely, Mr. K. Gilchrist, Mr. J. E. Aldred, Mr. Hugh A. Murray, and Mmes. E. S. Bayer, Spencer, Kellogg and others. The dealers were not out in force and were not buyers to any extent. The Ehrich Galleries secured Daniel Mytens' fine full-length standing portrait of the Marquess of Huntley for the low figure of \$850, and the attractive "Holy Family," by Cariani at an equally low figure of \$475; while John Fenning bought, among other pictures at low figures, the two large and showy portraits of George III and his consort Queen Charlotte for \$525 each.

Third Session Prices.

Table listing art items with columns for item number, artist, title, dimensions, and price. Includes items like 'Madonna and Child' by Cimabue, 'Head of Monk' by Early Italian School, and 'The Crucifixion' by Early Flemish.

Table listing art items with columns for item number, artist, title, dimensions, and price. Includes items like 'Portrait of Mrs. Dillingham' by Shee, 'Virgin and Child' by Rubens, and 'Marriage of St. Catherine' by Il Tintoretto.

Fourth Session.

The fourth and concluding session of the sale of the pictures Thursday eve. resulted in a total of \$195,900. The session was marked, while a comparatively quiet one, by the highest figures of the sale, notably the \$33,500 paid for the altar piece by Bernardino Luini, which was secured for the Brooklyn Museum by Mr. A. A. Healey; the \$27,000 paid for the large and beautiful "Holy Family," by Andrea del Sarto, which went to an anonymous buyer through Mr. W. W. Seaman as agent, and on which Mr. F. R. Welsh of Phila. was the under bidder, and the \$22,000 paid for the large oval "Madonna and Child," attributed to Botticelli, which again went to an anonymous buyer through Mr. O. Bernet as agent.

There were a number of new buyers, notably, former Atty Gen. John W. Griggs and Messrs. R. Schwarzenbach, Jacob Rosbach, F. J. Arendt and H. B. Boston, and Mmes. R. O. Sinclair, W. G. Walters, M. J. Lewis, G. K. Springer, and it was reported, Chas. B. Alexander, while Messrs. D. G. Dery, A. A. Healey, Robt. Glendening, J. E. Aldred, Julian Detmar, J. H. Bailey, R. H. Kriesser and Arthur M. Gardner, most of whom were buyers at the previous sessions, were again to the fore.

Fourth Session Prices.

Table listing art items with columns for item number, artist, title, dimensions, and price. Includes items like 'Study' by Constable, 'Man Drinking' by Molenar, and 'Marine' by Goyen.

The Gorham Galleries. Announce a most important Exposition of the recent Decorative Art of Prominent American Sculptors March 20th to April 15th inclusive.

Table listing art items with columns for item number, artist, title, dimensions, and price. Includes items like 'On the River' by Van Goyen, 'Group of Worshippers' by Early German School, and 'Kissing of Lazarus' by Brueghel.

(Continued on Page 8).

Edward I. Farmer Chinese Antiques & Interiors. 5 West 56th Street New York. Invites attention to the recent arrival of a particularly fascinating collection of Chinese Jewelled Flowering Shrubs. The leaves and flowers exquisitely carved from Jades, Coral, Lapis lazuli, Tourmaline, Crystal and Karmelian of the highest qualities. The collection of Jade objects and objects carved from other semi-precious stones includes several specimens of GREAT IMPORTANCE.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive. AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR, IN ADVANCE \$2.00  
Canada (postage extra) .50  
Foreign Countries 2.75  
Single Copies .10

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We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

## LESSONS OF LAMBERT SALE.

The full story of the much anticipated sale of the pictures and a few sculptures, owned by Mr. Catholina Lambert, the veteran American collector, is told at length in our columns today.

While the sale brought a good total, it, perhaps naturally, fell far below the appraisal of the collections, made when Mr. Lambert executed a two-years' Trust deed of all his personal properties to the Paterson Trust Co. in the fateful war Autumn of 1914. The amount obtained is far above that which the collections cost their owner, and if the history of his purchases of individual pictures could be told, it would prove, as we have so often contended, that good art works are, if bought prudently and closely, almost always one of the best possible investments.

As was predicted the largest gains were made by the paintings by modern American and Foreign masters, and especially by the works of the American Blakelock, whose superb "Moonlight" brought the second record price ever obtained by an American picture at auction, and the Frenchman, Monticelli, both of which painters Mr. Lambert knew personally and well, by those of the French Impressionists, Monet, Pissaro, Sisley, and by those of Boudin, and Puvis de Chavannes. The old pictures sold as well as was expected, and many bargains were secured by collectors who were willing to risk the correctness of attributions, and others, who wisely bought, as Mr. Kirby sagely advised on Wednesday evening, "for quality and not names."

The sale was a disappointment to the art trade, in that it did not bring out any marked number of new collectors, and was not participated in by old or well-known ones to any extent. The new Argentine art mart was represented by a Dr. Cadegene, who made several good purchases. But, on the whole, the sale especially in the case of modern pictures, was a successful one and undoubtedly would have reached the appraisal total of a million, had the public been more assured as to the correctness of the catalog's attributions of the old pictures.

## THE FEBRUARY BURLINGTON.

The late Arthur Hughes' "April Love," in the National Gallery of British Art, furnishes the frontispiece for the Feb. number of Burlington Magazine. In his note on the picture "R. R." calls attention to the fact that Time has decided in favor of the New York workingman's appreciation of pre-Raphaelitism, as shown in exhibition in the city in 1857. A note on the National Museum of Florence treats of Giotto de Nicola. Andreas Lindblom writes about the "Cope of Ska" and Sir Martin Conway discourses on "Religion and Art." Lionel Cust writes of a portrait sketch of a youth by Hals and R. C. Witt discusses the cataloging of the Nat'l Gallery. Dr. Sprigg continues his talks on "Art and Medicine." The Burlington may be had from the American Agent, James B. Townsend, 15 E. 40th Street.

Max Kuehne has spent the past two years painting in Spain. He expects to return to New York in the Spring.

## CORRESPONDENCE

Boston Interprets German "Kultur."  
Editor, AMERICAN ART NEWS.

Dear Sir:  
I read with interest the very patriotic letter of the gifted member of the staff of the well-known German art publication and I am glad to be able to corroborate his assertion that German interest in art is not lessened by the war. I have seen mentioned several instances where art directors had been assigned to collecting, carrying to Berlin, and studying objects stolen from museums and private residences in Poland, Belgium and France. "Kultur," the writer tells us, means caring "most of all for art in every form"—even in the form of stolen goods.

If "art activity" means an undiminished stream of German pictures and statues, the world will shudder.

Yours faithfully,  
T. S. Perry.

Boston, Feb. 21, 1916.

Also at the First Water Color Meeting.  
Editor American Art News,

Dear Sir:  
Perhaps it is of no great importance to the world at large, but the statement in the article on the 49th exhibition of the American Water Color Society that Samuel Coleman is at present the only survivor of its foundation is not entirely accurate. Technically it may be correct, but actually it is not.

At the time the Society was started I was still in my teens, taking lessons from an Irish artist named William Craig. One day he said that a meeting was to be held to consider the formation of an association of painters in water colors, and invited me to go to it with him, which I did, but took no part in the proceedings, and was probably not even introduced to any one present. The first meetings were very informal and without careful minutes, so I do not think my name appeared until I paid my first annual dues of twelve dollars, but "I was there all the same."

I could enlarge on many interesting items connected with our early struggle for existence, but I spare your space and patience.

Very truly yours,  
J. C. Nicoll.

Winter Park, Fla., Feb. 12, 1916.

## OBITUARY.

## Ludwig Braun.

The death is announced, at the age of 80, of the Bavarian battle painter, Ludwig Braun. He studied with Horace Vernet in Paris and was German official painter during the Franco-Prussian war of 1870-71.

## Vilhelm Hammershoej.

Vilhelm Hammershoej, Danish painter, died a few days ago, in Copenhagen, aged 52.

## Reinhold Begas.

The death is announced from Berlin of the famous German sculptor, Reinhold Begas.

## ART BOOK REVIEW.

Impressions of The Art at the Panama-Pacific Exposition. By Christian Brinton. Octavo. John Lane Co. \$3 Net.

The author of this interesting volume, true to his degrees of M. A. and Litt. D., grapples with the problem of modern art, as precipitated by the displays at the Exposition, in the spirit of orthodox scholasticism. His impressions are those of a critic who wants to be sure of his ground, one who is willing to accept information, one who is willing even to go out of his way to "find out." Dr. Brinton is not a slaying critic, indeed beside such an "angel of destruction" as W. H. Wright, he seems the quintessence of mellifluous tolerance.

For Dr. Brinton has even listened to Picabia, long and attentively enough to quote him, and as for Henri-Matisse, it is enough to say, there are no "Matissean" terrors for him.

Dr. Brinton's general position with regard to modernism is very clearly summed up in his phrase—"It matters little, in the end, whether the message of art be conveyed through the employment of lines, dots, dashes, cubes or spheres." So much for general position—little to quarrel with in that.

With his attitude as to specific examples of modern art, the justness of his discriminatory sense, the worth of his opinions, many will demur, although few can doubt that his conclusions are fairly arrived at and stated with frankness and clarity. One looks in vain for any breaking of new ground from a man whose literary art follows confirmed lines. One looks in vain for any bringing forward of new men, although

there do appear in the foreign sections some names comparatively unfamiliar to Americans.

The section devoted to Americans is of first importance. Here the author startles one a little by calling La Farge "at best a studious, eclectic amateur."—La Farge, the writer thinks, one of the few great figures in American painting of the last century—while Th. Robinson and Twachtman are cordially hailed, the former as the "purest lyric talent we have produced." Duveen's display is noted as the "chief success among living Americans," the "periodic prize winners" are observed as "specialists," while to the "younger element" one looks for "less perfunctory impression of contemporary painting"—Frieske, Lever, Lie, Griffin, Bellows and Arthur Carles. The notes on the foreign exhibits lead to the conclusion that "we have not thus far solved the problem of assembling a satisfactory exhibition of international painting and sculpture.

The illustrations to this volume are numerous and fine, Vincent Van Gogh's "Moulin de la Galette" being one of the most striking. The Brangwyn decorations are given in color while a color print of Gari Melchers' "Skaters" serves as a frontispiece. James Britton.



LIEUT. ELMER SCHOFIELD, R. G. A.  
Pendennis Castle, Falmouth, Cornwall.

## American Painter in British Army.

Lieut Elmer Schofield, the well-known landscape painter, who is now serving with the British Army, is stationed at Pendennis Castle, Falmouth, Cornwall. The ART NEWS, by courtesy of his friend, Parker Newton, is enabled, this week, to present a portrait of him in uniform.

## ITALIAN NOTES.

An exhibition and sale of caricatures was held in Turin during Dec., the proceeds of which were given to the Institute for soldiers crippled during the war. Besides the productions of well known Italian caricaturists, there were also shown works by the celebrated French artists, Favre, Guillaume, and Poulbot, and drawings by Mario Tosini, a gifted young caricaturist who was killed lately in the fighting against the Austrians.

The Austrian bombs spared the monuments of Verona, but among their numerous human victims was Prof. Attilio Sparri, a sculptor of note.

In the abandoned church of San Antonio, at Lugano, has been discovered a painting by Giovanni Batista Discepoli, called the "Dwarf of Lugano." The finding of this work is important as it not only bears the date (1624) when it was painted, but also the age (22) of the artist. The subject of the picture is "The Annunciation."

Some precious illuminated Mss. were stolen lately from the Royal Academy of the Liueli in Rome. The theft was discovered when a foreigner and his wife, Mr. and Mrs. Marshall, presented themselves at the Academy asking permission of the Librarian to study some of these illuminations. After a long search, the police found out that the documents in question had been sold by an antiquary in Florence for the sum of 20,000 lire to a wealthy foreigner, who, when he heard of their having been stolen, returned them to the Ministry of Public Instruction.

## AN ACTUAL FACT.

(At the Lambert Exhibition)  
Lady to American Art Gallery office  
"Is the artist alive?"  
Official—"What artist Madame?"  
Lady—"The one who painted all pictures. Let me see Oh—Lambert"  
Official—"Mr. Lambert is very much Madame, but he is not an artist."

LONDON LETTER.

February 16, 1916.

It is reported that our detective force is busily engaged just now in endeavouring to elucidate the mystery of the whereabouts of the many curios and works of art, which have been stolen during the past year or two from dealers, museums and private collectors. One would imagine that the opportunities enjoyed by thieves for disposing of treasures, of practically world-wide fame, would be exceedingly small, but the police are of the opinion that as a rule a purchaser has already been found before the theft takes place and that many an ardent collector is quite satisfied to possess a picture or antique which he is unable to display, provided it is of rare or historical interest.

In many instances the stolen goods have little or no intrinsic value and consequently would not attract the attention of the common burglar, but in the opinion of Scotland Yard, there are few individuals so unscrupulous as the collector, and men, who in other matters are models of probity, will disdain no means, however, shady, to add a coveted article to their artistic hoards. The fact that the stolen goods probably pass into no more than one set of hands after the theft and are not circulated or widely offered for sale, adds to the difficulty of our detectives, who so far have had to confess themselves baffled. The latest burglary of antiques is that which took place a few days ago on the premises of Mr. Percy Webster, a dealer who specializes in antique clocks and watches. In this case the theory is advanced that the theft was carried out by a "swell mobster."

There is to be another Red Cross Sale at Christie's this Spring, and Mr. Sargent has already designed in aid of it a Sargent envelope, to be sold in connection with Red Cross notepaper in aid of the Fund. The decoration of the envelope consists of two figures posed against a background formed by a Red Cross. One is the figure of a wounded soldier, bearing in one hand a banner and in the other a sword, the second is a nurse helping the hero from his stretcher. The design displays the greatest force and virility and while excellent from the artistic point of view is equally happy in regard to the purpose for which it is intended. A number of leading portrait painters have again promised to paint portraits for the highest bidders and many contemporary artists have promised of their best.

R. A. to Have Its Own Catalog.

An innovation is to be introduced this Spring by the Directors of Burlington House, who have decided to issue an official illustrated catalog, of the Academy pictures on their own account, thus dealing a death blow to the various independent editions of reproductions. The official catalog is to cost 2 shillings and will be on sale inside the building.

The Dowdeswell Galleries at 160 New Bond Street are occupied just now with an exhibition of drawings, illustrating portions of the New Testament, by the Dutch artist, M. Bauer. This is a "one-man" show of uncommon interest, for it consists of work which is not alone masterly in regard to technique, but also distinguished by a power of imagination as unusual as it is subtle. Mr. Bauer's sense of beauty is combined with a singular appreciation of the dramatic effect to be produced by his Rembrandtesque methods of lighting, methods which indeed often remind the spectator of the masterpieces of his great forebear in art. Mr. Bauer's talent is displayed to its best in these Biblical themes for he knows how to command the dignity and restraint so necessary to his subject and never belittles his composition by trivial or inessential detail.

Antique Furniture Sales.

Never have sales of antique furniture been better attended than during the last few weeks, for in consequence of the diminished supply of labor, combined with the increased difficulties of obtaining wood from abroad, the price of modern stuff has materially increased, with the result that old furniture is being purchased from motives of pure economy. Furniture dealers, who during the first few months of the war, believed themselves to be face to face with bankruptcy, now find it difficult to secure enough to satisfy the demand, and are putting up the price of their goods in consequence.

There is no doubt that quite a large proportion of the separation allowances paid to working class wives is at once expended on articles of furniture long desired, but unattainable on the income of ordinary peace times, so that the factories are kept busy on the production of the low-priced, but exceedingly profitable type of cheap goods, leaving the better class customer to satisfy his requirements on antique or second hand furniture of good workmanship.

L. G. S.

AMERICANS AT VOSE'S.

Boston, Feb. 23, 1916.

An exceptionally interesting and important exhibition of works by the strongest modern American painters, notably J. Alden Weir, George Inness, George Fuller, John La Farge, J. Francis Murphy, Elliott Daingerfield, Paul Dougherty, F. W. Benson, C. W. Hawthorne, Daniel Garber, Ballard Williams, Luis Mora, Emil Carlson and others is now on in the Galleries of R. C. & N. M. Vose, 394-398 Boylston Street.

The "star" pictures in this most important display are the really great landscape by the late George Inness, "Even Tide—Tarpon Springs, Fla." painted in 1893 and never before publicly exhibited, and a companion to the well known "Home of the Heron," owned by the Chicago Art Institute, and the two most characteristic and satisfactory examples of the art of J. Alden Weir, president of the National Academy of Design, "The Sisters" and "The Flower Girl," both reproduced in this issue.

infant standing at three-quarter length by a table. The figures are more modeled than usual, however.

There are three examples, all typical autumn landscapes, of J. Francis Murphy; and the La Farge is the well known and strong "Boy with a Dog" (portrait of Richard M. Hunt, the architect). There is a fine golden William Keith, and Frieseke's "Venetian Blind," that delicious color harmony in blue. From Elliott Daingerfield comes a recent work, "The Heart of a Rose," one of the largest he has painted and with all his typical and rich color. The composition is a most original one and depicts youth and love; the petals of the rose are young and handsome girls, while a little figure of Cupid forms the center or heart of the flower.

WASHINGTON.

A display of 109 pictures and several sculptures, by the Society of Washington Artists, is now on at the Corcoran Gallery. It is the Society's 25th exhibition. Among



THE FLOWER GIRL  
J. Alden Weir

At the R. C. and N. M. Vose Galleries, Boston.

The Weir pictures emphasize the claims of Mr. Weir's admirers that he is the leading American figure painter to-day, and these works in particular, evidence not only his distinguished and original style, but have that feeling, color harmony and, especially, that refinement of expression and technique which marks the artist's work. He has ever been most sensitive to a chaste refinement in subject and treatment, and no painter's work could be more free from any taint of vulgarity. One well known critic has said of these pictures, "They seem to me a step in advance of any of Weir's work that I have seen, and combine the subtle qualities of Whistler and Sargent, without in any respect reminding one of either of those artists."

The example of George Fuller is the three-quarter length figure, "Fedalma," the subject taken from George Eliot's "Spanish Gypsy," and in his most characteristic vein. From the able brush of Charles W. Hawthorne comes "The Mother," a square canvas, the figure of the mother holding an

those notably represented are Lucien Powell, Geo. Washington Smith, Hobart Nicholls, Sara H. Munroe, Catherine C. Critcher, W. H. Holmes, Richard N. Brooke, W. B. Closson, C. Bittinger, J. W. Breyfogle, Bertha C. Perrie, L. C. Clephane, Jerome Connor, G. W. Zolnay, H. K. Bush-Browne and R. G. Paine.

LOUISVILLE.

The Louisville Art Ass'n has arranged an attractive exhibit of paintings and etchings by Ernest Peixotto in its rooms in the Public Library, and the artist spoke recently on "Pen Draughtsmanship." The exhibit consists of some 50 etchings. Especially interesting are those of Capravola and the gardens of the Frascati, and the Cascade of the "Villa Torlonia."

The black and whites are the originals of the sketches published with the artist's articles in Scribner's and sketches in his books, "By Italian Seas," "Pacific Shores from Panama," and "Through the French Provinces."

PARIS LETTER.

Paris, Feb. 16, 1916.

A reputed Goya, which is shortly to be sent to America, will surely prove of great interest to connoisseurs of art. It will be shown for a time in Burlington House, London, and then at New York in a Fifth Avenue gallery, together with a number of paintings signed by the great Arroganese. Although in some particulars it differs in manner from much of Goya's work that is best known, there are enough intrinsic coincidences to make its attribution to him in a high degree probable. It is more finely finished than was the habit of Goya; but it should be remembered that necessity compelled him during a great part of his life to paint subjects which did not especially appeal to him, and that he took a kind of malicious pleasure in travesty them by means of a seeming brutality of execution, which many have too readily assumed to be one of his chief distinguishing characteristics.

"Le Nain" ("The Dwarf")—for that is the subject of this picture—is evidently the work of predilection, done in his native Province of Saragossa. The dwarf was probably a figure long familiar to him, perhaps associated with his younger years. Thick-set and broad-shouldered, he stands up on a low rush-bottomed chair, wearing a quaint, ill-fitting peasant costume, topped with a large fur-covered cap, and in one hand has a rustic staff. The neutral bistre background, uniform and of a profound transparency, produces an effect of atmospheric fluidity; the gray, brown and yellow tonalities exquisitely harmonized, so as to give to the head its full value. One might almost say the face is depicted with loving care. There is a prodigious vigor of delineation, softened, however, by knowing touches of the brush—caresses, as it were, as if the artist feared to exceed the warrant of his inspiration. In the expression of the features, particularly of the eyes, there is a whole psychological world. In the portraiture of the poor, deformed peasant, the artist, indeed, has produced the effigy of an entire category of human beings. If it could be conclusively shown that this picture is not a Goya, it would still remain the fact that it is a superb performance. It will easily bear comparison with the dwarfs of Velazquez, who were conventional figures of the court; while this of Goya is devoid of factitious grotesqueness, even of romanticism, and is simplicity itself, and hence all the more moving.

The Late Dealer Druet.

Druet, the art dealer, whose taste was discovered and brought into recognition by Rodin, left on his sudden death an important collection of modern works. Whether they will be publicly sold or not is undecided. Druet rose from the condition of a small restaurateur to that of a recognized authority in art. The intermediate step was the profession of photographer. He was the familiar of cabinet ministers, as well as of the famous and the latest artists of the time. Like other of the elder Parisians who were always pointed out in public places, Druet seemed to have been aged by many years since the nightmare of the war began, and for months his appearance had been most pathetic. In other words, the chaos into which the world has apparently been plunged had broke his heart.

There is one gallery of the Rue Royale which remains a centre of interest for art-lovers. I asked its owner yesterday whether in his opinion the war would produce much or any diminution of art prices, through the throwing of small private collections on the market. "Certainly not, as regards antiques," he said. "The number of the authentic old masters is so limited, they are held in such few hands, and we know so well where they are that there can be no danger that the market for them will become demoralized. As to modern works of art, the question is entirely different. There prices are governed by taste or fantasy, as the case may be. I don't think, in any event, that the next twelve months or the period immediately succeeding the war will witness the breaking up of many desirable collections because of financial stress. Most of the people who possess really valuable paintings or sculptures will still be able to hold them."

M. Jacques Zoubaloff, who gave to the Louvre a collection of the bronzes of Barye, which fills two rooms, has presented the city of Paris, for the Petit Palais in the Champs-Elysees, thirty maquettes of some of the principal subjects of the great sculptor of animals, besides forty of his drawings. Nearly all came direct from Barye's studio and still bear traces of the retouches given them by the masters. A public exposition of the Zoubaloff collection is promised for the near future.

Eric Tayne.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York) "I have always fancied that the technic of the Luminists, perhaps best typified by Monet, Sisley, and Pissarro, had its inception in the mosaics of Italy, particularly the Venetian. The superior carrying-power of the church-pictures done in strips of colored glass has always been noticed. A church decoration done in oil loses its effect at a comparatively short distance; while the pictures in mosaic easily carry very much farther."



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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Second  
Blakeslee Galleries Coll'n on View from  
Mar. 1 to Sale at the Plaza Hotel evening  
of Mar. 6 and at the American Art Gal-  
leries Mar. 7-10.

Anderson Galleries, Mad. Ave. at 40 St.—  
Old Chinese Rugs from the Collections  
of Frederick Moore of Peking and John  
Kimberly Mumford of New York.—Li-  
brary of the late Mrs. Gertrude Cowdin  
with other literary rarities.

Anderson Gallery, 15 E. 40 St.—Exhib'n by  
Advanced American Modernists, Mar.  
6-31.

Studio of Mme. Marie Apel, 3 Washington  
Sq. N.—Charcoal Portraits and Paintings  
by James Britton, Mar. 2-Apr. 7.

Arden Gallery, 599 Fifth Ave.—Loan Ex-  
hib'n of Japanese Screens by Koyetsu, to  
Mar. 25.

Arlington Galleries, 274 Madison Ave.—  
Works by G. Glenn Newell, Robt. H. Nis-  
bet and Arthur J. Powell, to Mar. 4.

Berlin Photographic Co., 305 Madison Ave.  
—Works by Paul Manship, to Mar. 5.

Braun & Company, 13 W. 46 St.—Pictures  
by Ossip L. Linde, to Mar. 4.

Brooklyn Museum, Eastern Parkway and  
Washington Ave.—Swedish Art Exhi-  
bition, to Feb. 28.

Canessa Gallery, 547 Fifth Ave.—French  
Renaissance, Louis XV and Louis XVI  
Jewelry Exhibited at the Pana-Pacific  
Exposition.

Cathedral Parkway Gallery, 2837 B'way.—  
Pictures by J. Eliot Enneking, to March 1.

Century Club, 7 W. 43 St.—William Wal-  
ton Memorial Exhibition, to Mar. 2.

Daniel Gallery, 2 W. 47 St.—Landscapes by  
Ernest Lawson, to Mar. 4.

Durand-Ruel, 12 W. 57 St.—Works by  
El Greco to Mar. 11.

Ehrich Galleries, 707 5th Ave.—Works of  
Greco, Goya and Zurbaran to Mar. 11.

Fine Arts Building, 215 W. 57 St.—Ann'l  
Exh'n Architectural League, to Feb. 28.

Folsom Galleries, 396 Fifth Ave.—Paintings  
and Sculptures by D. Rice, to Mar. 3.

Gorham Galleries, Fifth Ave. & 36 St.—  
Recent Decorative Art by prominent  
American Sculptors, Mar. 20—Apr. 15.

Goupil & Co. Galleries, 58 W. 45 St.—  
Monotypes in Color by D. W. Humphrey,  
S. H. McRae, H. K. Smith and Gustave  
Verbeek, to Feb. 29.

Geo. Gray Barnard Cloisters, 189 St. and  
Ft. Washington Ave.—10 a. m. to 5 p. m.,  
week days, and 2 to 5 p. m., Sundays.

Kennedy & Co., 613 Fifth Ave.—Old Eng-  
lish and French Colored Prints to Feb. 29.

Keppel & Co., 4 E. 39 St.—Etchings and  
Lithographs by Whistler, to Mar. 12.

Knoedler Galleries, 556 Fifth Ave.—Works  
by Louis Kronberg and John Henning  
Fry, to Feb. 26.—Exhibition of the Ten,  
Mar. 6-18.

Little Gallery, 15 E. 4 St.—Spanish and  
Italian Laces.

Catherine Lorillard Wolfe Club, 802 Bway.  
—Work of Members, through Feb.

Macbeth Galleries, 450 Fifth Ave.—30  
Paintings by 30 Artists, to Mar. 7.

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 25c. Free other days.

Mitch Gallery, 939 Madison Ave.—Works of  
Walter Clark, to Feb. 26.

Modern Gallery, 500 Fifth Ave.—Works by  
Cezanne, Van Gogh and others.

Montross Gallery, 550 Fifth Ave.—50 Pic-  
tures by 50 American Artists, to Mar. 4.

Municipal Art Gallery, 16 St. & Irving Pl.—  
American Posters, to Mar. 25.

Museum of French Art, 599 Fifth Ave.—  
Works of French Artists in the Trenches,  
and Loan Exh'n XVIII Century French  
Bibelots.

National Arts Club, 119 E. 19 St.—Ex-  
hibition American Water Color Society,  
to Feb. 27.—Portraits of Academicians  
and Associates from the N. A. D. Per-  
manent Coll'n, Mar. 8-25.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."  
—Stuart Gallery.—A. W. Drake  
Memorial Exh'n of Wood-Engravings.

Pen and Brush Club, 132 E. 19 St.—Ann'l  
Exhib'n Oils, Sculpture and Crafts, to  
Mar. 6.

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Petrus Stuyvesant Club, 129 E. 10 St.—  
Paintings by Hamilton Easterfield and  
sculptures by Robert Laurent.

Photo-Secession Gallery, 291 Fifth Ave.—  
Works by A. Walkowitz, to Mar. 6.

Pratt Institute, Brooklyn.—Paintings by  
William Ritschel, to Feb. 28.

Ralston Galleries, 567 Fifth Ave.—Exh'n  
by Group of Portrait Painters, Feb. 14-26.  
—Scenes in Japan by Samym Mutzuei,  
Feb. 28-Mar. 11.

Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by W. H. Funk, to Mar. 11.

School of Applied Design, Lex. Av. and 30  
St.—Works by William Keith, to Mar. 1.

Samuel Schwartz's Sons., 291 Fifth Ave.—  
Landscapes by F. W. Rogers.

Jacques Seligmann Galleries, 705 5th Ave.—  
Henry Clews, Jr.'s., God of Humormystics  
—Portraits by Robert Reid, to March 4.

Thumbbox Gallery, 24 E. 49 St.—Drawings.  
Water Colors and Pastels by George Bel-  
lows, E. Dimock, Wm. J. Glackens, Edith  
M. Magonigle, Maurice Prendergast, to  
March 11.

Whitney-Richards Galleries, Holland House,  
Fifth Ave. and 30 St.—Works by J. Alden  
Weir, to Mar. 8.

Mrs. Whitney's Studio, 8 W. 8 St.—Mrs.  
Whitney's Sculptures, to March 4.

Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlet Ed-  
wards, F. G. Stevenson and Others.

Women's University Club, 106 E. 52 St.—  
Exhib'n of Miniatures, and of Sculptures  
by Marie Apel, to Feb. 26, 2 to 6 P. M.

Yamanaka Galleries, 254 Fifth Ave.—Ex-  
hib'n of Old Japanese Color Prints by  
Hokusai and His Pupils and the famous  
Ukiyo-e Artists, to Feb. 26.

37 Madison Ave.—Paintings by Dewing  
Woodward.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Sec-  
ond Blakeslee Galleries Collection on Ex-  
hibition Mar. 1 to Sale at the Plaza Hotel  
evening of Mar. 6 and at the Art Galleries  
Mar. 7-10.

Anderson Galleries, Madison Avenue at 40  
St.—Old Chinese Rugs, the property  
of Frederick Moore of Peking, and  
John Kimberly Mumford of New York,  
now on Exhibition, to Sale, after-  
noons of Thursday, Friday and Saturday,  
March 2, 3, and 4.—Rare Books from the  
Library of the late Mrs. Gertrude Cowdin  
and Literary Rarities from other Con-  
signors, now on Exhibition to Sale, after-  
noons and Evenings of Monday and  
Tuesday, February 28, 29.—Part VI of  
the John E. Burton Library, Lincolniana  
and Civil War material, on Exhib'n Mar.  
1, to Sale, Monday afternoon and evening  
and Tuesday Afternoon, March 6 and 7.

—Ancient Chinese and Japanese Brocades  
and Paintings, Japanese Color Prints and  
Illustrated Books and Curios, the prop-  
erty of Shotaro Sato, on Exhib'n Satur-  
day, Mar. 4, to Sale, Thursday afternoon  
and evening, and Friday evening, Mar. 9  
and 10.—Chinese Porcelains, Antique  
Furniture, including Chippendale, Hepple-  
white, Adam and Sheraton, and modern  
upholstered suites, and Brasses, Bronzes  
and other Works of Art, the property of  
Mrs. Williams Sprague and Mrs. Frances  
Byam, on Exhib'n Mar. 3, to Sale on  
afternoons of Friday and Saturday, Mar.  
10 and 11.—Library of the late William  
M. Franklin of East Orange, N. J., on  
exhib'n Mar. 8 to Sale in six sessions be-  
ginning Mar. 13.—Persian Antiquities,  
the property of Mirza Raffy, and a large  
Collection of Old Chinese and Oriental  
Rugs, Velvets, and other Objects of Art,  
on Exhib'n Mar. 13 to Sale on Afts. of  
Mar. 17-18.

Silos Fifth Ave. Auction Rooms.—Paint-  
ings, and Antiques from M. Henri des  
Portes des Fosses, ends eve'g Feb. 26.

**Walton Memorial Display.**

A memorial exhibition of many works  
by the late William Walton is on at the  
Century Club Galleries, 7 W. 43rd St. to  
March 2. An interesting characterization  
of the painter by Carroll Beckwith forms  
the nucleus of the group of oils and pastels  
which are largely fanciful subjects, sug-  
gested by classic myths or popular fairy  
tales. Among the most interesting are  
"Hesperides," "Ghosts Walk," which has a  
certain charm and mystery, some little  
landscape impressions and a study for a  
tapestry with a hunter, a huntress and  
hounds.

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**CHICAGO.**

The Zorachs pictures at a local gallery, still continue to attract visitors and create excitement with their rather flamboyant subjects and high-keyed colorings.

The "wild west" paintings by Charles Russell, at Thurber's, remain on the walls because they are applauded by crowds of visitors. Certainly these paintings are inspiring with their sweeps of wild country, their wonderful skies, Indian life, and pioneer men in action.

A large and valuable collection of fine prints by old and modern masters is on exhibition at Roullier's. There are rare acquisitions of traditional prints in this assemblage.

A. Ackerman's colored etchings by N. Brooker Mayhew are installed. Works by American artists are on the walls of the American Gallery. American paintings are on show at Anderson's.

Chicago artists are represented at the Artists' Guild Galleries. At Reinhardt's there's an assemblage of paintings by F. T. Hutchins.

The Art Institute is introducing a collection of drawings, etchings, and engravings by Ernest Haskell.

The Englewoman's Club has awarded its prize in the encouragement for young artists to Martin Hennings.

Leonie C. Lavaron is showing a special collection of wrought silver, bowls, platters and other flatware, in her studio in the Fine Arts Building.

C. R. Ashby of London, fellow of the Royal Institute, and practicing architect, is in the city. Artists and clubs are entertaining him.

The Persian exhibit, from the Panama Exposition, is installed in the Marshall Field Galleries.

Paul Schulze has added Gardner Symons' "Winter Afternoon" to his collection of American paintings.

H. Effa Webster.

**BOSTON.**

It is a question whether local hunger for art food can equal its supply. Works by Philip Hale, now on view at the Guild of Boston Artists, arouse interest, as always, especially as he is widely known as a writer "as well as an artist, and erstwhile as an art cricket" who chirped "not wisely but too well." Of Mr. Hale it may be said, "this painter can paint." He can also draw (when he feels like it); and he has imagination. One may cavil at his choice of subjects, perhaps, but not at his manner of presentation. One of the best things in the exhibition is his "Girl with Muff," loaned by the Corcoran Gallery—an attractive picture, thoroughly good in technique. "The Madonna of the Porcelain Tub," loaned by Mr. H. H. Sherman, also strikes subtle and complete. In the pastel, "The Spirit of Antique Art," he gives a good rendering of the nude. "La Donna Mi-Velata," "Blue Roses," "The Lady of the Garden," etc.—pictures in all, to the number of twenty—make up an exhibition of sustained and varied interest.

The observer takes a long stride backward from contemporary art in viewing the centenary exhibition of sculptures, paintings and drawings by Dr. William Rimmer, at the Museum. Not that all these works of the physician-sculptor strike one as archaic or out of date. In the sculptures one sees the vigor and power and originality of conception that gave Dr. Rimmer his reputation, as, for instance, in that remarkable work, "The Falling Gladiator," which occupies the center of the forecourt room. Another famous piece is the Centaur, a bronze replica of the one in the Metropolitan Museum. No student of art should miss this exhibition.

But to return to "our" moderns. Elizabeth Wentworth Roberts is exhibiting plein-air effects at a local gallery, which are original and piquant, especially the beachscapes. She has reduced the complexities of the sunlit sands, with small figures disporting thereon, to simple terms, and the whole effect is good, and more than that, true.

The Copley Gallery is showing the work of three excellent artists. Mrs. Leverett Bradley's (Susan Bradley) group of watercolors is spirited in execution, good in color—very competent—although somewhat affected by the modern spirit. Alexander James, son of the late Professor William James, is showing some beautifully drawn heads, subtle in modelling, exquisite in technique, and somewhat atmospheric, although thoroughly "made." There is a strong portrait of Langdon Warner, also portraits of Dr. Chandler Foot, George A. James, William James, Jr., and Mrs. William James, Jr.

The main gallery is occupied by Jessie Wilcox Smith, well-known and skilful depicter of children, with a series of pictures illustrating "Mother Goose," "Kipling's Stores of Children," "T'was the Night Before Christmas," and "Little Women." John Doe.

**CINCINNATI.**

The exhibition of works by British artists at the Museum is disappointing inasmuch as it is nothing more than the result of a hurry call for paintings without any aim for something representatively English—at least it is to be hoped not. Sims, Orpen, Lavery, Mann are rather poorly represented and the rest are more or less a tame sort. Why should a group of pictures like these, under the conspicuous banner of English art, travel thousands of miles in a country given, long ere this, the chance really to know and appreciate good national British art?

The leap year party given by the students of the Academy last week was a huge success. The general scheme of the decorations was black and white. The climax was a play, in which several of the teachers, Messrs. Hopkins, Wessel and Meakin, were impersonated.

Norbert Heermann.

**ST. LOUIS.**

The collection of French and Belgian art from the Panama-Pacific Exposition is now on exhibition at the City Museum; and, because of the instructive manner in which it reveals the general tendency of modern art in France, it is receiving much study and attention.

The museum is also showing a coll'n of portraits including interesting examples of Charles Hopkinson, Robert Henri, William Cotton, John C. Johansen and other leading American portrait painters.

Among recent accessions to the museum's collection of paintings are a representative landscape by Henry W. Ranger, a New England village enveloped in the sparkling atmosphere of a summer day; another important landscape, "A Glimpse of the Sea," by F. Ballard Williams; a delightful little figure composition by Alfred Stevens; "Waterfall, Yellowstone Park" by J. H. Twachtman, which forms a valuable

**PHILADELPHIA.**

The annual exhibition of the Fellowship of the Pa. Academy open to March 4 in the Galleries of the Sketch and Plastic Clubs comprises 201 works selected from about 300 submitted to the jury, and appears to be one of the best shows ever held by this organization of ex-students of the Academy. Not all of them, however, are seen here for the first time, but those that have figured in former local exhibitions happen to be good ones and add perceptibly to the general brilliance of the ensemble. Among these is a charming canvas by Adolphe Borie, "The Letter," and Henry R. Poore's "Autumn Morning," both shown recently at one of the Art Club annuals. As an example of the landscape painter's art at its best Hobart Nichols shows a satisfying picture of "Perkins' Cove, Ogonquit." Richard Blossom Farley has carefully studied sky and seashore effects in his contribution, "After the Storm." Laura D. S. Ladd's "Milldam" has much that is admirable in handling of reflected foliage in still water. Herbert Pullinger exhibits some excellent drawing in his "Bridge." A characteristic snow picture by Fred Wagner is entitled "Winter." The finest bit of figure painting in the show, without doubt, Leopold Seyffert's "Woman of Segovia." Nathalie Morris gives us also the Spanish type in her recalling Zuloaga, "Woman in a Black Shawl," and Nina B. Ward has good painting of the figures in her "Lady in Black" as has also Cesar A. Ricciardi in his "Filomena." Herbert Welsh has fine tonal quality in his Italian landscape, "The Torrent," and Mary Butler exhibits an agreeable, sunny "Temple Hills, New Hampshire."

The Art Club has an exhibition of 43 oils and 51 watercolor marines and landscapes to March 12, the work of the late James B. Sword, one of the founders of the Club. This will be followed on March 19 by the Club's show of oils open for contributions to the profession in general and to works not before publicly shown here. Watercolors by the late F. Hopkinson Smith are on view at McClees' Galleries. An exhibition and sale of rare and desirable prints will be held at James F. Freeman's Gallery in March. At the Stan V. Henkels' auction sale rooms there is being sold this week the valuable libraries of Mr. Warren G. Griffith and the late Judge Robert Ralston, containing many fine editions of works on the Fine Arts.

The "Three Arts Club Journal," the third issue of the first volume of an attractive monthly magazine devoted to the interests of women artists engaged in the professions of Music, Painting and the Drama, including Arts and Crafts and Authorship, has made its appearance. Interesting contributions by Mmes. Leopold Stokowski, Christine Wetherill Stevenson, and Mr. Henry Hanby Hay and a number of beautiful illustrations make the publication a notable accession to the current art literature.

Eugene Castello.

**MINNEAPOLIS.**

Through the co-operation of the Minneapolis Society of Fine Arts, a general survey of the history of art is presented at this second semester, at the State University. There are thirty-two lectures in the course, fully illustrated, two each week. Director Jos. Breck will give the lectures on Ancient Art; Miss M. T. Jackson, Director's Assistant, on Christian, Romanesque, Gothic and Renaissance Art, and Prof. Robert Koehler, Director Emeritus on Art from the XVII century to the present.

The display of American portraits arranged by the Federation of Arts, has been replaced by the splendid collection of work by members of Society of Illustrators, which will remain until March. The XVIII century period room, is enriched by the recently acquired painting by Tiepolo, a fine example, the head of an old man examining a book with a reading glass. The portrait by Gilbert Stuart just acquired from the income of the Dunwoody Fund is signed and dated 1779. The boy about twelve years of age, is James Ward, who later became the well known engraver. Master Ward's name is on the collar of the dog who stands by his side.

The pictures purchased at the Reisinger sale as listed in the Art News of Jan. 22 are now hung at the Art Institute; "The Beach at Frettal," Boudin; Claus' "In the Shade," Crodel's "Mountain Village in Winter," and Laing's "Storm at Sea." A Cazin is loaned by Mr. Alfred Pillsbury.

Invitations have been sent out by the St. Paul Institute to artists in the upper Mississippi Valley States to submit works for a Spring exhibition. Mr. J. J. Hill has presented a medal to be awarded. It was designed by Paul Manship who was born in St. Paul. A beautiful little relief in plaster was modeled by Miss Margaret De Voe White, a sculptor of Minneapolis, to assist the work of the committee in the plans for "Baby week." Miss White studied at the Minneapolis Art School and in Chicago.

M. C. Wells.



KANG HSI RUG

In coming Frederick Moore and John K. Mumford Sale at the Anderson Galleries.

**BUFFALO.**

Three special exhib'ns of paintings by the "Society of Men Who Paint the Far West," Stephen Parrish and C. C. Coleman are at the Albright Gallery. Several sales have been made. The two first exhibitions will close Feb. 27, but Coleman's will continue until March 2.

During March, the Exhibition of French and Belgian Art, selected from the Panama-Pacific Exposition, which is being shown in the principal cities of America under the management of Miss Cornelia B. Sage, will be shown at the Albright Gallery.

Portraits in charcoal and paintings by James Britton will be shown at the studio of Mme. Marie Apel, March 2-April 1.

link in the museum's collection of earlier American art; and characteristic examples of Frederic C. Frieseke and Ernest Lawson, together with a small but wonderfully drawn pastel by Elihu Vedder.

The print collection is being steadily augmented, and no effort is spared to secure early impressions in the best available state of preservation and by such artists as are needed to round out the collection and make it a representative one. With this end in view, the print committee has recently acquired a fine set of Durer's "Little Passion," two strong portraits by Zorn; two Rembrandts, one of them a self-portrait; and examples of Daubigny, Hayden, Beham, Tiepolo, Webster, and others.



**CATHOLINA LAMBERT SALE.**

(Continued from Page 3).

348	Mengs, Raphael, "Portrait of Lady," 58 1/2 x 45, Bernet, Agt.	1,050
349	Franciabigio, "Holy Family," 47 1/2 x 39 1/2, Mrs. M. J. Lewis.	750
350	Tiepolo, G. B., "Ascension of St. Margaret," 41 1/2 x 49 1/2, Bernet, Agt.	500
351	Pereda, A., "The Ascension," 58 1/2 x 47, F. J. Arendt.	675
352	Copy after Van Dyck, "Daedalus Fastening Wings on Icarus," 62 x 46 1/2, Mrs. J. Lewis.	550
353	Murillo, B. E., "Madonna with Rosary," 63 x 44 1/2, D. S. Dery.	3,500
354	Meneses, F. O., "Ascension of Virgin," 63 1/2 x 45, H. Charles.	700
355	Bol, F., "St. John the Baptist Childing Herod," 54 x 67 1/2, Bernet, Agt.	850
356	Van Honthorst, G., "Adoration of Magi," 58 x 72, H. Charles.	1,000
357	Pacheco, F., "Portrait of Daughter of Velasquez," 60 x 44 1/2, Bernet, Agt.	4,400
358	Geeraerts, M., the younger, "Lady Arabella Stuart," 67 x 37, Seaman, Agt.	2,100
359	Rembrandt, School, "Joseph Relating His Dream," 67 x 65, Kleinberger Galleries.	3,000
360	School of Van Dyck, "Venus and Cupid," 69 x 45, J. F. Bailey.	1,025
361	Carreno, J., "Assumption of the Virgin," 70 x 46 1/2, Ehrich Galleries.	1,400
362	Meneses, F. O., "Assumption of the Virgin," 70 x 50, R. Schwarzenbach.	650
363	De Ribalta, F., "Elevation of the Host," 74 1/2 x 50, H. Charles.	650
364	Cano, A., "St. Christopher and Christ Child," 80 x 58, Bernet, Agt.	1,250
365	Luini, B., "Madonna Enthroned," 94 x 54, A. A. Healey for Brooklyn Museum.	33,500
366	Collo, C., "Mother and Child," 72 x 44 1/2, Mrs. M. J. Lewis.	1,300
367	Willcock, G. B., "Abingdon on the Thames," Mrs. W. G. Walters.	1,100
368	Lawrence School, "At the Opening of the Gate," 95 x 82, Arthur M. Gardner.	1,925
Total		\$195,900

**Grand Total Less Deductions, \$590,420.**

The following pictures, not claimed by their supposed buyers at the previous sessions, were resold at the last session, for \$1,690 less than they had been knocked down for previously:

191	Ciambue (School of), "Madonna and Child"	\$250
203	Del Piombo, "Madonna and Child"	525
206	Havesteyn, "Portrait of Gentleman"	375
28	Franzen, A., "Head of Girl" (watercolor)	30
61	Michel, "Landscape"	400
68	Montenard, "On Road to Monastery"	210
74	Goubie, "The Ride"	350
85	Hoffner, "Landscape"	275
136	Monet, C., "Landscape"	950
148	Michel, "Waterfall"	700
156	Morland, "Feeding Pigs"	275
Grand Total of Sale Less Deductions		\$590,420

**THE SCULPTURE SALE.**

The following is a list of the Lambert sculptures sold Wednesday afternoon, at the American Art Galleries, with the numbers, sculptors' names, titles, height in inches, the names of the buyers, where obtainable, and the prices:

369	Unknown, "A Sleeping Child," white marble, 15 1/2, Mrs. M. Lewis.	\$30
370	Cambi, U., "Woman Reading," white marble, 27, Frank Brown.	35
371	From the Antique, "Caesar," white marble, 31, Mr. Bremer.	55
372	Freeborne, Z. M., "Reclining Venus," white marble, 23, Mr. Bremer.	70
373	Freeborne, Z. M., "Deborah," white marble, 31, Frank Campbell.	60
374	Ives, C. B., "Sans Souci," white marble, 36, Mr. Wilbur.	75
375	Barinzani, N., "Crouching Venus," white marble, 34, Dr. E. Cadgene.	165
376	Lombardi, G. B., "Susannah," white marble, 37, Mrs. J. F. Arendt.	225
377	Ives, C. B., "The Jewish Maiden," white marble, 51, Dr. E. Cadgene.	155
378	Lombardi, G. B., "Ruth," white marble, 37, Mrs. J. F. Arendt.	295
379	Unknown, "Louis XVI," white marble, 27, Dr. E. Cadgene.	90
380	Unknown, "Marie Antoinette," white marble, 27, Mrs. M. Lewis.	60
381	Ives, C. B., "Modesty," white marble, 20, Mrs. J. F. Arendt.	100
382	Ives, C. B., "Vanity," white marble, 31, Dr. E. Cadgene.	165
383	Torelli, L., "The Youthful Tasso," white marble, 67 1/2, W. W. Seaman, Agt.	250
384	Romanelli, P., "A Struggle for Breakfast," white marble, 36, Mrs. J. B. Wilbur.	280
385	Unknown, "Rebecca at the Well," white marble, 48, W. W. Seaman, Agt.	225
386	Tantardini, A., "A Girl Reading," white marble, 48, Mrs. M. Lewis.	250
387	Romanelli, P., "The Rose of Sharon," marble, 43, Mrs. J. B. Wilbur.	225
388	Trentanove, G., "Bianca Capello," white marble, 44, Mr. Bremer.	75
389	Unknown, "Spring," white marble, 35, Mr. Wilbur.	130
390	Unknown, "Summer," white marble, 36, Mr. Wilbur.	130
391	Unknown, "Autumn," white marble, 34 x 51, Mr. Wilbur.	130
392	Unknown, "Winter," white marble, 34, Mr. Wilbur.	130
393	Unknown, "Bust of a Lady," 32, Mr. Bremer.	55
394	Powers, H., "Hiawatha," white marble, 66, Passed.	
395	From the Antique, "Caesar," 42, H. C. Loewenstein.	190
396	Ives, C. B., "Night," white marble, 52, Passed.	
397	Wolff, A. E. M., "The Young Apollo," white marble, 67, Passed.	
398	Ives, C. B., "Pandora," white marble, 67, W. W. Seaman, Agt.	300
399	Tadolini, G., "Cupid and Psyche," white marble, 53, Passed.	
400	Unknown, "Diana of the Ephesians," 67, Passed.	
Total		\$3,950

**Parke Picture Sale.**

At a two evening sessions sale on Feb. 17 and 18 at the Hiram Parke Galleries, 924 Broadway, \$8,760 was realized. At the final session an F. E. Church "Heart of the Andes" fetched \$300 and a Thaulow "Dutch Canal" \$125.

**Americana at Collectors Club.**

A sale on Feb. 18 at the Collectors Club by Scott and O'Shaughnessy of rare Americana realized \$15,480.25. Mr. George D. Smith gave \$2,000 for the rare Boston, Mass., 1697 "Narrative of Hannah Swarton," bound in with Mather's "Humiliations followed with Deliverances," and "A Narrative of the Captivity of Hannah Duns-ton." He paid \$1,650 for "The History of the Kingdom of Bassurah" Bradford, N. Y., 1715. For "The Mohawk Prayer Books," one of two known copies, he gave \$1,010; for "A Mid-Night Cry from the Temple of God, Slumbering and Sleeping," Bradford, N. Y., 1710, \$710; for "Bonifacius, an essay upon the Good that is to be Devised and Designed," Boston, 1710, \$480; for the manuscript of Foster's song "Oh, Boys, Carry Me Long" and two letters to him from the minstrel Christy, \$410; for Mather's "The Voice of God Fe," Boston, 1704, \$355; for Burnett's "An Essay on Scripture Prophecy," Bradford, N. Y., 1724, privately printed, \$255, and for the Quaker "Principles of Truth, Bradford, circa. 1688, \$190. Mr. Robert H. Dodd paid \$1,850 for the rare Franklin imprint, one of the two known, The Charter, Land and Catalogue of the Books in the Library Company of Philadelphia, 1757, and \$530 for the "Letters to the Right Honorable, the Earl of Millsborough from Gov. Bernard, General Gage, etc.," Boston, 1769. Mr. Walter M. Hill gave \$350 for Stephen's "Document, etc.," New York, 1812, the first book printed on railroads in the United States, and Mr. Lathrop C. Harper secured for \$290 Johnson's "History of New England," London, \$654.

**Riviere Collection Sale.**

The Robert Riviere & Son of London sale of rare books in fine bindings, sold at the Anderson Galleries on the evening of Feb. 18, fetched \$38,410. Mr. Gabriel Weiss gave \$9,000 for forty volumes of engravings by French masters of the art, bound in full crushed levant. Mr. Devereaux secured for \$1,800 an 18-volume, illustrated edition of the works of Rousseau, Paris, 1793-1800, bound by F. Bozerian. Mr. George D. Smith paid \$1,800 for the illuminated and jewelled copy on vellum by Alberto Sangorski of Poe's Annabel Lee and other poems. He also gave \$1,100 for a complete set of the first editions of the Waverly novels in blue crushed Levant morocco; \$1,150 for an extra illustrated Foster's "Life of Dickens"; \$975 for an extra illustrated Blanchard's "Life of George Cruikshank" with 40 of his letters; \$810 for Ricardi press "Chaucer," one of 12 on vellum; \$775 for "Morte d'Arthur," London, 1910-11; \$685 for the Kelm-Scott "Chaucer"; \$600 for Tennyson's "Dream of Fair Women"; \$590 for the first edition of "The Vicar of Wakefield"; \$450 for Isabey's "La Vie Ton Temps," with 22 ivory miniatures, by Miss Currie, after Isabey, one on the front cover being surrounded with pearls; \$400 for the first edition of "Endymion," and \$250 for two manuscripts of Swinburne.

Mr. T. T. Gannon paid \$625 for Emerson's "May Day" and \$575 for Whittier's "The Female Martyr," "The Witch's Daughter" and "Memories," and \$420 for Wordsworth's "Selected Poems," all three done on vellum by Sangorski, the first in jewelled binding. Mr. P. Wolf gave \$510 for the London 1897-1910 Kipling edition de luxe. To Mr. Walter M. Hill of Chicago fell at \$310 the first folio edition of Beaumont and Fletcher.

**J. S. Morgan Print Sale.**

At the Junius S. Morgan XVII Century portrait print sale at the American Art Galleries, on the evening of Feb. 18, Vischer's "Gelluis de Bouma" fetched \$560. Mr. J. T. Drake gave \$280 for Nanteuil's "Duc de Bouillon" and Mr. William Brown \$190 each for his "Colbert" and "Cardinal Bentivoglio," and \$25 for Flack's "Daniel Digerus." Mr. C. Dillon paid \$160 for Edelinck's "Philin de Champagne," Seaman agent \$130 for Nanteuil's "Honore Courtin" and Mr. Drake \$105 for Nanteuil's "Duke of Beaufort." The total of the sale was \$7,515.50.

**Joline Library Sale.**

The first session of the sale of the last portion of the Library of the late Adrian H. Joline took place at the Anderson Galleries on Wednesday afternoon, and resulted in a total of \$1,429.70. The most interesting item sold was a letter of instruction to the first captain in the U. S. Navv, Dudley Saltonstall, dated Phila. Nov. 27, 1775, which was secured for \$285 by Mr. W. L. Rogers. Mr. Geo. D. Smith paid \$260 for John Hancock's letter to Gen. McCobb, requesting an inventory of the public stores at Penobscott, dated Boston, March 31, 1784, and the same buyer secured for \$87.50, a letter of Gen. Burgovne to Major Gen. Riedesel dated Sept. 11, 1777,

and 3 letters of John Brown of Ossawatimie for \$36.

At the final session, Thursday, \$2,917 was paid, which brings the total for the two sessions to \$4,346.55, and for the various Joline sales to \$66,693.20. On Thursday Mr. Weiss gave \$560 for a Poe letter to Mrs. Shain the day before his wife's death. Mr. Smith paid \$290 for the Mss. of Irving's "Story of Abderahman." For the Mss. of Harte's poem "Cicily," Mr. Drake gave \$200.

**Blakeslee Stock Sale.**

The sale of the 467 paintings which form the remainder of the stock of the late Theron J. Blakeslee, and which are now on exhibition at the American Art Galleries, as announced in last week's Art News exclusively, will be held on the five successive evenings, Monday-Friday, Mar. 6-10, inclusive. The first session in the Plaza ballroom and the four succeeding ones at the American Art Galleries.

As will be remembered, the first portion of the Blakeslee pictures, comprising 237 examples of the early Italian, Spanish and Dutch schools was sold on April 21, 1915, by Mr. Kirby of the American Art Association on four evenings in the Plaza ballroom, for a total of \$262,235. The 467 pictures now to be sold make up the remainder of the large stock of 704 which the art dealer left in his Galleries at his death.

While the pictures to be sold next week are not on the whole as representative of their various schools and periods as those which made up last year's sale, they include many interesting canvases; and art lovers and collectors will find this exhibition and sale well worth attending and also an opportunity to secure bargains.

The first evening's sale in the Plaza ballroom, when 83 paintings will be offered, will bring, among other notable works one of the American William Keith's golden sunsets; a good Verveoekhoven "Sheep" picture, signed and dated 1878; a Clouet school picture, an attributed Terburg, a "Kit-Kat" portrait of the Countess of Stratford, purchased from Agnew & Sons of London as by Reynolds; a Lawrence period portrait of a lady, another lady's portrait by Sir Francis Cotes, a "Group" by Nicholas Maes, an attributed Constable landscape, a charming little half-length seated portrait of a musician attributed to Van Honthorst, a quaint little portrait group, probably painted in Boston by J. S. Copley, a decorative three-quarter length seated portrait of a lady by Richard Cosway, a most attractive picture of a "Girl with Dog" by the old English engraver, John Raphael Smith, a family group by Frans Denis, the Belgian artist; an interesting full-length standing portrait of a Spanish Prince, in an antique Louis XIV frame, given to Goya; another interesting copy of a Velasquez portrait by del Mazo, a large and interesting composition, "A Visit to Baby," by that strong old early English painter, Rev. William Peters; a full-length standing portrait of a daughter of the Count of Holland, purchased from Sully & Co., of London as by Vandyck; a fine copy of Van Dyck's "Portrait of James Stuart," a "Portrait Group" of a father and four children, quaint and stiff, but strong, by Miereveldt; an "Adoration of the Magi" by Louis Tristan; and a number of examples of or attributed to early painters of the Italian, English, Dutch and Flemish schools.

The more notable pictures of the second session of the sale at the American Art Galleries on the evening of March 7 are a bust portrait of Lady Ashburton, by Geo. F. Watts; a "Madonna and Child," given to Bissolo; another to Di Ricci, a delightful half-length of a young woman by Beechey, a half-length portrait of a nun by the Spaniard Carreno de Miranda, a quaint half-length of a young woman, "Bianca Capella" by A. Bronzino, a half-length of a man with ruff by Ravensteyn, a quaint and interesting portrait of a boy by Zucchero, a half-length portrait of Col. Lord Howden, probably painted by Thos. C. Thompson, although given to Beechey; an attractive half-length portrait of a woman (Mrs. Ramsay) by that quaint, if stiff old painter, Allan Ramsay; and a quaint, almost amusing, group portrait of three children of the English school of about 1830.

The third evening's sale at the Art Galleries on March 8 will bring out portraits, some interesting but few important, by Ravensteyn, the Rev. Peters, Cotes, Beechey, Zucchero, Thos. Hudson, Harlow, Kneeler, and one of Flora McDonald, attributed to Sir John Millais and with good reason. There is also a good marine given to A. van der Velde and landscapes by George Willcock, Poussin, and others, and one given to Richard Wilson. There are also two superior examples of Pannini.

On Thursday evening, at the fourth session, at the Galleries, there will be offered a most varied assortment including examples of William Etty, the English por-

trait painter; the Americans Arthur Hoeber, Wm. Hilliard, and other works attributed to Moro, Greuze, Diaz, Vandyck, Cotes, Mignard, Jackson, Kneller, Beechey, Hudson, De Baen, Barker of Bath, Carl Van Loo, Backheysen, de Gelder, Rigaud, Jacquet, Shee and Albano, with many works simply given as "in the style of" and "in the manner of."

The last evening's sale at the Galleries on Friday, March 10, will bring out a number of school pictures and examples by the Americans, W. A. Gay, R. L. Newman, Frank De Haven, R. N. Brooke, C. W. Stetson, Arthur Hoeber, Kenyon Cox, and Wm. Brown, with again works attributed to such painters as Gauguin of Boston, John Watts, Henry Singleton, Thos. Stohardt, A. Vermeulen, Isabey, Wm. Dobson, Jos. Stannard, Eddy, Ribera, Elisabetta, Sirani, Kneller, Lawrence, Ziem, Hondcoter, Fouquet, Giordano, Thos. Barber and John Riley.

**Rare Chinese Rugs at Auction.**

The two collections of old Chinese rugs now on exhibition at the Anderson Galleries previous to their dispersal at auction Mar. 2-4 next, are attracting wide attention. Connoisseurs and collectors, as well as owners of beautiful private homes, are visiting and studying the rugs, and the comments on them have been most complimentary to Mr. John Kimberly Mumford and Mr. Frederick Moore, owners of the collections.

It is generally stated that Mr. Moore's rugs are the largest single collection that has ever come to N. Y., and it is known that Mr. Mumford's rugs have the quality that his knowledge and taste assure.

There are so many rugs in the joint collections that they occupy two floors of the Anderson Galleries, covering walls and floor spaces and even hanging from the ceilings of the rooms, and there is a surprising range of color and design. The evidences of Mr. Moore's industrious search through the old quarters of Peking are everywhere apparent.

The rooms in which the display appears resemble a Chinese bazaar, such as one may witness once a year in the temples of the famous Lu Li Chang district of Peking, lacking only the squalor and the odors of incense.

There are so many notable rugs that it is impossible to comment on them all. For detail the collector must study the catalog and the exhibition itself. The catalog is a notable one. Nothing like it has been seen before. It contains as an introduction a brief statement, replete with information on the study of the symbolism with which Chinese rugs are crowded; and in the chronology an explanation of periods which everyone interested in the study will be glad to preserve for reference. The numerous illustrations, made by a new process, are remarkable; both those in color and those in black and white.

One rug is a long Ming piece, wonderfully well preserved, and remarkable in being entirely free from any of the grotesque or harsh designs of that severe period, and covered only with a floral spray, its border is only a swastika fret. Yet the combination of color and design and the tone that age has given it, make it a weave probably not to be excelled.

**Old Masters from Russia Sale.**

The American Art Association announces the sale at the Plaza Hotel in Easter week of the pictures by old masters, recently brought to this country by M. Nicolas Riabouchinsky of Moscow, of which some account was given at the time in the Art News. Many of the works come from the collection of Prince Golinicheff-Koutousoff. Among the names of artists represented are Lippi, Van der Goes, Van den Meere, Potter, Breughel, the elder, S. Ruysdael, Piero di Cosimo, Moreelse, Moroni, Patinir, Mabuse, Cranach, Van Cleef, the elder, Van Goyen, Sodoma, and Poussin. In April also is to be sold an important collection of old Chinese rugs belonging to the Tiffany studios.

**End of the Herbert Sale.**

The final session of the Sydney Herbert sale at the American Art Galleries Feb. 18 resulted in \$3,317, which made the grand total of the sale of \$11,611.50. Mr. Gabriel Weiss gave \$310 for the fourth folio of Shakespeare, London, 1600; Mr. N. J. Bartlett \$200 for a first edition of "Pamela."

**Old Masters at Christie's.**

At a sale of old masters at Christie's, in London, on Feb. 18 the total was \$20,000. Mr. Harris gave \$790 for Segher's "Pete Denying Christ," Mr. Lewis \$785 for a Va Goyen "Landscape with Lime-Kilns" and Mr. C. Richton \$682 for a Madonna with child with an angel put down to the Master of Frankfurt.

**GREAT GAINSBOROUGH COMING.**

A cable from London, says that "Daily Telegraph" announces that famous Gainsborough "View in the Mall St. James' Park," long in the collection of Audley Dallas Neeld, at his country seat at Littleton, has been sold to come to America. It believes that the purchase price is over the \$150,000 paid by the J. P. Morgan for Gainsborough's "Duc of Devonshire."

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**Japanese Prints at Salvar's.**

Those who are susceptible to the subtle  
appeal of Japanese art, sublimely imagina-  
tive in conception and simple in design yet  
powerful and majestic, will appreciate a  
collection of rare color prints and other  
objects which is at the Salvar Studio, 12  
E. 48 St. The only complete set of the  
thirty-seven poets in existence is included,  
and there is a Hokusai scroll with a poem,  
which the poet, Gensho Kosan, has illus-  
trated with 100 views from Tokio to Yaka-  
hama. There are fan prints and Hokusai  
bird and flower designs—one with a gourd  
plant and bees is charming. There is a  
Kakimona of sacred tiger, a beautiful  
Utmano, richly colored by old age and ex-  
posure, Hiroshige snowscapes, interpreta-  
tions of nature by Kuniyoshi, Kunisada  
wrestlers and an early Chinese scroll which  
is fascinating.

Besides the prints and some original  
paintings there are stone and ivory carv-  
ings including a rare third century Chinese  
tomb piece, reclining Buddhas, miniatures,  
incense burners and a beautiful hand-turned  
bowl of Korean Satsuma.

**Thirty Artists at Macbeth's.**

The annual exhibition of Thirty Paint-  
ings by Thirty Artists, is on to March 7, at  
the Macbeth Gallery, 450 Fifth Ave. Blen-

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**EXHIBITION CALENDAR FOR ARTISTS.**

<b>NATIONAL ACADEMY OF DESIGN, 215 W. 57 St.—91st Annual Exhibition, including the 17th Annual Exhibition of the American Society of Miniature Painters.</b>	
Works Received for Academy.....	March 1-2, 1916
Works Received for Miniature Exhibition.....	March 1, 1916
Opens.....	March 18, 1916
Closes.....	April 23, 1916
<b>NEW HAVEN PAINT &amp; CLAY CLUB, 15th Exhibition at Yale School of Fine Arts.</b>	
Works Received.....	March 27, 1916
Opens.....	April 3, 1916
Closes.....	April 23, 1916

don Campbell and Arthur B. Davies lend to it a touch of the aggressively modern, the former with eight limber nymphs, dancing with some grace, oblivious of the danger from the sickles they hold, under "The Harvest Moon" and the latter with a classic landscape called "Castalias," in which a goddess figures in the near foreground, while some graces disport themselves in a dell on the opposite side of the picture.

Charles W. Hawthorne's offering is a rather coarsely effective picture, of a fat-legged model seated in dishabille at "The Open Window." Ivan G. Olinsky shows a well realized and individual picture of "Marianne," a handsome Italian girl with a basket. Robert Henri strikes his familiar note with the little "Irish Girl." Louis Betts has painted in agreeable manner, "Miss D.," a little girl with an open book and Richard Miller is represented by a workmanlike picture of a girl looking at her rather small "Reflection" in a glass.

Others represented are Boronda, Bunce, Carlsen, Daingerfield, Davis, Dewey, Dougherty, Ben Foster, Garber, Groll, Haslam, Kopman, K. K. Miller, H. D. Murphy, Ochtman, Ranger, Ritschel, C. F. Ryder, Sartain, Symons, Tryon, Weir, and F. B. Williams.

**Early Spanish Pictures at Ehrich's.**

The late Louis Ehrich was among the first of American art dealers to import the works of the early Spanish masters, and his sons and successors, justly and modestly call attention to the fact in the foreword to the neat little catalog of an exhibition of 14 examples of Goya, Greco and Zurbaran, now on at their galleries, No. 707 Fifth Ave. to March 4, "that more early Spanish paintings have passed through their galleries than through any other in America, and that many Spanish Old Masters first became known to American art lovers through their exhibition."

The present little, but most attractive and educational display, has in it 5 examples of Goya, five of Greco and four of Zurbaran, each example well worth close study.

Of the Goyas, those not seen before, are the somewhat sketchy, but strong "Portrait of the Duc d'Ossuna," and the two small, almost miniature, presentments of "A Spanish Lady" and "A Spanish Cavalier," and notably the fine typical bust portrait of a man—Goya at his best.

The Grecos include the "Portrait of a Man in Armor," the small and beautiful "Holy Virgin," with exceptional rich coloring of the blue robe, and the curious "Madonna and Child."

Of the four Zurburans, the full length of "St. Lucy," formerly called "A Saint of Seville," and which has been shown before in the galleries, still holds its charm of refinement and expression. The "St. Ignatius de Loyola" is strong and characteristically morbid, and the double portrait of the "Daughters of Juan de Ruclas," a new canvas here, is finely composed and painted, with a characteristic example of the painter's broad handling.

**J. Alden Weir Exhibits.**

A tender, sensitive strain of beauty runs through the work of J. Alden Weir, now president of the Academy, and thirty odd

years ago a promising young founder of the Society of American Artists.

A group of 14 of his paintings is now on view to Mar. 8 in the elegantly appointed Whitney-Richards galleries, in the Holland House, 5th Ave. and 30 St. Prominent in the display are two "Nocturnes," almost as beautiful as those of Whistler, but more comprehensive in grasp and subject. One is the moonlight effect, on "The Plaza," at 59 St., that won a silver medal at the Chicago Institute, and the other a view looking "Towards the Queensborough Bridge," a work of much nobility.

Then there are the silvery green landscapes with figures introduced in several cases in complete harmony with surroundings. Children and their mother figure in a hillside garden in June, and a hunter stands "In the Woods with His Dogs." Then there is "A Visiting Neighbor, Windham Village." "The White Oak" figures prominently in a glimpse down a woodland road. Highly attractive is a "Midsummer" scene and a picture of "Building a Dam on the Shetucket" has a suggestion of Puvis de Chavannes in the middle distance. Almost as fine as a Chardin is a still life with "Pheasants." And evident in every case is a masterly sobriety and reserve of force.

**Mrs. Whitney's Show of Sculpture.**

Gertrude V. Whitney (Mrs. H. P. Whitney), who is making the first collective display of her sculptures, at her studio, 8 W. 8 St., to Mar. 4, has in decided fashion, the grand manner. This she combines with a truly virile technical skill and a cultivated taste. She inclines to the Rodinesque in such smaller works as the marble slightly outré group "Paganisme Immortel," but she is thoroughly herself in the imposing and pathetic Titanic memorial, the single male figure being shown in the plaster in the final phase, and in the first and second sketches in bronze, the former of which won the competition. There is a reduction in bronze of the impressive 3 figure fountain for the New Arlington Hotel in Washington, already seen here in full size in plaster.

A sketch for a monument to a sculptor is strongly conceived, and two strong heads are those of an old Spanish peasant and a young American athlete. There is a bronze male caryatid which is full of vigor. In lighter vein are the bright little statuette, "La Chinoise," and the capital portrait busts of the children, Sheila, Cornelia and Barbara.

There appear, besides heads of Pan and a Bacchante, as well as a bronze reduction of the Aztec fountain, in the Bureau of American Republics at Washington.

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# American Art News

VOL. XIV., No. 22.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 4, 1916.

SINGLE COPIES, 10 CENTS.

## BUYS \$100,000 TAPESTRY.

Mr. Arthur Lehman, of 31 W. 56 St., has purchased from P. W. French & Co., 6 E. 56 St., a remarkable XV century golden Gothic tapestry, representing the Holy Family. The work, which is framed, measures only 52 by 54 inches; was used as an altar piece in a private chapel, and came from a Spanish noble family. St. Anne is shown with the Virgin, the infant Saviour and St. Joseph. She holds an open Bible while St. Joseph offers the infant a cluster of grapes, and in the left an apple. The virgin is seated under a canopy by the side of which is shown a landscape with buildings.

## DUVEENS THE BUYERS.

It has transpired that Gainsborough's famous picture of the "Mall of St. James Park," formerly owned by Sir Audley Dallas Neeld, whose sale to come to America was announced in Last week's ART NEWS, was bought by the Duveen Bros. They secured the picture through Thomas Agnew and Sons and it will be shown in their Galleries at 720 Fifth Ave. at the end of the month. Rumor has had it that various collectors were the real purchasers and the price is assumed to be in the neighborhood of \$250,000. The picture was painted in 1786, two years before Gainsborough's death. Comparing it to Watteau's "Embarquement pour Cythere" Sir William Armstrong in his standard work on Gainsborough says that it is the more beautiful. On the canvas 47 in. high by 57 in. wide, a group of women of fashion are shown walking down the Central Avenue near Carlton House; a figure to the left shows the artist sketching the scene while nearby are the heads of several cows. Hazlitt said that the canvas was "all emotion and in a flutter like a lady's fan."

## A HALS SOLD FOR \$175,000.

A bust portrait by Hals representing an aristocratic elderly Hollander in military costume with gorget of steel over which falls a lace collar has been sold by the Duveen Bros. to Mr. Henry Goldman, a banker of this city. It is said that this canvas has been in this country only a few days. It is illustrated and described in Dr. Bode's book on Hals.

## BARTLETT'S GROUP FOR WASH'N.

In May, it has been announced, Paul W. Bartlett's pediment group for the House wing of the National Capitol in Washington will be unveiled with appropriate ceremonies. In this group the central idea is "Peace Protecting Genius." The group is strictly American in conception; the artist having taken his types from the actual life of the nation, with the costumes of everyday.

## YOUNG ARTISTS COMPETITION.

It is announced that the theme for the competition of young decorators, to be held under the auspices of the Friends of Young Artists will be the ceiling decoration of a private library. The sketches in pure watercolor, must not measure more than 15 by 18 inches. Works will be received April 4 and 5 at the studio of Mrs. Henry Payne Whitney, 8 W. 8th St. So popular has been the exhibition of Mrs. Whitney's sculptures, which was to have closed to-day, that it has been decided to extend it until Wednesday next.

## OMAHA BUYS 8 PICTURES.

Edward W. Redfield's "The Road to the River," valued at \$2,000; Prinet's "The Author," another \$2,000 canvas; Teyraud's "In the Berkshires," Mary Butler's "Beeches at Muckross Abbey," and four other oils have been purchased from the recent exhibit of the Omaha Society of Fine Arts by residents. Redfield's paintings now hangs in the Public Library.

## L. C. TIFFANY'S BIRTHDAY FETE.

Louis C. Tiffany gave recently, at the Tiffany Studios, 347 Madison Ave., a birthday fete to some 300 of his friends, which included a breakfast, masque and retrospective exhibition. J. Alden Weir, president of the Nat'l Academy made the opening speech. The masque, arranged by Mr. J. Linden Smith represented "The Quest of Beauty."

Mr. Paul Schulze of Chicago has bought Gardner Symons' "A Winter Afternoon."

## MR. FRICK'S NEW ART GALLERY.

Mr. Henry C. Frick is to add to his residence and art and picture gallery, between 70th and 71st Streets, a gallery for a collection of statuary. It will be a one and a half story building, similar to the art gallery and will occupy a 50-foot plot at 6-8 East 71st Street, adjoining that building, which was purchased by Mr. Frick last October. For this new gallery Mr. Frick's architects, Carrere & Hastings, have already made preliminary designs which conform to the general architectural features of the house and present art gallery.

## ART AT SAN DIEGO.

The Panama-California Exposition is undergoing important changes of exhibits, and

## MR. LAMBERT NOT SATISFIED.

In an interview, on his return to Paterson, Mr. Catholina Lambert stated to a Times correspondent that the \$590,420 realized from the sale of his paintings and sculptures by the American Art Association represented only a little more than half their value. He called attention to the fact that a large number of the examples were exceptionally large and unsuited to private collections and held that to be one of the reasons for the low prices.

The Boston Museum has purchased from the income of the Sarah Wyman Whitman Fund an important Viennese XIV century picture, a "Marriage of St. Catherine."

## ANN'L MEETING OF THE MUSEUM.

At the annual meeting of the Metropolitan Museum on Monday, the reports showed the institution to be in good condition though as usual there is a deficiency in its running expenses. This amounted last year to \$115,831, while in 1914 it was \$162,183. The only money bequest of 1914 was the \$25,000 from John L. Cadwalder. The amount last year was greatly in excess excluding some large ones which are in litigation. The cost of the administration in 1915 was \$407,357, of which the city furnishes \$200,000. The trustees acknowledge the gifts of money from members amounting to \$32,200. On account of the war the expenses were decreased last year and fewer purchases were made. The library has been increased by 1,439 volumes and 4,970 photographs. The attendance was not as large as in the years when the Morgan and Altman collections were first placed on view. The following officers were re-elected: President, Robert W. de Forest; First Vice-President, Joseph H. Choate; Second Vice-President, Henry Walters; Honorary Librarian, William L. Andrews; Treasurer, Howard Mansfield, and Secretary, Henry W. Kent. The trustees elected for the term ending 1923 were V. Everet Macy, Henry C. Frick and John P. Johnson.

## ACQUISITIONS OF BAVARIAN MUS'N.

Of no less importance than the early Gothic "Annunciation," acquired last year by the Bavarian National Museum, has been the recent acquisition by the same institution of a seated figure of the Apostle James, more than life size. The figure is in wood, with traces of the original mounting by Hans Leinhenger. Another work of interest is a ceramic figure of St. John, the Evangelist, an Ingolstadt work of the 14th century.

## MEMORIALS OF EASTERN FRONT.

According to the Kunstchronik, in which the subject has been treated by Paul Clemm, specimens of late Gothic extending to the 16th century, as well as of late baroque, have been preserved. Notwithstanding the duration of warlike operations in the East, the destruction of important architectural memorials in Poland, Lithuania, and Courland has not been so extensive as had at first been feared. The preservation of architectural monuments to the east of Germany, is said to be regarded as equally important work, as that in the western portion of the scene of battle.

## DR. VON BODE'S BIRTHDAY.

The "expert," Dr. Wilhelm von Bode, was the recipient of many souvenirs on the occasion of his 70th birthday. Among those deserving special mention was a carefully prepared summary of all his works and treatises by Dr. Ignatz Beth, with a preface by M. J. Friedlander. Another souvenir was the special annual of Prussian art collections, by the directors of the National Ethnological and Archaeological museums.

## A WAR ALBUM.

Under the title "Wars of All Nations and Periods," Gilhofer and Ranschlung of Vienna have issued a catalog of 8,000 numbers, including books, handbills and pictorial representations connected with wars, from the earliest periods up to the present date. This handy volume contains 386 pages.

## STOLEN "VIRGIN" IDENTIFIED.

A cable to the Times from Paris said that a few weeks ago there was talk of an alleged Murillo, said to have been stolen from a Belgian, recovered at Bordeaux when on being shipped to America.

It has just been discovered that the supposed Murillo—in reality a replica of the celebrated Spanish painter's "Virgin and Child," now in Rome—was stolen by the Germans in 1871 from a villa at Meudon, near Paris, where a part of Prince Frederick Charles' staff was quartered. The painting, which belonged to a local doctor, was sent into Germany. Its present possessor says he received it from an aunt, to whom it was given by an Italian monk. The painting has been identified by a daughter of the doctor of Meudon from whom it was stolen.



MR. JOHN NORTH WILLYS  
Wilhelm Funk

At the Reinhardt Galleries.

the installation of many of the better foreign collections shown at San Francisco. The art gallery in charge of Miss Maude D. Foster will have a number of new canvases later on, when transportation will have been resumed. The showing of the artists of Southern California will be better and more comprehensive than last year's.

## CLEVELAND ART SUITS.

The city law dep't of Cleveland is bringing suit to test the legality of Hy. G. Keller's mural painting contract, and H. N. Matzen's sculpture contract with the City. The contracts are for works of the new city hall.

The "Fakirs" of the Art Students League are to give another costume dance at the Hotel Vanderbilt April 5, the proceeds to go to the fund for art students.

## DR. SIREN'S LECTURES.

Dr. Oswald Siren, Professor of the History of Art at the University of Stockholm delivered the first four lectures on Giotto on Monday at the Metropolitan Museum and a second one on Friday. The subject of the first lecture was the St. Frances frescoes Assisi and at the second the frescoes in the Arena Chapel at Padua. The attendances were so large that many had to be turned away.

## ART GALLERY IN TROUBLE.

A petition in bankruptcy has been filed against Charles Nelter, who with a partner, was established as the Rembrandt Galleries, 2172 Broadway, dealers in pictures and objects of art. The petition creditors were Nunnenbacher & Co., \$498; Ullman Manufacturing Company, \$158, and Albert E. Hickok, \$125.



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**CONN. ACADEMY ANNUAL SHOW.**

Hartford, Conn., Mar. 1, 1916.

The sixth annual exhibition of the Conn. Academy had so many contributions this year that the Wadsworth Atheneum Annex, where it is held, could not contain all and was forced to hang some of its accepted exhibits in two adjoining committee rooms. The quality of the work shown, however, does not impress one, as sufficiently high to justify the oft expressed contention of some of the Academy's officials that space should be granted the organization in the adjacent Morgan Memorial Museum.

As, for some years past, a number of the organizers and original members of the Academy are unrepresented—the strong work of such men as Robert Brandegee, Harold Green, Foster, Brabazon and Constant Z. Furryk is particularly missed—while the absence of work by such widely known Conn. men as Alden Weir, Dwight Tryon, Robert Vonnoh, Emil Carlsen, W. L. Carrigan, Hassam, Ranger, Metcalfe, et al., is conspicuous absence enough.

With a few exceptions, the paintings shown are of local significance only. In such company the Venetian fantasies of Gedrey Bunce shine with particular brilliance, the two contributions of the veteran painter (so recently painted as to be scarcely dry) being the product of his most gorgeously colorful vein. Bunce is now at work in his Hartford studio producing some great canvases, and his patriarchal interest in the Conn. organization is much valued.

The prizes this year have gone, contrary to the intention of those who planned the organization, to painters not resident in Conn. These prizes, however, are not bones of bitter contention, the two \$25 ones being likely to take the form of medals later. The winner of the chief prize, \$100, Wm. R. Derrick of N. Y., contributed an effective landscape, "Hollyhocks," a simply treated harmony in repressed rich greens not unlike certain canvases by the late Roger Donoho. The \$25 awards went to Jean Nutting Oliver of Boston and Guy C. Wiggins of N. Y., for the pictures "Ruth" and "A Blow from the Northwest" respectively.

George W. Lawlor's seated figure of the artist, Melbourne Hardwick, is one of the strongest of the portraits, although the portrait by Miss Helen Andrews of her father, if properly hung must have made an effective showing. Clara Mawre Norton's portrait entitled "My Mother in 1916," Margaret Fitzhugh Browne's portrait, Marion Boyd Allen's "John Orth" and her large self-portrait, James Goodwin McManus's portrait of a lady and C. N. Flagg's portrait of Jas. M. Thomson, are of varied interest as conservative and in certain cases conventional productions. Bernhard Gutman's group of portrait heads called "Two Creeds" and his "Breton Types" are notable for departure from the academic "setup" arrangement.

Charles C. Curran contributes one of the most attractive pictures, a composition of "Rhododendrons" in which appears a pretty head of a young woman. Gertrude Fiske's crouching nude, "Katherine" is effective in color and handling, but defective in drawing. Edith Barry's head of "Marie Jeanne" is ably treated and her picture called "The Boudoir" contains an interesting quality of

light. Frank Giddings contributes a broadly brushed study of the Bullfinch City Hall (which Hartford is in doubt about saving from demolition); Isaac H. Grant sends a simply treated landscape, "Corn Stacks;" Samuel Simpson a study of an "Oak Tree;" Adelaide Deming "Willows in Spring," and "Lillies and Larkspur;" Charles Reiffel, "Edge of the Village;" F. Usher De Voll "The Great Canyon, N. Y.;" Mary Nicholena MacCord a "Village Street."

The winter painters are much in evidence—Geo. F. Muendel's "Frozen In" is broadly handled; Russell Cheney and Stephen Wesley Macomber use the same title, "Winter Afternoon;" the latter has also a "Midwinter—Country Road;" Leith Ross's "Winter" is a New England one, Oscar Anderson's a Gloucester one. Rob. Emmett Owen paints "A Winter Morning" and Whitney M. Hubbard "A Winter Afternoon." Walter Nettleton's "Winter" is a "Bleak" one, and Charles Hudson's "Winter" is in the "Pine Woods."

The Springtime has many interpreters. A. Eden Jones shows a "tender" "Spring Mornning." Joseph H. Greenwood, "Signs of Spring," George R. Travora a "Spring Song," Mabel B. English "Spring in the Hills," G. Victor Grinnell "Early Spring Snow," C. C. Mase "When Maples Bud," Adelaide Deming "Willows in Spring," and Mabel L. Coolidge "Early Spring."

The summer pictures are W. E. Norton's "Summer Afternoon," Mabel Coolidge's "June," George Thomson's "Oaks in Summer," Mary N. MacCord's "Sunny Garden" and E. McManus's "Farmington Hills." Autumn is shown in Ralph Hillbom's "The Last of the Gold," W. B. Green's "Autumn Glow," R. E. Owen's "Autumn on the Rippewam," Jean Paul Slusser's "October Woods," Alton S. Clark's "Lyme in Winter," and Daniel F. Wentworth's "November Evening." Matilda Browne's "Hay Wain," Robert Nisbet's "Leonard Pond," and Henry C. White's "Birches" are notable landscapes. Jane Peterson shows "The Pier," Carl Blenner a Fair Haven subject, and Everett L. Warner, a view of "Roadside Birches."

Other exhibitors are Marion Bullard, George M. Bruesthe, Marion Howard, E. W. Nicht, Frank De Haven, Robert F. Logan, R. M. Kimbel, Ralph McLellan, Elmer Hudson, M. L. Hudson, Julia Titworth, Alpheus Cole, Marion L. Pooke, Oscar Gieberich, Frances A. Storrs, Gerret A. Beneker, Jean Barkydt, Roy Ketchum, C. A. Etherington, Ruel Crompton Tuttle, C. H. Freeman, Hester Miller, Durand Felten, Alice Wothington Ball, W. B. Closson, William J. Potter, Berta Perrie, Harold Douglas, Alice Hirsh, Walden Broan, Leo F. Dorn, O. V. Hermann, Margaret Cooper, Mary L. Warren, John Mason, Ross W. Moffett, C. Biesel, Sarah W. Talcott, Marion Lokke, Berthe Perrie, James H. S. Conlon, Harriet R. Lumis, Aina Kokanssen, J. J. La Valley, Frank Kidder and Ralph N. Senecal. Paul Trumbull.

**EXHIBITIONS NOW ON****El. Greco at Durand-Ruel's.**

Of more than usual importance and interest, is the exhibition of paintings by El Greco and that artist and his partner, Preboste, which is on, at the Durand-Ruel Galleries, 12 E. 57 St., to Mar. 11. The five examples of El Greco, ranging in date from 1594 to a few years before the artist's death, in 1916, and thus permitting of a study of his variations of style, include two works of capital importance, an "Annunciation," dating from the period between 1594 to 1604 and a "Jesus in the House of Simon" of about 1610.

There is great beauty in the "Annunciation," in both the figures of the Virgin and the angel, and less of the mannerism that becomes more pronounced in the second canvas, which is, however, remarkable for its many qualities of syle and characterization. A beautiful St. Catherine is in the master's latest manner, while the two pictures representing St. Francis of Assisi and but slightly variant, date from the earlier period to the later.

The series of heads made either by El Greco or his partner, Preboste, and showing the Saviour and the apostles, were executed for the Spanish convent and were later in a private collection in Seville. Particularly remarkable among them is the head of St. Matthew evidently by El Greco.

**Bakst at Scott & Fowle's.**

The remarkably vigorous, varied and often fantastically Oriental art of Leon Bakst, has been made somewhat familiar to the American public, by the displays at the Berlin Photographic Co., but the collection now shown at Scott & Fowles containing a large amount of fresh material, is of great importance and interest. The large picture called "Terror Antiquas," which took a gold medal at the International Exhibition at Brussels in 1910, is a remark-

ably powerful composition and as comprehensive in the largeness of its grasp of objects animate and inanimate as a John Martin or a Thomas Cole, the central figure of Aphrodite suggesting somewhat the creations of Blake.

The portraits in black and white furnish a remarkably fine series in which are notably those of the "Doctor" and the French poet, Cocteau. Included among the very remarkable drawings, which show on how firm a superstructure all the artists stage and illustrative designs are based include a remarkable recumbent figure of a young woman, nude, which is, however, not over lovely, and a sleeping woman. As for the stage drawings they are an epitome of semi-barbaric Oriental art, powerful and fantastic, novel, always interesting and thoroughly Bakst, for the word Bakst has become the name of a style.

**Paintings of Japan at Ralston's.**

A brilliant series of paintings of Japanese scenes and life, by the Roumanian painter, Samys Mutzner, is on view at the Ralston Galleries, 567 Fifth Ave. There are scenes at the temples and in the tea-houses, in the gardens, under the cherry blossoms and wistaria, on the heights of Nagasaki, and at the corners and palace of Kyoto. Mr. Mutzner is a capable painter, a colorist of excellent quality and has a good eye for character. One of his most important works with several figures, of women, a child and a farmer "At the Stone Lantern," has something of the spirit of French XVIII century decorative painters and would make a fine subject for reproduction in tapestry. Two notable half nudes are the "Make-up" and the "Geisha" arranging her hair. The little girl with a sun umbrella called "O-Kiku-San" is delightful. There is fine character in the largely handled, "A Lady of the Court," while a capital study is of a Japanese woman on a "Windy Day." Interest in subject and execution is to be found on every hand. Mr. Mutzner, who is now in this country after a three years' stay in Japan, is making a display of one-half of his Japanese work in the city while the other half is being shown at Bucharest.

**Group Exhibit at Thumb Box Gallery**

There are action sketches and other noteworthy drawings and a large collection of new lithographs by George Bellows in an exhibition at the Thumb Box Gallery which is on to March 11. They cover a wide range of subjects—from a small town prayer meeting to a prize fight. His perception is keen, there is ever a delightful touch of humor and his method of attack is, as always, simple and direct. Edith M. Magonigle's contributions—Japanese in feeling—are admirable. She has good decorative sense and an imagination and interpretation of "Mimi," and a picture called "The Lily of Yedo," are among her works. Maurice Prendergast shows, among other new things, what is perhaps the Garden of Eden—a characteristically effective mosaic like pattern of colors. E. Dimock handles watercolor cleverly, in a group of impressions of east side life, the best of which is probably a glimpse of a fish market. "Mending Street"—an exquisite bit of color—and a group of figures on the beach are among the most interesting in a group of pastels by Wm. Glackens.

**Macdowell Club Show.**

An exhibition of works by ten painters and two sculptors is on at the MacDowell Club, 108 W. 55 St. to Mar. 12th, inclusive. Jane Peterson's direct colorful rendering of Gloucester scenes and her impression of a bit of L. C. Tiffany's garden at Oyster Bay. C. P. Gruppe's son, Emil, is represented by landscapes, full of atmosphere and pleasing in color and arrangement. Clara M. Norton's broadly treated portraits have a personal note and among those by Delos Palmer, Jr., one notes an representation of a sunny young girl which has the charm of momentariness. An adaption of a Chinese design is of interest in an over mantle by Agnes Street. Other painters represented are C. W. Ashley, H. E. O. Campbell, E. de Hoa Le Blanc, Maria Stone and Julia N. Wickham. Clara Hill's sculptures are charming. They include a replica of her stolen "Florentine Girl Reading." Katharine Underhill shows a strongly modeled pair of Belgian horses.

**Strong Work by D. Rice.**

One notes the incidentals, rather than the essentials of the art of Greco, Zuoloaga, other Spaniards—both ancient and modern—and of our own Henri, in eighteen striking characterizations of people which D. (Dorothy) Rice exhibited at the Folsom Galleries, 396 5th Ave. to March 3rd. However, there is an individual note too. Masculine brush work and an emotional quality are characteristics. The color is not good. Forms and color which add to the effectiveness of the figures are decidedly Greco-

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esque. Pilgrims at Lourdes, Spanish peasants, priests, nuns and portraits are shown—among the latter are depictions of the tenor, Diaz and of Raphael Sanchez. The artist proves her versatility by exhibiting as many sculptures as paintings.

**Koyetzu Screens at Arden Gallery.**

A loan display of seven important screens by Koyetzu now on at the Arden Gallery, 599 Fifth Ave., will be replaced by a number of others, by another Japanese master, Sotatsku Tawarya. The screens of Koyetzu have remarkable charm and are very artistic in handling. Particularly remarkable are the flower gardens under summer and winter aspects and the "wave screen." It is rare that the public has an opportunity of seeing examples of the great Japanese screen painters for collectors of such work are chary of making loans.

**Laces at Little Gallery.**

An antique Spanish lace robe, of exceptional beauty is one of the exhibits at the Little Gallery, 15 East 40th St., where there is an interesting collection of Spanish and Italian needle point and bobbin laces. It came from the estate of Countess Inella of Santa Fe, Spain, and was made a hundred and fifty years ago when Royal families had their own lace-makers. It is pure silk and in good condition. There are also beautiful pieces of Alencon, blondes, fillets, etc.

**The American Modernists Show.**

On March 13 will open The Forum Exhibition of Modern American Painters at The Anderson Galleries, Madison Avenue at Fortieth Street. The exhibition will be the largest of its kind ever held in this country. The Committee which has fathered the exhibition, and which has selected all of the paintings that are to be displayed, is composed of Mr. Willard Huntington Wright, Dr. Christian Brinton, Mr. Alfred Stieglitz, Dr. John Weichsel, Mr. W. H. de B. Nelson and Mr. Robert Henri. The Forum Exhibition is not a commercial undertaking, and the members have no interest in it other than a philanthropic one. There will be 200 paintings by about twenty artists.

**At the Gamut Club.**

An interesting group of nineteen paintings by women is at the Gamut Club, 69 West 46th St. to March 12th. "La Petite, or The Engagement Ring" by Elizabeth Watrous is an exquisite bit of color and a charming interpretation of young girlhood; Theresa Bernstein's contributions are colorful and full of movement. Clara Davidson, Isabel V. Cook, Harriette Bowdoin, and Clara Mamie Norton are also represented.

**Lafayette Loan Exhibition.**

A Lafayette Loan Exhibition for War Relief, was opened at the old Knickerbocker Club building, 319 Fifth Avenue last week, with a speech by Mr. Joseph H. Choate. The relics included those loaned by the French Government and the family to the Pana.-Pacific Exposition. Besides the desk, chair, hat, sword, portfolio, busts of Washington and Franklin and French and American flags, are shown the Morse portrait from the City Hall.

Owing to an inadvertence, a Gensho Kosan scroll, in Mr. Boyer's collection at the Salvar Studio, 12 E. 48 St., was alluded to as by Hokusai in last week's issue.

PHILADELPHIA.

The display of sculpture at the 111th Annual Exhibition of the Pennsylvania Academy is perhaps more interesting from the point of view of originality, than the collection of paintings to be seen at the same time of a general degree of excellence, it is true, but of a conservative kind and almost entirely lacking the note of freshness one sees here and there among the marbles and bronzes that throng the corridors of the Academy.

One of the notable pieces exposed is Chester Beach's marble in high relief entitled "Cloud Forms," a work giving evidence of considerable power of original artistic conception combined with effective grouping of the figures and suggestive modeling of anatomical detail. A bronze figure, a little more than life size, by Edward F. Sanford, Sr., catalogued as "Hamadryad," had much of the influence of ancient Egyptian work, judging from the posing of the arms and legs and the costume recalling that of some of the temple statuary, although the subject of this work is a classical Greek myth. Edward McCartan's dancing figure "Spirit of the Woods," awarded the Widener Medal, while extremely well-modeled could not be said to record any new note of sculptural art. A group of three figures by Anna Coleman Ladd with the title "Peace Victorious" attracts attention by the novelty of the composition and the effective modeling of the partly-draped nudes. Paul Manship was represented by a carefully studied costumed statuette of "Salome" in the act of performing the famous dance of the Seven Veils with the head of the Saint lying in a platter at her feet, and Edith Barretto Parsons touched a note of humor with fine appreciation of infantile character in her little figure of "Turtle Baby." Numerous portraits appear, the most notable, from its life-like character and the distinction of the sitter being Charles Grafty's bust of Frank Duveneck. The character of a prominent local ecclesiastic was expressed very skillfully by Samuel Murray, in his bust of Archbishop Prendergast, and of Philadelphia's leading financier by Aurelius Renzetti, in his bust of Edward T. Stotesbury, Esq.

The James B. Sword Exhibition at the Art Club open Feb. 25-March 12, is made up principally of landscapes and marines of moderate size with an occasional large picture as an accept in the middle of a wall group. Some of the best of these are views of Barnegat Bay at Sunset; also, near Jamestown, R. I., "The Road to the Fort," being an attractive smaller canvas. Mr. Sword was one of the founders of the Art Club and this exhibition is intended as a tribute to his memory.

The Artists' Masque of 1916 after many trials and tribulations, inevitable, of course, when so many different organizations take part, finally was performed with real artistic success at the Academy of Music on Feb. 22, and was followed by an equally brilliant Bal Masque in Horticultural Hall.

Credit for the constructive work of the production with the whole underlying costume color scheme and the arrangement of the stage setting is due to Mr. Leicester B. Holland, the author of the Scenario of the Masque. The stage was set as a Greek theatre with an altar in the center of the Pronaos where the processions and dances were performed. The costuming was mainly Cretan and Athenian, one group in purple peplums making a greatly admired stage picture. The leading role of "Ariadne" was gracefully sustained by Miss Beatrice Fox. The spectacle had as its finale a Labyrinthine Dance and an Orgiastic Revel trained and costumed by Miss Helen W. Henderson.

At the Samuel T. Freeman & Co. Art Galleries, there will be sold on March 6 and 7, the Marquis Collection of Oil Paintings, 108 in number, including, besides works attributed to distinguished foreign painters, some very good examples of well-known Americans.

Eugene Castello.

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**GREAT IMPORTANCE.**

CHICAGO.

Twenty large mural paintings by Adolphe Mucha are on show at Moulton and Ricketts. There are compositions of the Slav race. The city of Prague has arranged to erect a palace as a permanent gallery for them.

A special exhibition of the portrait of Abraham Lincoln painted from life by Jesse Atwood, notable as an early Philadelphia painter, is a feature at Young's Gallery. This portrait was made at Springfield in the latter part of 1860. Also, there's an assemblage of rare prints and engravings of Lincoln at this gallery, with other early prints, lithographs, drawings, and engravings of events connected with Lincoln.

At Ackermann's there is a collection of etchings of California by N. Brooker Mayhew.

Out of 645 prints submitted, 344 have been accepted by the Jury for the coming display at the Institute of the Chicago Society of Etchers.

The Institute is enriched, for an indefinite period, by the Edward E. Ayre's collection of Burgundian miniature paintings of the fifteenth century, illuminated scrolls, and ancient manuscripts.

BOSTON.

With the present Watercolor Club exhibition, the Boston Art Club must feel like the hen that hatched out the duck's eggs—a great deal doing with water as a medium. The invited guests of the organization are full of a lively and modern art spirit. W. J. Potter, Jane Peterson, Albert Sterner, Alice Schille, Charles W. Eaton, and others make the walls hum with color and esprit. Miss Schille's streets and tall buildings of the metropolis are convincing and interesting. Jane Peterson's canvases are gay, the water in one Gloucester sketch being so movingly portrayed that one visitor susceptible to *mal de mer* had to leave the gallery suddenly.

George H. Hallowell shows a distinguished group, luminous, and beautiful in color. Charles H. Woodbury (president of the Club) has a fine and impressive group of Caribbean Sea subjects. Lucy Conant shows a change of mood and harks to the lure of decorative design. Charles Hopkinson shows six examples of pure aquarelle. Sarah C. Sears has a decorative design on a large scale with flowers for motifs. A group of eight subjects by the late Ross Turner contains a number of good examples. Dodge MacKnight seems to travel far



PORTRAIT OF A MAN  
Goya

At the Ehrich Galleries.

The Chicago Society of Artists has made its annual award of a silver medal for the strength of a group of paintings by one artist in the annual show of Chicago paintings, to Wilson Irvine, for "Midsummer," "Amaranthine Days," "Woods's Pond," "April," "The Sheltering Elms."

The Mrs. Julius Rosenwald prize of \$200 for a painting to be given to the public schools of Chicago was awarded to Pauline Palmer for her picture, "The Sketch Class," done at Provincetown, Mass., and the Edward B. Butler prize of \$200 for one or two paintings to be given to the public schools for exhibitions in class rooms, to Victor Higgins for his "Town of Taos."

The Palette and Chisel Club is featuring paintings by Ben Blossom of the Norwegian country, and J. Bror Olsson-Nordfeldt is conspicuous this week, at Roullier's, in block-prints in colors.

At the Marshall Field Galleries, is a collection of watercolor pictures by Witold Gordon, a Polish artist. William R. Leigh's paintings of "great-west" scenery, are on at Thurber's. California landscapes are excellently reflected in paintings, by Marion Wachtel, now on exhibition at O'Brien's. H. Effa Webster.

to discover difficult "stunts." His work is strictly colorful.

Vose's Gallery continues two shows of interest. The American painters in the long gallery attract well-deserved attention. A collection so representative as one containing examples by Inness, Hawthorne, J. Alden Weir, Benson, Francis Murphy, F. C. Frieseke, Homer Martin, A. P. Ryder, Blakelock, Randall Davey, George Fuller, William Keith and Elliott Daingerfield is a rarity.

The promised opening of the Art Museum's stiffly hinged doors to modern American art now seems an assured fact. John Doe.

PROVIDENCE.

An exhibition of paintings by Norwood MacGilvary and Frank C. Mathewson of New York opened on Feb. 22nd at the Providence Art Club to continue to March 5th.

Mr. MacGilvary's canvases reveal an exceptionally poetic temperament. His subjects are landscapes treated in a romantic vein and paintings of the nude done with

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delicacy and refinement. "Autumn on the Hill" and "Crescendo" are MacGilvary's most important examples; both pictures being nudes with the landscape as an accessory. The former picture has been purchased by a Providence collector. "The Gift Bearing Season" is a small canvas with semi-nude figures in robes of rich color. This canvas is also purchased to remain in Providence.

Other examples are "Fantastic Forest," "Sun After Shower," "In the Garden of Time (Variation No. 1)," and "Twilight and Silver Cloud." Mr. Mathewson's pictures are landscapes including "Flax Mill, Donegal, Ireland," "Matumuck Pasture" and "Garden at Gray Craig, Newport." The Donegal picture is especially popular with visitors to the gallery. It has a mood of loneliness heightened by the rainy sky. Other good examples of Mr. Mathewson's, several of which have been sold, are "Quai Vert, Bruges," "Market-Place, Camdebec," "Apple and Pine," and "Nightfall."

The Prov. Art Club annual costume party occurs March 7th and will be "An Arabian Night." Mr. Wm. E. Brigham of the R. I. School of Design is planning settings and decorations and the affair promises to be a popular event. W. Alden Brown.

ST. LOUIS.

On account of the great interest in the French and Belgian exhibition at the City Museum, a special night view was given on the evening of Feb. 23. The last week of the French exhibition was saddened by the death of Mr. Paul L. Snutsel, who, as a representative of the Belgian-French Art Commission, was assisting Mrs. Ethel Quinton Mason in the management of the collection. Mr. Snutsel was a native of Brussels, but had resided in America for the past twenty years.

The special attractions at the museum during March will be a collection of paintings by the Chicago Society of Artists and an exhibition of the work of the late Mary L. Macomber. Mr. John da Costa, the English portrait painter, has an interesting group of ten portraits on view at the museum. Mr. da Costa has achieved a deserved popularity for his portrayal of the charm of childhood.

The museum recently added to its collection of Egyptian antiquities a small but very interesting group of specimens, including a stele of the 18th dynasty, carved in low relief, from a tomb in Thebes; a large stone bowl, a mortar and pestle from Karnak, and a small ebony figure of the god Ptah, represented as a mummy and holding the papyrus sceptre in his hand. A number of fragments of Coptic textiles dating from the I to the X century were also acquired.

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
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Single Copies . . . . . .10

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of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
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upon the value of art works for collectors  
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sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
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revision of other appraisals. This Bureau is  
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by experience and study of art works for  
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both here and abroad; our appraisals are  
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## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, will soon appear.

## THE RIGHT TO CRITICIZE.

A few seasons ago we contended,  
following an experience in having  
what we considered our fair and just  
criticism of some old pictures offered  
for sale in a public gallery and adver-  
tised in our columns and those of the  
dailies, condemned by the owners of  
the gallery—that the right to criticize  
is always permissible when an exhibi-  
tion is a public one. Our contention  
to this effect brought us at that time,  
the approval of both press and public.

While it is stated that the recent ban-  
ning of the art writer, Mr. Charles H.  
Caffin, from the Architectural League  
exhibition in the Fine Arts Galleries,  
on account, as was stated of his adverse  
criticism of the exhibition of last year,  
was not an official act of the League  
itself, and that organization is there-  
fore, and happily relieved from blame—  
we cannot but consider it as unfortun-  
ate that the incident occurred.

Although the Court of Appeals has  
just decided in the case of the dramatic  
critic of the Times vs. the Messrs.  
Shubert, that theatrical managers have  
the privilege of forbidding entrance to  
public performances in their theatres  
of dramatic critics, whose criticisms  
they may not like—this surprising de-  
cision does not, to our minds, affect  
the principle of the right to criticize  
public exhibitions. Hyper-sensitiveness  
to criticism which is often helpful, even  
if annoying is seemingly a regrettable  
element in the make-up of not only  
theatrical managers but of American  
artists and owners of exhibition gal-  
leries. Mr. Frederick S. Church, the  
veteran American artist, recently  
wrote us that, as a rule, he preferred  
the press criticisms of this work which  
made him angry for this anger only  
made him work the harder to refute  
his adverse critics, with his next pic-  
ture. A wise man is Church!

## CORRESPONDENCE

Editor American Art News:

Dear Sir:

What I meant to say, in my letter of  
August last, was: That knowledge of pic-  
tures cannot be obtained from books: that  
it is only by study of pictures themselves  
that you may learn them. Of course, the  
history of art is another matter, and falls  
within the true domain of the book.

The reason given why books cannot teach  
art is that the language is different. It  
might be nearer the mark to say, that art  
has no language, as we commonly use the  
word, but is more a telepathy, a communi-  
cation not framed in words. I am refer-  
ring to the manifestation evidenced by pic-  
tures and music; but the truth holds where  
the expression is in words. A line of Keats,  
like a master brush-stroke, may charm you  
with its, let us say, technique. But really  
what has stirred you is not the line, but the  
artist, the creator, carrying to you by means  
of the line, the mood, fancy, or emotion that  
stirred him. Somehow, over the line, you  
have touched hands—he with you. The line  
is only the ship, not the cargo. And so to  
repeat, you may learn art in pictures only  
by the study of them; you may learn art  
in literature only by the study of it. As  
well try to learn literature from pictures,  
as pictures from literature. Nevertheless,  
the art in them is much the same.

From the time that art first was men have  
asked, "What is art?" The question is  
hoary with age; definitions have been heap-  
ed, one on the other; but the elusive, beau-  
tiful thing has never been enmeshed with  
words.

Most frequently it is said, art is some-  
thing made by man for man, that moves his  
emotion, etc. Give every word its full  
weight, and what have you? Have you  
Inness, or the work of any one of half-a-

for a moment. Prove it by looking at an  
Inness, or the work of any one of half-a-  
dozen of our living American landscapists  
(and I, for one, believe them great); by  
losing yourself in music; by closing your  
eyes and seeing Keats' Darien and the Paci-  
fic; and then with the lights of your ap-  
preciation aflame, turn to your definition.  
Have the words told you what you have  
seen and heard, have they approached it?  
Are they—not so many husks?

Nor is emotion always the touchstone.  
Even if it were, how tell emotion in words?  
And if you cannot tell emotion, how can  
you go back of it, and tell the source? Great  
works of art have been passed by for long,  
even scorned; they gave out little or noth-  
ing to their generation. Many, that pro-  
duced emotion for a time, produce it no  
more. Were they art, when they produced  
it, and did they cease to be art, when they  
failed to produce it?

A lily grows in a field. The eastern sky  
is tender with the new day. These things  
are beautiful, they produce emotion; but  
they are not art. Man sees them, recreates  
them, and we have art. But note: It re-  
quires THE MAN. He gives out some-  
thing—something that was not in the lily or  
the sky. There is a sort of chemistry  
here, a taking-on and giving-off. The man-  
ner of this giving-off, the style, the form of  
it, its power to please and awake, is what  
we call Art. Such as Fitzgerald's rendering  
of the Rubaiyat, for instance. This is about  
as close as we can get to it. Our definitions  
are only little utterings, gropings about, not  
the bright, brilliant things that the heart  
knows and feels; the messages one sends  
another across the world, through the cen-  
turies, regardless of nation or tongue.

It has occurred to me that we try to give  
too fixed and definite a character to art.  
The thing itself is so broad, varying, and  
adaptable, a most universal. We are prone  
to look at things with our own eyes, and  
declare that what is not discernible to us  
does not exist. I can well conceive of a  
savage art, and I can conceive of craftsman-  
ship, the mere doing of a thing, that is art.  
We know there are different grades of art;  
may there not be different kinds? I do not  
mean more difference in the mode of ex-  
pression, such as literature, music or paint-  
ing, but difference in the thing itself. It's  
a pretty far call, it is not, from the totem  
pole of a Siwash Indian to a morning by  
Corot? They are about as different as can  
be. But both are art.

What difference does it make, whether  
there be a definition or not? The important  
thing is not to define art, but to produce it,  
and to recognize it when it is produced.  
The latter is not always easy.

In art, as in some other things that give  
keenest human pleasure, love, for example  
—the intellect, with its preciseness, curiosi-  
ty, and knowingness, must play second fiddle.

Very truly yours,

S. L. Kingan.

Tucson, Arizona, Feb. 26, 1916.

## Says He Did Not Pass Upon the Stuart.

To Editor of AMERICAN ART NEWS.

Referring to your announcement, "A  
Stuart Washington Sold" in issue of Feb-  
ruary 26th, I have no knowledge of any  
Stuart portrait of Washington sold by the  
Holland Gallery and have never "passed  
upon" a Stuart Washington for the Holland  
Gallery.

Charles Henry Hart,  
472 West End Avenue, New York, Feb.  
28, 1916.

[The ART NEWS stated what it be-  
lieved to be true and is pleased to pub-  
lish Mr. Hart's denial—Editor.]

## OBITUARY.

## William E. Norton.

William Edward Norton, the well known  
marine painter, died Feb. 28 in the Flower  
Hospital at the age of 74. He was born in  
Boston, his father being a seafaring man,  
and in early life became an artist. After  
his majority he went to sea as a sailor for  
three years. From 1877 to 1882 he studied  
in Europe, becoming in Paris a pupil of  
Villon and Jacquesson de la Chevreuse.  
On his return to Boston he studied at the  
Lowell Institute under Inness. Later he  
made a second trip abroad. He exhibited  
at both the Paris Salon and at the Royal  
Academy in London, receiving an honora-  
ble mention at the first in 1895. His honors  
further included three gold medals in Bos-  
ton and the Osborne prize in 1905. Mr.  
Norton, whose studio was at 1931 Broad-  
way, was a member of the Salmagundi  
Club, Boston Art Club, and also an hono-  
rary member of the Blackheath (London)  
Art Club. He is survived by two daughters.

## Emily H. Chamberlain.

Emily Hall Chamberlain, an artist and  
magazine illustrator of 77 Irving Place, died  
Monday in St. Luke's Hospital. Miss Cham-

berlain who made a specialty of drawing  
children had done much work for St. Nich-  
olas and the Youths' Companion. She was  
born in Shelby, Ohio, and studied art at the  
Pratt Institute in Brooklyn and also in  
Paris and London. She was a member of  
the National Arts Club and the Art Work-  
ers' Club for Women, and is survived by a  
mother and brother.

## Col. F. S. Hesselstine.

Col. Francis S. Hesselstine, lawyer, artist,  
traveler, orator, lecturer and poet, a veteran  
of the Civil War, died recently in Boston  
at the age of 83. It is stated of him that he  
was as capable as a painter as he was in  
legal and literary fields, and one of the  
most versatile men of the day.

## GODS AT LAI-YUAN &amp; CO'S.

Lai-Yuan & Co. (C. T. Loo) who are now  
permanently settled in their attractive Ori-  
ental galleries, at 557 Fifth Ave., have now  
on view their latest importation, consisting  
of two large stone carved figures—one a  
Avalokites'vara (or Kwanyin), over life-  
size, the other a Sakyamuni (or Buddha).  
The latter is most refined and simple in its  
expression of primitive art, while the for-  
mer has a nobility of expression rarely seen  
on stone sculpture. Both pieces come from



CHINESE BUDDHA

At Lai-Yuan & Co's.

Wu-ai Hsien (sub-prefecture) of Changteh  
Fu in the Honan Province.

Southeast of Wu-Ai Hsien on the moun-  
tain Kou, there is a Temple called Pe-Sian-  
Dang or Northern Temple which was a sum-  
mer Palace of the Emperor Kao Quen of  
the Tsi Dynasty.

He received the title of "Kao Wang Tien  
Tse" after his death and he was immor-  
talized and buried in the Palace which thus  
changed into his Temple in ruins. The fig-  
ures were probably made during the transi-  
tion period of Chinese art. Among the  
decorative objects shown by the firm are  
some unusual specimens of Ming and other  
antique lacquer furniture of the finest work-  
manship and color. There are also on view  
notable collections of antique bronzes, pot-  
teries, porcelains and jades.

Mr. A. Preyer, of the Hague, who came  
over about six months ago and has visited  
all the Western cities, is in New York,  
where he came especially to attend the  
Catholina Lambert sale.

LONDON LETTER.

February 24, 1916.

Special arrangements have been made by the Lord Mayor to show at the Mansion House the allegorical picture, "The Call to Humanity," painted by Mr. Percy Bigland. This beautiful work. Humanity is symbolized by figures of a man and a woman, pilgrims of life's thorny path, which is illumined for them by the radiance of the Light of the World. The woman still holds in her hands baubles which represent the lure of earthly things and neither she nor her companion can quite resist the appeal which these make. Their eyes turn, however, to the heavenly glory and one knows that the two will follow where its light shall lead. Reproduction of the work both in color and in photogravure have been prepared.

A novel scheme for the assistance of distressed artists has been evolved by the Imperial Arts League, whose committee arrange loans to artists in need of assistance, on the security of their works. These works are sold if opportunity arises, or merely held until their owner is able to repay the sum advanced, and the working expenses of the League are defrayed by gifts of pictures from well-known painters, to be sold for the benefit of their less fortunate brethren. As both the pictures given in this manner and those on which money has been advanced are exhibited without distinction at the shows held by the Association, the public cannot discern which artists are the beneficiaries or which are patrons, a tactful arrangement which means much to the pride of those who for the moment are placed in the painful position of seeking help.

Economically, the scheme works out extremely well, for it has the effect of preserving the market price of pictures, saving many a necessitous painter from sacrificing a canvas worth £50 for £5. The League, in fact, promises in time to come to take its place beside such institutions as the Institute of British Architects and the Society of Authors, both of which perform valuable work on behalf of their members in safeguarding their interests in a number of useful ways. It will probably prove the nearest approach to a trades union which the artistic profession will ever achieve.

The Painter-Etchers are holding an exhibition in Pall Mall, but apart from the fact that the hanging committee has at last adopted the sensible plan of reducing the number of exhibits to a couple of rows with an adequate space between each picture, there is little of note to record in connection with the show. It might have been expected that the many curious effects to be observed in our towns by night under the new lighting conditions would have inspired our etchers to some effort to do justice to the variety of new impressions thus afforded them, but so far we have yet to wait for the needle which shall make immortal Knauts' "Spinning." The total of the familiar themes of the years gone by, the same architectural subjects portrayed in the same painstaking way, and we leave the exhibition wondering whether perhaps after all the works were not executed before the present upheaval and merely exhumed for the sake of furnishing the exhibition. The best work in the exhibition is among the mezzotints, though the most striking, it must be confessed, is by the French artist, Eugène Bijot.

Messrs. Knoedler, of 15 Old Bond Street, have on a second Exhibition of Belgian Art, as interesting as the previous one. Every type of modern Belgian painting is represented, from the mystic essays of M. Fernand Khnopff to the brilliant flower pieces of Mlle. Alice Ronner. There is something very live and not a little stimulating in this collection of Belgian paintings, which is characterized by a sincerity from which our own men might well learn a valuable lesson. In portraiture especially there is much of exceptional merit, M. van Rysselberghe exhibiting two canvases which in their impressionistic force place him in a very high rank. The sculpture of M. Victor Rousseau evinces an imaginative strength of no mean quality.

Gifts for the second Red Cross Sale at Christie's are coming in freely and comprise many interesting objects. By Messrs. Duveen Brothers are contributed four miniatures set with diamonds, which formed part of the famous Hawkins collection, and from Mr. Ernest Renton come twelve oil paintings of Roman Emperors, given to King Charles I by Philip II of Spain and for many years hung at Whitehall Palace. These paintings realized 1,100 guineas when the unfortunate monarch's effects were sold. Two Millais drawings have also been given and another by Simonini, depicting the surrender of Belgrade by the Turks.

A splendid gift has just been made to the British Museum in the form of Mr. Whitcombe Greene's collection of Italian and German plaquettes. These include

some of the finest examples of Renaissance craftsmanship and were exhibited some four years ago at the Burlington Fine Arts Club. Among the many rare specimens are several medals by the Paduan artist, Il Riccio, and some very scarce plaquettes by Moderno. The majority represent mythological scenes and several examples are believed to be unique.

A welcome relief from the actualities of the day is afforded by the delightful artificialities to be enjoyed in the Exhibition of Original 18th Century Drawings so well displayed just now in the galleries of Messrs. Colnaghi and Obach at 144 New Bond Street. Especially admirable are a number of the Rowlandsons shown, all of which are illustrative of his excellence as a draughtsman, apart from his quality as a satirist and caricaturist. Downman is well represented in several portraits in chalk and watercolors. A portrait of Miss Bloomfield by Adam Buck, in the semi-classic style affected by the portraits of the day is characteristic of the taste of the late 18th Century, while for craftsmanship the pencil and watercolor work takes a high place. A portrait of The Marchioness of Exeter by Sir Thomas Lawrence speaks eloquently of that artist's facility in dealing in chalks. Among the minor items are several drawings by H. W. Bunbury, which, while lacking the ease and skill of his more famous contemporaries, are yet deserving of careful attention. L. G-S.

An Early Italian Sculpture.

At the Gothic Gallery, 15 E. 40 St., Mr. Aharon has on view a highly interesting marble sculpture panel, attributed to the school of Michael Angelo, a recumbent



AMOR BLOWING SOAP BUBBLES.

Attributed to the School of Michael Angelo

At the Gothic Gallery.

figure in high relief of a child blowing soap bubbles, one of which is just issuing from his mouth. The work is conceived quite in the grand manner and modelled with much subtlety and force, preserving the charms of nature, and having withal a noble classicism. The panel measures 10 inches in height by 17 inches length.

NOTES OF ART AND ARTISTS.

S. Montgomery Roosevelt has recently completed a three-quarter length seated portrait of Mrs. L. C. Beach. The fair sitter whose hair is a glorious bronze, wears a pearl colored gown and is placed against a remarkable blue background. The ensemble is unusually effective and the result artistically a success.

Sherry Fry's charming statuette "The Wonder of Motherhood" has recently been purchased by the Detroit Museum. His monument to Captain Abbey, which is to be presented to Enfield, Conn., by Mr. Alden Freeman is now being cut in marble and will be placed in the late Spring. The architects are McKim, Mead and White.

The Allied Artists Association are planning an exhibition to take place in the Fine Arts Gallery in late April or early May.

Robert Aitken's group statue, the commission for which he won in a competition of six well known sculptors, and which is for Mrs. William H. Bliss, is nearly completed. When cast in bronze it is to be placed in Woodlawn. The two figures which it embraces are of heroic size and are symbolical of the soul leaving the body, the idea being that of Mrs. Bliss. The figures are of Faith and Hope.

C. Y. Turner has spent the greater part of the winter in Baltimore where he is director of the Baltimore Institute of Fine Arts. Occasionally he comes to New York and paints at his studio in the Sixty-seventh St. building.

John Gregory who won the Prix de Rome scholarship three years ago and since which time he has been in Italy, has recently returned to New York and has taken a studio in the Lincoln Arcade, 65th St. and Broadway. He is modeling several notable works.

Theodore K. Pembroke expects to hold an exhibition at a Fifth Ave. gallery about the end of April. One of the most attractive features of the display will be a large landscape of an Autumn wood interior.

Arthur Crisp is at work upon a large decorative canvas, at his studio in the Healy Building, 66th St. and Broadway. The work comprises several figures of women and children, and is well composed. The artist expects shortly to begin an important decoration for a public building.

A big loan exhibition of paintings will be held in the Maryland Institute, Baltimore, April 5-22. The last show of the kind in Baltimore was held 7 years ago and was a complete success.

Pastel panels by Carton Moorepark are at the City Club Galleries. Gorgeous birds in the Bronx Park aviary furnished inspiration to the artist and he has made the most of their decorative possibilities and color beauty. Manchurian cranes, macaws, adjutants, vultures, etc., figure in the arrangements and, sometimes, wild flowers, grasses or autumn leaves add to the effectiveness of the schemes.

The Detroit Museum has bought Prince Troubetzkoy's statue of Lady Constance Richardson, the classic dancer.

Miss Josephine A. Huddleston, of Chicago, has been selected from nearly 1,000 candidates, as the model from whose form and features will be moulded the monument to be erected on the Dixie Highway, near the Mason and Dixon Line, symbolical of "American Womanhood of the North." Her measurements approximate very closely those of the Venus de Milo.

Hamilton King is planning an exhibition of pastel portraits in early April at one of the leading galleries. A number of well known people will be represented.

At a recent meeting of the trustees of the Minneapolis Society of Fine Arts an additional gift of \$25,000, made by Mrs. John R. Van Derlip and Dr. Angus Morrison for the erection of an art school building as a memorial to their mother, was announced. The total endowment of the art school is now \$50,000. The new building will be erected in the block where the Art Institute is located.

In the fire which destroyed the American Club, Toronto, recently \$15,000 worth of picture were lost. The total loss to the club was \$100,000, covered by insurance.

Artists' Fund Society Dinner.

The annual dinner of the Artists' Fund Society took place Wed. eve. at the Salmandi Club, 14 W. 12 St., with 75 present out of a total membership of 115. Among the honorary members present were Dr. Alexander H. Humphreys, director of Stevens Institute, Hoboken; Messrs. Geo. W. Maynard, pres't Artists' Aid Society; Wm. T. Evans, Jos. S. Isidor, H. S. Sparks and Sam'l T. Shaw. The following officers were also at the dinner: Alexander C. Morgan, pres't of the Society; Wm. H. Howe, vice-pres't; W. Merritt Post, treas'r, and John Ward Dunsmore, Sec'y.

PARIS LETTER.

Paris, Feb. 20, 1916.

Crowds have visited the Petit Galleries every day for a week to see the original drawings and watercolors of Louis Raemackers, the Dutch cartoonist. The impression the exhibition has made upon the Paris public is greater even than is justified by the intrinsic merit of Raemackers' work. As a caricaturist he is disappointing and he will live chiefly as a delineator, always intensely realistic, often satirical, of the horrors of war.

To the pictures exhibited in London have been added a considerable number of more recent production. For nearly all, not already disposed of, eager purchasers have presented themselves. Of 220 in the catalog, only about a tenth remain unsold. The prices asked for these, which are, of course, the least desirable, are from \$100 to \$150 each.

There is a great diversity in Raemackers' work, but since the war commenced it has steadily grown in breadth of execution and intensity of meaning. The exhibition has been welcomed as an important event. Critics even declare that Raemackers proves himself as great, in the purely artistic sense, as he does in his character as a pictorial polemic. As a matter of drawing, certain enthusiasts are already comparing him to Goya. But this is exaggeration. In one of his pictures which makes the most violent impression is seen a train packed full of corpses of soldiers, it is bearing back to Germany from Liege. Blood is streaming in thin, bright cascades from beneath the locked doors, even from the cracks above. Not a human figure, living or dead, is visible.

The massacres at Dinan; the sacrifice of hostages in the first ranks of battle; corpses afloat in the flooded lowlands on the advance toward Calais; the atrocious death by asphyxiating gas; the slaying of Miss Cavell; the submarine murders and the multitudes of German dead on the marshes of Pinsk—these scenes are typical of the gruesome subjects which Raemackers depicts most ably. In caricature he best succeeds in drawing the faces of Wilhelm II, the German Kronprinz, the emperor Franz-Josef and Ferdinand of Bulgaria. The climax of the horrible and the satirical combined is reached in a portrayal of the German Kaiser drinking the health of Civilization in a goblet overflowing with blood, which splashes down about his feet. In bitterness of satire, Satan charging Wilhelm by telephone to congratulate his "good old God" on the success of the liquid-fire is Raemackers' pathos which seems most to reflect his finer talent.

In "A Success for Zeppelin," a little girl, in the presence of her dead mother, is asking her weeping father: "But mother hadn't done anything, had she, Papa? Then there is the noble scene wherein the Christ is gazing with stern reprobation upon the cringing Kaiser, who exclaims, while turning as if to flee: "We are not—we are not barbarians!"

All the pictures left by Druet, the rue Royale dealer, even those in his home, are to be offered at private sale by his widow, who is continuing his business. There are now on exhibition at the Druet Gallery very interesting drawings, aquarelles and pastels by David, Corot, Cezanne, Gauguin, van Gogh, Delacroix, Flandrin, Rodin, Daumier and H. Matisse. The original designs of Gauguin for his book on Tahiti are among them.

A series of 7 oil and 70 watercolor paintings by Harnignies has been presented to the City of Paris by Jacques Zoubaloff, in addition to his gift of works by Barye. They are on exhibition at the Petit Palais.

An exhibition by "war-artists," Henry Cheffer, at the Georges Petit Galleries, is of peculiar interest. The pictures are all either watercolors or colored drawings. Every one is of historical value.

Three cartoonists, Raemackers, Steinlen and Abel Faivre, were guests of honor at the monthly luncheon of the Anglo-American Press Association of Paris this week. Afterwards Raemackers was decorated with the Legion of Honor by his brother-artist, Ferain, officially representing the French Government.

It is announced by the secretary of the Académie des Beaux Arts that the Villa Médici, on the Pincia in Rome, has been re-opened for the benefit of art students who by disability are exempted from military service. It is also used for the housing of art students who have been wounded in the war.

The "Figaro" exults over the results of the Reisinger sale in New York, as "a brilliant victory of French over German Art." It ought, says the "Figaro," to stimulate art auctioneers in France to renewed emulation. "The Paris market is not asleep; prices, at such sales as there are, are good. It is needful that greater zeal should be shown in the present crisis, in order that the task of revival after the war may not be so immense as to be impossible."

Eric Taylor



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FEBRUARY 28 TO MARCH 11

**Sale at Christies.**

At a sale at Christies in London on Feb. 25, \$40,000 was realized. For a portrait of Henry the VIII by Strete \$2,047 was given. Graham's "Glint of Sunshine" brought \$1,155. For Birket Foster's "On the Shore, Bonchurch" the firm of Agnew gave \$997. The same amount was paid for an unattributed portrait of "Henry VII."

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

American Art Galleries, 6 E. 23 St.—Second  
Blakeslee Galleries Coll'n on View to  
Sale at the Plaza Hotel evening of Mar.  
6 and at the American Art Galleries Mar.  
7-10.—Major George Horsfield Coll'n of  
Antique Furniture, and Other Objects on  
View to Sale at the Galleries aft. of Mar. 7.  
Anderson Galleries, Mad. Ave. at 40 St.—  
Books on Lincoln and the Civil War and  
Lincoln Relics from the Burton Library.  
The Art Collections, including Hepple-  
white, Sheraton, Adam, and Chippendale  
furniture, of Mrs. Williams Sprague and  
Mrs. Frances Byam. Ancient Chinese and  
Japanese Brocades, Paintings and Color  
Prints, the collection of Shotaro Sato.  
Anderson Gallery, 15 E. 40 St.—Exhib'n by  
Advanced American Modernists, Mar.  
6-31.  
Studio of Mme. Marie Apel, 3 Washington  
Sq. N.—Charcoal Portraits and Paintings  
by James Britton, to Apr. 7.  
Arden Gallery, 599 Fifth Ave.—Loan Ex-  
hibition of Japanese Screens by Sotatsu to  
Mar. 25.  
Arlington Galleries, 274 Madison Ave.—  
Works by Richard Blossom Farley from  
Mar. 13.  
Berlin Photographic Co., 305 Madison Ave.  
—Works by Paul Manship, to Mar. 15.  
Braun & Company, 13 W. 46 St.—Futurist  
Paintings by Frances S. Stevens, Mar. 8-  
27.  
Brooklyn Museum, Eastern Parkway and  
Washington Ave.—Swedish Art Exhibi-  
tion to March 5.  
Canessa Gallery, 547 Fifth Ave.—French  
Renaissance, Louis XV and Louis XVI  
Jewelry Exhibited at the Pana-Pacific  
Exposition.  
City Club, 55 W. 44 St.—Panels of Bird Life  
by Carton Moorepark, to Mar. 6.  
Daniel Gallery, 2 W. 47 St.—Pictures by  
Samuel Halpert.  
Durand-Ruel, 12 W. 57 St.—Works by  
El Greco to Mar. 11.  
Ehrich Galleries, 707 5th Ave.—Works of  
Greco, Goya and Zurbaran to Mar. 11.  
Fine Arts Building, 215 W. 57 St.—91 Ann'l  
Exhib'n Nat'l Academy and 17 Ann'l Ex-  
hib'n American Soc'y of Miniature Paint-  
ers, Mar. 18-Apr. 23.  
Folsom Galleries, 396 Fifth Ave.—Paintings  
by Charles M. Russell, to Mar. 16.  
Gorham Galleries, Fifth Ave. & 36 St.—  
Recent Decorative Art by prominent  
American Sculptors, Mar. 20—Apr. 15.  
Geo. Gray Barnard Cloisters, 189 St. and  
Ft. Washington Ave.—10 a. m. to 5 p. m.,  
week days, and 2 to 5 p. m., Sundays—for  
Benefit Families of French Sculptors.  
Louis Katz Galleries, 103 W. 74 St.—Water-  
colors of Bird Life by H. C. Denslow, to  
Mar. 25.  
Kennedy & Co., 613 Fifth Ave.—Old Eng-  
lish and French Colored Prints to Mar. 11.  
Knoedler Galleries, 556 Fifth Ave.—Exhibi-  
tion of the Ten, Mar 6-18. Christophe  
Prints owned by Mr. J. E. Widener—to  
Mar. 11.  
Little Gallery, 15 E. 4 St.—Spanish and  
Italian Laces.  
Macbeth Galleries, 450 Fifth Ave.—30  
Paintings by 30 Artists, to Mar. 7.—Works  
of Five Artists to Follow.  
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 25c. Free other days.  
Modern Gallery, 500 Fifth Ave.—Works by  
Cezanne, Van Gogh and others.  
Montross Gallery, 550 Fifth Ave.—Pictures  
by Gari Melchers, Mar. 7-25.  
Municipal Art Gallery, 16 St. & Irving Pl.—  
Artistic Posters, to Mar. 25.  
National Arts Club, 119 E. 49 St.—Portraits  
of Academicians and Associates from the  
N. A. D. Permanent Coll'n, Mar. 8-25.  
N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."  
—Stuart Gallery.—A. W. Drake  
Memorial Ex'n of Wood-Engravings.  
Pen and Brush Club, 132 E. 19 St.—Ann'l  
Exhib'n Oils, Sculpture and Crafts, to  
Mar. 6.  
Photo-Seession Gallery, 291 Fifth Ave.—  
Works by A. Walkowitz, to Mar. 11.

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Ralston Galleries, 567 Fifth Ave.—Scenes  
in Japan by Samys Mutzner, to Mar. 11.  
Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by W. H. Funk, to Mar. 11.  
Scott & Fowles Galleries, 590 Fifth Ave.—  
Works by Leon Bakst.  
Jacques Seligmann Galleries, 705 5th Ave.—  
Henry Clews, Jr.'s., God of Humormystics  
Thumbbox Gallery, 24 E. 49 St.—Drawings.  
Water Colors and Pastels by George Bel-  
lows, E. Dimock, Wm. J. Glackens, Edith  
M. Magonigle, Maurice Prendergast, to  
March 11.  
Whitney-Richards Galleries, Holland Street,  
Fifth Ave. and 30 St.—Works by J. Alden  
Weir, to Mar. 8.  
Mrs. Whitney's Studio, 8 W. 8 St.—Mrs.  
Whitney's Sculptures, to March 8.  
Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlent Ed-  
wards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Sec-  
ond Blakeslee Galleries Collection at the  
Plaza Hotel, evening of Mar. 6, and at the  
Art Galleries Mar. 7-10.—Major George  
Horsfield Antique Furniture and other  
Objects at the Galleries, aft. Mar. 7.  
Anderson Galleries, Madison Avenue at 40  
St.—Part VI of the John E. Burton Li-  
brary, Lincolniana and Civil War material  
on Exhib'n to Sale, Monday afternoon  
and evening and Tuesday Afternoon, Mar.  
6 and 7.—Ancient Chinese and Japanese  
Brocades and Paintings, Japanese Color  
Prints and Illustrated Books and Curios,  
the property of Shotaro Sato, on Exhib'n,  
to Sale, Thursday afternoon and evening,  
and Friday evening, Mar. 9 and 10.—Chi-  
nese Porcelains, Antique Furniture, in-  
cluding Chippendale, Hepplewhite, Adam  
and Sheraton, and modern upholstered  
suites, and Brasses, Bronzes and other  
Works of Art, the property of Mrs. Will-  
iams Sprague and Mrs. Frances Byam,  
to Sale on afternoons of Friday and Sat-  
urday, Mar. 10 and 11.—Library of the  
late William M. Franklin of East Orange,  
N. J., on exhib'n Mar. 8 to Sale in six  
sessions beginning Mar. 13.—Persian An-  
tiquities, the property of Mirza Raffy, and  
a large Collection of Old Oriental Rugs,  
Velvets, and other Objects of Art, on Ex-  
hib'n Mar. 13 to Sale on Afts. of Mar. 17-  
18.  
Samuel T. Freeman & Co., 1519-21 Chestnut  
St., Phila.—The Marquis Coll'n of Paint-  
ings, afts. Mar. 6-7.  
Scott & O'Shaughnessy, Inc., The Collec-  
tors' Club, 30 E. 42 St.—Books and Pam-  
phlets Relating to Western History,  
morn'g and aft., March 7. First Editions,  
Mss., etc., morn'g and aft., March 8.  
Walpole Galleries, 10 E. 49 St.—First Edi-  
tions and Authors' Letters, morn'g and  
aft. Mar. 10.

**Art Objects and Furniture.**

The interesting and important collections  
of Mrs. Williams Sprague of Hempstead,  
L. I., and Mrs. Frances Byam of East  
Chatham, N. Y., on exhibition at The An-  
derson Galleries, include Chinese porce-  
lains, snuff bottles, bronzes, brasses, mir-  
rors, valuable rugs, beautifully upholstered  
suites of modern furniture, and other works  
of art, but the collections are particularly  
attractive because of the unusually large  
number of very fine pieces of antique furni-  
ture, among the famous makers of the old  
days who are represented being Chippen-  
dale, Hepplewhite, Adam and Sheraton.

Many of the pieces in this division of the  
collection were brought from Oatway, of  
London; others were purchased from Sloan,  
Tiffany, and other leading dealers. The set  
of twelve Hepplewhite dining room chairs  
belonged to the late Miss Coleman of Hat-  
ton Road, Harlington, Middlesex, England,  
and were originally purchased in 1797. A  
satin-wood table is even older, for it is one  
of a pair made at Newcastle-on-Tyne in  
1794.

A mahogany Sheraton writing table was  
brought from France soon after the battle  
of Waterloo, and a large Hepplewhite ward-  
robe was built for Byam House, Brighton,  
(now the Union Club) about 1796. A curi-  
ous mahogany chest of drawers with wash-  
stand top, composed of six pieces, was  
brought from France in 1816 by the Dow-  
ager Lady Temple. These collections will  
remain on exhibition till the sale on the  
afternoons of March 10 and 11.

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Collections of extraordinary interest  
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niture. Now on Public Exhibition to  
the Unrestricted Sale Friday and Sat-  
urday Afternoons, March 10 and 11.

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cades and Paintings, rare Color Prints  
by famous Artists, Illustrated Books,  
and Curios, the Collection of Shotaro  
Sato of Kyoto, Japan. Now on Exhi-  
bition to the Unrestricted Public Sale  
Thursday Afternoon and Evening and  
Friday Evening, March 9 and 10.

**THE ANDERSON GALLERIES**

Madison Avenue at Fortieth Street, New York

**The Horsfield Furniture Collection.**

In addition to the Blakeslee pictures fully  
noticed in last week's ART NEWS, there are  
now also on view at the American Art Gal-  
leries prior to sale on the afternoon of Mar.  
7, the English XVII century furniture and  
pottery collection of Major George Hors-  
field of London. A feature of the display,  
is an old oak table in a center of an oak  
paneled room. The table equipment is  
partly of pewter, with knives and forks of  
the period and cups of horn engraved with  
sporting subjects. The potteries include  
examples of Staffordshire, Spode, Wedge-  
wood, Walton, Whieldon, old Sunderland  
and old Pratt, Minden and Delft, while some  
Dutch portraits and a very large landscape  
by Constable, together with a silver luster  
bust of Shakespeare complete the list of  
other salient features of the collection.

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#### Mrs. Cowdin's Library Sale.

At the opening Monday aft'n and eve'g at the Anderson Galleries of the sale of the library of the late Mrs. Gertrude Cowdin. Mr. Walter M. Hill of Chicago gave \$180 for a set of Dickens' works. Mr. O. G. Smith paid \$102 for the "British Theater," with 125 engraved character-portraits by Mrs. Inchbald. A first edition presentation copy of Dumas Fils' "Peches de Jeunesse" bound by Neunier brought \$85. Mr. George D. Smith secured for \$87.50 a copy of the first edition of Carroll's "Alice's Adventures in Wonderland." He also paid \$77.50 for George P. Lathrop's "The Casket of Opals" and \$57 for the "Poems of Ernest Dawson," Portland, Me., 1902, one of four on vellum. Cruikshank's "Comic Almanac" sold for \$60 and Mr. Gabriel Weiss gave \$50 for J. Lavy's "Phyllographie Piemontaise," Turin, 1816, the binding bearing the monogram of Loma Phillippe. The total of the two first sessions was \$7,519.

At the final sessions on Tuesday Mr. Smith paid \$1,525 for a set of 20 Cruikshank etchings for Brough's "Life of Sir John Falstaff." They were first impressions and bound with five pencil sketches of Falstaff's scenes. He gave \$1,125 for a set of the original parts of Pickwick papers. Other purchases by Mr. Smith were an orderly book of Gen. Moultrie, \$710, an orderly book of Gen. David Waterbury, \$510, a letter of Abraham Lincoln to the Illinois Central, \$440, 14 Cruikshank etchings for Ainsworth's "Windsor Castle," \$410, and 14 Cruikshank etchings for the same authors, "St. James, or the Court of Queen Anne," \$310. Mr. H. B. Jones gave \$640 for three telegrams by Gen. Grant giving final orders for the attack on Petersburg and Richmond and James F. Drake, Inc., \$510, for the first edition of Ireland's "Life of Bonaparte." A

MR. ARTHUR BUCK of 4 BERKELEY STREET LONDON, W., is acting as private agent for owners who are obliged by exigencies of the times to part with valuable and historic paintings. He is enabled to place American Museums in touch with sources of unquestionable

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### EXHIBITION CALENDAR FOR ARTISTS.

NEW HAVEN PAINT & CLAY CLUB, 15th Exhibition at Yale School of Fine Arts.

Works Received ..... March 27, 1916  
Opens ..... April 3, 1916  
Closes ..... April 23, 1916

higher price than was secured at the Hoe sale. The total for the two sessions of Tuesday was \$18,465, and the grand total of the sale, \$26,383.65.

#### Early American Art Sold.

At the Anderson Galleries on the afternoon of February 25 was held the first session of a sale of old American views and of art objects in china, brass and pewter as well as textiles. The total of the session was \$2,357.50. A Chinese fish dish of pewter sold to Mr. H. B. Weil for \$51 and an old Russian deep pan for \$21. Mr. O. C. Hill gave \$43 for a Hispano-Mauresque plaque, and \$30 for a Crown Staffordshire jug. To Mr. William Randolph Hearst was sold a fine cracked old Liverpool pitcher for \$42. On one side is a decoration showing the American ship Caroline. Mr. Hearst also secured an old silver Leicester jug for \$33, a Southerland luster pitcher for \$28, a white plate with a view of Fishkill for \$27, and a white and pink vegetable dish with a view of Schenectady for \$22. Mr. J. H. Collins gave \$35 for a pair of blue and white Chinese vases and Mr. J. B. Wilbur \$30 for a Colonial rug.

At the concluding session, Feb. 25, Mr. Hearst secured for \$100 a dark blue and white plate, with a view of Niagara Falls; for \$29 an old salt glaze jug with a figure of Liberty in relief, and for \$22 a large black and white soup tureen and cover, with a view of Schenectady. Mr. O. C. Hill paid \$51 for a pair of alabaster Italian altar candlesticks. To Mr. A. M. Hudnut went for \$50 a dark blue and white American Herve's pitcher, and to Mr. E. Knodel for the same amount a set of six mahogany Chippendale chairs. Mr. L. E. Knott gave \$44 for a blue and white Staffordshire pitcher with medallions of the Boston State House and N. Y. City Hall, and \$41 for a blue and white punch bowl, with the Upper Ferry bridge over the Schuylkill. To Mr. E. Turnbull went at \$41 a statuette of John Wesley preaching. The total for the session was \$3,439 and of the sale \$5,796.50.

#### Des Portes De La Fosse.

The opening session, on the evening of March 25, at Silo's Fifth Ave. Galleries, of the collection of oils formed by M. Henry des Portes de la Fosse produced \$2,435. Mr. F. Brummer gave \$160 for a flower piece by Van Huysums; \$130 for a portrait by a Dutch painter, thought to be a copy of a Rembrandt school; and \$56 for "The Combat," attributed to Woevermans. "Three Virtues" put down to Graeyet sold for \$115. To Mr. C. Oberwalder fell a "St. Catherine" said to be of the 17th century Florentine School at \$77.50. "The Faggot Gatherers" cataloged to Harpignies sold to Mr. J. A. Topping for \$60. A few small works attributed to Blakelock brought low prices.

At the second and final session, Feb. 26, Mr. L. F. Willis gave \$625 for Thaulow's "The Cathedral" and Mr. T. Topping \$575 for Bogert's "Venetian Sunset." To Mr. O. B. Wilkins went for \$310 a "Portrait of a Woman" cataloged to Holbein. A "Virgin and Child" attributed to Francia fetched \$255 from Mr. T. B. Brunner. Bruce Crane's "Harvest Time" sold to Mr. J. N. Murdock for \$190 and an "Evening Landscape by George Inness to Dr. Hopkins at \$180. Dr. Brunner gave the same amount for Knaus' "Spinning." The total of the session was \$5,875 and of the sale \$8,310.

#### Morgan and Huntington Duplicates.

It is announced that Messrs. J. Pierpont Morgan and Henry E. Huntington are to sell at the Anderson Auction rooms the duplicate copies of works in their libraries. The Huntington duplicates will be sold this season, but it will not be decided whether the Morgan sale will take place this season or next until Mr. Morgan's return from Europe. The late Mr. Morgan acquired many duplicates in his search for the most perfect obtainable copies while Mr. Huntington's purchase of whole libraries, which was also a custom of Mr. Morgan's, has naturally resulted in his possessing hundreds of duplicates and even triplicates.

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PHOTOGRAPHS OF PAINTINGS IN THE GALLERIES ON REQUEST

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#### Sale of Oriental Art.

An important collection of ancient Chinese and Japanese brocades and tapestries, paintings, color prints, illustrated books, and curios, the property of Mr. Shotaro Sato of Kyoto, Japan, is on exhibition at The Anderson Galleries, preparatory to the sale on Thursday afternoon and evening, and Friday eve. next. It includes Chinese paintings of the Sung, Yuang and Ming periods; Japanese Buddhist and Tosa paintings of Kamakura, Ashikaga, and early Tokugawa periods, and Ukiyoe paintings by various famous masters. There are also many old Japanese color prints, including several fine specimens of primitives of Urushiye and Beniye; unusual large prints Harunobu and Shunsho; fine triptyches by Yeishi, Toyokuni, and Toyochiro, and the exceedingly rare complete sets of "Twelve Silk Cultures," by Utamaro.

#### Mr. J. T. Kinsley's Sale

Some of the paintings of the collection of Mr. Joseph T. Kinsley of Philadelphia, sold at the Hiram Parke Galleries, will be on view at the Hiram Parke Galleries, 107 Grant Avenue, San Francisco, during the first half of this month. There are many examples of modern French and American artists. Among the pictures included a large canvas by the late painting Franklin D. Roosevelt, House of Representatives.



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# American Art News

VOL. XIV., No. 23.

Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 11, 1916.

10 Pages.

SINGLE COPIES, 10 CENTS.

## SUES TO OUST MRS. THURBER.

"Mrs. Martha C. Thurber, widow of W. Scott Thurber, founder of the well-known Chicago art galleries, is charged with mismanagement and excessive waste of funds by the Fine Arts Building corporation in a petition filed in court asking that the power of executrix given her be revoked. "It is charged that the company is now insolvent and that there is due the Fine Arts corporation about \$16,000 for rent. It is alleged also that an assessed valuation of \$70,000 on the art galleries is excessive and that in reality their value does not exceed \$40,000. It is set forth that claims totaling more than \$62,000 are still unpaid. It is asserted that Mrs. Thurber in the management of the galleries has paid excessive salaries to herself and to two sons-in-law.

"The petition asks that the court appoint a custodian to take charge of the assets and to enjoin Mrs. Thurber from disposing of any more of the paintings."—Chicago Daily News.

## BESNARD MURALS IN WEST.

The large mural painting, "Peace," by Albert Besnard, as well as a ceiling decoration for the French Embassy in Vienna, by the same artist, which were brought over early in the season by the N. Y. French Museum, have been recently on exhibit in Butte and Helena, Mont. The pictures have been shown also in other cities of the Far West, through the generosity of former Senator Wm. A. Clark, who has paid all the expenses of their transportation and insurance. The receipts from admission fees of 25 and 10 cents are devoted to the relief of French artists suffering from the effects of the war.

## TO BUY CHASE SELF PORTRAIT.

The Richmond (Ind.) Art Association is trying to raise \$250 to pay its share of \$500 for the painting of himself by William M. Chase in the current exhibition of "The Ten" reviewed elsewhere. The other \$250 of the purchase price has been donated by Mr. Warner Leeds.

Mrs. M. F. Johnston gave a lecture on Mar. 6 to help raise funds for the purchase of the picture.

## OLDER ARTISTS AID YOUNGER.

An exhibition for the benefit of young artists, under the auspices of the "Friends of Young Artists," will open at the former Blakeslee Galleries, Fifth Ave and 53 St., on Monday next. The following old artists have donated works: J. Weir, D. C. French, Mrs. Whitney, P. Manship, J. Lie, G. Borglum, C. Beckwith, L. Mora, A. Kimball, T. Hastings, A. Groll, S. C. Paolo, R. Vonnoh, I. R. Wiles, W. T. Smedley, S. Werner, C. Yates, H. Mosler, J. E. Frazer, M. Sandor, O. Linde, Miss Lillian Genth and B. Danzi.

The fourth competition, under the auspices of the "Friends of Young Artists," in this time for young decorators, is now in progress, and 365 artists are competing from all parts of the country. An exhibit of the works submitted will open April 15 at Mrs. Harry Payne Whitney's studio, 8 W. 8 St.

## PORTRAIT OF LLOYD GEORGE.

Augustus John has finished the portrait of Lloyd George commissioned by Sir James Murray for presentation to the Aberdeen Art Gallery. Before going to Scotland, however, it is being shown in the exhibition of the National Portrait Society at the Grosvenor Gallery, London. The origin of the portrait may be recalled. To last year's Red Cross sale several well known artists presented frames with the promise to paint portraits for them to the order of the purchasers of the frames. Sir James Murray bought the frame given by Mr. John, and got the consent of Lloyd George to sit for the portrait.

## SALMAGUNDI CLUB SHOW.

The annual exhibition of oils, by members of the Salmagundi Club, 14 W. 12 St., will open Monday and continue to Mar. 23. The three prizes to be awarded as usual are: the Samuel T. Shaw purchase prize of \$500, from which portraits are excluded; the William T. Evans prize of \$100, for the best figure painting, and the Joseph S. Isidor prize for the best landscape. The exhibition, the largest yet made by the Club, was inaugurated by the usual "stag" smoker last night.

## "LEST WE FORGET"

It was a sad coincidence that the second and last sale of the remainder of the stock of pictures left by the late Theron J. Blakeslee, this week, should have come during the week which marked the second anniversary of his death, which occurred on March 7, 1914. It is to be wondered how many of his fellow dealers who bid for his pictures at the sale sessions this week, noticed the coincidence. Only a brief "In Memoriam" published notice in the Evening "Post" on March 7 proved that at least "one heart is faithful still."

The three pictures by J. Alden Weir, president of the Academy, which figure in the exhibition of "The Ten," now on at the Knoedler Galleries, have all been sold.

## MR. FRICK THE PURCHASER.

It has become known, as suspected, that the purchaser of Gainsborough's "Mall of St. James' Park," who was represented in the transaction by Duveen Brothers, was Mr. Henry C. Frick. It will be recalled that the famous picture, long in the collection of Sir Audley Dallas Neeld, at Gittleton, England, was secured there through Thomas Agnew and Sons. The purchase price of the painting is thought to be in the neighborhood of \$250,000.

Plans are on foot for the establishment of a public art museum in Des Moines, Iowa, and Mr. J. S. Carpenter has been authorized to arrange a large art exhibit in the near future in the Public Library, to interest citizens in the art museum movement.

## WINS PICTURE INSURANCE.

(Special cable to AMERICAN ART NEWS). London, March 9, 1916.

The suit brought some time ago by the proprietor of the Marlborough Gallery, Mr. M. Mayer See and his partners, to recover the insurance values on a number of pictures that were stolen from the gallery some months ago and just prior to Mr. See's departure to serve in the French army at the front, has been decided in favor of the plaintiffs and their claim of £3,224 has been allowed them.

## DEALER COLLINS CONVALESCENT.

Samuel Collins, of Stroudsburg, Pa., the well known traveling art dealer, who attempted to commit suicide, through an overdose of sulphonal at the Hotel McAlpin a fortnight ago, is convalescent at Bellevue Hospital. It will be remembered that in June, 1908, Collins was arrested on the complaint of Mr. John M. Beckley of Rochester, N. Y., who obtained a body execution on account of Collins' failure to pay a judgment of \$3,500 which Beckley had obtained for the sale to him of a spurious Dupre, with \$500 costs, and while in Ludlow St. Jail was sued by Francis Wilson, the actor, for \$5,000, again on a charge of selling spurious pictures. Collins then filed a counter suit for \$25,000 damages and vainly endeavored to have Mr. Wilson arrested.

## COUSE PICTURE SOLD.

Irving Couse's important painting, "Making Pottery," which took the Carnegie prize at the Spring Academy of 1912, was recently purchased by the Fort Worth, Tex., Art Ass'n for their permanent exhibition. At his Sherwood studio there are several canvases painted at Taos, N. M., his summer studio, among them "A Prehistoric Image," in soft grays and browns.

## ST. LOUIS MUSEUM.

The Museum has added to its increasing collection of Oriental ceramics a very important specimen—a large club-shaped Chinese vase of the K'ang-hsi period, about 28 inches in height, decorated in famille verte colors with finely drawn figures illustrating a legend of the Chinese Emperor, Mu Wang (1000 B. C.). The purchase of this vase, together with numerous recent acquisitions from the Morgan collection and other sources, gives the Museum a representative assemblage of Chinese porcelains. The collection now embraces a number of the early Ming pieces, often comparatively crude; a choice selection of famille verte, blue and white and single colors of the period of K'ang hsi, and numerous pieces dating from the later periods of Yung-cheng and Ch'ien-lung.

A recent accession of importance to the Museum's collection of paintings is the canvas by Andre Dauchez, entitled "Walled Town: Concarneau, Brittany." This picture was purchased from the French Exhibition.

## FRENCH ART AT BUFFALO.

The exhibit of pictures and sculptures from the French Pavilion and section of the Fine Arts Dept. at the San Francisco Exposition, and which is in charge of Mrs. Ethel Quinton Mason, opened last week in the Albright Gallery after a display in St. Louis and Chicago. It will go from there to the Carnegie Institute, Pittsburgh, and the Detroit and other museums.

## ART TALK AT CLUB LUNCHEON.

At a luncheon in the Republican Club on Mar. 4, the speakers included Director Robinson of the Metropolitan Museum, Cass Gilbert, architect; Frederick Dielman, former president of the Academy; William T. Evans, A. A. Anderson, Park Commissioner Ward and Grosvenor T. Atterbury, architect. Mr. Anderson found greater love for art in America than anywhere, Mr. Robinson talked of the educational work of the Museum, Mr. Gilbert urged more museums, Mr. Evans suggested that the Metropolitan buy more American pictures, and Mr. Ward wanted to limit the number of statues in Central Park and save certain sites for great works of art.

James G. Tyler's "Cape Ann Flyer," a characteristic marine, depicting a Gloucester mackerel schooner before the wind, was in the second night's sale at the Salmagundi sale recently, and was purchased for \$180 by Mr. Cowl, grandson of the late George A. Hearn.



JESUS IN THE HOUSE OF SIMON  
El Greco

At the Durand-Ruel Galleries

## WESTERN SOC'Y BUYS A CARLSON.

The Nebraska Art Association has purchased John F. Carlson's "Winter Dream Days," one of this artist's latest works and, by many judges, considered among his best, for about \$2,000. The painting is now on tour, with a number of others, of the art centers of the country and in a few weeks will be hung in the Art Gallery, at Lincoln, Neb.

## ART COURSES AT N. Y. UNIVERSITY.

Two new art courses are being given at New York University, under the direction of Louis Weinberg. One, under the auspices of the extramural division, is conducted at the Metropolitan Museum and includes a study of "cubism," "futurism" and "post-impressionism" in painting. The other course, "Old Masters," embraces a study in art from Giotto to Watteau, illustrated by the paintings in the Museum, with especial attention paid to the Morgan and Altman canvases. The work will also include a study of the Morgan enamels and the Hoontschef exhibit.

## MEDALLIC ART.

A medal in light bronze of very unusual but artistic design by C. J. Van der Hoef has been struck for the benefit of Dutch artists, painters and sculptors, affected by the present war in Europe. The obverse shows the Goddess of Peace and the reverse the arms of the Committee for the Relief of Artists in Holland.

Another curious war medal has appeared in commemoration of the German prisoners of war interned at Douglas, Isle of Man. The obverse bears a view of the prison camp surrounded by barbed wire and near the top is a cartouch, showing the singular three-legged Manx Triskelion.

## Miss. Institute Elects Officers.

At the recent annual meeting of the Mississippi Home Science and Art Institute in Columbus, Miss., the following officers were elected for the coming year: President, Susie W. Gunter; vice-president, Annie Cook; treasurer, S. Mae Jackson; secretary, Iva Causey.



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**EXHIBITIONS NOW ON****"The Ten" Make a Good Show.**

To be select and not to be selected, is apparently one of the objects of the group of painters known as "The Ten," now holding its annual exhibition this year of 25 works at the Knoedler Galleries, 556 Fifth Ave., to March 18. Of course, there was an original selection but it was of men, and not of works, and the question now annually propounded is whether "The Ten" make good in their aloofness from the "Ninety and Nine." This year they certainly do, for their display is brilliant if somewhat uneven in quality.

William M. Chase easily dominates the present exhibition, with a large and remarkably true and vivid "Self Portrait," which is loaned by the Richmond, Indiana, Museum, and a remarkably fine still life study of "Fish." It is not an exaggeration to say that the portrait is probably the best thing the artist ever did. It is certainly better than that of Chase himself by Sargent, which is saying a good deal. And then the present is much the more important work. As to the still life the painter has long since painted such subjects, and in them he has reached such a degree of sheer virtuosity that they might be worthy of Chardin or Villon.

Mr. Chase has a close "runner up" in Robert Reid, who sends a brilliant life-size presentation of a "Trio" of young women, walking in the open, full of the joy of living, and flecked with patches of sun and shade. The group is admirably composed, the faces well individualized, and the bare arms and hands remarkably well drawn, modelled and painted. This work is loaned by Mr. Joseph H. Choate. In several of the canvas sketch portraits, in which the artist has lately had success, are the very graceful female figure, "A Fantasy" and "Portrait Impression," while a somewhat elusive effect is well caught, in a "Landscape."

Other landscapes are by Willard L. Metcalf, who paints as ever with sure and graceful brush, and shows "Silver Poplars" and "Young Birches," the pictorial effects of "The Breath of Autumn" and the wide spanning arch in full sunlight, of the "Ponte alla Badia, Florence."

Two single figures of young women, and a landscape, "The Old Sertinel of the Farm," are the contributions of J. Alden Weir. Skillful are the arrangements of his highly attractive "A Harmony in Yellow and Pink," where the heavy impasto is less obtrusive than in "The Letter." Most workmanlike, and painted with a fine relation of values is Edmund C. Tarbell's picture of a very handsome "Young Woman Studying."

The familiar beauties of color and tone are to be found in Thomas W. Dewing's seated figure of "An Artist," with her cello at her side. There is possibly less than usual of the elegant elongation of Mr. Dewing's drawing. Frank W. Benson shows unusual composition, and the usual skill in a picture of a young woman, seated in his studio and edging apparently to get out of the range of the artist's vision.

The third Bostonian, Joseph De Camp, sends a serious, strong and agreeable bust



ANCIENT CHINESE FRONTAL

In Loan Exhibition of Chinese Pottery and Sculpture at the Metropolitan Museum.

portrait of Charles Sprague, while Edward E. Simmons is rather prosaic but effective in two half-lengths of young women, one looking at her "Reflection" in a hand mirror and the other, "L'Insouciance," Childe Hassam's half a dozen contributions show various influences. There is a well painted group of "Oregon Apples" a la Cezanne, and a glimpse of "Naples" a la Pissaro. A nude young woman is seated in rather stiff fashion on "The Top of the Cliff," and a quite effective night view of "Manhattan" also appears.

**Show of Academy Portraits.**

One of the most interesting displays that has been made for a long time in this city, is that of the National Academy portraits, now on at the National Arts Club to Mar. 25. This Loan Exhibition of Portraits of Academicians and Associates, selected from the permanent collection of the Academy, is held under the joint auspices of that institution and the club. It contains 142 portraits, 36 of them of artists who are dead. It is no reflection on the living to say that, historically, the collection would be more interesting did it represent more of the dead. There are Inman, Kensett, Henry Peters Gray, Casilear, J. D. Smillie and R. Swain Gifford for instance. The former presidents who appear are Morse, Durand, Huntington, Whittredge, J. G. A. Ward, Wood, Dielman and Alexander, while among the early men shown are Dunlap, Elliott, Waldo, Verbruyck and Leutze, besides those mentioned. It is a pity that the collection, taken out of storage for the occasion, should not have a permanent home where it could be on public view as are the 500 odd portraits of old and modern masters, painted by themselves, which are displayed in the Galleries of the Uffizzi Palace in Florence. Several of the canvases are not in the best of condition and the frames in many cases are sadly in need of repair. The display of the present collection is one of the best pleas for the erection of a suitable Academy building.

**Gari Melchers Exhibits.**

A most capable painter of rather prosaic genre is Gari Melchers, who is showing 26 works to April 1, at the Montross Gallery, 550 Fifth Ave. His technique is rather heavy in the later examples, but in some of the earlier ones, such as "Easter Sunday," with its attractively unconventional composition, it is lighter and the color is bright and true. Effectively handled, though the composition is rather scattered, is the picture of a baptism in "The White Church." Among the later works are notably "The Summer Cottage" and the story picture of "The Open Door," at which the nurse waits in the shadow, while in the light the mother dandles her babe before a woman friend.

The well known large exhibition size canvas, most effectively handled, in rather conventional fashion, "Maternity," is again shown. Figures of women posed in well selected and painted picturesque interior surroundings, appear in "The Breakfast Table," "Writing" and "Open Fire," while "Nelly Kabel" is more in the nature of a portrait, and an attractive one it is. There is a rather commonplace "Nude" study and several decorative flower pieces appear. "The Plantation Home" is one of a small group of landscapes. A couple of studies of red snapper are rather painty.

**Chinese Art at the Museum.**

There was opened to the public Monday, at the Metropolitan Museum, in the gallery of special exhibitions to remain through April, the most important and valuable loan exhibition of Chinese potteries and sculpture which has yet been made here or abroad.

The display, the first to be made under the auspices of Mr. W. Boschreitz, the new and capable curator of the Department of Far Eastern Art, includes examples from the collections of Messrs. Charles L. Freer, Samuel T. Peters, E. L. Winthrop, A. N. Beadelston, James and Howard Mansfield and John Platt; Mr. and Mrs. Eugene Meyer and Miss Katherine Rhoades. The examples of pottery and porcelain date back to the earliest known period, that of Han, which is 200 years B. C., and some of the sculptures in stone and bronze are of even earlier date. In variety and beauty the potteries and porcelains are not to be surpassed. A semi-circular stone has a re-

markable incised representation of Buddha, surrounded by his apostles, etc., and a square stone has a reproduction of a picture by the artist, Wu-Tao-Tzu. A very remarkable frontal stone, reproduced on this page, has interesting sculptural adornment. Highly interesting are a large and early sculpture in bronze and a small copy in metal of a sarcophagus.

**Russell's Pictures and Bronzes.**

Paintings and sculptures by Charles M. Russell, faithfully picturing "The West that has Passed," are at the Folsom Galleries, 396 Fifth Ave., to March 16. Russell has been a cowboy and is familiar with the scenes he pictures. Action is the salient quality in both paintings and bronzes, and movement is so well expressed that one is surprised to know the artist was self-taught. There is more of the illustrator than the painter in the work, the brushing is a little sleek, and, perhaps, less attention to details would have yielded bigger results. An interesting picture is "Innocent Allies," a "hold up" on a lonely road. The "allies," presumably, are the bandits' horses which stand by looking on. There is a good effect of space and air.

**James Britton's Charcoal Portraits.**

An exceptionally interesting little exhibition of sketch portraits, in black and white, and a few oils by James Britton will be open to the public Thursdays and Saturdays, through this month, at the studio of Mme. Marie Apel, 3 Wash. Sq. North. Mr. Britton gets something more than the salient qualities of his sitters, giving us a glimpse of the inner nature of each with no superfluous details to detract from the impression. Characterizations of Charles Coffin, Robert Cole, Gedney Bunce, John Flannigan, August F. Jaccaci, Frank B. Gay, Marie Apel, Mrs. James Britton and Mrs. H. C. Redgrave are in the group. "The Widow," an oil of Mrs. Claude Raguet Hirst Fidler, has tonal value, quite unusual. The flesh is low in tone, yet remarkably luminous. The general scheme is of rich blacks, simply treated, but the background has variations of browns and yellows. Thin impasto, over a heavy ground, is effective. The picture is exceedingly vital.

**Wolfe Art Club Display.**

There are 74 pictures at the annual exhibition of the Catherine Lorillard Wolfe girls' art club which will last through the month at Grace Church House, 802 B'way.

Gayety of color and a tendency to break away from the Academic characterize the exhibition as a whole. Josephine Paddock's "Hollyhocks" is effective and one of the best works is Ellen Ravenscroft's rendering of snow clad pine trees on a hillside. A portrait by Harriett Titlow is a strong character study, vigorously treated but a bit crude in color. This applies to many of the exhibits. Clara Mamie Norton's "Young Woman with Muff" was awarded the portrait prize. It is a quiet and convincing picture with a personal note. Margaret Huntington's garden picture is promising.

There is a group of clever and broadly treated landscape impressions by Ethel Louise Paddock, one of which took the landscape prize. Katharine Welch's miniature of Mr. Marshall received a prize and Hon. mention was given to Harriett W. Titlow for a broadly treated portrait impression of a woman, to Nellie Lloyd for an interesting portrait study. There are some notably artistic photographs by Caroline Geiger and Mary P. Moore.

**Real Color by Halpert.**

Samuel Halpert is a man who believes in "calling a spade a spade." He paints the local colors of landscape and still life as he sees them, and with a deal of truth. Generally speaking, however, his world is lit simply with cold light and of variations of atmospheric effect, of sunshine and shadow and the wearing of wind and weather, he takes little account. It seems as if he were painting the landscapes and villages of children. And yet, as shown in 16 of his recent oils, chiefly done in Portugal and now on view at the Daniel Gallery, 2 W. 47 St., to Mar. 20, the painter often gets the same solidity and truth of effect that are found in the best works of Cezanne.

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**Notable Oriental Art Display.**

At the Bourgeois Galleries, 668 Fifth Ave., there is now on view an interesting collection of the pictorial art of the Far East, partly Japanese and chief Persian and Chinese. Among the examples of the early art of the Middle Kingdom are four XV century specimens, all of the Tosa School, two screens and two fans. There is besides an amusing picture of Hotei and his Treasure Bag, by Kano Yeitoku, and a still life by Korin. The Persian specimens are chiefly of the XV and XVI centuries, though there are two XIII century treatises of Dioscorides by Abdulla Ben El Fadl, one of a single flower and the other of three flowers. There are a number of specimens of Cufic writing of the X century and a small mosque door from Ispahan of the XVI century. The artists represented by calligraphy and pictures, include besides El Fadl, Behzad, Sheik Sahde, Ali El Meched, Li Tang, Nan Yuan, Lee Fuh Chin, Chuen Ku, Shah-Namah and Chao-Thung.

**Antique Silver Sculptures at Hofer's.**

Mr. Martin Hofer, who sails for England today on the Rotterdam on a brief business trip, has now in his gallery, at 668 Fifth Ave., three very remarkable pieces of ancient art from the collection of the late Sir J. C. Robinson at Swanage Manor. Two are remarkably fine silver gilt sculptures of the XII century, one showing a Virgin and Child, the former with a Cabochon jewel on her chest and a St. Christopher holding the Infant Saviour. There is also a richly decorated altar rest for the book of the mass. Of the sculptures the most important is the famous Mongro Madonna which figured in Sir Charles Robinson's collection for over a quarter of a century.

**Historical Miniatures at Hodgkins.**

At his galleries, 9 E. 54 St., Mr. Hodgkins is showing an interesting collection of British historical miniatures, arranged in 8 frames. Famous historical characters, including royalty and Cromwell and members of his family, of the XVI and XVII centuries appear as limned by Samuel Cooper, Peter and Isaac Oliver Jehannet, Jean Petitot, Balthasar Gerbier, Lawrence Cross, Bernhard Lens, Franz von Mieris, Jean Prevost, William Dobson and Christian Richter.

**Miss Brown's Art Work.**

Fanny Wilcox Brown is showing some tapestries and 21 paintings and sketches at the Petrus Stuyvesant Club, 129 E. 10th St., to Mar. 20. The tapestries are naive and nice in design and color. "The Happy Prince" recalls Oscar Wilde's beautiful fable. In an oil of Mrs. Sam Dexter one feels that the sitter's salient qualities are well suggested. Most of the oils which are treated decoratively, are immature. An impression of a garden of butterflies and babies strikes a good note.

**Birds in Watercolor.**

Some 81 watercolors of birds, painted life size, by H. C. Donslow, are at the Louis Katz Galleries, 103 W. 74th St., to Mar. 25. The exhibition has an educational value, for the subjects are rendered with photographic accuracy and every detail is noted, and the birds are pictured in their natural haunts. The parasitic wild orchid has been used effectively in an arrangement of egrets. Owls, thrushes, robins, blue jays and other little feathered friends, down to the humming bird, are pictured, as well as rarer specimens.

**Alexander Memorial Exhib'n.**

The comprehensive memorial exhibition of 82 canvases by the late John W. Alexander is now on at the Carnegie Institute, Pittsburgh, the artist's native city to April 1. The four-score and more pictures give a

new idea of this painter's versatility. There are portraits, still lifes and landscapes—all truly representative. Among the notable portraits are those of Dr. Francis L. Patton, late president of Princeton University; Dr. Henry Van Dyke, Joseph Jefferson as "Bob Acres," Robert Louis Stevenson, Walt Whitman, Auguste Rodin and Mrs. Alexander. The number of portraits of men in the exhib'n refute the accusation, sometimes made, that Alexander painted women exclusively, although in the many portraits of beautiful women, young and old, and of children shown, the typical refinement of the artist's brush is evidenced. There is a portrait sketch of Mark Twain, little known, which will doubtless become more valuable in time.

The Boston Museum loaned the well-known "Pot of Basil" and the Metropolitan Museum the fine "Walt Whitman," probably Alexander's strongest portrait.

**"Armory Show" In Petto.**

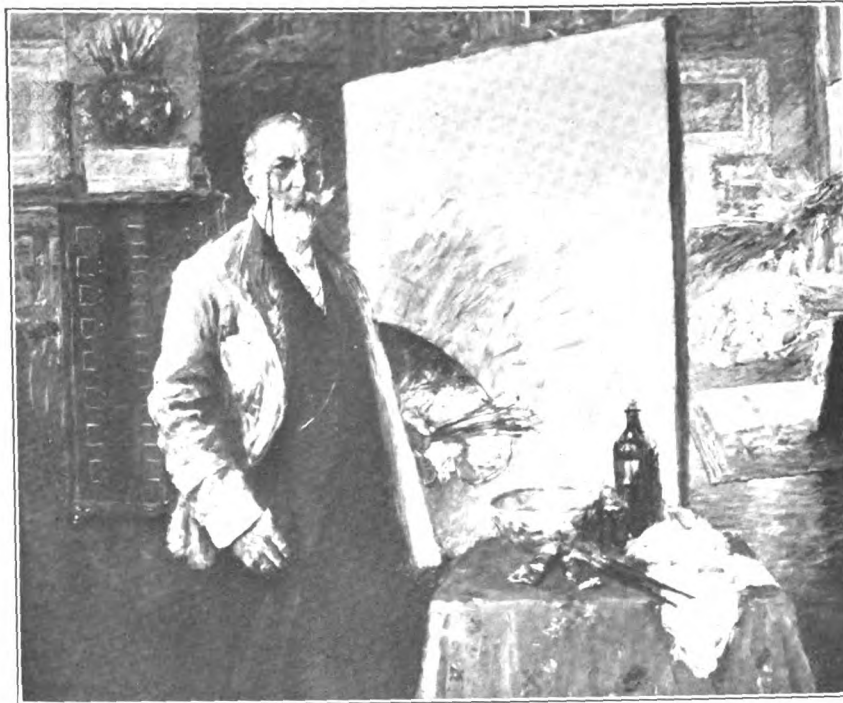
The Forum exhibition of Modern American Painters will open next Monday at the Anderson Galleries. The exhibition is not a commercial enterprise, and the only beneficiaries will be the artists themselves. The entire expenses are met by the Anderson

Francis Murphy, five of F. K. Frieseke's dainty impressions of femininity, in and out of doors, convincing winter scenes by Gardna Symons and two Douglass Volks with characteristic charm, "Fairy Tales" and "Ave Maria."

**"The Five" at Macbeth's.**

The current exhibition to March 21, at the Macbeth Gallery, 450 Fifth Ave., is composed of the works of Charles H. Davis, Paul Dougherty, Kenneth H. Miller, Chauncey F. Ryder and William Sartain, with three examples of each painter. Miller, who has something of Blake in his artistic composition, saturates his pictures with filtered light and groups his figures in a fashion suggesting Puvis de Chavannes. There is something monumental, indeed, almost dead, about his pathetic group of a "Woman and Children." The "Dreamer" is a graceful figure of a half nude young woman seated with crossed arms, while the "Family" is interesting, though the father has rather a Pan-like appearance.

The chief of the compositions of Mr. Davis is a glimpse under trees on "A Summer Afternoon," to an old country house. This is unusual and extremely interesting. There is also a delicate "Spring"



SELF PORTRAIT.  
William M. Chase.

In Exhibition of The Ten at the Knoedler Galleries.

Galleries, and the committee, composed of Christian Brinton, W. H. de B. Nelson, Robert Henri, Alfred Steiglitz, John Weichsel and Willard Huntington Wright are giving their time and services free. The undertaking is a philanthropic one, and its object is to give a large number of conscientious and deserving modern American painters an opportunity of reaching the public in a large and comprehensive manner, without any commercial intermediary.

The entire top floor of the Anderson Galleries will be hung with over 200 pictures by the more modern American painters, and some twenty artists are represented.

The exhibition will represent the largest collection of the new art works ever shown in this country, with the exception of the Armory show. But the Forum display has a more intimate interest for this country, inasmuch as it comprises only American work; and this work has been critically selected with great care and consideration by the Committee, the members of which represent many divergent tastes.

It is often difficult for the very advanced painters to get a fair and adequate showing and often native artists suffer as a result of commercial discrimination. It is to overcome this injustice that the exhibition has been inaugurated. By thus attempting to differentiate between the sincere and insincere paintings of the new movement, the Committee hopes to stimulate intelligent interest in the excellent work of the American "moderns."

The artists represented will be Ben Benn, Thomas H. Benton, Oscar Bluemner, Andrew Dashburg, Arthur G. Dove, Marsden Hartley, S. Macdonald-Wright, John Marin, Henry L. McFee, George F. Oi, Man Ray, Morgan Russell, Charles Sheeler, A. Walkowitz and William and Marguerite Zorach.

**Art at Union League.**

At the current monthly exhibition of the Union League Club, the following canvases are shown: "October Sea," "Seal Cove" and three other marines by Paul Dougherty, nine phases of nature, as visioned by J.

effect, and in the more familiar vein some finely studied clouds shadowing in part a bare landscape. The Doughertys are a vigorous effect of "Moonlit Surf," and rocky shore scenes at high and low tide. The works of C. F. Ryder are a Boudinesque scene at "Stoge Harbor, Cape Cod"; a fine purple view of "Overlook from Putnam Farm" and a spirited landscape with some men hauling logs. The examples of Mr. Sartain are a delicately painted portrait of "My Mother," a short landscape and a rather sketchy view of the tomb of a saint in Algiers.

**The "Futuristic" Miss Stevens.**

The Braun et Cie Galleries, 13 W. 46th St., are holding, to March 27, an exhibition of 21 "futuristic" paintings by Frances Simpson Stevens. The catalog has a rather bright preface by Manager Philippe Ortiz, who confesses that his firm does not even pretend to understand "futurist" pictures. After this utterance he sailed, presumably wisely, for France on Mar. 4. Miss Stevens also signs a "Foreword" in the Catalog. The best that can be said about the examples in whose production the artist has shown great industry, is that they are full of liveliness of line and color. They apparently intend to convey, visually, a sense of certain impressions produced on the mind of the artist. The impressions are of "Dynamic Philosophy," "Color Vibrations," "Simultaneity," "Vibrations," "Man Against Woman" and the "Rhythm of Venice."

Among the few natural objects unaccountably presented is a green elephant, while in another case the Italians are supposed to be shown approaching Gorizia. There is some suggestion of reality in the "Rhythm

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of Venice," but most of the rest is "vanity and vexation of spirit."

**R. B. Farley at Arlington Gallery.**

Richard Blossom Farley's canvases, now at the Arlington Gallery, 274 Mad. Ave., have subtlety of color and quiet charm. They are largely beach scenes and marines, painted at Barnegat, N. J., and on the Maine coast. Atmospheric effects are skillfully rendered, especially in a depiction of a Lunar low in one of the sea scapes. There is a pleasing interpretation of an elderly lady, low in tone and a more colorful portrait arrangement of a Mrs. Robert Logan.

**PHILADELPHIA.**

City Solicitor John P. Connelly has given his opinion that the sum necessary to complete the building of the proposed new Art Museum, \$3,000,000, does not, according to law, have to be included in the loan bill of \$87,000,000 to be submitted to City Councils by Joseph P. Gaffney, Chairman of the Finance Committee. The Museum loan will be probably deferred until next year and Mayor Smith thinks the money will be needed for the erection of a new general hospital at Blackley. Mr. Eli K. Price, a member of the Art Jury and Vice-President of the Fairmount Park Commission has been entering in his efforts to interest the Mayor and Councils in the appropriation of funds sufficient, in addition to the \$800,000 now available to erect and carry to a finish the imposing Temple of Art as foreshadowed in the beautiful model now on view at City Hall.

Thirteen oils and thirteen sculptures have been sold from the current annual Pa. Academy exhibition, the sales, according to the Curator, exceeding those made at any similar exhibition in the history of the institution. Among the notable canvases sold are Thos. Eakin's "Music," "An Autumnal Note," J. Francis Murphy; "The Letter," Wm. M. Paxton; "Pennsylvania Landscape," E. W. Redfield; "Sea and Rocks," F. J. Waugh; "The Mother," M. D. Page and "My Neighbor's Farm," Charles Morris Young, and among the sculptures, "Turtle Baby," Edith B. Parsons and "Spirit of the Woods," by Chester Beach. Fifteen pictures had been sold at the Fellowship Exhibition, among them "Golden Glow," by Hugh H. Breckenridge; "The Bridge," by Herbert Pulliger; "The Deserted Hamlet," by Herbert Welsh, and "Passing Liners," by Morris H. Pancoast.

The annual Color Exhibition of the Plastic Club will open with a private view in the Club Gallery on Mar. 14.

At the last report fifteen pictures had been sold from the James B. Sword exhibition at the Art Club.

Eugene Castello.

**Edward I. Farmer**

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . . 2.75  
Single Copies . . . . . .10

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costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Branton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, will soon appear.

## AN OBNOXIOUS LAW.

Unless New York book and art pub-  
lishers and picture, antique and rug  
dealers can succeed in eliminating,  
through amendments, now pending be-  
fore the city authorities—the objec-  
tionable and harmful provisions of the  
ordinance, recently passed by the Board  
of Aldermen, to become effective Apr.  
1 next—their business will be seriously  
affected.

The new ordinance, or rather the re-  
vival of an old and obsolete one, re-  
quires the keeping of extensive records  
of all purchases, the procurement of  
special licenses to do business at all, a  
limitation of the time during which  
purchases can be made, and a stipula-  
tion that all goods must be held for  
thirty days before resale.

The ordinance is a decided step back-  
ward—comes under the head of restric-  
tive, discriminatory and class legisla-  
tion, and should be amended, or better  
still, repealed. There should be hearty  
and speedy co-operation on the part of  
all those interested in, or likely to be  
affected by the ordinance, or the book  
and art trade will be dealt a blow which  
may be most harmful. Preparedness is  
the watchword on this serious question.

## "DOUBTING (ART) THOMASES."

The timely and sensible criticism,  
made by Mr. Thomas E. Kirby from his  
auctioneer's rostrum in the Plaza Ball-  
room in opening the third session, that  
at which the so-called "Old Masters"  
were offered, at the recent Catholina  
Lambert sale, of "The Doubting Thom-  
ases, who always asperse the authen-  
ticity of old pictures offered for sale,"  
bids fair to become as famous in the  
American picture trade, as have the  
"Rum, Romanism and Rebellion" of  
the late Dr. Burchard, and the more  
recent "Objectionable Bs—Bryan,  
Bernstorff and Berlin" of Major George  
Haven Putnam, in political polemical  
circles.

Mr. Kirby supplemented his just criti-  
cism by the expressed wish that if art  
lovers and buyers would seek more for  
quality and merit than names, it would  
be for the good of the trade and art  
educational interests in general.

In this issue of the "Art News," Dr.  
Bredius of The Hague pronounces the  
admirable "Portrait of a Man," given  
to Verspronck in the Lambert sale, and  
purchased by the Kleinberger Gall-  
eries, as more probably from the brush  
of De Keyser. From the art or com-  
mercial viewpoint, it matters little who  
painted this fine portrait. It should  
suffice that it is well painted and a sat-  
isfactory work.

It is to be hoped that Mr. Kirby will  
continue to urge upon his auction audi-  
ences to look more for quality than  
names, especially when collectors are  
searching for pictures that please and  
educate. Let it not be forgotten also  
that because a work is called an "old  
master," even with reason, it does not  
necessarily become a good picture.  
"Old Masters" like Homer, frequently  
"noddod."

## CORRESPONDENCE

## Dr. Bredius Thinks it De Keyser.

Editor, AMERICAN ART NEWS.

Dear Sir:

The portrait of a man, of which you pub-  
lished a reproduction in your issue of Jan.  
6 last, as to be sold from the Catholina  
Lambert collection is not by Franz Hals  
(this attribution was an error and was cor-  
rected in a following issue—Ed.) nor does  
it look like Verspronck. Both Dr. Kronig  
and myself are nearly convinced that the  
original must be a fine example of Thomas  
de Keyser.

Yours truly,  
Abraham Bredius.

The Hague, Holland, Feb. 6, 1916.

[This fine portrait, one of the best  
pictures in the collection, was sold for  
\$3,300 at the fourth session of the Lam-  
bert sale at the Plaza ballroom on Feb.  
4 last, to the Kleinberger Galleries,  
who are to be congratulated on its ac-  
quisition.—Ed.]

## OBITUARY.

## Charles G. Balmanno.

Charles G. Balmanno, president of the  
Mechanics' Bank of Brooklyn and a col-  
lector of books, prints, coins, stamps and  
autographs, died Tuesday in that borough  
at the age of 51. Much surprise was ex-  
pressed at the time, of his appointment by  
his friend and political associate, State  
Comptroller Travis, to appraise the books  
and prints of the collection of the late J.  
Pierpont Morgan. For this work he se-  
cured the "expert" assistance of Mr.  
Thomas E. Kirby, of the American Art As-  
sociation.

## Thomas M. Jensen.

Thomas M. Jensen, of Brooklyn, who  
painted many of the portraits of judges  
which hang in the Kings County Court  
House, died Monday in his eighty-fifth  
year. He was born at Apenrade, Denmark,  
came to this country in 1870, and had  
painted many well-known people, including  
Bishops Loughlin and Andrews, Morris K.  
Jesup and Augustin Daly. Four daughters  
and a son survive.

## Henry Charles Payne.

Henry Charles Payne, brother of William  
Norton Payne, and one of the founders of  
the Chicago Society of Artists, died in Chi-  
cago on March 1. He was born in New-  
buryport, Mass., Nov. 27, 1850, and settled  
in Chicago at the age of 19. He worked  
chiefly in oil and pastel, painted principally  
landscapes, and his career as a painter cov-  
ered nearly half a century. Payne at one  
time was art critic for the Chicago Inter-  
Ocean.

## AMONG THE DEALERS.

Mr. Charles S. Carstairs, of M. Knoedler  
& Co., and Mrs. Carstairs sail today for  
England on the Rotterdam.

Mr. Robert C. Vose, of R. C. & N. M.  
Vose of Boston, was in town recently and  
was a prominent buyer at the Lambert  
sale. Mr. Vose, whose firm probably holds  
the largest number of Monticellis in this  
country, purchased at the first night's  
Lambert sale Monticelli's "Feeding the  
Chickens" for \$250, and at the second night's  
sale the same artist's "Marriage Scene" for  
\$700, his "Concert in Forest" for \$1,600, his  
"Woodland Fete" for \$6,700, and the two  
large "Group of Ladies" and "Ladies and  
Children," painted for the Empress Eugenie,  
for \$2,000 and \$1,700, respectively.

The John Levy Gallery has sold an im-  
portant large oil by Winslow Homer en-  
titled "Summer Squall" to a New York  
collector. At the Gallery there are now  
on exhibition two fine large pictures by  
George Inness, one an extremely youthful  
work of "panoramic" description, excep-  
tionally high-keyed in color for an Ameri-  
can landscape of the period. Two fine  
Blakelocks are to be seen in the same gal-  
lery, as well as a brilliant figure piece by  
Elliott Daingerfield.

## Writer's Name Wanted.

Will the writer of the communication  
signed "F. C.," kindly send his full name  
and address in confidence to this office?  
It is a rule in all well-regulated publishing  
offices that communications intended for  
publication must be accompanied by the  
writer's full name and address, not neces-  
sarily for publication, but as a measure of  
good faith.

## ART BOOK REVIEWS.

THE PERSONAL LIFE OF JOSIAH WEDGWOOD.  
By Julia Wedgwood. Ed. by C. H. Her-  
ford. MacMillan & Co., 12mo.

In spite of the jumble which the great  
granddaughter of the famous Georgian pot-  
ter has made of the mass of material con-  
cerning her distinguished progenitor, this  
contribution to Wedgwood literature con-  
tains much interesting matter. Wedgwood  
came into contact with many of the Brit-  
ish art, but an unfortunate volubility makes  
his own literary productions rather for-  
bidding. Miss Wedgwood wears the  
reader with lengthy extracts from the pot-  
ter's letters, in which he strangely mixes  
his religious and political philosophy with  
"shop talk" of his chemical experiments.  
But the potter who had the good sense to  
employ such a designer as John Flaxman  
could not be wholly a bore.

Flaxman's "post-Greek" sympathies were  
of the greatest service to Wedgwood, who  
rapidly grew rich from the manufacture of  
vases inspired by the classic examples col-  
lected by Sir Wm. Hamilton, the architect.  
The author gives a mass of interesting data  
anent the Wedgwood factory at "Etruria"  
and a most entertaining story of the cele-  
brated "Barbarini Vase." Wedgwood's  
plagiaristic abilities are clearly revealed in  
the process of copying the famous vase. It  
must be said, however, that he did not pose  
(in the case of the "Barbarini") as any-  
thing but a copyist. The commercial ad-  
vantage accruing to him from shrewd rid-  
ing of the wave of favor for classic art  
was considerable. Miss Wedgwood says  
he was encouraged in his imitations by Sir  
Joshua Reynolds, which seems strange, and  
by Sir W. Hamilton, which doesn't seem so  
strange. It was through Sir William's sis-  
ter, the wife of Lord Cathcart, that Wed-  
wood's pottery was projected with signal  
success into Russia.

In his Russian dinner service, Wedgwood  
introduced a flavor of British character by  
the painting of English landscape scenes  
upon plates and saucers, but he relied large-  
ly upon classic contours and classic orna-  
mental devices. A typical Georgian char-  
acter, his friends were like himself, given  
to speculative philosophy—Wilberforce,  
Joseph Priestly, Erasmus Darwin and the  
painter Wright of Derby were conspicuous  
among these friends. The plan of Miss  
Wedgwood's book is ineffective, lacking as  
it does order, continuity, and sequence.  
Her main facts are buried in a maze of in-  
consequential references.

A CHIPPENDALE ROMANCE. By Eben Howard  
Gay. Quarto, N. Y., Longmans, Green &  
Co., \$5.00 net.

The quest of the antique in the depart-  
ment of furniture has resulted in much  
prattle about Chippendale, Heppelwhite,  
Sheraton, etc., by persons who like to sound  
the names without worrying about what  
they mean. In this romance Eben Gay of-  
fers evidence, at the outset, of the fact that  
Chippendale was a real personage, a cabi-  
net-maker who knew the value of his own  
work, as the invoice of a break front book-  
case for £84 attests. A photograph of this  
book-case (date 1753) forms the frontispiece  
and this and other pieces designed by the  
immortal Thomas furnish the author's en-  
thusiasm, which mounts to the point of  
declaring Chippendale the premier furniture  
designer produced by the world.

The hero of this romance, having been  
outbid at an auction in Fifth avenue on the  
book-case, seeking consolation of Rose Lee,  
a collector of Adam period Georgian pieces,  
indulges in an entertaining dialogue with  
his fair friend over the merits of his favorite  
designer. The sudden turning up of a  
fortune, from Mexican oil, permits the hero  
to pursue his conquests in Chippendale, to  
dream with hope of furnishing of his  
Georgian house, while the vision of Miss  
Lee hovers always in attractive view—with  
possibilities. Despairing of locating in New  
York the proper pieces which his fortune  
would now permit him to acquire, the hero  
journeys to England, and there, as his  
Georgian accumulations grow, his thoughts  
ever fly over the sea to the fair collector  
whose sympathy for Adamite matches his  
Chippendale fervor.

With the fittings for his Georgian house  
in America, the hero takes ship at Liver-  
pool, with one last conquest to make. With-  
out delay he seeks the home of Miss Lee  
and there he sees the coveted pieces of  
Chippendale. Miss Lee confesses. She  
had outbid him. Now the great moment has  
come. These forces must join; the Geor-  
gian house must have "a queen." Miss Lee  
acquiesces. The Georgian house thus be-  
comes perfect.

The illustrations to this "Chippendale Ro-  
mance" are fittingly beautiful. The book is  
a fine memorial to a great artist in service-  
able wood.

James Britton.

LONDON LETTER.

London, March 1, 1916.

The first meeting of the Westminster Tribunal under the Military Service Act was, curiously enough, occupied with an appeal made by Sir E. J. Poynter, President of the Royal Academy, for exemption for the Academy secretary, Mr. W. Lamb. It was pointed out that Mr. Lamb had to deal each spring with some 12,000 works sent in and that it would be impossible to fill his place with anyone inexperienced in the particular class of work. It was eventually conceded that he should be given three months' respite and should not be called upon for service until his work for the May exhibition had been carried out. It is little incidents such as this that bring home vividly the actualities of the times.

Very architectural in tone is the exhibition of original etchings now on at the galleries of Messrs. Connell & Sons. As is usual with the shows which one is accustomed to enjoy in these rooms, everything touches a high level of merit but in this instance one could find it in one's heart to wish that the plates were a little more expressive of the spirit of the times. From William Strang one is used to expect drawings which breathe the very spirit of modernity, yet when an exhibition of etching is concerned, he, like the majority of his brother-etchers, harks back to the antique and contributes of the Church at Palermo and of Girgenti. One would be unappreciative indeed, if one sought to quarrel with the excellence of technique displayed in these plates, but one is, nevertheless, left wondering why it should be thought necessary to find expression in none but architectural subjects when copper is employed in place of canvas. Andrew Affleck sends etchings of Rouen Cathedral and of Burgos, employing for his effects sharp contrasts of light and shade which are extremely impressive. Eugene Béjot, who has minimized the limitations of the etching-needle to a quite remarkable extent, is as delightful as is his wont, in his "Pont Neuf," bringing into the etching in some remarkable way the peculiar light and atmosphere which makes the view from the Paris quays unlike those in any other city. The exhibition only comprises some thirty etchings but each one is worthy of more than a passing attention.

As an example of the "finds" which from time to time occur in the most unlikely places, must be mentioned the recent discovery in a London builder's yard of a fine Greek tomb relief, showing a beautifully executed group of mourning figures. Yet another similar example was found not long ago in Jersey, where it had been built into the pavement of a cottage yard, the sculptured side having fortunately been placed face downward; so that when removed, the figures were found to be perfectly preserved. In such unexpected places may we look for the antique!

Hard on the heels of the agitation in regard to the closing of the Museums comes an indignant protest from art-lovers in regard to the use of the Victoria and Albert Museum for the purpose of a trade exhibition of British Industries in connection with the Board of Trade. The grumblers complain that one of the few public museums still left open should be utilized in this way, but seeing that the vast rooms are seldom, if ever, inconveniently crowded and that the Toy Fair will in all probability have the effect of bringing into the building a large number of people who in the ordinary course studiously avoid entering the doors of a museum, it seems as if the protest were more sentimental than practical. There is little room for aesthetic sentiment in wartime!

Sale of the Barrett Collection.

The sale of the pictures owned by the late Mr. Thomas Barrett of Pear's Soap fame, which will probably take place at Christie's in May, will doubtless prove the most important salesroom event of the season. It has been said that "Mr. Barrett might well have been a Pierpont Morgan in art, had he not remained an Englishman in his limitations," and certainly his selection of paintings invariably displayed an uncommon power of insight and discernment. The Norwich School is well represented in the collection, there being several examples of distinction by Old Crome, as well as excellent works by Vincent and Stark. Among the Victorians are Landseer's "Monarch of the Glen" (purchased from the painter by Lord Lonsborough for 350 guineas and sold at the Chylesmore sale for 6,900 guineas), David Cox's "Vale of Clwyd" (sold at the Murietta dispersal for 4,500 guineas), and John Gibson's famous tinted statue of "Venus" which brought £1,837 at Christie's in 1890. The fickleness of fashion and not the fortune of war will have to be held responsible, if a decided slump in value is found to take place in May, for it is unlikely that any of these works will approximate to the prices given for them in the nineties.

L. G.-S.

CLEVELAND.

Mrs. James Creelman, widow of the noted correspondent and author and herself art critic for the Paris edition of the Herald during a long residence abroad, is here, at the Gage Gallery, with a display of original drawings from the Lawlor collection. One of the most valuable is a tiny red chalk drawing by Watteau from the collection of Jacques Dupan; a Del Sarto "Madonna Enthroned"; a pen drawing by Rembrandt, "Moses Saved from the Waters," and others from the Vallery sale. Titian, Veronese, Van Dyck, Tiepolo, Greuze, Millet, and other great masters are represented in this connoisseur's collection. There is a small watercolor by Corot. The series of 26 drawings by Emile Levy, recently shown at the School of Applied Design, N. Y., is a feature of the display.

Mrs. Creelman shows a few fine oils, a rich toned Rousseau, a gray spring morning by Daubigny and a XVI century "Descent from the Cross," by an unknown Flemish hand. There is also a masterly head in oil by Ingres. David's portrait of Lamartine is one of the great works shown. Several fine examples of early German wood-carving and other art objects from the Blair collection are also being shown by Mrs. Creelman.

CHICAGO.

The Palette and Chisel Club's exhibition of oils and watercolors, by its members, places them in the ranks of "native fine art." Many of the members are showing works in leading museum exhibitions, as well as in the Club's quarters.

The Club will make its first annual appearance in the Art Institute in the near future. It will occupy three galleries, and will exhibit paintings, sculptures, etchings, engravings, wood-blocks and examples of graphic and industrial arts. The Club is also arranging an exhibition to be sent on tour. Mention will be given of paintings in the Club's show later on.

The Club's Pochard sale of paintings and etchings by members, for the Appui des Artistes fund, realized \$137.50. The Chicago Society of Artists has raised \$6,000 for this French fund.

The Palette and Chisel Club has closed its show of paintings by its "Ozark Painters," and now is installing an exhibit of pictures by artists of the Southwest. St. Louis is represented by Watson, Gray, Berninghaus, Wuerpel, Carpenter, Waldeck, Barnett and Wachtel.

Eva W. Schutze is giving an exhibit of her paintings and photographs at her studios, 5704 Stony Island Avenue. There



NATHANIEL HURD  
Silversmith and Engraver

Sold by the Copley Gallery, Boston.

John Singleton Copley

Another unusual display consists of some eighty originals by Leon Bakst, shown at Korner & Wood's. New etchings by Joseph Pennell, including several N. Y. scenes, just issued, are being shown in the print room.

New England wood interiors by Mrs. Jeannette Agnew Lyon are among the latest oils put on exhibition at the Gage Gallery. At the School of Art, Miss Grace Kelly, one of the faculty, is showing some fifty oils and watercolors.

Jessie C. Glasier.

ST. LOUIS.

The Art Museum is exhibiting this month a group of paintings by the members of the Chicago Society of Artists, which gives splendid promise of the possibilities of building up a national school of painting in the United States, or at least a school which shall be typical of the Middle West. The collection was selected from the recent annual exhibition of the Society in Chicago and contains about fifty pictures. Among the artists represented are C. F. Browne, A. E. Albright, Pauline Palmer and A. H. Schmidt.

are examples of still life and decorative floral pieces in oils.

The special attraction at Anderson's this week is a collection of paintings by G. Warshawsky of Cleveland, O., and Paris. The Guild of Boston Artists is installing an exhibition in the Art Institute.

Fitzroy Carrington, curator of prints at the Boston Museum, and lecturer on the principles and history of engravings, has accepted the Art Institute's invitation to deliver the Scammon lectures.

Pauline Palmer conducted 8 gallery tours at the Art Institute for as many women's clubs during the last week of the show of paintings by Chicago artists. Mrs. Palmer is scheduled to give a talk on "Art and the Press" before the Cordon Club at the March banquet in its headquarters, Fine Arts Building.

H. Effa Webster.

A display of modern Dutch oils is now on in the rooms of the Nineteenth Century Club in Memphis, Tenn. Among the artists represented are Tony Offerman, J. H. Weiland and Bodelet.

BOSTON.

The exhibit of the Guild of Boston Artists opened at the Art Museum during the week. And a mighty good show it is. No longer can the outsider "sniff" at the Guild and say that it is an "organization of half students." Most of the best local painters are of it—a fact well borne out by the exhibit which the cold and austere Art Museum has "invited" to its hallowed walls. Already growls low and deep are heard anent the limitations placed upon the exhibit by the Museum. Why should the members of this favored society alone be invited into the Museum's inner circle, while all the remaining local artists are left to gnash their teeth in the outer darkness of neglect and indifference? Naturally, the Guild members are all pleased and happy.

A line of paintings hung in the large gallery allows the idiosyncrasies of each painter to manifest themselves. The show fills one of the largest galleries and a small adjoining one. E. C. Tarbell's clever portrait of the Albright family of Buffalo—a father and two little girls—is in the center, flanked by the work of R. A. Merriam, H. D. Murphy, C. Hopkinson (who has a portrait group), I. Gaugengigl, L. Kronberg, A. Goodwin, Gertrude Fiske, Lilla C. Perry, C. H. Woodbury and A. Paxton, who contributes a beautiful nude study. Interspersed along this wall are small pieces of sculpture by Bela Pratt (who is reported, by the way, to be at work on a statue of Phillips Brooks). Quite exciting, indeed, to be a member of the Guild these days.

En passant, it might be said, that many of the works hung in this show bear the stamp of the San Francisco Exposition in the shape of attached legends describing the various rewards of merit received.

An exhibition of pictures by Paul Harvey, whose theme is Santa Barbara and Southern Cal., is on at a local gallery. There is breadth as well as vigor of handling, and an effective sense of color, in these representations of grassy plans and desolate slopes bathed in warm sunlight. The artist has seen his subjects, not fancifully, but with dignity and truth, and gives realism of a stirring kind.

Baska Paeff, the young sculptress who worked her way through the Art Museum school by acting as cashier in one of the Boston subway stations, is exhibiting at the same gallery a well-characterized bas relief of Miss Jane Addams. It is an interesting as well as creditable performance, happily accompanied by her representation of Miss Gertrude Kiske's handsome white dog, "Boy."

John Doe.

NASHVILLE.

Dr. Mitchell Carrols will lecture on March 14 at the Archaeological Institute on "Athens, the City of the Violet Crown." As Nashville has a Parthenon of her own, the occasion will be one of unique intellectual pleasure and benefit.

The annual Fine Arts Exhibit held in the Parthenon in Centennial Park during the past three years, with the support of the Park Commissioners, has aroused interest in a possible broader field of activity. It is hoped that the Commissioners will decide to convert the Parthenon into a permanent Art Museum, to be open throughout the year.

Mrs. Geo. Denny, President of the Tenn. Fed'n of Women's Clubs, and the Congressman from this district, were the guests of the Nashville Art Association recently.

In March an exhibit of illustrators from the A. F. of A. will be shown in the Canujie Gallery.

COPLEY'S "NATH'L HURD."

John Singleton Copley's portrait of Nathaniel Hurd, reproduced in this issue of the Art News, the sale of which recently by the Copley Gallery, Boston, was exclusively announced in this journal, is an uncommonly good example of Copley's American period and distinguished, as well, as a representation of one of the earliest if not the very first of engravers on copper, to practise that art in America.

Nathaniel Hurd was born in Boston in 1730 and died during the Revolution in 1777. He was a skillful seal and die cutter, engraving the early seals of prominent colonial institutions, including Harvard College. He also engraved a number of portraits of public men in a quaint original style, some of them from the portraits painted by Copley. A contemporary and, in a way, a rival of Paul Revere and Henry Pelham, he was on terms of intimate friendship with Copley and Copley's stepfather, Peter Pelham, the pioneer mezzotint-engraver in the colonies.

In his day he was considered a sort of American Hogarth, having a vein of humor which ran to the satirical in some of his engraved cartoons. In painting Hurd, Copley has given the portrait an interesting Hogarthian flavor, portraying the engraver's homely features with full appreciation of their character.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York) "It is interesting to notice how closely painters of similar aim and temperament resemble one another in their work, when they happen to select similar motives. Daubigny occasionally painted something that is difficult to distinguish from a Corot. In Mr. Hearn's collection there is a Constable which from across the room might easily be mistaken for a Corot. Mr. William H. Fuller had a Constable - A Misty Sunrise - that might have passed for a Turner, and so forth."



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### Sale of Mss. at Collectors Club.

At the Collectors Club on Wednesday, Scott and O'Shaughnessy sold a collection of Mss. and first editions which realized \$3,500. Mr. George D. Smith gave \$625 for the Mss. of Leigh Hunt's "Sonnets by Italian Poets." He also paid \$100 for Godwin's "Life of Chaucer," London, 1804, with a dedication to Hunt. For \$85 he secured Napier's "Florentine History," London, 1846, a first edition with Hunt's autograph and marginal notes; for \$70 Hunt's autographed Plato, also with marginal notes, and for \$75 his 6 vol. Milton. James F. Drake paid \$82.50 for the first edition of Hunt's "Attempt to Stem the Folly and Danger of Methodism," London, 1809. For Andre's Journal, issued by the Bibliophile Society of Boston, 1903, he gave \$52.

### Art at Montclair Museum.

A loan exhib'n of oils at the Montclair (N. J.) Art Museum by Frederick Ballard Williams of N. Y. and Glen Ridge, and a coll'n of Chinese ceramics (618 to 1785 A. D.), loaned by J. W. Hart, is on to March 26.

## Frederick A. Lawlor

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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Karl J. Freund art property and antiquities, on view from Mar. 15. The late Mrs. Amzi L. Barber's library and Mr. J. P. Sabins early line engravings and mezzotints, including examples by S. Arlent Edwards.

Anderson Galleries, Mad. Ave. at 40 St.—Library of the late William M. Franklin. —The Raffy Collection of Persian antiquities. A large collection of Oriental Rugs, including Chinese Rugs.

Anderson Gallery, 15 E. 40 St.—Exhib'n by Advanced American Modernists, Mar. 13-31.

Studio of Mme. Marie Apel, 3 Washington Sq. N.—Charcoal Portraits and Paintings by James Britton, to Apr. 7.

Arden Gallery, 599 Fifth Ave.—Loan Exhibition of Japanese Screens by Sotatsu to Mar. 25.

Arlington Galleries, 274 Madison Ave.—Works by Richard Blossom Farley Mar. 13-25.

Berlin Photographic Co., 305 Madison Ave.—Works by Paul Manship, to Mar. 15.

Blue Dome Galleries, 37 Madison Ave.—Paintings and Lithographs by Bolton Brown, Mar. 15-Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Far Eastern Pictorial Art.

Braun & Company, 13 W. 46 St.—Futurist Paintings by Frances S. Stevens, to Mar. 27.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhib'n to Mar. 31.

City Club, 55 W. 44 St.—Works of Ernest Lawson.

Daniel Gallery, 2 W. 47 St.—Pictures by Samuel Halpert, to Mar. 20.

Durand-Ruel, 12 E. 57 St.—Works by El Greco, to Mar. 18.

Ehrich Galleries, 707 5th Ave.—Works of Greco, Goya and Zurburan to Mar. 18.

Fine Arts Building, 215 W. 57 St.—91 Ann'l Exhib'n Nat'l Academy and 17 Ann'l Exhib'n American Soc'y of Miniature Painters, Mar. 18-Apr. 23.

Folsom Galleries, 396 Fifth Ave.—Paintings by Charles M. Russell, to Mar. 16.—Works by Nathaniel Cobb, Mar. 18-Apr. 1.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, Mar. 20—Apr. 15.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 P. m., Sundays—for Benefit Families of French Sculptors.

Louis Katz Galleries, 103 W. 74 St.—Watercolors of Bird Life by H. C. Denslow, to Mar. 25.

Kennedy & Co., 613 Fifth Ave.—Old English and French Colored Prints.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, Mar. 16-Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Exhibition of "The Ten," to Mar. 18.

Little Gallery, 15 E. 4 St.—Spanish and Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—Works by Five Artists to Mar. 21.—Porcelains by Mrs. Alsop-Robineau.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Works by Modernist Sculptors to Mar. 22.

Montross Gallery, 550 Fifth Ave.—Pictures by Gari Melchers to Apr. 1.

Municipal Art Gallery, 16 St. & Irving Pl.—Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Portraits of Academicians and Associates from the N. A. D. Permanent Coll'n to Mar. 25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings.

Ralston Galleries, 567 Fifth Ave.—Works by Group of American Painters, Mar. 13-25.

Reinhardt Galleries 565 Fifth Ave.—Portraits by Prince Pierre Troubetskoy, Mar. 13-27.

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Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Oils by Members, Mar. 13-23.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Leon Bakst.

Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s, God of Humormystics

Thumbbox Gallery, 24 E. 49 St.—Drawings. Water Colors and Pastels by George Bellows, E. Dimock, Wm. J. Glackens, Edith M. Magonigle, Maurice Prendergast, to March 11.

Thumb Box Gallery—Oils and Watercolors by Homer Boss, Mar. 13-25.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Works by J. Alden Weir, to Mar. 18.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

### CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Karl J. Freund art property and antiquities, afts., Mar. 20-23. Library of the late Mrs. Amzi L. Barber, Mar. 20-21. Mr. J. P. Sabins line engravings and mezzotints, including examples by S. Arlent Edwards, Mar. 22.

Anderson Galleries, Madison Avenue at 40 St.—Library of the late William M. Franklin, of East Orange, N. J., now on Exhib'n to Sale in 6 afternoon and evening sessions beginning Mar. 13.—Persian Antiquities and a large collection of Oriental Rugs, including Chinese Rugs, on Exhib'n Mar. 12, to Sale on Afternoons of Mar. 17-18.—The John E. Burton Collection of China, Pewter and fine Furniture, on Exhib'n Mar. 15, to Sale afts., Mar. 20-22.

—Chinese Potteries, Embroideries, Porcelains, Paintings and Japanese Color Prints, the property of Naka Hayashi, on Exhib'n Mar. 18, to Sale Mar. 23.—Rare Books, Autograph Letters, Fine Bindings, and Original Manuscripts, being duplicates and selections from the Libraries of Henry E. Huntington and William K. Bixby with a consignment of books on early English literature from the E. Dwight Church Estate, on exhib'n Mar. 18, to Sale Mar. 29-31.—Remarkable Collection of rare Autographs, on exhib'n Mar. 20 to Sale Mar. 27-28.

Hiram H. Parke Galleries, 924 Broadway—Pictures from collections of Messrs. Joseph T. Kinsley of Phila. and Wm. Hogenkamp of Paterson, N. J., Mar. 15-16 eyes.

Copley—Plaza Hotel, Boston.—Ross Hall Maynard Antiques, Engravings and Paintings, Mar. 27-29.

### Oriental Art Sale.

The sale of quaint and interesting old art objects from China, Korea and Thibet, at the Fifth Ave. Auction Rooms, Fourth Ave. & 25th St., Mar. 1-4, inclusive, was well attended, especially on the last day, and brought a total for the four afternoon sessions of \$9,564. The most important pieces were sold at the final session and some fair prices were obtained by Mr. Hy. A. Hartman, the auctioneer. A pair of brass Okimono, in the form of deer, on carved brass stands, 17½ in. high by 15 in. long, brought the highest price of the entire sale, \$410, from Mr. R. E. Moore. Mr. F. H. Conant paid \$220 for a pair of Chinese lanterns, on carved teakwood posts, and Mr. J. Stone secured another pair for \$180. The large Chinese screen in 12 panels, superbly carved and colored, was knocked down for \$150. All of the gold tapestry panels (Kien Lung) sold well, from \$180 to \$200 per set of four panels, Messrs. R. Moore, K. Lange, James Allen and H. Grabagan being the principal buyers.

Snuff Boxes Sold at Christies.

The feature of the seventh Christie sale of the season in London on Tuesday was a collection of snuff boxes, which brought \$15,000. A Louis XVI gold jeweled, oval box brought \$925; for an oblong gold specimen from the collection of the Duke of Cambridge, \$870 was given. Another oblong box with diamonds, rubies and emeralds brought \$830. At Sothebys the first sale of Japanese color prints consisting of 171 lots realized \$1,705.

An exhibition of oils by Ernest Lawson is on in the galleries of the City Club, 55 W. 44 St.

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**BLAKESLEE PICTURE SALE.**

**First Session.**

The first session of the auction sale of the 467 pictures which made up the balance of the stock of the late Theron J. Blakeslee, took place in the Plaza Ballroom on Monday evening last, March 6, when 78 pictures were offered.

The driving snowstorm made the attendance small, and the few buyers did not compete vigorously. In fact, Mr. Kirby, who conducted the sale for the American Art Association was enabled to complete it at the early hour of 10 o'clock. The total was \$30,535, and the highest figure, \$5,100, was paid by Mr. J. A. Mitchell for the charming portrait of his daughter, entitled "Girl with Dog," by Paphael Smith, the early English mezzotint engraver.

The largest buyers of the evening were Mr. Raymond Wyer, director of the Hackley Museum, of Muskegon, Mich.; the Ehrich Galleries and Mr. William I. Michel, formerly of the Brandus Galleries, but now associated with Dr. Paul Mersch.

Some of the pictures showed great depreciation, notably the four sketches by Orchardson, which cost Mr. Blakeslee \$1,000, and sold for a total of only \$275, to Messrs. Wyer, H. B. Smith and Jerome D. Kerr, and the two portraits by Carle Van Loo of the Emperor and Empress of Austria, which cost Mr. Cooper, of London, originally \$1,000 each, and which he sold to Mr. Blakeslee for \$1,250 each. These brought only \$105 each from the Lans Curiosity Shop.

**Sale List.**

The following is a list of the pictures sold Monday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

1—Rau, E., "Interior," 19x15, Geo. Ainslie	\$100
2—Keith, W., "Autumn: California," 16x24, Holland Galleries	310
3—Weissenbruch, J. H., "Landscape," 8x12, V. Kaufman	85
4—Keith, W., "Golden Sunset," 16x24, Holland Galleries	580
5—Verboeckhoven, E. J., "Sheep," 24x19, Clapp and Graham	650
6—School of Clouet, "Portrait Young Lady," 16x13, Raymond Wyers	400
7—Tura, C., "Death of Lucretia," 9x32, Ehrich Galleries	210
8—Pencz, G., "Portrait of Lady," (Panel), 25x18, Raymond Wyer	1,050
9—Terburg, G., "Mandolin Player," 14x18, Seaman, Agt.	625
10—Reynolds, J., "Countess of Stafford," 29x24, Ehrich Galleries	2,250
11—Lawrence, T., "Portrait of Lady," 30x25, Wm. Michel	325
12—Vestier, A., "Portrait of Young Lady," 35x29, Clapp and Graham	450
13—Harlow, G. H., "Mrs. Dixon," 30x25, Ehrich Galleries	375
14—Vandermyrn, H., "Portrait of Lady," 32x26, J. E. Aldred	500
15—Cotes, F., "Portrait of Lady," 30x25, T. Kaufman	250
16—Maes, N., "A Group," 35x26, R. Wyer	260
16a—Constable, J., "Dedham Vale," 28x36, Chas. Platt	225
17—Van Honthorst, G., "The Musician," 34x30, W. A. W. Stewart	300
18—Copley, J. S., "Portrait Group," 34x28 1/2, Ehrich Galleries	350
19—Leader, B. W., "Worcestershire Common," 19x30, A. M. Henry	500
20—Lawrence, T., "Lady Lyndhurst," 29x24, T. Kaufman	100
21—Moran, E., "Sunrise, New York Harbor," 23x41, Edgar E. Marston	260
22—Lawrence, T., "The Countess of Galloway," 36 x 28, T. Kaufman	200
23—Cosway, R., "Lady Seated in Landscape," 49x39, Bernet, Agt.	850
24—Orchardson, W. O., "November, or Solitude," 49x30 1/2, Raymond Wyer	60
25—Orchardson, W. O., "In the Gloaming," 28x47, Harry B. Smith	50
26—Orchardson, W. O., "Fishing Boats," 26x46, Jerome D. Kerr	60
27—Orchardson, W. O., "Flotsam and Jetsam," 23x38, R. Wyer	105
28—Kneller, G., "Edward Hyde, Earl of Clarendon," 39x39, Lans Curiosity Shop	85
29—Ruyssdael, S. V., "Landscape," 31x42, T. Brummer	1,025
30—Hanneman, A., "Portrait of Lady," 41x34, R. Wyer	160
31—Attributed to Opie, J., "Portrait of Lady," 47x35, Ehrich Galleries	120
31a—Spanish School, XVII Century, "Portrait of an Infanta," 28 1/2x36, C. J. Charles	85
32—Smith, J. R., "Girl with Dog," 49x39, J. A. Mitchell	5,100
33—Housman, J., "Mrs. Blount," 52x35 1/2, Ehrich Galleries	360
33a—Botticini, F., "Madonna and Child," Panel: Circular, 38 inches, F. R. Welsh	1,050
34—Highmore, J., "Portrait of a Lady," 50x40, T. V. Carey	100
35—De Largilliere, N., "Lady in Black," 54x41, Seaman, Agt.	1,100
36—Gallait, L., "Art and Liberty," 58x43, E. J. Wile	150
38—Delaroche, P., "France and Greece," 45x57, T. Kaufman	80
39—Van Dyck, School, "Governor Jacobus Ragheip," 60x46, M. Van Brinck	90
40—Falero, L., "Sculpture," 66x42, H. B. Smith	175
41—Falero, L., "Painting," 42x76, Mrs. H. B. Smith	110
42—Denis, F., "Family Group," 49x66, J. F. McCarthy	150
43—Boel, F., "Fowls Surprised by Eagle," 47x69, C. J. Charles	110
44—DeLarosse, G., "The Marlborough Family," 48x68, M. Van Brinck	55
45—Van Dyck, A., "Virgin and Child with Angels," 63x52, T. Kaufman	70
46—Macbeth, R. W., "The Miller's Daughter," 55 1/2x67, A. M. Henry	240
47—Hudson, T., "Family Group," 59x64, Ehrich Galleries	210
48—Domenichino, D. Z., "Marriage of St. Catherine," 69x60, M. Van Brinck	50
49—Master of San Miniato, "Death of Christ" (Panel), 63x64, B. G. Goodhere	105

52—Van Den Eckhout, G., "Figures," 31x71, R. Wyer	185
53—De Vos, C., "Group of Figures," 75x34, M. Van Brinck	35
54—Goya, F. J. D., "Portrait of the Prince of Peace," 96x76, Wm. Michel	210
56—Zuccherro, F., "Portrait of Princess," 41x78, Wm. Michel	200
57—Del Mazo, J. B., "Portrait of Lady," 79x41, Wm. Michel	460
58—Tillier, P., "Nude Woman," 45x78, H. B. Smith	95
59—Sustermann, J., "Portrait Gentleman of France," 77x47, Bashford Dean	450
60—Il Garofalo, "The Wise Men" (Panel), 47x66 1/2, M. Henry	150
61—Bonifazio, V., "Three Saints," 80x23, Bernet, Agt.	100
62—Unknown, "Europa and the Bull," 52x70, Lans' Shop	50
63—Peters, M. W., "Visit to Baby," 73x54, A. M. Henry	500
64—Mignard School, "Education of a Youth," 70x53, A. M. Henry	70
65—Eversdyck, W., "Family Group," 53 1/2x75, Glen	310
66—Van Dyck, A., "Daughter of Count of Holland," 80x46, W. Michel	1,025
67—Van Dyck, A., (after) "James Stuart Duke of Gordon and Lenox," 82x49, W. Michel	625
68—Coello, C., "Ferdinand of Austria," 81x43, Bashford Dean	250
69—Sustermann, J., "Portrait of Young Gentleman," 82x47, Bashford Dean	200
71—Dobson, W. (after Van Dyck), "Lords John and Bernard Stuart," 85x48, C. J. Charles	125
72—Van Loo, C. A., "Empress of Austria," 87x49, Lans' Shop	105
73—Van Loo, C. A., "Emperor of Austria," 87x49, Lans' Shop	105
74—Spanish School, "Portrait of a Lady," 83x50, Charles of London	300
75—Kneller, G., "Portrait of Queen of England," 85x50, T. V. Carey	100
76—Beechey, W., "The Evening Star," 86x51, A. M. Henry	425
77—Hogarth, W., (Period of), "Interior with Figures," 52x37, M. Van Brinck	55
78—Van Miereveldt, M. J., "Portrait Group," 77 1/2x68, T. Brummer	300
79—Tristan, L., "Adoration of the Magi," 90x44, W. Beck	1,075
80—Dupont, G., "Landscape," 78x88, W. Michel	210
81—Van Diepenbeek, A., "Duke of Molino," 83x57, Lans' Shop	75
82—Mytens, D., "Portrait of Charles I," 89x57, Ehrich Galleries	425
83—Domenichino, D. Z., "Daedalus and Icarus," 96x66, A. M. Henry	60
Total.....	\$30,535

**Second Session.**

A total of only \$17,342.50 was obtained at the second session, held at the American Art Galleries, Tuesday evening for 99 pictures including three passed at the first session.

Mr. Otto Bernet acted as auctioneer. The attendance was fair, but as the works offered included a number of school pictures and other oils attributed to noted masters, the bidding was not spirited and the prices were low.

The session had no special feature of interest. The highest figure was \$1,800, paid by Seaman, agent, for a Beechey portrait of Col. Howden. Bernet, as agent, paid \$1,025 for a large canvas of "Vessels in Harbor," given to A. Van de Velde. Among the chief buyers were C. J. Charles of London, the Ehrich Galleries and the Lans Co. Messrs. Charles A. Platt and Gari Melchers and Geo. Gray Barnard were also among the buyers.

Such low figures as \$7.50 and \$10 and \$15, the last for a large canvas actually attributed to Paris Bordone, were noted.

**Sale List.**

The following is a list of the pictures which brought \$100 or more, sold Tuesday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

87—Dai Libri, G., "Madonna and Child" (Panel), 13x17, Ehrich Galleries	180
88—Bissolo, P. F., "Madonna and Child," 22x19, Ehrich Galleries	535

89—Amberger, C., "Head of Christ," 12x10, T. Brummer	300
90—Milanese School, "Madonna and Child," 20x15, Clapp and Graham	250
91—Bousignori, F., "Santa Lucia," 18x14, Seaman, Agt.	380
92—Di Bicci, N., "Madonna and Child" (Panel, circular top), 29x16, W. Glen	390
94—Watteau School, "Blind Man's Bluff," 21x25, C. J. Charles	120
95—Vibert, J. G., "Convent Choir," 15x18, Holland Galleries	210
96—Le Bourguignon (Jacques Courtois), "Two Battle Scenes," 17x28 each, Geo. Gray Barnard	271
98—Beechey, W., "Portrait of Young Lady," 30x25, Mrs. Chisholm	600
100—Hoppner Period, "Portrait of a Lady," 30x25, Seaman, Agt.	120
101—Stuart, G. C., "Portrait of a Gentleman," 28x22, Ehrich Galleries	570
102—De Miranda, J. C., "Portrait of a Nun," 19x25, W. H. Coverdale	300
103—School of Clouet, "Portrait of a Lady," 28x23 1/2, C. J. Charles	190
104—Bronzino, A., "Bianca Capella," 26x19, Prof. V. G. Simkhovitch	180
105—Van Der Lannen, J., "A Musicale," 20x25, C. B. Fitz	120
108—Zuccherro, F., "Portrait of a Boy," 28x21, L. L. Jones	130
109—Murillo, B. E., "St. Joseph and Child," 27 1/2x21, Ullman Beck	210
111—Reynolds, J., "The Strawberry Girl," 30x25, Mrs. Chisholm	160
112—Reynolds School, "Simplicity," 30x25, C. J. Charles	160
113—Lawrence School, "Lady Mackenzie," 30x25, C. J. Charles	260
114—Beechey, W., "Portrait of Colonel Lord Howden," 30x25, Seaman, Agt.	1,800
117—Neagle, J., "Portrait of Washington Irving," 30x25, William Macbeth	375
118—Diepenbeek, A. V., "Holy Family," 42x37 1/2, H. Utard	160
122—Spanish School, "Portrait of a Young Gentleman," 34x27, L. L. Jones	100
123—Gordon, J. W., "The Young Highlander," 36x28, Seaman, Agt.	110
124—Romney, G., "Fletcher, Hon. Wm.," 36x28, M. V. Callan	410
125—Inskipp, J., "Lady with Red Poppy," 28x36, Ehrich Galleries	200
126—De Vries, A., "Interior of a Palace," 30x27, Chas. A. Platt	130
131—Beechey, W., "Portrait of a Child," 36x28, Clapp and Graham	140
136—Early Italian School, "Madonna and Child," 42x22, Holland Galleries	120
138—Norton, W. E., "Seascape," 27x47, Ehrich Galleries	110
139—Early Italian School, "Virgin and Child," 40x30, Seaman, Agt.	140
140—Phillips, T., "Portrait of a Young Lady," 40x32, T. V. Carey	100
146—Hilliard, N., "Portrait of a Lady," 45x35, Chas. A. Platt	300
149—Nattier, J. M., (attributed), "Lady Playing Guitar," 45x37, William Flattau	100
150—Slaughter, S., "Portrait of a Young Lady," 46x37, J. F. McCarthy	110
153—Nattier, (Attributed), J. M., "Lady with Book," 48x37, Clapp and Graham	310
155—De Troy (Attributed), J. F., "Portrait of a Lady," 49 1/2x39 1/2, C. J. Charles	230
156—Lippi, F. (School of), "Holy Family" (Panel, circular), Diameter, 43 inches, Ferdinand Howald	425
158—Cuyp, J. G., "Boy in Red," 50x29, Bernet, Agt.	120
160—Wilson, R., "Lake of Nemi," 34x52, E. F. Clark	270
161—Ramsay, A., "Portrait of Mrs. Ramsay," 50x40, Seaman, Agt.	775
162—Wilson, R., "Period of," "Landscape," 36x54, H. F. Kerr	120
163—Rigaud, H., "Portrait of Louis XIV," 51x37 1/2, E. F. Bonaventure	210
165—Wheatley, F., "Miss Price," 50x40, T. V. Carey	140
166—Van De Velde, W., "Vessels in Port," 39x57, Bernet, Agt.	1,025
168—Harlow, G. H., "Lady Carteret and Children," 50x40, F. W. Scott	320
172—English School, "Three Children," 57x39, Henry Smith	260
174—Bronzino School, "Judith," 57x43, Percy T. Morgan	310
175—Tintoretto School, "Portrait of a Doge," 44x56, W. A. W. Stewart	170
179—Pearson, J. T., Jr., "Under the Weeping Willow," 50x63, Bernet, Agt.	120
Total.....	\$17,342.50

**Third Session.**

The attendance at the third session Wednesday eve. was not large and a total of \$9,645 was obtained for 95 pictures. The bidding was not brisk and many bargains

in the way of decorative pictures were obtained, notably by C. J. Charles, Marshall Clapp and William Michel. The Ehrich Galleries bought sparingly. There were few private buyers.

The auctioneer was Mr. Otto Bernet and the sale was over at 9.30 o'clock. The highest figure was \$520, paid by A. Rudert as agent for a "Portrait of Dr. Homan" by Harlow.

**Sale List.**

The following is a list of the pictures sold at the third session for \$100 and over, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

182—Buonconsiglio, G., "St. John," 14x13, Seaman, Agt.	120
191—Leon Escosura, I., "Waiting for the Queen," 21x29, Holland Galleries	115
196—Ladbroke, H., "Cottage and Farm," 21 1/2x28, A. H. Goldingham	220
198—Peters, M. W., "Master Hadden Brown," 22x18, Bernet, Agt.	450
201—Daubigny, C. F., "Marine," 20x32, T. Brummer	100
209—Hoppner Period, "Master David," 30x25, A. Rudert, Agt.	150
212—Russell, J., "Portrait of a Young Lady," 30x25, W. Michel	150
213—Phillips, T., "Portrait of a Lady," 30x25, A. M. Henry	270
215—French School, XVIII Century, "Fete Champetre," 30x25, A. M. MacDonald	150
216—Wheatley, F., "Boy Playing a Harp," 30x25, R. Deutsch	130
217—Richardson, J., "Alexander Pope the Poet," 30x25, George A. Plympton	120
223—Old Crome, "Landscape near Norwich," 30x27, Clapp and Graham	150
224—School of Clouet, "Portrait of a Lady," (Panel), 35x25, C. J. Charles	135
227—Kneller, G., "Portrait of a Gentleman," 34x30, Harry B. Goldsmith	205
228—Early English School, "Landscape," 26x37, Clapp and Graham	180
231—Cotes, F., "Portrait of a Boy," 36x28, W. Michel	170
237—Mercier, P., "Lady Playing Piano," 39x29, Edw. Brandeis	310
239—Poussin, N., "Landscape," 30x40, J. F. McCarthy	115
240—Dobson, W., "Comedy Nursing the Infant Shakespeare," 35x39, C. J. Charles	110
242—French School, "The Mandolin Player," 33x43, E. Brandus	100
243—Mareschi, J., "The Piazza, Venice," 31x45, D. H. J. Wolf	400
244—Mullais, J. E., "Flora MacDonald," 42x34, W. V. Callan	310
246—Pannini, G. P., "Exterior of a Palace," 47x36, O. Bernet, Agt.	350
247—Pannini, G. P., "Interior of a Palace," 47x36, O. Bernet, Agt.	350
250—Le Moyne, F., "Vertumnus and Pomona: An Overlook," 37x49 1/2, Edw. Brandeis	250
251—Canaletto School, "Venice," 25x40, Wm. Michel	240
253—Beechey, W., "Woman Playing Chess," 35x39, T. Brummer	145
256—Cotes, F., "Portrait of Miss Hastings," 49 1/2x39 1/2, A. M. Henry	250
259—Harlow, G. H., "Portrait of Dr. Homan, Physician to George IV," 50x40, A. Rudert, Agt.	520
262—Tocque, L., "Catherine of Russia," 50x40, A. M. Henry	140
272—School of Hyacinthe Rigaud, "Portrait of a Lady," 59x49, E. P. Bonaventure	110
274—Seghers, D., "Still Life," 48x62, C. J. Charles	140
Total.....	\$9,645

(Fourth Session on next page)

**A Great Rug Sale.**

The Mumford-Moore sale of antique Chinese rugs and textiles at the Anderson Galleries, closed Mar. 4 with a grand total of \$42,443. Mr. H. Kervorkian gave \$1,550, the highest price of the sale, for a Ming rug in fine preservation, measuring 15 ft. 3 in. by 6 ft. 9 in. S. Davidson, agent, gave 1,300 each for rugs, said to have come from a Tibetan temple, and a Kang Hsi example of fine quality, and \$1,000 for a rare old brown rug. The total for the last session was \$24,062.50.

The opening session, March 2, produced \$7,473. Mr. W. M. Wheeler gave \$410 for a Kong rug, with lions and Mr. T. P. Carvin \$400 each for two long, narrow examples, with rectangular paterens. W. A. A. Dilley paid \$360 for a Ming carpet, and W. O. A. Jones \$275 for a Kong rug with a design of "the 100 antiques." The Metropolitan Museum secured for \$210 a part of an old Kang-Hsi example.

The second session, March 3, brought \$10,907. Mr. Deming paid \$475 each for a pair of temple pillar hangings. A Ming period Kang-Hsi rug fetched \$435, and Mr. G. C. Smith paid \$400 for a salmon colored carpet of the middle Ching period. A large square rug was bought by Mr. A. G. Hencen for \$350, and Mr. J. French gave \$300 for a Kong rug. To Mr. J. A. Griswold fell at \$250 a XVII century example. Mr. A. A. Lawrence gave \$225 for a Turkestan Beshir rug.

Among the prices of the final session were: yellow and red rug, \$700; a coral pink rug, \$550; a Ming rug, \$525, and a ceremonial carpet, \$500; all to Mr. Deming; a Kwan-Gin statue in bronze, \$500, to Mr. G. H. Fearon, a yellowish white rug, \$525, to Mr. M. L. Zabriskie, and a blue, white and tan rug, \$450, to Mr. J. F. Ballard.

At his Sherwood studio, Victor D. Hecht is painting a series of outdoor pictures, principally park subjects, in which figures have been cleverly introduced. He is also at work upon an interesting group portrait, comprising three figures. This is an important work and promises to be one of the artist's best canvases.



**BENJAMIN BENGUIAT**

*known to art collectors and connoisseurs as one of the greatest rug experts of his time*

**ANNOUNCES**

A further continuance of the [important exhibition and sale] of Antique Oriental and Chinese Rugs of the late Benguiat and Kersey collection.

This sale is comprised of some of the rarest examples of 15th and 16th Century rugs existent-museum pieces. Each of these fine rugs is a masterpiece of art—in coloring, design and texture, and can never be duplicated.

This sale is due to a business readjustment and offers an unusually advantageous opportunity of purchase.

*Rug Illustrated One of the oldest Chinese Rugs ever discovered. Size: 5 ft. 5 in. by 9 ft. Price: \$1500. (1/4 of Rug shown)*

*Windsor Arcade, 509 5th Ave. N.Y.*



**BLAKESLEE PICTURE SALE.**  
(Continued from previous page)  
Fourth Session.

At the fourth session Thursday evening, with again a light attendance, and with Mr. Otto Bernet as auctioneer, a total of \$7,704 was obtained for 95 pictures. Prices again ruled low, and the few buyers obtained, in almost every instance, veritable bargains in decorative old canvases.

The highest figure of the sale, \$430, was paid by the Ehrich Galleries for a large and effective "Portrait of Joseph Wright of Derby," by Thomas Barker of Bath, a leader of the old Norwich, early English school. George Gray Barnard bought several canvases and Bashford Dean of the Metropolitan Museum added to his several purchases of portraits of men in armor for the Armor Room at the Museum, one of "A Gentleman" by A. Van Noort.

The principal buyers were the Ehrich, Weston and Holland Galleries, Clapp and Graham, A. M. MacDonald, Charles A. Platt, Robert F. Phifer, A. M. Henry, A. L. Kramer, Rudolph Deutsch, Dr. Weidler, A. Wilkins, Henry Blaub, T. Kern, C. Jones, A. E. Clegg, Arthur Maingay, Ginsburg & Levy, Di Salvo Brothers, M. V. Callan, E. Reilly, T. Brummer, G. W. Harris, William Odum, Dr. Leo Kessel, V. D. Martin, and the AMERICAN ART NEWS.

The character of the pictures offered, similar to those presented at the three previous sessions, proved that Mr. Blakeslee dealt largely, in addition to important canvases of high values, in what are known in the trade as "commercial pictures," a term applied to paintings, generally of good quality and merit, which are copies or imitations of noted painters' works, and which have good value for purposes of decoration. It was deemed passing strange, therefore, that with the exception of such dealers as Charles of London, Clapp and Graham, and a few others who sell decorative canvases, the dealers in interior decorations, tapestries and furniture did not avail themselves of this unusual opportunity to secure such pictures, which they often find useful to complete the furnishing of houses. Some really good pictures sold for far below the cost of their frames and such low figures as \$4 and \$5 were touched.

The total of the four sessions which closed Thursday evening was \$65,226. The last session of the sale, last (Friday) evening, probably brought the total of the entire sale to something like \$75,000, a good result on the whole, will be reported next week.

**Sale List.**

The pictures sold Thursday evening for \$100 and over were as follows:

299—Reynolds School, "Portrait of Dr. Samuel Johnson," 26x20, M. V. Callan...	\$155
300—Flemish School, "The Flagellation," 26x20, T. Brummer	160
301—Cotes, F., "Portrait of a Young Man," 25x21, A. L. Kramer	180
302—Fra Angelico School, "The Annunciation," 21x26, Geo. Gray Barnard	260
310—Cotes, F., "Portrait of Lady Olive," 26x22, A. L. Kramer	280
311—English School, "Portrait of a Gentleman," 30x25, A. L. Kramer	330
315—Kneller, G., "Portrait of a Judge," 30x25, Rudolf Deutsch	110
319—Beechey, W., "Portrait of a Child," 24x30, A. M. Henry	220
322—Reynolds School, "Miranda," 30x25, A. M. Henry	160
325—Early Italian, "Holy Family," Diameter 33 inches, Clapp and Graham	155
327—Early Spanish, "Adoration of the Magi," (Panel), 34x25, T. Brummer	190
330—Phillips, T., "Sir John Ross, The Explorer," 35x27, A. L. Kramer	280
333—Van Dyck School, "Portrait of a Gentleman," 36x29, A. L. Wilkins	100
338—Flemish School, "Madonna and Child," 36x28, A. M. Henry	310
341—Barker, T. of Bath, "Portrait of Joseph Wright," 38x28, Ehrich Galleries	430
342—Van Oo, C. A., "The Miniature," 39x28, A. M. MacDonald	300
346—Bakhuysen, L., "The Shipwreck," 26x40, A. M. MacDonald	250
349—French, "Woman with Mask," 39x32, Henry Blaub	375
351—Flemish School, "Descent from the Cross" (Panel), arched top, 52x27, Geo. Gray Barnard	110
355—Tournières, P., "Portrait of a Lady," 41x36, R. F. Phifer	105
356—Rigaud, H., "A Magdalen," 38x43, Clapp and Graham	110
357—Van Dyck, A., "Portrait of a Gentleman," 46x37, A. L. Kramer	180
360—Kneller, G., "Portrait of a General," 39x48, A. L. Kramer	140
364—Jacquet, J. G., "The Conqueror Conquered," 56x39, Williams (Holland Galleries)	190
365—Tocqué School, "Portrait of a Lady," 50x40, Clapp and Graham	200
370—Albano, F., "Cupids," 36x68, Seaman, Agt.	150
Total.....	\$7,704

**Japanese Prints at Anderson's.**

The first session Thursday, at the Anderson Galleries, of the Shataro Sato Japanese and Chinese collection fetched \$5,678.50. Mr. C. A. Mason gave \$160 for a nobleman's house scene tryptic, by Yeishi; \$140 for a piece of a feudal lord's kimono, and \$80 for Yeishi's "Prince Gengi." For a piece of Chinese brocade Mr. O. G. Smith paid \$140; Mr. Pack \$90 for a Samarcand rug, and Mr. T. J. Johnson \$85 for a Japanese tapestry.

**Coming Kinsley Sale.**

The sale at auction of an interesting and important collection of pictures owned by Mr. Joseph T. Kinsley of Phila., Mr. W. Hogencamp of Paterson, N. J., and a few others, at the large and handsome galleries of Hiram Parke, 924 Broadway, at 21 St., and which are now on exhibition there, on Thursday and Friday evenings next, Mar. 16-17, should attract collectors and art lovers, for in the collections there are a number of most attractive canvases.

Notable especially among the Kinsley pictures is the original and famous painting by Christian Schuessel, "Dr. Benjamin Franklin before the Privy Council in London, Jan. 29, 1773," familiar through the fine colored and other reproductions to all Americans, and which has just returned from San Francisco, where it attracted the greatest attention in the Fine Arts Galleries at the Exposition, and reproduced in petto in this issue. This valuable historical work is also one of rare artistic worth, and should go to the Pa. Academy or the Metropolitan or Boston Museums. There is also among the Kinsley pictures, the large and dramatic "Mystic Marriage of St. Catherine" by Scaglia-Lucien, and the best example of the art of the late B. J. Blommers, "On the Beach," (reproduced in the ART NEWS last year) ever painted. Mr. Kinsley also owns, and is to sell, two superior examples of H. C. Shayer, a Josef Israels, an Oswald Achenbach, a Richard Wilson, a charming example of Thomas Sully—a typical "Orestes and Pylades," after Benjamin West; a "Mother and Child" by Jane Stuart Darley, both from the Darley collection; a good small Monticelli, a still life by Rembrandt Peale, and a large and fine sheep piece by Brandi, which recalls Salvator Rosa.

There are also in the Kinsley collection a large and fine "Cow, Sheep and Ducks" by Vserboeckhoven, and examples of several early American artists.

From the Gov. Flower estate comes the well-known painting, reproduced in this issue, in petto, by the late William H. Beard, "Wall St. Bulls and Bears," a most amusing and effective canvas, which should go to the N. Y. Stock Exchange.

**Rare Colonial Antiques.**

An exhibition and sale of Colonial Antiques, composing the entire collection of Mr. Ross Hall Maynard, to be held at the Copley-Plaza Hotel in Boston, March 18 to 29, the exhibition to open Mar. 18 and continue to the sale dates, Mar. 27-29 inclusive, should have enough of interest to collectors outside of Boston to warrant a trip to "The Hub."

Mr. Maynard is a collector of unusual discernment, knowledge and taste, and his treasures, so soon to be dispersed, include an exceptionally choice assemblage of early American glass, Lowestoft and other China, early American silver, miniatures, oils, engravings and furniture. In connection with the exhibition there will be shown a portrait of George Washington, owned by Mr. Maynard, and which would seem, from its indicia, quality and provenance, to justify his belief in its authenticity as one of the "original Washington Stuarts."

The features of the collection are the fine assortment of Lowestoft china, the 100 examples of the rare Stiegel glass, recently brought into prominence by the gift of the collection of the same glass to the Metropolitan Museum by Mr. Frederick William Hunter, the superior pieces of early American silver, notably the hammered silver rapier marked "Hurd," the splendid pieces of old American furniture, notably the mahogany Chippendale bed and the satinwood table, the centre beautifully painted in the style of Angelica Kauffman, and the drawer fronts and legs in that of Zuchi.

Among the few, but good, paintings are two examples of Thomas Sully, a portrait of Israel Trask, and a charming presentment of a boy.

The miniatures include one of a man, signed by Doyle, an exceptional example, a good one of "Elder John Peak" by Malbone, one of Agnes Miller by Russell, and a small and delightful one of "George Colesworthy of Boston" by Copley.

**LORD R. S. GOWER DEAD.**

Lord Roland Sutherland Gower, son of the second Duke of Sutherland and a well known sculptor and writer, died Thursday at the age of 81, at his home at Tunbridge Wells, England. He was educated at Eton and Cambridge and is best known by his Shakespeare monument at Stratford, and his statue of Marie Antoinette on her way to execution. Among his books are a "Life of Joan of Arc," "The Last Days of Marie Antoinette," a "History of the Tower of London" and "Stafford House Letters."

The Art League of Boston has just sold a portrait study by Frank Duveneck to the Cincinnati Museum. This portrait is a study of a woman in profile, done after Mr. Duveneck's Munich student days.

**Old English Furniture Sale.**

The American Art Galleries were crowded Tuesday afternoon when the collection of 170 lots of XV to XVIII Century English furniture and other art objects forming the collection of Major Horsfield of London were sold by Mr. Thomas E. Kirby, for a total of \$15,984. The number of active buyers made the competition brisk and some good figures were obtained. George Grey Barnard paid \$825 for the XVII Century English oak paneled room for his studio. An early XVII Century English oak court cupboard brought the highest price for a single piece, \$780, from O. Bernet, agent. Mr. Joseph Labey secured the early XVII Century English oak priory table for \$500. An oak dole Jacobean cupboard sold to Mrs. Chas. M. MacNeill for \$325. Mr. L. MacCarthy obtained for \$400 a XVII Century English oak drawing table, and six Chippendale mahogany chairs brought \$510 from Mrs. E. Chauncey. W. W. Seaman, agent, paid \$300 for two XVIII Century English child's samplers, one dated 1768. Mrs. James A. Garland bid \$370 for the XVII Century English oak paneled room, with paneled over-mantle and also obtained for \$250 a XVII Century English oak cupboard.

**End of Burton Library Sale.**

The sale of Part 6 of the John E. Burton Library was concluded Tuesday aft. at the Anderson Galleries with a total of \$2,474.15 for the three sessions, making a grand total for the six parts of \$29,479.65. Some interesting Lincolniana and literary and journalistic material of the Civil War were offered and brought good prices. John Locke Scripps' "Life of Lincoln," Chicago, 1860, the earliest published "Life," the proofs read and approved by Lincoln himself, was bought by Mr. G. F. Drake for \$72.50. Mr. Geo. D. Smith paid \$50 for a Lincoln autograph note and \$100 for 2 vols. of "Fudge Doings, by Ik Marvel," both books inscribed in Lincoln's handwriting. Mr. Smith also secured the rare first edition of Walt Whitman's "Leaves of Grass" for \$47.50. The Library of Congress, Washington, D. C., paid \$41 for 135 playbills dating from the Civil War.

**The Franklin Library.**

The library of the late William M. Franklin of East Orange, N. J., to be sold at the Anderson Galleries in six afternoon and evening sessions beginning Monday afternoon next is of particular interest to artists, as Mr. Franklin was deeply interested in works on the history of printing and the making and illustration of books, and many rare and important publications on these subjects are in the sale.

**Persian Antiquities and Rugs.**

Rare Persian antiquities belonging to Mirza Raffy of Persia will go on exhibition this afternoon at the Anderson Galleries, preliminary to the sale next Friday and Saturday afternoons, Mar. 17-18. They consist of decorative Persian pottery and curios, antique brocades and velvets, some antiquities of the pre-Christian era, faiences of Rhages and Sultanabad, and Persian and Indo-Persian miniatures. The collection is large and interesting, perhaps the most important of its kind that has been offered in several years.

With it will be sold an important collection of Oriental Rugs, including Chinese rugs. In all there are 170 pieces, mostly antique. The collection has great interest for collectors and art lovers, as it contains many remarkable and typical products of old looms of Asia Minor, Caucasia, Central Asia, Persia and China.

**Rare Books and Autographs.**

The Anderson Galleries announces the most important sale of rare books, autograph letters, and original Mss. held in this country since the dispersal of the Robert Hoe library.

The sale will be made up of duplicates and selections from the famous libraries of Messrs. Henry E. Huntington of New York and William K. Bixby of St. Louis, with the addition of 166 lots of books on early English literature, from the estate of E. Dwight Church, formerly of Brooklyn, whose remarkable collection of Americana is now a part of Mr. Huntington's Hoe library.

These remarkable books and autographs will be placed on exhibition on Saturday, Mar. 18, and will be sold in five afternoon and evening sessions, beginning Wed. aft., Mar. 29.

**A Notable Chinese Sale.**

The American Art Association announces the coming sale, at the American Art Galleries, 6 E. 23 St., on the afternoons of April 29-30, of the collection of Chinese art and antiquities of the late Gen. Hwang Hsing, first president of the Chinese Republic. It consists of old porcelains, single color and decorated; snuff bottles and other objects,



FRANKLIN BEFORE THE PRIVY COUNCIL IN LONDON  
Ch. Schuessel  
In the Coming J. T. Kinsley Sale

**Print Sale at Henkels'.**

At the first session of the Sale of Proof Etchings, Engravings and Mezzotints, Mar. 2, at Stan V. Henkels' Auction Rooms, Phila., an original signed proof etching of "Beauvais" by D. Y. Cameron was sold to the Rosenbach Galleries for \$175. Mr. Max Williams bought "The Gargoyles, Stirling Castle," by the same artist, for \$160 and "Street in Cairo" for \$150. Mr. Grover bought "Montevilliers" for \$110 and "Ponte de la Trinita" for \$95. "The Chimera of Amiens" went to the Knoedler Galleries for \$75. A number of Arlent Edwards prints were sold, among them a portrait of "Mrs. Lloyd" to Max Williams for \$77.50, a portrait of "Mrs. Drummond Smith" to Mr. Sharp for \$65 and a portrait of "Louise de Bourbon" to Mr. Day for \$100. Mr. E. F. Keen bought Hedley Fitton's etchings of "In the Aisles, Charters Cathedral" for \$105 and "Shrine of Edward the Confessor, Westminster" for \$50. Mr. T. Wester Brown bought "Casino de Nobili, Sienna" for \$65, "St. Etienne Beauvais" for \$50 and "Rue Barbette, Paris," for \$40. Axel H. Haig's etching of "Salamanca" went to Mr. Reifsnnyder for \$40 and "Bourges Cathedral Exterior" to Max Williams for \$41.

At the second session, Mar. 3, Mr. Max Williams secured the original etching by C. Meryon, "L'Abside de Norte Dame de Paris" for \$325, and Mrs. Linn the same etcher's "Tourelle, Paris," for \$41. Signed proof etchings by Zorn, "Effet de Nuit" was sold to a private collector for \$130, the same artist's "Musical Family" to Mr. Braun for \$125, a portrait of "Augustus St. Gaudens" to Mr. Grover for \$120. "Princess Ingeborg de Suede" to Max Williams for \$75 and "Crown Princess Margaret of Sweden" to the same purchaser for \$81. "The Barbers," an original proof etching by Whistler, was sold to Mr. Williams for \$85 and "The Rag Gatherers," by the same artist, to Mr. Braun for \$37.50.

Some 31 remarque proofs, signed, after W. Dendy Sadler, were sold and the highest prices were obtained for "The Last of the Bin" from Mr. Wallace for \$42, "It Might Have Been, John" for \$18 and "Waterlooport" for \$20, both to Mr. Reifsnnyder. Fourteen mezzotints in color, all signed proofs by F. G. Stevenson, were sold, the best prices being "Giovani Tornabuoni," after Botticelli, to Mr. Grover for \$14, "La Belle Ferroniere," after da Vinci to the Rosenbach Galleries for \$13, and "Madonna of the Trees," after Bellini, to R. W. Staton for \$11.

**NEW ORLEANS.**

The fifteenth annual exhibition of the Art Association now on at the Delgado Museum has been materially strengthened by a group of eight canvases in oil by Bartholomew Gallotti, a member of the local Mexican colony, resulting from the disturbances in Mexico. Mr. Gallotti has selected his subjects from among the poorer classes and he has portrayed the character and feelings of these people with much force. His treatment is broad and direct and his color is good. Among other artists who are represented by good canvases are F. Usher DeVol, A. J. Drysdale, Miss Julia M. Massie, Gideon Townsend Stanton and Ellsworth Woodward. Prof. Woodward's landscape among the pines is admirably painted, full of feeling and is very decorative. Mr. Stanton's "Along the Mississippi Sound" is especially good.



BULLS AND BEARS IN WALL ST.  
W. H. Beard  
In the Coming J. T. Kinsley Sale.

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On Public Exhibition from Saturday,  
March 18, to the Unrestricted Public  
Sale in Five Afternoon and Evening  
Sessions, beginning Wednesday After-  
noon, March 29th, at 2:30 o'clock.

**Rare Persian Antiquities**

The Property of

**Mirza Raffy**

of Persia and a Superb Collection of

**Antique Oriental Rugs**

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**Very Fine Chinese Rugs**

Now on Public Exhibition to the  
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Saturday Afternoons, March 18 and  
19. An unusual opportunity to ac-  
quire rare Works of Art and to make  
selections from a large number of old  
and beautiful Rugs.

**THE ANDERSON GALLERIES**  
Madison Ave. at Fortieth St., New York

Horace Brodzky, a member of the London Group of the well known art exhibiting organizations in England, and of the Allied Arts Ass'n of London, whose work has been shown in all the principal European cities, has recently arrived and will soon make an exhibition of his works here.

Alonzo Kimball has completed an effective pastel portrait of Harry Grant Dart's charming daughter, Dorothy. The bodice and background in grays and blues are a delightful setting for the blonde head with its high coiffure.

Samuel Halpert has gone to Spain for a few months.

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## EXHIBITION CALENDAR FOR ARTISTS.

NEW HAVEN PAINT & CLAY CLUB, 15th Exhibition at Yale School of Fine Arts.

Works Received ..... March 27, 1916  
Opens ..... April 3, 1916  
Closes ..... April 23, 1916

### The Christophle-Widener Prints.

A selection from the famous Christophle Collection of French XVIII century prints recently purchased by Mr. Joseph E. Widener, has been on exhibition for some days at Knoedler & Co.'s. The most remarkable thing about the highly interesting display was the very fine state of all the impressions.

### Some "Modernist" Sculpture.

Five exponents of "modernism" in sculpture are showing to Mar. 23, at the Modern Gallery, 500 Fifth Ave., 15 examples of their work. The results of the reductio ad elementum are sometimes interesting, but rarely convincing. Nature is left almost entirely out of the question, and art is certainly not held to have any relation with truth or beauty. Brancusi has two imitations of antique negroid sculpture, a stone head with a nose more than ten times the length of the mouth and a mythological bird in metal.

### ART AND ARTISTS.

Adolph Wolff sends 11 "block" sculptures, of which the only one that impresses is a really clever concrete idea of N. Y. and its high buildings. Modigliani shows a couple of odd figure heads and Mrs. A. Roosevelt a love embrace apparently of "The Atoms" and an odd suggestion of a "Tennis Player Serving." Alice Morgan Wright displays her talent in a "Wind Figure."

J. H. D. Ferguson, a Battle Creek, Mich., portrait painter, is now engaged upon the portrait of Mr. W. K. Prudden, president of the American Savings Bank of Lansing, Mich. Ferguson recently completed portraits of Hon. Edwin C. Nichols and other prominent residents of Battle Creek.

Middleton Manigault, who spent several months in France with the American Hospital Service, driving an ambulance, returned to this country in the late autumn. He will hold an exhibition of recent works at the Daniel Galleries in April.

Eliot Clark recently returned from Buffalo, where he is holding an exhibition which thus far has proved a decided success. When it closes in Buffalo, it will be shown for some weeks at the Vose Galleries, Boston.

Cullen Yates' charming, colorful and poetic landscape "In the Delaware Valley" was purchased last week by Mrs. John Fowler. His large landscape "Edge of the Ravine" was sold to Mrs. Henry Lang for her private collection in Montclair. The artist has been interesting large and appreciative groups of young artists with "Talks on Landscape Painting" at the studio of Miss Isabel Neill in the Vandyck, on alternate Thursdays. Artists who have enjoyed the privilege of his criticism describe the classes as among the most interesting art events of the season.

At her Vandyck studio, Miss Marion Swinton gave a charming reception on Thursday last in honor of Mr. and Mrs. Glenn Newell, who have recently taken a studio in the Vandyck. Some of her recent work was shown and also several fine examples of Newell's work were on exhibition during the afternoon.

Among recent portraits by Louis Mark are an interesting full-length standing figure of Miss Juliet Breitung, a three-quarter length seated presentment of Mrs. Arthur Carroll, whose blond hair and fair skin are enhanced by a black tulle gown against a neutral background. There are also two dignified portraits of Mr. and Mrs. Meyer Guggenheim, and a well executed presentment of Mrs. C. M. Schott, clad in a blue flowered gown which harmonizes with a background of tapestry effect. The artist is at present at work upon a portrait of the Countess Rudolphe de Festetics.

An interesting feature of the present Catherine Lorillard Wolfe exhibition at Grace House, is a "Portrait of a Young Woman with a Muff," by Clara Marme Norton. It is a low-toned work, full of sympathy, and the sweet-faced subject is gracefully posed. It is good in color and well executed. This artist is also showing a group of recent works at the Gamut Club, 69 West 46th St.

Aston Knight has left his Holbein studio and has gone to Georgetown, S. C., for an indefinite period to paint portraits.

A new institution at the Salmagundi Club is the "Keep Together Dinner," which took place for the first time on Tuesday last. Mr. J. B. Carrington was the guest of honor.

William T. Ritschel has been located in the National Arts Club Building since his return from California. He will remain until the spring, when he will probably go to the Coast again.

Miss Louise Huestis spent almost the entire winter in Cleveland, O., where she has been painting portraits.

Alexander Harrison, owing to the war, has returned to this country for an indefinite period, after spending many years abroad.

Will La Favor is making a life-size bust of Mayor Armstrong of Pittsburgh. The Mayor is actively at work at his desk while the sculptor models his features.

A fine portrait in oil of Hon. James Sykes, a Judge of the Court of Errors and Appeals in Delaware just after that colony became a State, has been presented to the State of Delaware and will soon be hung in the State House at Dover, alongside the collection of distinguished citizens of the State which now grace its walls. Judge Sykes was born in 1725 and died in 1793.

Friends of Mrs. Charlotte B. Coman will be glad to learn that she is enjoying better health this winter than during the past three years. At her Vandyck studio she is at work on a garden picture, bright in color and appealing in composition. Another interesting work in course of completion is an upright mountain scene, a typical Coman subject, in which a range of mountains appear through a soft mist.

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A number of Chicago artists, led by Alan Swisher, who are dissatisfied with the way in which their work has been treated by the Chicago Institute, have formed the Independent Art Society and will have an exhibition "to give," according to Mr. Swisher, "Chicago artists a chance."

The Municipal Art League, Chicago, is raising a prize fund of \$2,000, the interest of which will be given each year to a Chicago artist for the best portrait of the season done in any medium.

## ARTISTS' CARDS.

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# American Art News

VOL. XIV., No. 24.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 18, 1916.

SINGLE COPIES, 10 CENTS.

## MR. TAFT'S NEW PICTURES.

The Taft collection of old masters, in Cincinnati, has just been enriched by two inferior works, an interior "The Sleeping Soldier," by Terburg, and a portrait of the bullfighter "Costillares," by Goya. Terburg, the aristocrat among his great colleagues of interior painting of the XVII. century, again triumphs in this little picture through his, what may be called, finest of innate noblesse. His delicacy of drawing and picturesque representation of textiles, silks, uniforms, armor, etc., combine here in an expression of infinite charm and virtuosity of craftsmanship. The picture shows the figure of a sleeping soldier who is on the verge of awakening through being tickled with a straw by a woman. Another soldier, a trumpeter, is smilingly standing nearby. The latter figure is the same portrayed in that pearl of a Terburg in the Rijks Museum called "Fatherly Advice."

The Goya portrait, showing the almost life-size head of the famous bull fighter, is a stunning piece of powerful realism. Costillares was the originator of a school of famous bull fighters. He was the first one who really attacked the bull. With such life, such real flesh and blood as is expressed in this rather early portrait, added to the impression one gets through Goya's later portrait of Queen Maria Louisa, hanging in the next room, which is just as picturesquely forceful, chiefly through its wonderful color, one can readily understand the great influence Goya was bound to exercise on modern art.

## ART CRITIC SEES AFFRONT.

Mr. Grosvenor Atterbury, president of the Architectural League of New York, recently wrote Mr. Charles H. Caffin, art critic of "The New York American," who was not invited to the recent press view of the League Exhibition, expressing his regret and that of the league for the incident, and explaining that the chairman of the press committee, Laurel Harris, had been told that Mr. Caffin no longer represented that newspaper, and that someone else did, to whom the invitation was sent. "It would appear," said Mr. Atterbury, "that the league did not welcome public discussion and criticism of its exhibits. Its policy is, on the contrary, to encourage full and free discussion of its exhibits, no matter whether the opinions be praise or disapproval."

"Thanking Mr. Atterbury for his assurance that the league regrets the occurrence," Mr. Caffin, in his reply said, "that the explanation does not satisfy him, since his name has appeared for the last three art seasons in large letters every Monday morning at the top of the art department that I conduct in the 'New York American.' 'It is a satisfaction,' he continues, 'to learn that the league as a body does not stand for the personal affront put upon me by its representative.'"

## ANCIENT ART IN WISCONSIN.

Mr. W. A. Titus, of Fond du Lac, Wis., has loaned to the history department of the University of Wisconsin, an interesting collection of ancient Egyptian, Greek, Roman, Arabic, Syrian-Hebrew and Phoenician art relics, some of them dating from 2350, 2000 and 1500 B. C.

## "THE ORIGINAL C.?"

Much amusement has been caused in rug and auction circles this week by the large spread announcements in the advertising columns of the dailies, in many instances placed side by side, of an auction sale of Oriental rugs and carpets at a Fifth Ave. Auction Gallery by an Armenian named rug concern, which closed a three days' session yesterday, and of another rug house of almost the same name—the last firm to the effect that they had no connection with the auction sale aforesaid, and have never held any auction or special sales.

The sole difference in the names of the two concerns is that one calls itself "C. Bros. and Co.," and the other "C. and Co." It would be interesting to know whether this war of advertising benefited or injured the auction sale, and which of the two houses is the "Original C."

## SARGENT FOR ALBRIGHT GALLERY.

Miss Cornelia B. Sage, director of the Albright Gallery at Buffalo, announces the purchase by that institution, of the remarkably fine example of John S. Sargent "Venetian Bead Springers."

## AERO CLUB'S DEFENSE POSTERS.

A committee of the Aero Club of America, composed of Jules Turcas, Henry Reuterdahl and Henry Woodhouse initiated on Mar. 10 a movement to mobilize the artists of this country for national defense work, the plan being to stimulate patriotism by means of paintings, cartoons and posters to be contributed free by the artists and to be published and distributed by the Aero Club and the Conference Committee on National Preparedness. The reproductions of the paintings and cartoons and of the posters will be published in the newspapers and magazines and displayed on bill boards in elevated, street and subway cars, and in public buildings. They will also be given to the army and navy and marine corps, to the militia and to the various societies for national defense. A meeting of those interested in the propaganda was held in the Aero Club on the evening of Mar. 11.

## CLEVELAND GETS EARLY AM'NS.

The Cleveland Museum has acquired the fine portrait of Nathaniel Hurd by J. S. Copley—one of the most striking of the artist's American period, and which was reproduced in the ART NEWS last week as having been sold by the Copley Gallery of Boston.

The Museum has also secured an important pair of portraits—those of Captain and Mrs. David by Thomas Sully, and from the Vose Gallery of Boston, the portrait of Mrs. John Greene, in frame made by Paul Revere.

A movement is on foot to secure for the new Museum, the valuable collection of original drawings gathered by Miss Lillian Lawlor during her long residence in Paris.

Forty-four paintings of Alaskan scenery by R. V. V. Sewell are on view at the Museum of Natural History.

## THE SPRING ACADEMY.

The ninety-first annual exhibition of the National Academy of Design, familiarly known to the art world, as the "Spring Academy," which, following the "Vernissage" and reception of yesterday morning and afternoon, respectively, opens to the public today in the Fine Arts Galleries in West 57 Street, will be the Art Mecca for local and out-of-town visitors until April 23.

After a trial last year of free admission, the Academy Council has decided to restore the admission fee of 50 cents this year, save on Mondays, when admission will be free. The exhibition is again this year a good one, and is unusually well hung. Some 400 oils and a score or more of sculptures are displayed, chosen from some 1,500 sent in. Again, as in past years, want of space prevented the hanging of more pictures than those on the walls, which were accepted by the Jury, but perforce returned to their senders. These, at least, have the melancholy satisfaction of knowing that their works were not rejected.

It is becoming wearisome—this annual forced rejection of good pictures at the Academy shows for want of space. A new President—Mr. Weir—has succeeded to Alexander, who each year of his long incumbency hopefully predicted and worked for adequate galleries for the Academy, and no progress towards the acquirement of these sorely needed galleries is even this year reported. Shall we have this year another show of works accepted but not hung, or was the one attempt at such a display two years ago not sufficiently encouraging?

The Miniature Society, again this year, makes its annual showing with the Academy—in the opinion of some of its members, a mistake, for the Society's delightful display, even smaller this year than last, suffers from want of the public notice and attention it has always received and would receive again if made independently, and not overshadowed by the larger display of oils.

## An Effective Display.

A first visit to the present Academy show, without the necessary aid of a Catalog, emphasizes the criticism passed by most of the New York writers who journeyed to the current Pennsylvania Academy exhibition in Philadelphia, last month, on that display—that its strength this year was largely derived from the presence in it of many of the best pictures from last year's Spring and Winter Academies. The New York organization has so steadily improved the general character of its two annual displays, the past few years, that the Philadelphia show, which has not really deteriorated in any marked degree, is no longer superior, as of yore, and reflects the New York displays. There is a refreshing atmosphere of energy and vitality in every room of the Fine Arts Galleries this, as last year. No sensational or "Star" pictures—which one looked for in past years—but a high general average of merit and the stronger painters are all well and, in some instances, admirably represented. There are some regrettable absentees, notably J. Francis Murphy, Jr., Cecilia Beaux, Paul Dougherty and again Robert Henri—but such painters as Weir, Chase, Horatio Walker, Emil Carlsen, Smedley, Groll, Van Laer, Potthast, Parschall, Snell, Bogert, Geo. Elmer Browne, Lawton Parker, W. S. Robinson, Bellows, Gifford Beal, Ryder, John F. Carlson, Paul King, Hugo Ballin, Lydia Emmet, Edward Dufner, Joseph Pearson, Jr., Max Bohm, Luis Mora, Ernest Lawson, and Howard Russell Butler, are all unusually well represented, while such veterans as Edward Gay, George H. Smillie, E. L. Henry, and such near veterans as W. L. Palmer and Francis and Bolton Jones, Ben Foster, C. C. Curran, and Cullen Yates, are to the fore. With such men sending virile and fine works the display could not be a poor one.

The delayed catalog, or even the usual proof sheets, furnished in advance to those writers who perforce, like the "Art News" representative, must see the display some time before its opening, makes other than a hasty general review impossible. More detailed notice must be given next week.

## The Prize

The prize awarding for favorable criticism to the artist.



F. AUGUSTUS SCHERMERHORN,  
President of the Union Club, N. Y.  
August Franzen.

In the Spring Academy Exhibition.

## New Method of Casting Sculpture.

Alfred Lenz, a New York sculptor, has invented a new method or process of casting in metal from sculptural and other models, which is said to represent a decided advance over the process that has been employed for years. He has developed a slightly porous mould substance and this enveloping mass he makes nearly as hot as the metal when ready for casting. This mould is then set over a cylinder upon which a suction pump acts, and by drawing air out of the mould a partial vacuum is produced in the cavities into which the molten metal is thus stimulated to flow. The most delicate parts of flowers and leaves can be perfectly reproduced in metal by the Lenz process.

The Walters' Art Gallery of Baltimore, one of the finest in the East, will not become a municipal institution, as was previously reported, but will probably be perpetuated along lines similar to the Peabody Institute.

## AN ISRAELS FOR READING.

Mrs. Huber L. Smith, of Reading, Pa., has presented to the Art Gallery of that city a painting of a peasant girl by Josef Israels. The late George F. Baer, president of the Philadelphia & Reading Railroad, bought this picture in Amsterdam in 1897.

## NEW GIFT TO ART SOCIETY.

Mr. Samuel Owen Buckner, pres't of the Milwaukee Art Soc'y, has presented to the soc'y, for its permanent coll'n, C. Arnold Slade's "Vender of Cocoa Water. Some 13 of the artist's works were purchased by Milwaukeeans during his recent show.

## POPULAR PRIZE PICTURE.

Marie Danforth Page's "The Mother," a well-executed and sympathetic study of a woman holding a baby in her arms, has been awarded the Philadelphia Prize at the 11th annual exhib'n of the Pa. Academy. The award was made by popular vote.



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figure composition, won last year by Richard E. Miller, goes this year to F. E. Church, for his decorative figure of a girl with a peacock, entitled "Peacock Girl."

The Inness gold medal for the best landscape shown (combined for the first time at the present display with the Altman first prize of \$1,000), won last year by Joseph T. Pearson, Jr., goes this year to Charles Rosen, for his fine strong "Winter Landscape."

The new second Altman prize of \$500 goes to Ernest Lawson for his "Pigeon Coop."

The Isaac N. Maynard prize for the best portrait shown, won last year by Douglas Volk, goes this year to W. T. Smedley for his virile expressive portrait of "Mrs. C. B. R."

The J. Sandford Saltus gold medal for merit, won last year by Abbot H. Thayer, goes this year to Emil Carlsen for his remarkable "Moonlight on a Calm Sea" which has been, deservedly, given the place of honor on the north wall of the Vanderbilt Gallery.

The three Hallgarten prizes, for the three best oils, won respectively last year by Eugene E. Speicher, Randall Davey and Robert H. Nisbet, go this year to Arthur Crisp for his "Strollers," R. Sloan Bredin for his landscape "Summer Afternoon" and John Follinsbee for his landscape "Winter Quiet."

The Julia A. Shaw Memorial prize for the most meritorious picture by a woman shown, won last year by Mary Greene Blumenschein, with her "Princess and the Frog," goes this year to Julia M. Lewis for her "Interior with Figures" depicting children reading, "A Rainy Day."

**The South Gallery.**

The pictures which stand out the most in the South Gallery on first view, are a fine, broadly and strongly painted landscape by A. Van Laer, a typical and delightful interior, with two girls in old-fashioned costumes, by Charles Bittinger, a characteristic winter woodland scene, by W. L. Palmer, another fine winter landscape by A. L. Clark, a delightful and clever figure work, by R. L. Maynard, a young woman seated before a mirror which reflects her fair visage and clad in rich greens and yellows, a large sunny and bright autumn landscape, by Bolton Jones, a virile, finely conceived and painted mountain view, by Carl Rungius, a three-quarter-length seated, delicately colored portrait of a young woman, by Joseph Boston, an autumn landscape at sunset, rich in color quality, and full of feeling, by Ben Foster, a strong outdoors with two women's figures, almost in flat masses, by Max Bohm, which won one of the too many and too loosely awarded gold medals at San Francisco, a clever scene in a "Quick Lunch" café, by Arthur Spear—three men seated at a counter with backs towards a window and faces turned to the front, a skillful handling of color and especially of light effects, two Arizona desert scenes, by Albert Groll—one, the larger, with "trailing clouds of glory," almost Aurora Borealis-like in varied color—a good "Misty Day—Madison Square," by Paul Cornoyer, a striking three-quarter-length seated portrait of a young woman, by Lowton Parker, of Chicago, an effective, if rather patterned landscape, by Roy Brown, a gray tonal landscape, by Charles Rosen, another fine large "Lake Louise, Alberta,"

by Edward Potthast, an autumn landscape, by Cullen Yates, and a delicate, refined outdoors, with figures, by Francis C. Jones.

**The Central Gallery.**

Works which most call for mention in the Central Gallery are one of the best autumn landscapes Edward Gay has ever painted, largely conceived, fine and strong, a stunning three-quarter-length seated portrait of a young woman, clad in a fascinating blue gown, by William M. Chase, with all his skillful technique, a typical soft blue toned landscape, by the veteran, Mrs. Coman, an admirable virile landscape, by Chauncey F. Ryder, a tonal, feeling moonlit landscape, by Paul King, Horatio Walker's large upright landscape with figure, another "poem of toil," best from his able brush in many a day, F. De Haven's strong, large and broadly painted landscape, John F. Carlson's feeling and truthful "Winter in the Woods," Henry B. Snell's joyous, finely colored and lit, "Beach Scene," William Wendt's large coast scene, with its fine distance and beautiful blue of the sea, George Elmer Browne's "Harbor Scene," vibrant with color, light and air, William S. Robinson's charming early autumn landscape, and Gifford Beal's truthful, typical New York scene "Under the 'L Road."

In this gallery also are Ernest Lawson's virile depiction of Morningside Park, R. H. Nisbet's Summer landscape, with its well painted greens, George H. Smillie's rich landscape, R. W. Van Boskerck's ambitious and well painted "Delaware Valley," George H. Bogert's typical moonlight, with its rich impasto, Carlton T. Chapman's "Old Gaal-leon," which proves his brush has not lost its power, Sergeant Kendall's curious and somewhat vulgar "Sphinx," a decided contrast to his usual charmingly refined pictures of children and women—remarkable for its clever foreshortening, R. S. Bredin's smoothly painted alluring Summer landscape, "Lal-lin's large and richly painted "Two Women," clothed and nude, reminiscent of the early Italians who have always inspired him in color and feeling, De Witt Parshall's "Arizona Canon" view, and H. S. Hubbell's "Girl in Bed," a most natural and well painted work.

The curious canvas, by George Bellows, "Billy Sunday in Philadelphia," will most attract the visitor in this gallery. It is a work to be studied: full of faults but yet appealing in its remarkable composition, study of character and fine sense of movement.

**The Vanderbilt Gallery.**

The place of honor is given this year to Emil Carlsen for his large upright coast scene—a beautiful work in every way, full of poetry and with fine effect of pale sunlight on shining sands—and Luis Mora's curious but effective "Goya Dreaming," appropriate in this year devoted so much to Spanish art and especially to Goya. The figure of the old painter is well thought out and drawn, but the forms of his heroines, which float around him, are not as effective.

There is an admirable seated portrait of Mr. Augustus Schermerhorn, President of the Union Club, reproduced in this issue, by Augustus Franzen, a splendid portrait of a little girl, by Lydia Emmet, a fine large "Cornwall Harbor," by Hayley Lever, a decorative composition of ducks and an old gnarled tree stump, reminiscent of his Philadelphia prize picture, by Joseph Pearson, Jr., a beautifully lit and colored joyous landscape with figures, by Edward Dufner, a strongly modelled bust portrait of an old woman, by the late Montague Flagg, a virile portrait, by W. T. Smedley, a stirring breezy joyous coast scene and marine, by Howard Russell Butler, and a number of other superior landscapes, figure works and portraits which, with the sculptures and pictures in the Academy Room, and the miniatures, must be left until next week for mention.

James B. Townsend.

**The "Wild West" of Criticism.**

Another time, when they had gotten the animal into the corral, it got away and chased "Bill," the buckaroo. "Bill" ran for the fence and made it, but was only halfway up it when Mr. Bull Buffalo already had his horns lowered to gore and toss him. At that moment Mr. Proctor, from the other side of the fence, dropped a big pole on the buffalo's head and the animal, thinking he'd gotten "Bill," tossed the pole high in air, while the buckaroo scrambled to safety."—Gustav Kobbé on Art Page of N. Y. Sunday "Herald," Mar. 12, 1916.

The exhibit of porcelains, modelled chiefly on the Chinese, made by Mrs. Alsop-Robineau at the Pana-Pacific Exposition, now on at the Mabeth Galleries, 450 Fifth Ave. is of much interest. In form, color and quality they approach closely the Oriental examples.

Mrs. E. H. Harriman has presented to the National Art Gallery, G. H. Story's portrait of Lincoln, painted recently from life studies.

**EXHIBITIONS NOW ON****The Forum Modernist Show.**

The French have a proverb, which says that he who excuses himself accuses himself, and so the gentlemen writers on art, and artists, to the number of six, who stand sponsor for the "Forum Exhibition of Modern American Painters" run some risk of its application in publishing a de luxe catalog with many words of eulogy or explanation, both from themselves and some of the exhibitors. A work of art should speak for itself, though the life and productions of the artist are always naturally a subject of more or less serious literary study.

Though the names and works of many of the contributors to the display now on in the spacious Anderson Galleries, 15 E. 40 St. are quite familiar, through one man shows at various local galleries, there are a few others in some slight sympathy with what may be called the movement, who show work of considerable interest. The young, yet old warhorses, are on hand, the Zorachs, Man Ray, Marsden Hartley, John Marin and A. Walkowitz, and contribute more or less seriously to the gayety of nations with a large proportion of the 193 exhibits. To discuss them in any detail would lead nowhere where one has not been before. With the possible exception of Mr. Marin, who seems to be after some apparently legitimate object, in his analysis of landscapes and other forms, and who has a delicate appreciation of color values and a sense of movement, the rest either distort nature or seek to represent it by more or less arbitrary symbols.

There is for instance Mr. Hartley, fresh from Berlin, where he almost initiated an artistic war of his own. His "Portrait of a Young Man," is a group of inanimate objects, including an iron cross and some flags while his "One Portrait of One Woman" (sic) consists largely of a cup, symbolical—perhaps of bitterness or joy, and a Gothic arch. The only human note in his half dozen contributions is struck in the group of filled glasses called "Handsome Drinks." Man Ray has his usual assortment of tailors' cuttings and seems, perhaps on account of the season, to have run short of stove pipes. The Zorachs again libel the beauties of nature and give their work a Persian twist. Marguerite is the more decorative and William makes ugly what should be beautiful. Mr. Walkowitz, though he still specializes in what look like attempts at topographical studies, has occasional lapses into quite understandable efforts to delineate the human form, very far from divinity.

S. MacDonald Wright, one of the new comers, shows considerable talent of the normal variety in male and female studies, some of his drawings being distinctly good but gets into swim with the majority of his fellows in various examples of "Synchromy" and "Organization." Arthur G. Dove, in 14 contributions, symbolizes nature as he frankly acknowledges from A. to N. and Heaven knows what he will do in the laying on of paint when he gets through the alphabet. Alfred Maurer has some suggestions of the realities of landscape and still life in a number of rather mussy contributions. Oscar Bluemner, whose work has already been seen at the Photo-Secession, displays a more or less successful, yet ever interesting, group of simplified landscapes—a "Meditation" and an "Expression" both in New Jersey towns, and a "space motive" and "motive of space and form" in a Jersey valley and village.

Thomas H. Benton is vigorous in various groups of red, blue and other colored struggling humans and some landscapes, and Andrew Dasburg, besides some brilliant little nude drawings, has various simplified still lifes and "improvisations." Ben Benn displays strength and some sympathy with nature in several contributions including "Figure" and "Grayhouse" and George L. Of shows quality in still life and landscape. Charles Sheeler, Morgan Russell and Henry L. McFee complete the list of contributors.

**Japanese Flower Arrangements.**

At the Yamanaka Galleries, 254 Fifth Ave. there is now on view to Mar. 25, an attractive exhibition of Japanese Flower Arrangement. The various flowers, plants and dwarf trees are placed in the artistic receptacles used in Japan, many of them remarkably fine in workmanship and arranged with the keen eye for decorative effect which is characteristic of Nippon. At one end of the gallery in which the display is made, is shown a tea room, all being there but the geishas. On Tuesday afternoon Miss Mary Averill, assisted by Mr. N. Nakagawa lectured on "Flower Arrangement," about which and the flower art of Japan she has written books, and the lecture will be repeated on Tuesday next. The subject Friday was "Tea Ceremony," and this lecture will be repeated on a Mr. 24.

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**New Features at the Museum.**

The new accessions and loans shown at the press view of the Metropolitan Museum on March 10 were nearly all displayed in the Gallery of Recent Accessions. The purchases included two paintings bought at the Reisinger sale von Haberman's "In the Studio," and Trubner's "Landscape," and there was besides an XVIII century English skirt and dress. The gifts shown for the first time were a stone fragment from the dungeon of Joan of Arc and a bronze medal of the unveiling of the Joan of Arc statue by Anna V. Hyatt, both the gift of the New York Statue Committee. There are also pieces of Italian, French and Belgian lace of the last century given by Mrs. Henry S. Redmond, and an English glass coaching horn from Mr. Rodman Wanamaker. The gifts not shown were a model of a man in armor, French about 1860 and three early XIX century Italian powder containers given by Mr. William S. Oothout. A loan not yet placed on exhibition is a marble bust of a man, School of Bernini, owned by Mr. Howard L. Goodheart. A purchase shown with the Ceramic collections consists of two Chinese flower pots of the Sung period and two gifts of Mr. A. Behr, a Sun bowl and a box with cover of the Yuan period.

Mr. Gouverneur Morris lends a Louis XV court sword which is with the Arms and Armor. In this department have also been placed, after repairing and restoration, the two suits of armor of Sir Scudamore, the original Sir Scudamore of "The Faerie Queen." These were bought in 1911 from the Earl of Chesterfield.

Two personal announcements made in the bulletin and by director Robinson, at the meeting, were that in recognition of his recent gifts Mr. John Pierpont Morgan had been officially declared a benefactor of the Museum. It was also stated that Dr. Wilhelm Valentiner, the curator of decorative arts, who was for a year at the front in the Vosges with the German army, where he was twice decorated for bravery, had been recently ordered from the front to duty at the war office at Berlin.

**Bolton Brown at the "Blue Dome."**

Paintings and lithographs by Bolton Brown and a group of thumb boxes by members of the Blue Dome Fellowship are at 37 Madison Ave. to April 1. Delicate tonality and charm characterize Mr. Brown's canvases. "Girl and Turtle" is a pleasing rendering of the nude, and there is a glimpse of quiet, snow-clad country at twilight with lifting mist. In "Golden Glen" one notes the diffused lights, of which this painter is so fond. There are sea and landscapes and a wood interior with a nude. The lithographs, too, are fascinating.

Among the Fellowship thumb boxes are spontaneous little impressions of masses of mountain laurel and dogwood, of nudes in sunlight, and one of a little barefoot girl sitting by a "lonesome rock," by Dewing Woodward. A watercolor still life with fruit by Charles Cook is convincing, and his effective, decoratively-patterned landscapes indicate an anti-academic spirit. Beatrice Montizambert's "Butterfly" is a nude holding out pink draperies. Louise Johnson's work is pleasing. Among others represented are H. S. Phillips, Henry Albright, Sophy S. Dev. Henrick Hillbom, Helen Penniman, Lillian Wish, and Abbie Sullivan.

**Annual Show of Salmagundians.**

The annual exhibition of oils, by members of the Salmagundi Club, 14 W. 12 St., is now on to March 23. The pictures of moderate size form a most interesting collection, are fresh from the painters' studios, and are eminently saleable in quality.

The Samuel L. Shaw purchase prize of \$500, from which portraits are excluded, went this season to Daniel Garber's "Ye Olde Apple Tree." This is a fine, sunny, midsummer morning effect over a landscape saturated with color and light. The William T. Evans prize of \$100, for the best figure painting, went to Warren Davis, for his dramatic and poetic work showing a young woman lying nude on a rock by the seashore, under the spell of "Sea Magic." The winner of the Joseph S. Isidor prize of \$100, for the best landscape, is Harry Franklin Waltman, the picture being "Northern Woods," was doubly fortunate for he sold it on the first day for \$500. It is a remarkably truthful winter scene, with a snow covered slope falling to a still flowing stream, and notable for its light and color. Prominent among the 162 other examples is a capital winter view in "Central Park South," by F. J. Mulhaupt.

The city furnishes another subject in Guy C. Wiggins' effective scene "Broadway in Winter," at City Hall Park. Other New York scenes are Edmund Greacen's rather too much simplified view of the Public Library and a winter scene in North Washington Square, by H. Ledyard Towle, which is somewhat heavy in drawing. The docks also furnish subjects, Charles Vezin having an excellent "Winter Scene" looking on the riverside from a high building, while Clement King shows the 34th Street Ferry and George Elmer Browne a spirited study of the groups at the "Departure" of an excursion boat. C. J. Nordell shows a sprightly figure of "Madeline" and W. Granville Smith a sunny and true "Edge of the Woods."

A palm leaf and purple ribbon are placed under the late William E. Norton's spirited and ship shape view of a sailing ship "Outward Bound." Lewis L. B. Berneker sends a gracefully composed group of four female figures, one of them being that of "Proserpine." G. L. Nelson has a capital "Portrait of my Brother," and S. A. Guarino a most artistic study with figures, of the entrance to the "Golden Church." By James G. Tyler there is a brilliant sunset sky in the "Golden West," over a swelling sea.

Among others well represented are G. W. Maynard, C. A. Aikin, C. C. Curran, C. L. Bull, whose "The Fireflies" by the way is a most original conception, W. J. Whittemore, G. Grant, G. Wright, J. W. Dunsmore, R. K. Ryland, F. De Haven, L. Mielziner, C. Rungius, R. S. Bredin, L. Seyffert, O. Fehrer, H. Mosler, C. Yates, M. Herrmann, J. C. Phillips, I. H. Calliga, B. Gutman, H. L. Towle, F. J. Waugh, W. H. Dunton, W. J. Aylward, W. N. Hasler, C. Basing, E. L. Warner, E. H. Potthast, L. Kroll, E. C. Volkert, C. Rosen, G. M. Bruestle, R. H. Nisbett, F. A. Bicknell, J. F. Carlson, E. Dufner, C. F. Ryder, W. H. Howe, G. Wiegand, H. A. Vincent, G. Cimitotti, M. Colt, H. L. Hildebrandt and W. F. Kline.

**Descendant of Rubens' Master Shows.**

Pieter J. L. Van Veen, a lineal descendant of Otto Van Veen who was one of the masters of Rubens, has come over from Holland to remain here two months and is showing 21 canvases at his studio in the Sherwood, 58 W. 57 St., through March 31. He believes in maturing his pictures, one of the most charming of which is a rendering of a clear, placid lake in Holland with reflections of the banks, dotted with fisher houses, in the water. A tiny deserted cottage—the oldest house at Barbizon—is pictured in another, and there are wood interiors, painted in the forest of Fountainbleau and in the Valley of Rousseau, more impressionistically treated.

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**GREAT IMPORTANCE.**

**Paintings by Prince Pierre Troubetskoy.**

The painter brother of the two artistic Princes Troubetskoy, Pierre, has now on view at the Reinhardt Galleries, 567 Fifth Ave., 15 portraits and landscapes in oil. The most attractive of his portraits are those of two boys, Masters Willard Chandler and Howard Cushing, both frankly and freely painted and good in character. Among the women presented are the Princess Pierre Troubetskoy (Amelie Rives) Mesdames Leonard and George C. Thomas, Mrs. Robert Meade Parker, with a dog on her shoulder, Mrs. William Allen, and Miss Frances Starr as Marie Odille, the last, perhaps suitably, theatrical. The single portrait of a man, is that of Dr. Arnold Genthe. The landscapes are broadly handled and soberly colored, with a strong appreciation of masses in composition. They include "Box Hedges," "Autumn Gleam" and "Sifted Light." Two rather tame impressions of New York at night are "Towards the Great White Way" and the "Hour of Mystery." A study of a scene on the deck of a yacht, which is handled with a good deal of spirit, represents "The Squall."

**Luini Picture Shown in Brooklyn.**

The beautiful Bernardino Luini, altar piece, "The Madonna Enthroned," purchased for the Brooklyn Museum by Mr. A. A. Healy at the recent Catholina Lambert sale, is on exhib'n at the Museum, Eastern Parkway and Washington ave.

The attendance at the recent Swedish Art Exhib'n at the Museum, ending March 5, reached a total of 141,256.

**American Artists at Ralston's.**

A work of much nobility and distinction by George H. Bogert, showing the "Crescent Moon," in a beautiful twilight sky over a spacious landscape, is the clou of an interesting display of 15 works by as many artists, now on to March 25, at the Ralston Galleries, 567 Fifth Ave. In this canvas the solitary human note is furnished by the figure of a woman in the foreground gathering wood. "The Wind," by Van Dearing Perrine, is another work of distinguished character, an epic of the blasts, under which sways on a hill against a tormented sky, one tall, slender tree towering above companions which hug close to the ground.

Guy C. Wiggins sends his spirited scene of "Fifth Avenue in Snow," at 34th Street which is remarkable for its truth and its naturally disposed groups and single figures of pedestrians. George Bellows sends a curious "Portrait of Adelaide Spratlin," who appears in a very blue dress against a green background, and J. Carroll Beckwith, an effective portrait of Henry Rutgers Marshall. "Poppies for Sleep," by Elliot Daingerfield, shows a kneeling nude woman, with three attendant sprites bearing the flowers. This is successful in its general effect, though rather crude in all the details, except the brilliantly handled flesh of the principal figure.

Others represented are C. T. Chapman, Bruce Crane, J. F. Carlson, A. F. Groll, E. A. Gruppe, F. de Haven, Jonas Lie, L. Ochtman, and R. W. Van Boskerck.



IN SUMMER TIME.  
Edward Dufner.

In Spring Academy Exhibition.

**Art Objects at Symons & Co.**

A remarkable storehouse of decorative art, sculpture, bibelots and rare furniture is the establishment of Henry Symons & Co., 26 E. 45 St. Here are to be found a number of notable objects which were captured in such London sales of last season, as those of Lady Charteris and Lord Huntingfield, as well as many others found in the ancient country seats of the nobility and gentry in the United Kingdom and Ireland. Highly interesting are two over life size marble busts of a Neptune and goddess, crowned as if to symbolize some city or province, which were for over 50 years on loan in the Dublin National Gallery. They are signed J. V. L., 1739.

There is a large allegorical ceiling painted by Sir James Thornhill for Honington Hall in Devonshire. A four post bed of ancient pattern is of much interest, for it was decorated with allegorical figures by Angelica Kauffman while on a visit to Bellevue, Delgany, Co. Wicklow, the seat of Major Peter La Touche, from which it came. A beautiful XVII century Spanish cabinet in ebony and silver is from Lady Charteris' collection and decorative paints by Desportes of fruit and still life are from Balloch Castle, Scotland. A notable group of furniture is made by various examples of Chippendale—a commode, a grandfather's clock and 5 chairs and a settee, and a couple of Adams tables, all of mahogany. There are some rare pieces of Chinese porcelain, as well as a remarkable group of European porcelains, examples of Frankenthal, Nymphenberg, Hocht, Vienna and Dresden.

**American Illustrators at Pratt Institute.**

Mr. George Whittle has loaned over 150 pictures which, chronologically arranged, are on view at Pratt Institute, Brooklyn, to April 8. They demonstrate the progress made by American illustration. Early woodcuts and works in demand today are shown, with practically every step between. Some blocks, tools, and old prints—the property of Timothy Cole—are included in an interesting group illustrative of the old methods. Among the artists whose work is shown are Timothy Cole and other contemporary engravers, Edmund Ashe, William Aylward, W. T. Benda, Robert Blum, Ernest Blumen-schein, Andre Castaigne, F. S. Church, Arthur I. Keller, Howard Chandler Christy, Penrhyn Stanlaws, C. Underwood, Palmer Cox, Peter Newell, O. Herford, Frederick Dielman, Wm. Glackens, Abbott Thayer, Albert Sterner, and F. R. Gruger. Variety certainly is the spice of the show. Mr. Whittle became identified with Alexander W. Drake and Wm. Lewis Fraser, of the art departments of "Scribner's" and the "Century Magazine," in 1881, and continued with the latter until 1914.

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**At the MacDowell Club.**

Many of the painters in the current MacDowell Club exhibition have been occupied with sunlight and gay color and the ensemble is unusually effective, with bits of sculpture here and there. One's attention is immediately drawn to flower pictures by Maud M. Mason, expressive of maturity of vision, thorough knowledge of the subject, and feeling for color and design. Chas. Cook's still lifes with fruit are convincing in quite a different way, and his large canvas "The Green Schooner" is interesting, although the strength and directness notable in the foreground is missed in the background. Theresa Bernstein's familiar crowds always entertain, and Ledyard Towle shows his several phases. In a portrait arrangement of Mrs. Francis Bennett he combines pastel tints tastefully, and suggests the interesting personality of the sitter. His study of an old man, painted premier coup, is good and the interpretation of Mrs. Towle—a more matured canvas—has spontaneous grace and charm. Delicate light gradations and lacy trees effectively patterned, characterize W. C. Emerson's interpretations of nature. J. Weiland's pictures are fairly strong, but raucous in color. An attractive pointillistic rendering of a sun-flooded flower garden by Mary McCord is shown. Others exhibiting are Z. Steele, Ossip Linde, A. Many, A. St. Gaudens, and Laura Gardin.

**Chinese Porcelains at Esler Studio.**

On Tuesday afternoon, Mrs. Frederic Esler gave a reception for G. Muranyi, a portraitist well known in New York, who recently returned from England. She is showing his latest work at her studio, 47 E. 49 St., through Monday, where there are also on exhibition a number of exceptionally interesting old Chinese porcelains. There are also miniature figures and other cabinet pieces.

**Homer Boss at Thumb Box Gallery.**

Homer Boss is exhibiting 9 landscapes in oil and 8 in watercolor, expressed with broad planes and vivid hues, at the Thumb Box Gallery, 24 E. 49 St., to March 25. In "Breaking Calm," he probably tried to paint the effect of atmospheric conditions upon him rather than a literal transcript of nature.

Mr. Walter P. Fearon, long popular as the head of the former Cottier Galleries, will hereafter be connected with the Reinhardt Galleries, 565 Fifth Ave. Mr. Fearon, who had previously served in the British Navy, went to London in February 1915 and volunteered for service. He was detailed to the Admiralty office in London.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive. AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street. Tel. 7180 Murray Hill. JAMES B. TOWNSEND, President and Treasurer, 15-17 East 40th Street. REGINALD TOWNSEND, Secretary, 15-17 East 40th Street.

SUBSCRIPTION RATES, YEAR, IN ADVANCE - \$2.00  
Canada (postage extra) . . . . .50  
Foreign Countries . . . . .2.75  
Single Copies . . . . .10

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Advice as to the placing at public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, will soon appear.

## LESSONS OF BLAKESLEE SALE.

The somewhat disappointing total, only \$69,063.50, of the five nights' sale last week, of the remainder of the stock of pictures left by the late Theron J. Blakeslee, added to the grand total of the first sale of pictures last year, or \$262,235 and of the furnishings of the Blakeslee galleries or \$2,446.50, makes a grand total of only \$333,745 for all the properties. This result, which falls much short of the predicted half, or even three-quarter million total, has naturally led to much discussion in the art trade and among collectors.

We have never estimated, from the first, that the collections would bring over half a million, if they reached even near that amount, for with the coming of war and the consequent prostration, for nearly a year, of the art business all over the world with the dealers here and abroad left with large stocks of pictures, good and inferior, on their hands, and with no evidence of collectors being in a buying mood, we could not figure out how the market could digest either the better pictures offered last year, at any but low prices, or, a fortiori, the inferior ones offered last week at any but bargain prices.

And it was as we estimated. In fact, the last four sessions of last week's sale, while it was true the majority of the works offered were what is known in and to the trade as "commercial pictures" was almost a slaughter. It is passing strange that, save only a very few dealers and interior decorators, neither the trade in general, nor collectors seized the rare opportunity to secure paintings that would have in many instances brought the dealers good profits, if only for decorative purposes, and in some cases, large profits, as genuine examples of good old painters. The collectors also lost a chance to pick up real bargains.

For the sale was, in reality, a bargain one. One collector in a small way, for example, secured an old canvas, slightly damaged and without a frame, for \$20, which, as he suspected, has proven to be a veritable and good example of Rubens, having the written testimony to that effect of the late Max Rooses, the authority on Rubens, and we hear of other instances of a like nature.

The lessons of the Blakeslee sale may therefore be summed up as proving the danger of dealers loading up with too many so-called Old Masters and commercial pictures, and of the advisability of both dealers and collectors paying more attention to art sales of the kind, in the future.

Some dealers and auctioneers argue that a far better result would have been obtained had the sale been held, if it could have been arranged, within a month or even two, of Mr. Blakeslee's death, and when his sad and sensational passing would have the more directed public attention to the dispersal of his pictures, and this view seems reasonable.

Will Foster, the illustrator, has taken a studio in the Colonial, 39 W. 67 St.

## WHO WAS RIGHT?

The "American Art News," while it does not claim infallibility, takes every possible precaution against the publication of incorrect or erroneous news, and nothing causes its officers or editors more annoyance and vexation, than to innocently publish anything which can be questioned or controverted.

Our exclusive announcement last week that Mr. Henry C. Frick had secured, through Duveen Brothers, the famous picture by Gainsborough, "The Mall," perhaps the most valuable painting obtained by an American collector since Mr. Widener's acquisition of Rembrandt's "Mill," and the "Cowper" Raphael Madonna, was questioned, however, by the "Tribune," in the following article published March 13 last.

"According to the current number of the AMERICAN ART NEWS, Henry C. Frick was the purchaser of the famous Gainsborough painting, 'The Mall,' the sale of which to the Duveen Brothers was announced last week.

"Duveen Brothers, according to the periodical, represented Mr. Frick in purchasing the painting from Thomas Agnew & Sons. The price, it is said, was in the neighborhood of \$250,000.

"Joseph Duveen said last night there was no truth in the report that Mr. Frick bought the Gainsborough painting.

"We are the absolute owners of 'The Mall,' said he. 'It has not left the other side yet, but it will be on its way to New York next week, and it will be placed on exhibition at our galleries when it arrives.'

On Wednesday morning last the N. Y. "Times" published the following:

"Henry C. Frick has authorized the N. Y. 'Times' to say that he has bought the famous Gainsborough, 'The Mall,' which is soon to be brought to this country by Duveen Brothers, Incorporated, through whom it was purchased."

## NOTES OF ART AND ARTISTS.

Edmund Greacen is painting the portraits of two children at his studio, 242 East 18 St. He has been successful this winter painting river scenes which he does with great skill. Mrs. Greacen has met with unusual success in, for her, a new phase of art, that of fashion designing.

Samuel Halpert, who went to Europe nearly two years ago and visited France and Portugal, is now in Spain. He will return to this country in the Spring.

Guy C. Wiggins has been established in a studio in the Central Park Studio building in West 67 St., since the late autumn where he has painted several fine landscapes and street scenes, among them a recent example of "Sherman Square—a Snow Storm."

Ivan Olinsky has recently completed an important portrait group of the family of Mr. Elon Huntington Hooker. The work which was begun out of doors at Greenwich, Conn., last summer, includes six figures, gracefully grouped in a landscape. The canvas is a decorative work as well as a portrait, is well balanced, serious and beautiful in color.

Cecilia Beaux, Janet Scudder, Howard G. Cushing and Princes Pierre and Paul Troubetzkoy have offered to contribute sketches or models for the Venetian Masked Ball to be held for Italian War relief at the Century Theatre on Mar. 24.

Mme. De Wentworth, Papal Marquise, is in Washington with her husband. She painted portraits of Presidents Roosevelt and Taft.

Robert Nisbet recently returned from Boston where he held a successful exhibition at the Vose Galleries.

Ossip Linde has devoted the greater part of the Winter to painting Connecticut landscapes near his home at Westport, Conn. He has a large landscape class in New York and comes here to criticize every week.

## PARIS LETTER.

Paris, March 8, 1916.

One of the most striking artistic features of the period immediately following the war will be architectural restoration in northern France and Belgium. This will involve, at the same time, great activity in decorative art. In both these departments commendable foresight is already shown by the leaders of art and aesthetic criticism, in laying down, what may be termed, the general principles which should be followed in such restoration. To one who has read of the enormity of the destruction which has been wrought in the war-ridden sections, it is needless to emphasize the greatness of the task. In its proper performance many years must be consumed. The critical question is: Shall it be properly performed? In France there is a profound revolt of sentiment and taste against the kind of rococo effects which distinguish German decorative art; and yet there are cliques of artists even now, who, while refusing to confess that they are of that school, would gladly seize the opportunity to insinuate much of its style, under a different designation, into the new architectural and decorative work which must largely take the place of the old in the cities battered and pulverized by the war, for in very many instances identical restoration will be naturally impossible.

## Danger to True Art.

The danger to true art that is here indicated is that which preoccupies the most intelligent artistic spirits in France. It is fortunate that practical measures of organization are already being taken to forestall it. A propaganda for restoration, adhering as closely as possible to the original forms, is being vigorously carried on. In its compass it does not even ignore the soldier who is fighting in the trenches, and who will come back from the war, it is certain, with ideas and resolutions very clearly fixed on many subjects relative to the future of his Motherland. How far the war is educative of average French manhood will be realized by-and-by. The common people, as well as the more accomplished, do not wish to see northern France reborn under a non-traditional aspect. They want the villages of Flanders, Artois, Picardy, Champagne and Alsace to be, in the visual sense, what they had been for centuries. Incidentally, let me say, therefore, the generous suggestion from America that pine lumber from Oregon, Maine and Georgia shall replace the stone, brick and stucco which have been demolished by shell-fire and savage arson does not meet with general acceptance. Such material may have a temporary use, as far as exterior walls go, but not a permanent one. The French villages in the north will be rebuilt as much as possible as they were built originally, with, of course, some mechanical improvements in the direction of modern comfort. Artistically, when the restored newness shall somewhat have worn off, they may still have the old idyllic charm.

Much more will be heard of this question of restoration. It is bound to engage the attention of the artistic world for a long time to come.

## A "Modernists" Show.

Paris has flocked to the exhibition "by modern masters," as described in the catalog, at the George Bernheim Galleries, for the benefit of French artists who are prisoners of war in Germany, as announced in one of my former letters. There are seven panels of miniature paintings, twenty to each, by such artists as Joseph Bail, Boldini, Caro-Dolville, Paul Chabas, Maurice Denis, Devanbez, Abel Faivre, Le Sidaner, René Ménard, Picard, Lucien Simon, Willette, Gervex, Guillaumin, Roll, Adler, Cadel, Leir-Luigi, Nezal, Poulbot, and Madeleine Lemaire, comprising landscapes, marines, figures, flowers and still-life, all of which have been sold for the total of 42,000 francs. The section of the exhibition devoted to larger pictures is, however, by far the more interesting. Here are fine examples of Bompard, Dagnan-Bouveret, Dauchez, Etcheverry, Latouche, Mme. Lucien Simon, Loir-Luigi, Claude Monet, René Ménard, Frieseke and Chabas.

A watercolor show of René Levard at the Georges Petit Galleries accentuates the present intensified interest in all that relates to the older aspects of Paris. M. Levard displays great accuracy in perspective, a fine sense of local character and a pleasant sobriety of color.

At the Luxembourg is shown the picture executed to order of the French government by J. F. Boucher, official painter to the army, commemorative of the transference of the remains of Roget de l'Isle in July of last year to the Invalides. The work possesses a certain vivacity of representation, together with a feeling of individuality with reference to most of the living figures, that compensates in some degree for its rather photographic grouping and rigidity of detail. Most of the leading members of the French government at that period are portrayed.

Eric Tayne.

**LONDON LETTER.**

London, March 8, 1916.  
While press and public wax enthusiastic over the merits of the Red Cross Sale and the generosity of the donors, Bond Street looks on the matter in quite a different light. I am told that after the last Sale, many collectors spent, in connection with it, such large sums, which would otherwise have been expended with the dealers, that it took the trade quite six months to recover from the slump. Indeed, many of them say that they would sooner offer to the Fund 50 per cent. of the takings of their best day in the whole year, than undergo again the damage to business occasioned last time. Of course in buying from the Red Cross Sale at Christie's a purchaser has the satisfaction of seeing his name published as a benevolent participator in the cause of charity, while at the same time securing, as a rule, quite excellent return for his money. And so the dealers have reason to be bitter at the interference of charity with legitimate trading. Among the gifts recently sent for the forthcoming sale are a Hondecoeter oil painting from Messrs. Lewis and Simmons, embroideries from Messrs. Durlacher, a pair of old Battersea vases from Mr. John Duveen, and a set of old Dresden china from Mrs. Isaac Seligman. It is rumored that the French Government is contributing a "Biscuit de Sevres" known as the centre-piece of the "Bacchus Surtout."

The infliction of a fine of £200 on the proprietors of "The Bystander" and of others of £50 apiece on the editor and a cartoonist, has awakened the journalistic world to the necessity of exercising as strict a surveillance over their cartoon commentaries on the war, as that maintained on their letter press. The cartoon which is responsible for the occurrence depicted a drunken soldier lying under a tree somewhere in Gallipoli and was entitled "Reported Missing!" The charge was, that a picture of this description prejudiced both the recruiting and the discipline of the forces, the Foreign Office having thought fit to call the attention of the Public Prosecutor to the matter.

**Nat'l Gallery Buys a de Hooch.**

It is reported that the Nat'l Gallery has purchased from Mr. Goudstikker, the Amsterdam picture-dealer, Pieter de Hooch's famous "Music Party," which was formerly in Baron Steengracht's collection at The Hague. When this collection was dispersed a few years ago, the price which the picture then fetched was about £3,500, but it is understood that Mr. Goudstikker's price was considerably lower than this. The picture is especially interesting in so far as it appears to have been practically the last work executed by the artist, the canvas being inscribed with the date, 1667. There has, of course, been the obvious protest in the press with regard to the inconsistency of closing the galleries and at the same time of acquiring fresh pictures, but whatever the policy pursued, it is safe to conclude that opposition would have proved inevitable.

Gainsborough's famous "View in the Mall," on which dealers have for many years cast covetous eyes, is to pass from its Wiltshire home to an American collector. The sum paid for it is supposed to be enormous, even larger than that given by the late Mr. Pierpont Morgan for the same artist's famous "Duchess." The picture is extremely Watteau-esque and one of the most charming scenes which XVIII century art ever produced. It is said that nothing but wartime conditions would ever have induced its owner to part with it.

**Nat'l Portrait Soc'y Exhib'n.**

The exhib'n of the Nat'l Portrait Soc'y at the Grosvenor Gallery is exceptionally interesting this year, for it contains quite an unusual number of exhibits of arresting power and individuality. There are four portrait busts by Jacob Epstein, which show this sculptor in a mood happily less eccentric and more convincing than any which has lately characterized his work. In the head of Miss Iris Tree, however, he essays a new departure in using a smooth surface of burnished copper to represent the hair, a device which contrasts well with the green of the bronze used elsewhere, but which adds a strangely mysterious touch to the whole. In his "Baby's Head" the modelling is extraordinarily powerful, though a frank disregard of the appealing side of babyhood reduces its effect rather to that of a purely pathological study than to one of artistic beauty. The best of three pictures exhibited by Augustus John is a portrait of Mme. Réjane, a clever piece of work, but one so cynical in tone as to be almost in the nature of an impertinence. William Strang sends several portraits in those clear, pure tones, which he understands so admirably and handles so freely. Each year sees a distinct advance in the achievement of this highly personal and individual artist, whose canvases always seem to throw into semi-obscure all that is in their neighborhood.

**A STATEMENT**

It has come to my knowledge that certain spurious pictures attributed to Wyant, Inness, Blakelock and other American artists are being offered for sale as having come through this gallery.

However plausible an attribution may seem, I neither buy nor offer for sale any canvas about whose authenticity there can be the slightest question.

The facts concerning my previous ownership of pictures can easily be ascertained. Those who buy canvases bearing any of the above names without first verifying every statement made about them, do so at their own risk.

**WILLIAM MACBETH 450 FIFTH AVENUE NEW YORK CITY**

**CHICAGO.**

The Chicago Society of Etchers has an excellent show in the Art Institute. The "original twenty" organized the Soc'y in 1910, and now it covers an international membership of notable artists in this country, England, France, Italy, Sweden, Germany, China, and Canada. There are 32 exhibitors and 334 prints. George Seneseny, the Pres't, shows characteristic color-prints. Ettore Caser has delicate subjects, and George E. Burr portrays Colorado scenery in black and white. Troy Kinney's reflections of nature, and Earl Reed's poetic pictures of sand swirls along the Michigan beach, with a few of his forest scenes, are conspicuous. Otto J. Schneider, vice-pres't, shows skill in landscapes, portraiture, and Parisian architecture.

Bertha Jaques, sec'y, Ernest D. Roth, Ashdale Maine, J. Alsson-Nordfeldt, John W. Cotton, R. F. Seymour, Ernest Haskell, William H. Lester, Sears Gallagher, Elizabeth Colwell, and M. V. Bretmayer, all have examples. There are portraits by Dorothy Stevens and Jacques Reich contributes a few etchings and drawings. Beatrice Levy, Frank W. Benson, W. G. Reindel, Caroline H. Armington, Clifford Adames, and Frank M. Armington present various prints. Maurice Achner, Helen Hyde, Lester G. Hornby, Charles K. Gleason, and John Marin, Charles B. Keeler, W. A. Levy, and Lewis Calewaert add to the exhibit with distinctive work, and Nell Cover shows unique and pretty subjects.

The Guild of Boston Artists is making an effective display in the Art Institute—the Society's first western exhibit. Some 40 painters and sculptors are represented. With many of these artists, Chicago art lovers are familiar through work previously shown. Louis Kronberg seems one of the local colony, almost, through the frequent appearance here of his ballet girl pictures. H. D. Murphy is here with two colorful marines, "Tropical Sea," and "Caribbean Sea," and "Mount Washington."

Joseph de Camp adds to the show with his colorful "Blue Lady," as does also Charles H. Woodbury in his "A North-easter" and "Mount Monadnock." Lilla C. Perry, Marie D. Page, Ernest Major, Gertrude Fisk, Evelyn Purdie, Jean N. Oliver, Laura C. Hills, W. W. Churchill, W. M. Paxton, Mary B. Hazelton, Dwight Blaney, Margaret F. Hawley, Richard Maryman, Alice R. Schier, Sally Cross, T. M. Wendel, Bertha Cooleage, Edmund C. Tarbell, Leslie P. Thompson, and W. J. Kaule, are all well represented.

Leslie P. Thompson is represented by miniatures. Frank W. Benson by his "Gray Room," Philip L. Hale by some strong landscapes; John Enneking, and the late Mary L. Macumber are well represented. Lucy C. Richards, F. W. Allen, C. E. Dallin, Anna C. Ladd, Richard Recchia, and Bela Pratt contribute small sculptures. Exhibiting with the Boston artists in this display are several identified with the "New England Group."

Anna V. Hyatt's sculptures shown at the Art Institute have her usual force of characterization in modelling. She shows some good modellings of animals—notably of horses and bulls, cats and dogs, tigers and jaguars.

Charles Haag's sculptures add another feature to the Art Institute's season. He runs the scale of emotions and shows the beauty and dignity of labor, and the "poetry of toil." "The Emigrants," "Hay Man," "Log Carrier," and "Protection" are among the best of his works.

Ben Foster is at the Art Institute with his landscapes—pictures of the Maine coast, and sweeps of rugged inland scenery. There are New England paintings, landscapes, and several with figures.

An exhibition of original drawings by Lester G. Hornby is on at Roullier's, to March 25. There are also rare XVIII Century stipple and mezzotint engravings, in colors, in one of the Roullier galleries, and a special exhib'n of etchings by noted Americans.

**BOSTON.**

The Guild Show at the Art Museum has excited much discussion. One Boston paper remarks that at least one-third of the pictures would not pass a jury! Another calls the show "dignified" and "impressive." All the papers rejoice, however, at the fact that the Museum has at last opened its doors (part way) for a showing of local talent. The sculpture in this exhib'n is an important accessory. Cyrus Dallin's group of 3 figures (life-size) is disquietingly good! It is a fine work, human and interesting.

J. L. Sharman's exhib'n in the St. Botolph Club, coming directly after the seasoned display of Childe Hassam, might have been expected to fall a little flat—look amateurish—but it doesn't. This young painter, whom Boston has not much noticed, is rather a good find. He paints a landscape with almost appreciation for beauty! He was trained at the Museum, but he seems to be getting over academic traditions, and thinks for himself. The Chocorua series are good, but the everyday landscapes are even better. "Summer Night," "Garden Wall," with flowering trees, autumnal landscape, etc., are interestingly seen and good in color.

In the Copley Gallery C. Scott White has gathered a harvest of landscapes and other subjects. These are faithfully done with some charm, the snowscapes being the best.

The Copley Soc'y has shaken itself together and pulled off a mid-winter Scandinavian exhib'n. A private view, to which those of social or artistic aspirations were bidden, marked the opening on Wed. eve. Here one met the strained-eyed artist, the volatile student, the bored musician, the soulful writer, the glad "Society Lady," and her indifferent husband. Common clay, too, stalked through the big halls and uttered the pompous opinions to which nobody listened. The show? Well, that is a second thought reserved for a later date.

The "Pas de Calais," by Turner, has been loaned for exhibition at the Fogg Museum at Cambridge.

John Doe.

**PHILADELPHIA.**

Unusually interesting will be the Latta Sale in the Galleries of Samuel T. Freeman & Co., March 20 and 21, especially the collection of old Phila. prints by Thos. Birch, a unique aquatint of the "Battle of Mudfort," another showing a view of Phila. from the old Navy Yard by I. Hill, various "prospects" of the city, military and firemen's processions, etc.

One of the most encouraging signs of the times is the increasing interest and the taste displayed in pageantry of various forms as seen a few weeks ago in the beautiful "Masque of 1916." The University of Pa. is the latest large public institution to distinguish itself in this way. The flourishing period of the Byzantine Empire at Constantinople was chosen by the students in architecture as the setting of one of the most remarkable picture dramas ever seen here. The scenery and costuming were historically correct. The students were grouped in different ateliers as they are at the Beaux Arts in Paris and each atelier had its own performance before the Emperor personated by Prof. Alfred H. Gumaer, his throne surrounded by gorgeously attired courtiers, ecclesiastics, and ladies in waiting.

Five purchases have been made of pictures in the present Academy's Annual Exhib'n with the income derived from the John Lambert Fund of \$50,000 established by him for the purpose of encouraging the younger artists. Howard Giles' "Holidays," Theodore van Solen's "Along the River," "The Old Court Yard" by Roy C. Gamble, "Storm Clouds" by Nathalie Peck, and "Provincetown" by Nancy M. Ferguson are the works so honored.

Eugene Castello.

A new art building is to be erected in Columbus, Ohio, at a cost of \$200,000. It is to have two wings, to be occupied respectively by the Dept. of Architecture and that of Sculpture and Painting.

**SALES PAST AND TO COME**

**BLAKESLEE SALE ENDS.**

The fifth and concluding session of the sale of the remainder of the stock of pictures left by the late Theron J. Blakeslee, at the American Art Galleries, March 10, totaled \$4,469.50, making a grand total of \$69,063.50 for the entire lot. As the first lot of pictures sold at the Plaza on April 21-23, 1915, brought \$262,235, and the fixtures and furnishings of the Blakeslee Galleries, 813 Fifth Ave., sold in October last \$2,446.50, the grand total of the complete sale, including both lots of the Blakeslee art properties amounted to \$333,745. One dividend of 35 per cent. has been paid to the creditors of the estate.

The Ehrich Galleries paid the highest price, \$610, at the last session for a "Portrait of a Man," a fine listed Romney. Mr. A. L. Kramer gave \$240 for J. Riley's "Portrait of a Magistrate," and Mr. William Flattau paid \$150 for an Italian school picture of "A Sibyl." J. Nottenhammer's panel, "St. Cecilia," brought \$110 from Mr. A. M. Henry, and Mr. Charles de Kay paid \$150 for a decorative picture, "Cupids," given to Albano.

**Sale List.**

The following is a list of the pictures sold at the last session which brought \$100 or over, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

383—German School, "Man Praying," 15x12, J. H. MacDonald, Agt.	\$100
401—Italian School, "Head of Female Saint," 20 1/2 x 18 1/2, A. M. Henry	105
403—Rottenhammer, J., "St. Cecilia" (Panel), 16x26, A. M. Henry	110
404—Albano, F., "Cupids," 18x27, C. De Kay	150
406—Italian School, "Saint and Angel," 21x19	
407—Isabey, E. L. G., "Portrait of a Lady," 24x20, A. M. Henry	110
417—Modern American School, "Landscape and River," 17x31 1/2, A. Rudert, Agt.	155
426—Crozier, R., "Portrait of a Young Lady," 33x26, A. Rudert, Agt.	210
430—School of Fra Angelico, "Coronation of the Virgin," 30 1/2 x 53 1/2, Clapp & Graham	135
435—Beechey W., "Frederick Earl of Guildford," 30x25, T. V. Carey	130
441—Romney Period, "Portrait of a Man," 39x27, Ehrich Galleries	610
445—Ziem, F., "View on the Adriatic Shore," 26x43, Williams, Agt.	110
448—Hondecoeter, M., "Parrots in a Forest," 40x30, William Odom	110
463—Italian School, "Sibilla Persica," 39x48, William Flattau	150
467—Riley, J., "Portrait of a Magistrate," 50x40, A. L. Kramer	240

**Coming Art and Book Sales.**

The sales at the American Art Galleries next week will be those of the stock of Karl J. Freund, Monday-Thursday afternoons, Mar. 20-23 inclusive, afternoon sales to begin at 2.30 o'clock each day, of the Library of the late Mrs. Amzi L. Barber, Monday-Tuesday Mar. 20-21 at 3 and 8.15 P. M. each day, of the early line engravings and mezzotints by Arlent Edwards and of a scarce series of American portraits, consigned by Mr. J. P. S. Sabin, Wednesday evening, Mar. 22.

The following week, that beginning Mar. 27, will bring the sale of old and modern paintings by Foreign and American artists, belonging to the estates of Salvador de Mendonca, Alfred Henry Lewis, Mrs. Amzi L. Barber and others, the eve'gs of Mar. 29-31 inclusive.

On April 1, the old and modern paintings by great masters, owned by Mr. John Anderson, Jr., will be placed on exhibition, previous to their sale in the Plaza ballroom on April 6. The sale of the pictures owned by the late Andrew J. Freedman will take place in the Plaza ballroom April 14.

At the Anderson Galleries next week there will be sold on the afternoons of March 20-22, Mon.-Wed., inclusive, the John E. Burton collection of curios and collections of old china, pewter, pottery and artistic furniture from other owners, and on Thurs. aft. and eve., March 23, Chinese potteries, embroideries, porcelains, paintings and Japanese color prints, the property of Naka Hayashi, of Tokio, Japan.

**Collection of Oriental Art.**

An interesting collection of Chinese potteries, embroideries, porcelains and paintings, the property of Naka Hayashi of Tokio, is on exhibition at The Anderson Galleries and will be sold on Thursday afternoon and evening next. The potteries include fine examples of Hang, Tang, Yuang and Ming, in addition to which there are some unusual examples of antique Korean bowls. Miniature vases and figures, antique Chinese glass, decorated cups, saucers, bowls and plates, beak necklaces and pendants, brocades, silks, and embroideries, and Chinese paintings on glass are other divisions of the collection. The second session of the sale is devoted entirely to Japanese prints, among which are some fine examples of the work of Hiroshige, Katsushika Kuni, Yeisan, Utamaro, and other famous artists.

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## WASHINGTON (D. C.)

At the Washington Sq. Gallery, 1421 F St., N. W., there is an exhibition of 24 examples of cubist and futurist art, including 2 by Matisse and 4 by Picasso. The display will be open to the public until April 7.

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## CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday.

American Art Galleries, 6 E. 23 St.—Karl J. Freund art property and antiquities. The late Mrs. Amzi L. Barber's library and Mr. J. P. Sabins early line engravings and mezzotints, including examples by S. Arlent Edwards.

Anderson Galleries, Mad. Ave. at 40 St.—Rare Books, Autograph Letters, and Mss. from the Huntington, Bixby, and Church Libraries. Chinese Potteries, Embroideries, Silks, and Color Prints, the property of Naka Hayashi. Large collection of rare American Autographs. The John E. Burton collection of curios. Collections of Pewter, Pottery and Indian Baskets.

Anderson Gallery, 15 E. 40 St.—Exhib'n by Advanced American Modernists, to Mar. 31.

Studio of Mme. Marie Apel, 3 Washington Sq. N.—Charcoal Portraits and Paintings by James Britton, to Apr. 7.

Arden Gallery, 599 Fifth Ave.—Loan Exhibition of Japanese Screens by Sotatsu to Mar. 25.

Arlington Galleries, 274 Madison Ave.—Works by Richard Blossom Farley, to Mar. 25.

Blue Dome Galleries, 37 Madison Ave.—Paintings and Lithographs by Bolton Brown, to Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Far Eastern Pictorial Art. Braun & Company, 13 W. 46 St.—Futurist Paintings by Frances S. Stevens, to Mar. 27.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhib'n to Mar. 31. City Club, 55 W. 44 St.—Works by Ernest Lawson.

Daniel Gallery, 2 W. 47 St.—Pictures by Samuel Halpert, to Mar. 20.—Works by Middleton Manigault to follow. Durand-Ruel, 12 E. 57 St.—Works by El Greco.

Ehrich Galleries, 707 5th Ave.—Works of Greco, Goya and Zurburan to Mar. 18. Fine Arts Building, 215 W. 57 St.—91 Ann'l Exhib'n Nat'l Academy and 17 Ann'l Exhib'n American Soc'y of Miniature Painters, to Apr. 23.

Folsom Galleries, 396 Fifth Ave.—Works by Nathaniel Cobb, to Apr. 1.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, Mar. 20—Apr. 15.

Goupil Galleries, 58 W. 45 St.—Lithographs by De Toulouse Lautrec and Colored Prints by Miss Beatrice S. Levy, Mar. 20-31.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Louis Katz Galleries, 103 W. 74 St.—Water-colors of Bird Life by H. C. Denslow, to Mar. 25.

Kennedy & Co., 613 Fifth Ave.—Old English and French Colored Prints.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Works by Augustus John, William Orpen, William Strang, P. Connard, Charles Shannon, Will J. Rothenstein and others from Mar. 20.

Little Gallery, 15 E. 4 St.—Spanish and Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—Works by Five Artists to Mar. 21.—Porcelains by Mrs. Alsop-Robineau.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Works by Modernist Sculptors to Mar. 22.

Montross Gallery, 550 Fifth Ave.—Pictures by Gari Melchers to Apr. 1.

Municipal Art Gallery, 16 St. & Irving Pl.—Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Portraits of Academicians and Associates from the N. A. D. Permanent Coll'n to Mar. 25.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.

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Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exh'n of Wood-Engravings. Ralston Galleries, 567 Fifth Ave.—Works by Group of American Painters, to Mar. 25.

Reinhardt Galleries 565 Fifth Ave.—Portraits by Prince Pierre Troubetskoy, to Mar. 27.

Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Oils by Members, to Mar. 23.

Scott & Fowles Galleries, 590 Fifth Ave.—Works by Leon Bakst, to Mar. 25.

Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s., God of Humormystics Thumb Box Gallery—Oils and Watercolors by Homer Boss, to Mar. 25.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Works by J. Alden Weir, to Mar. 18.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

## CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—Karl J. Freund art property and antiquities, afts., Mar. 20-23. Library of the late Mrs. Amzi L. Barber, Mar. 20-21, afts. and eves. Mrs. J. P. Sabins line engravings and mezzotints, including examples by S. Arlent Edwards, Mar. 22 eve.

Anderson Galleries, Madison Avenue at 40 St.—The John E. Burton Collection of Curios, with other Collections of China, Pewter, Pottery, Indian Baskets and fine Furniture, now on Exhib'n to Sale afts., Mar. 20-22.—Chinese Potteries, Embroideries, Porcelains, Paintings and Jap. Color Prints, the property of Naka Hayashi, now on Exhib'n to Sale Mar. 23 aft. & eve.—Rare Books, Autograph Letters, Fine Bindings, and Original Manuscripts, being duplicates and selections from the Libraries of Henry E. Huntington and William K. Bixby with a consignment of books on early English literature from the E. Dwight Church Estate, now on Exhib'n, to Sale in five aft. and eve. sessions beginning Wed. aft., Mar. 29.—Remarkable coll'n of rare Autographs, on Exhib'n Mar. 20 to Sale Mar. 27-28.

Copley—Plaza Hotel, Boston.—Ross Hall Maynard Antiques, Engravings and Paintings, Mar. 27-29.

## Important Autographs.

What is announced as one of the most interesting and important collections of American and foreign autographs that has come on the market in many years goes on exhibition at the Anderson Galleries on Monday, preliminary to the sale on March 27-28. Many great names are represented by autograph letters. There is a Bible of 1634 with a presentation inscription by Cromwell, and 300 letters by Ruskin.

Among the American material appear the only known letter by Joseph Rodman Drake, author of "The American Flag," the original order for the firing on Fort Sumter, a full set of letters by the Presidents, a Maya manuscript of seventeen large leaves, painted on deer-skin, and twenty remarkably interesting letters by Longfellow. Letters and documents by many of the Signers are in the sale, and the Washington letters are unusually important. The Grant autographs are of interest. There are many letters to members of his family, and in addition there are his original Field Despatch Book and the original letter which Grant wrote to Sherman about the terms of surrender which Sherman had offered to Johnston—certainly one of the most important of all Civil War letters.

The original Mss. by John Fiske are of very great importance. Two quarto volumes beautifully bound in crushed levant morocco, contain the holograph Mss. of "Scenes and Characters in American History," and also the original Mss. of his sketch of Hutchinson and his "Koschei, the Deathless."

More important, however, than any of these is the original Mss. of his greatest work, "The Discovery of America." This is in 3 quarto volumes, containing more than 1,000 pages. The marginal headings and notes have been written by Fiske in red ink and an interesting leaf gives a chronological record of the time spent in writing the work which occupied a little over a year.

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**Huntington Library Sale.**

Beginning today, and continuing until the sale at public auction starting Wed. aft. March 29, there will go on exhibition at the Anderson Galleries an unusual collection of autograph letters, beautiful bindings, rare and fine books, and valuable Mss., duplicates and selections from the libraries of Messrs. Henry E. Huntington and William K. Bixby, together with an important lot of rare books on early English literature from the library of the late E. Dwight Church. This will be the most important public offering of literary properties since the sale of the famous Robert Hoe Library, which was also conducted by the Anderson Galleries. For several years Mr. Huntington has been the largest individual buyer of rare books in the world. Long ago he acquired literary treasures from the McKee, Poor, Daly, Heckscher, and other important sales; at the dispersal of the Hoe Library he was by far the largest buyer, and since then he has acquired *en bloc* no less than four magnificent libraries—the great collections made by the Duke of Devonshire, and Messrs. E. Dwight Church, Beverley Chew, and Frederick W. Halsey.

The books from Mr. Huntington's library to be sold consist almost entirely of XIX Century English colored plate books and comprise the entire first session of the sale. With hardly an exception they are first editions, extremely rare, and in fine bindings. In a letter to The Anderson Galleries, Mr. Bixby says:

"During a long period of collecting I have acquired some duplicate books, many manuscripts by the same authors, and many autograph letters by the same writers, until the room in which I keep them has been crowded to overflowing. To obtain more space, I have sent a large quantity of literary material to you for sale."

**The Bixby Collection.**

In Mr. Bixby's consignment are illuminated Mss., privately printed books, extra-illustrated books, great rarities in English literature, and a very large amount of autographic material. There are letters from Byron, Carlyle, Dickens, Emerson, Franklin, Goethe, Hawthorne, John Paul Jones, Shelley, Washington, and other celebrities. Mr. Bixby's consignment is richest in the original Mss. of distinguished authors. Among those represented are Henry James, Daudet, Dumas, Field, Fiske, Harte, Hawthorne, Haydn, Hazlitt, Hogg, Holmes, Irving, Kipling, Lamb, Lever, Cotton Mather, John Howard Payne, Poe, Riley, Scott, Southey, Swinburne, Tennyson, Thoreau, Verdi, Wilde, and Charles Reade, who is represented by the original Ms. of one of the greatest novels in the language—"The Cloister and the Hearth."

**From the Church Estate.**

Among the extraordinary books consigned by the Church estate are: Byrd's Songs (1589), Churchyard's "Miserie of Flaunders" (1579) Ford's "Fames Memorial" (1606), "Kalender of Shepards" (1518), Kendall's "Flowers of Epigrammes" (1577), Lydgate's "Treatise of the Horse" (1499), Shakespeare's "Henry the Fifth" and Lancaster and York, printed in 1608 and 1619, and Reynolds's "Mythomystes," 1630. Of some of these books only two or three copies are known; of others, only three or four. In addition, there are many first editions of English authors of later times.

**Sprague-Byam Sale.**

At the first session on the aft. of Mar. 10 at the Anderson Galleries, of the collection of Mrs. William Sprague and Mrs. Francis Byam, \$2,631 was realized. Mr. C. H. Harden paid \$335 for a Lang Yao bowl of mottled sangle-boeuf of the Kang Hsi period.

At the second and final session Mar. 11, the total was brought to \$18,183.50. Mr. F. J. Perkins gave \$1,800 for 12 Hepplewhite dining room chairs. Mr. Geo. D. Smith paid \$700 for two Louis XVI vitrines, ornamented with gold ormolu, and the Lans Co. the same amount for a suite of silk Beauvais tapestry, 7 pieces, made for the 1900 Paris Expos'n.

**Curios, Pewter and Pottery.**

The John E. Burton collection of curios is now on exhibition at The Anderson Galleries and will be sold on the afternoons of Monday, Tuesday and Wednesday, next. This collection has been famous in the West for many years, and was made during Mr. Burton's travels in Alaska and the Orient.

The division of Alaskan carved ivories and curios is large and important, and many interesting objects are to be found among the Chinese and Japanese objects of art, the firearms, Indian objects, coins and medals, precious and semi-precious stones and Egyptian jewelry and glass.

The third session is composed of other consignments of china, etc.

**Rare Books Sold at Walpole Galleries.**

At a book sale on March 10, at the Walpole Galleries, 10 E. 49 St., \$7,070 was realized. Mr. E. D. North gave \$1,825 for a work, said to be by Herbert Lawrence, and claimed to be hitherto unknown, attributing the authorship of Shakespeare's plays to Bacon, and antedating by 100 years all other works on the controversy. It is the "Life and Adventures of Common Sense, an Historical Allegory," 12 mo. London, 1769. Mr. George D. Smith paid \$775 for 8 unpublished letters of Dickens, written to John Macrone, the publisher of "Sketches by Boz." He also gave \$95 for the first edition of the "Ingoldsby Legends," \$85 for the manuscripts of "Memorable Names," an unpublished book of Leigh Hunt and \$80 for a silver bound "Enchiridion Militis Christiani," Cambridge, 1685.

**Franklin Library Sale.**

The first four sessions, Mar. 15-16, of the sale of the Library of the late William M. Franklin, of E. Orange, N. J., at the Anderson Galleries, amounted to a total of \$7,562.80. The fifth session on Wed. eve. brought \$1,927.75. The sale ended Thurs. aft. with a grand total of \$11,121.75.

Mr. Geo. D. Smith paid \$65 for the Crolier Club's publication (one of 150 on Japan) of the "Rubaiyat," Mr. N. J. Bartlett gave \$70 for a descriptive catalog of George Cruikshank's works, containing 313 illustrations; and Dr. J. Martini paid \$62.50 for 3 vols., "History of Printing in France in the XV and XVI Centuries," by A. Clauhin. Mr. H. O. Harris gave \$62.50 for Dibdin's "Typographic Antiquities, or the History of Printing in England, Scotland, and Ireland." Messrs. Chas. Scribner's Sons obtained for \$50 F. de Goya's "La Taureau machie," and for \$63 the "Collection des Goncourt," 3 vols., with heliograph plates. Mr. A. J. Kennedy paid \$55 for 3 vols. of "L'Estampe Originale," published by the artist members of the Socy.

**Kinsley-Hogencamp Sale.**

At the Hiram Parke New Galleries, 924 Broadway, on Wed. evening, the first session of the sale of the collections of Joseph T. Kinsley of Phila. and William Hogencamp of Paterson, N. J., realized \$4,590. The highest price of the evening was \$195, paid by Mr. Ditmar for A. S. Franke's "Spanish Dancers." Mr. Stone gave \$190 for J. G. Brown's "Expectation." Mr. Helfer \$165 for A. Ritzberger's "Love's Young Dream" and Mr. Wilbur \$140 for G. Laugee's "The Gleaners." Mr. A. W. Jenkins paid \$105 for Portielje's "Drawing the Squire's Portrait."

At the final session, Thursday, the results were \$28,590, which brought the grand total for 179 numbers to \$33,180. The highest price, \$6,500, was paid by Mr. S. S. Ellis, said to be acting for a N. Y. club, for Schuessle's "Benjamin Franklin Before the Privy Council." Mr. J. J. Atkinson, Jr., of Phila., gave \$6,000 for Blommer's "Departure of the Fishing Boats." Mr. Henry Schulteis gave \$1,050 for O. Achenbach's "Bay of Naples." Mr. Ditmar secured for \$925 Ziem's "Entrance to the Public Gardens, Venice," and Bruner Bros. for \$750 Verboechehoven's "Cow and Landscape." For the same amount Mr. William Zanker bought W. H. Beard's "Bulls and Bears." Holland Galleries paid \$510 for Daubigny's "Villerville," and Mr. John Levv the same amount for W. M. Chase's "Still Life, Cod and Snapper."

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# American Art News

VOL. XIV., No. 25.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MARCH 25, 1916.

10 PAGES

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## A MEMLING FOR MR. LEHMAN.

This is in very truth, a Memling year in art collecting circles in America. Following news of the acquisition by Mr. Dreicer of the fine portrait of a young man known as "The Archer," first and exclusively announced, and afterwards exclusively reproduced in the ART NEWS, and of the beautiful and feeling "Madonna and Child," by the same old Flemish painter, secured, as was "The Archer" from the Kleinberger Galleries, and reproduced in this issue, comes the news of the purchase from Knoedler & Co., by that discriminating collector, Mr. Philip Lehman, of still another and superior example of Memling, a "Portrait of a Young Man" with a landscape background. Mr. Lehman is to be congratulated upon this addition to his exceedingly choice collection of Old Masters.

## MR. FRIEDSAM'S MEMLING.

The remarkable and beautiful "Madonna and Child," one of the finest and rarest of the works of the quaint old Flemish master, Memling, recently secured by Mr. Michael Friedsam from the Kleinberger Galleries, and reproduced on this page, for the first time in this country, has an interesting history. It was for many years in the collection of Lord Northwick of England, and was exhibited in a collection of art treasures in Dublin in 1865, as by Jan Van Eyck. It later passed into the collection of Sir Charles Dilke, who exhibited it at the Burlington Club in London in 1892, again as a Jan Van Eyck. Dr. Freedlander of the Berlin Museum, who saw the picture at Sir Charles Dilke's, after close study, declared it to be by Memling, and of the date 1465. It is presumably a pendant to the well-known "Christ in the Act of Blessing," in the Kauffmann collection, Berlin.

The picture is one on whose acquisition Mr. Friedsam is to be warmly congratulated.

## OBNOXIOUS LAW MODIFIED.

The obnoxious and objectionable ordinance, or rather the revival of an objectionable ordinance by the Board of Aldermen, affecting the interests of book and art publishers, dealers, auctioneers, etc., to the danger of whose enforcement on April 1 next attention was editorially called in the ART NEWS of March 11, has, through the efforts of a number of art dealers, co-operating under the lead of the Ehrich Galleries, been amended, so that dealers in paintings, drawings, etchings and engravings are exempt from the harmful provisions of the proposed ordinance.

Its amendment, so that these are excluded from its provisions, is a matter for congratulation in the fine art trade.

## THE MORGAN BOOKS, \$7,500,000.

It has become known that the report, recently filed with the State Comptroller, by Mr. Thomas E. Kirby of the American Art Association and the late Charles Balmanno appraised the contents of the library of the late J. P. Morgan, including engravings and etchings at about \$7,500,000. It will be recalled that the pictures and furnishings of the library were appraised more than a year ago by a Mr. Samuel Marks, a Deputy State Appraiser, at \$253,000. The library contains over 20,000 volumes and includes examples of all the most famous early printed books. Mr. Swann who appraised the books alone, said that his valuations were conservative. For instance, there is in the collection the original Mss. of Dickens' "Christmas Carol," which is appraised at a little less than \$50,000, though it is said that it would bring at private or public sale between that and \$100,000. Other rarities are the Mss. of "Paradise Lost," "Vanity Fair," and of all the better known poems of Burns. There are, besides, Mss. and first editions of Scott and Johnson and the collection of Bibles and missals is extremely valuable, including many books illuminated on vellum by monks. The Chaucer and Shakespeare collections are very rare and excel those in the British Museum. Notable is a very rare Caxton edition of Chaucer and a first edition of the "Complete Angler," said to be worth \$5,000 or over.

## A LUCKY ROMNEY SALE FIND.

The time when art "finds" can still be discovered is not past by any means. The general public will not soon forget the important Rembrandt, discovered by Dr. Valentiner in a sale here some two years ago, and now another important discovery has just come to light. In the recent Blakeslee Sale, where many good pictures, because of the great number of inferior works in the collection, brought only very small prices a genuine Romney was sold and went begging for a few hundred dollars.

The picture was cataloged as "Romney Periods," and in this country, where so many people buy names instead of pictures that immediately damned the work. This painting, cataloged as "Head of a Man, Romney Period," is in truth one of the figures in one of Romney's very important pictures. It is cataloged and described in the authoritative work, "Romney-Catalogue Raisonne," by Humphrey Ward and W. Roberts, p. 120. The picture in its original state was a composition picture, composed of three figures containing the portrait of Major Pierson, a Brahmin and his servant, and its original size was 94x60 inches. As has been done several times with art composition pictures, this painting was cut to make it more salable and the figures sold in the Blakeslee sale was one of the remaining parts.

## PARTRIDGE BUYS NOTED COLL'N.

(Special cable to AMERICAN ART NEWS). London, March 23—Frank Partridge has just purchased the well known and exceptionally fine and valuable Oppenheim collection of old English furniture, etc., which he will probably send over to his New York galleries.

## RICKETTS BANKRUPTCY CASE.

The creditors of Robb R. Ricketts, doing business as Moulton & Ricketts, of Chicago, in that city have received the following: "Notice is hereby given that on April 4, 1916, at 10 o'clock A. M. the petition of Frank M. McKey, trustee for Robb R. Ricketts, bankrupt, filed on March 10, will come on for hearing in Room 437, Monadnock Block, Chicago, in which petition the trustee represents that Arthur Tooth & Sons, of London, England, filed a petition herein for the return of five certain paintings, and also filed a claim against said estate for the sum of \$175,863.49, to which claim the trustee filed objections. He filed a petition in the Southern District of New York in certain ancillary proceedings there pending, for the return of certain paintings, which property was turned over, conditionally, to said petitioner, under order of court, which matters are more fully set forth in said petition, and the trustee asks that he be given leave to accept an offer received for the compromise

## CURIOUS ART INSURANCE CASE.

Judgment was delivered in London recently by Mr. Justice Rowlatt, in the action in which Lieut. Robert Rene Meyer-See, of the Zouaves, claimed £3,141 from Mr. H. S. Mountain and other Lloyd's underwriters, for a total loss, under a policy of insurance against burglary on valuable art pictures at the Marlborough Galleries, Duke St., St. James', for a claimed burglary June 17, 1915.

The defendants contested the claim, and asserted that at the time of the issue of the plaintiff's writ the claim was not proved, and that full and proper information was not given them.

Justice Rowlatt reserved judgment in order to give his reasons in detail; but he stated that he was satisfied this was a burglary within the meaning of the policy and that the Lieut. was in France at the time it occurred. It had been suggested, in a letter read in the case, that the Lieut. left for France on the day of the burglary.

## Mystery of a Window.

"The circumstances of the burglary," he continued, "were unusual. It took place near Midsummer Day, when burglars were not usually very active. The police witnesses satisfied him that the window which it was said had been pushed up bore no marks to show that it had been approached from the outside, and he could only accept the theory set up by counsel for the plaintiff that the window had been pushed up by the burglar to create the false impression that entry had been secured through it from the outside.

"It seemed certain," the Justice proceeded, "that the pictures were taken by somebody who had secreted himself inside the gallery, and then departed by the door." He did not say the case was not a mysterious one, but he could not accept any view other than that a thief took the pictures.

He was of the opinion that "the issue of the writ on August 7, only nine days after the day on which the total value had been communicated and four days after the delivery of the statutory declaration, was unreasonable.

"The claim was proved by the statutory declaration and the delivery of the books," said the Justice, but as he thought that the plaintiff's conduct was unreasonable in regard to the issue of the writ he gave him judgment for the sum claimed and £83 interest, but without costs.

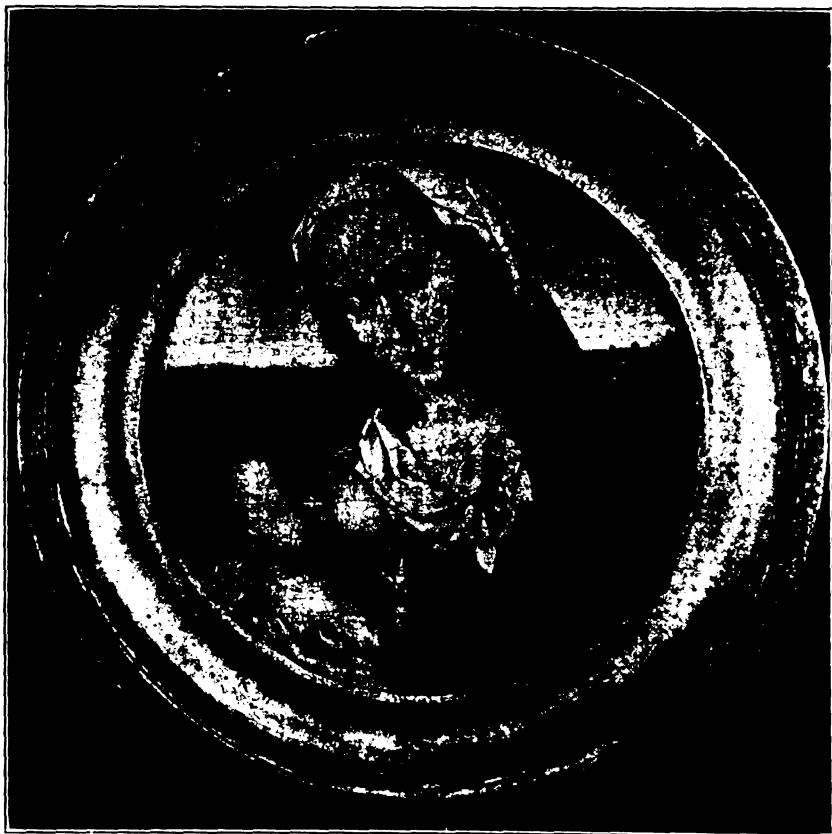
It is said that the costs amounted to £1,000.

## The Blakelock Relief.

The plight of the painter Ralph A. Blakelock, who has lately, it is said, shown some signs of a return to reason in a desire to paint once more, and of his widow and family, has aroused great interest since attention has again been called to the facts by the somewhat sensational price, \$20,000, reached by his large upright "Moonlight," purchased for the Toledo Museum at the recent Catholina Lambert Sale. It is now proposed to hold a loan exhibition of Blakelock's works, including the canvas in question, at the Reinhardt Galleries, 565 Fifth Ave., opening April 3. This is being arranged by Mrs. Van Rensselaer Adams for the benefit of the artist, who, it is state, may be shortly released, in care of his family, from the Middletown Asylum. In the display will also be former Senator Clark's \$15,900 "Moonlight."

In the meanwhile, the Artists' Fund Society, whose attention was called to the case by the AMERICAN ART NEWS, has, through its Board of Control, arranged to assist Mrs. Blakelock with a small sum monthly for a year. The Society hopes to interest other societies. An appeal is being prepared to picture dealers and collectors to subscribe to a fund, which the Society will be pleased to administer, for Mrs. Blakelock's benefit. The pressing need, it is held, is for Mrs. Blakelock and her family, for the unfortunate artist has everything that is needed for his comfort at present.

Mr. A. Augustus Healy, President of the Brooklyn Institute, made the first donation on Wed. to the R. A. Blakelock Fund. The amount was not made public. Mr. Stevenson Scott of Scott and Fowles, 590 Fifth Ave., who purchased 3 of the artist's paintings at the recent Lambert sale two of which have been sold, sent word that he would donate to the fund, whatever profit he might make by the sale of the third work which cost him \$3,000. The Astor Trust Co. has consented to act as custodian of the fund.



MADONNA AND CHILD  
Memling

Sold by the Kleinberger Galleries to Mr. Michael Friedsam

A long description of the picture is given in the Rev. John Romney Memoirs, p. 69, where it is described as "perhaps the best that Romney painted before he went to Italy." The painting was exhibited at the Society of Artists in 1771, No. 140.

It was due to the discrimination of Mr. Ehrich of the Ehrich Galleries that this painting was recognized and the picture bought by that firm. The Ehrich Galleries are to be congratulated on the acquisition of this most interesting and valuable canvas.

## BAN TEUTONIC ART.

Painters, sculptors, composers, musical conductors, actors and writers have formed at Florence an association called "The Artistic Entente." The membership comprises French and Englishmen, Russians, Belgians and Serbians, and the aim of the organization is to prevent "the infiltration of Teutonic artistic influence."

## HER WORK IN THE LUXEMBOURG.

A canvas by Grace Ravlin, a Chicago artist, "Femmes au Cimetiere; Tangier," purchased by the French government at the 1914 Salon, has been placed in the Luxembourg.

of said matter, whereby the trustee is to receive the sum of \$12,250 in cash and is to turn over to Arthur Tooth & Sons the pictures claimed, which he has possession of, said creditor's claim to be allowed in the sum of \$192,213.49, as prayed for in said petition.

"At the same time there will come on for hearing the petition of the trustee filed on March 10, 1916, in which he sets forth that one George H. Ainslie, of N. Y. City, filed a petition herein, claiming title to and right of possession to three certain pictures, described therein of the value of about \$10,400, who also filed claims against this estate in the sum of \$11,250; also setting forth that one John R. Norris filed an answer to said petition, claiming right to possession of one of said pictures, and the trustee asks that he be given leave to accept an offer received for the compromise of said matter, whereby he is to receive from said George H. Ainslie the sum of \$2,500, also a withdrawal of said claims filed herein in the sum of \$11,250, said three pictures in question to be delivered to said parties, as set forth in the trustee's petition.

FRANK L. WEAN,  
Referee in Bankruptcy.



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**THE SPRING ACADEMY.**  
(Second Notice)

It was rather careless, on the part of the Jury of Awards at the current Spring Academy, to give the second Hallgarten prize to R. Sloan Bredin for his charming landscape, "Afternoon", without looking over the prizes of past years to ascertain if he had not previously been thus honored, and was therefore ineligible, when, before their eyes, in the Academy Catalog, was the printed notice of the same prize given the artist in 1914—only two years ago. So, after giving out Mr. Bredin as the winner, the Jury, was, perforce, hurriedly obliged to meet again, and this time gave the prize to Miss Christine Herter, for her decorative, well-cooled and thoughtful figure work, "Light and Shadow."

Further study—this time with a Catalog—of the pictures in the Galleries, confirms the opinion given last week that the Spring Academy this year is exceptionally well and harmoniously hung, and congratulations are extended herewith to Messrs. Irving Couse, William S. Robinson and Daniel C. French, the Hanging Committee.

**The Vanderbilt Gallery.**

The Vanderbilt Gallery, in particular, presents a most attractive appearance. The pictures in this large gallery, which could not be mentioned last week and which will most impress the visitor, are Bruce Crane's "December Morning" (the finest Winter landscape from his able brush he has given us in some years), Robinson's "Meadow Brook" (with tender greens); Eliza C. Moran's "New Shawl" (an effective study of reflected light); W. L. Lathrop's "Little Wills Quarry" (simple, true and strong as always); Granville Smith's "Regatta Day" (with characteristic, soft and delicate color and joyous feeling); E. I. Couse's typical, feeling Indian subject, "Autumn Melody"; F. S. Church's decorative, delicate, graceful, "The Dance," and Lydia F. Emmet's fine large three-quarter length seated "Portrait of a Child"—so rich in color quality, so fine in expression and so truthful and natural, as to confirm her claim, if this needed confirmation, to the title of America's foremost painter of children.

There are also Henry B. Kenyon's "Early May" (tender in color); Charles Basing's misty, tonal, alluring, "Staten Island Moorland"; Jane Petersen's finely, colored, atmospheric "The Pier" (full of movement and life); John Ward Dunsmore's dainty little sketch, "Petit Trianon"; Gifford Beal's strong, large "N. Y. Freight Yards"; Charles H. Davis' rich atmospheric "Clearing—Late Afternoon" (through which the "winds of Autumn blow"); Robert Spencer's tonal "Canal—New Hope"; Walter Griffin's rich-colored "Breton Fishing Village"; Dines Carlsen's (worthy son of a worthy sire), strong still-life; Gardner Symons' "In the Shadow of the Bridge"; Howard Russell Butler's large, fine conception, "Surging Seas in Sunshine" (perhaps the best marine in the display); J. Francis Murphy's delicious typical "Summer Morning" (by error it was stated last week that Mr. Murphy was not represented); Elmer F. Hudson's "Fishing Schooner" (remarkable for its rich color and true feeling); Hobart Nichols' sunny Winter landscape; Edward F. Pott-hast's "Water Nymphs" (which emphasizes

his claim to the title of the American Sorolla) and Eliot Clark's rich "Fields in Flower." Leonard Ochtman's strong mountain view, "Big Warrior"; Martha Walter's good figure work, "Brother and Sister"; F. C. Frieseke's decorative, and naturally, finely colored "In the Hammock"; Ivan Olinsky's "Fire Gods"; the late Montague Flagg's finely modelled "Portrait of Artist's Wife," with an old master quality; William H. Howe's good cattle piece, "Holland Lowlands"; E. L. Blumschein's excellent speaking likeness of Joseph Hartley, F. J. Waugh's figure work, (Is Mr. Waugh forsaking the sea for the paths of Arthur Davies?); O. D. Grover's rich "Lago Maggiore"; Ballard Williams' rich, deep-colored "Village Church"; W. T. Smedley's finely modelled "Portrait of a Man"; and Jonas Lie's truthful "Winter Afternoon" are all good.

Some good pictures in the Academy Room, some sculptures and a few miniatures which merit mention, must be left until next week for such mention.

James B. Townsend.

**American Sculpture at the Gorham Galleries**

It is to be questioned if ever an exhibition of sculpture was made in this country under more suitable conditions than that now on at the Gorham Galleries, 5th Ave. and 36th St., to April 15. Mr. W. Frank Purdy has arranged the display of 91 works, of garden and decorative sculpture, two being in the store, on the sixth floor, and surrounded them with suitable backgrounds and environments of greens and flowers. The pillars are covered to represent the holes of palm trees. There are fountains in number and quite a group of sun dials. Daniel Chester French is represented by a reproduction of his graceful "The Spirit of Life," and from Paul Manish's recent exhibition comes his charming garden group of a girl with deer and his Oriental sundial. C. S. Pietro is represented by a realistic figure of John Burroughs looking across country and shading his eyes with his hand. This he calls, "The Out-of-doors Man." By Robert Aitken there is a remarkably fine "Sundial" with a boy-fawn reaching to a snail on the edge. A beautiful and vigorously modeled, and as yet incomplete marble figure by Solon Borglum, is emblematic of "The Waters." Full of spirit is Henry Crenier's fountain, with a boy dancing away from a snapping turtle. Nellie Thompson has an original sculptural idea, in her little model of "The Wave," with its laughing figures. Capital is the expression of the baby Triton, in G. Moretti's "Crab Fountain." By Eugenie F. Shonard there is an artistic porcelain bird bath fountain, a somewhat emaciated little female figure representing "Egypt," also for a wall fountain, and a clever "Maribou" figure for a gate post. Helen Sahler's fountain shows a graceful mermaid decorating herself with seaweed. Two capital laughing "Terminal Figures" are by Sarah Morris Greene.

There is a melancholy interest in the memorial display of six works by the late Helen Farnsworth Mears. A graceful female nude is sketched by Bridget Guinness lying "By the Waters." An ambitious work by Anna Coleman Ladd shows an old man, who represents the ocean, holding up a sail which has the nude figure of a girl for the mast. Agreeably artistic is a "Decorative Relief" with a dozen allegorical figures by H. A. McNeil. Janet Scudder's female fountain figure would be more in keeping if the hair were not partly dressed. The weight is well felt in Louis Ulrich's "Boy and Shell Fountain." Grace Purden Neal sends a fine figure of a girl holding aloft a parrot and a "Turtle Boy" fountain. "The Fountain of the Rising Sun," by Adolph A. Weinman is more successful, than his more familiar "Fountain of Descending Night." Well modeled and posed is "The Voice of the Water Spirit," by Maude F. Jewett. By Sherry E. Fry there is a spirited "Goddess of the Waters" and a "Spartan Mother." C. C. Rumsey sends his "Group for a Garden Pool," and Gertrude V. Whitney her "Aztec Fountain." There is a fine motive ably carried out in Clio Bracken's "Wall Fountain," with its rim of male and female figures. Chester Beach sends his rather heavy Egyptian figure, "The Sacred Fire" and a "Boy with Bagpipe," who is capitally posed.

Others represented are Herbert Adams, V. D. Brenner, Edward Berge, Mabel Conklin, A. Stirling Calder, Rudolph Evans, Ulrich Ellerhusen, A. St. L. Eberle, Harriet W. Frishmuth, Emilie Fiero, Louise A. Hobbs, A. J. Jaegers, C. L. Hinton, Maude F. Jewett, Isador Konti, Isabel M. Kimball, Evelyn Beatrice Longman, Edward McCartan, Edith B. Parsons, W. B. Haddock, R. Hinton Perry, Linsay M. Stirling, Katherine B. Stetson, Alice M. Wright, Winifred D. Ward, Julie Yates, and Valery H. Walter.

An exhibition of 128 notable examples of etchings, line and wood engravings, and lithography is on at the Carnegie Institute, Pittsburg, to April 3.

**British Art at Knoedler's.**

Exactly what purpose is served by the exhibition of British art, now on at Knoedler & Co., 556 Fifth Ave., it is difficult to see. The 42 oils and 44 drawings and watercolors may have a measurable success of curiosity, but it will be rather difficult to understand how they can have any decided success of esteem. There is plenty of vigorous painting and a fair amount of novelty, but half a dozen or so of strong works cannot make up for the rest. There is the almost always interesting William Orpen with the huge "A Western Wedding" with its many figures, some of them out of perspective, gathered about a wayside cross. Others of his contributions are a familiar subject, with figures under a tent "Looking Towards the Sea," a bright picture of a little girl called "Kit" and a breezy view "On the Cliff, Dublin Bay."

William Strang somewhat justifies his reputation by a common-place composition of three figures, a modern interpretation of "Danae." In this the nude figure is beautifully painted. A large decoration by J. Derrick tells with five figures the story of the judgment of Paris. The ill-formed goddesses with blue, red and yellow hair and green and yellow skins in shade are grouped about a blue-haired Paris and his emaciated friend. This apotheosis of the Gaiety Girls has more in common with Offenbachian than any other mythology.

A measure of relief is furnished by the American Charles Shannon's rather crowded but well painted composition "Delia in the House of Tibulla" and by the lovely figure of Charles Sims' "Anthea," the only disturbing note in which is furnished by the black and white striped draperies. P. Wilson Steer has a fairly well painted but utterly common-place half nude figure of a model in a "Panama Hat," and a landscape of better quality "Painswick Beacon." Another painter who has a couple of fair landscapes, in one of which, "A Windy Day" there is little regard for values, is P. Connard who furnishes also a rather vulgar nude "Woman Rising from Bed." There is a sketch portrait in very poor proportion of a "Girl in a Hat," by A. E. John, among whose other contributions is a rather uninteresting "Two Romany Women."

W. Rothenstein shows beautiful color and very nice sentiment in a "Little Boy Lost." The eight contributions of Gerald Kelly are all well painted and excellent in local color. They are scenes in Burmah and Mandalay and include both figure and landscape. "The Round Pond," by W. Dacres Adams, is an attractive work solidly painted. He also shows the not so successful "Staircase." Clever but decidedly painty are the contributions of W. B. Rankin. They are a bright figure of a flower girl called "Flash Emma" and a three-figure genre, "Bribery and Corruption." There are two contributions, both vigorous works, by D. Y. Cameron, "Airds" and "Rocks of Kerrera." Others represented by oils are Harrington Mann, James Pryde, William Nicholson, J. Munnings, Francis Dodd, W. W. Russell, F. C. Cadell, and Charles Gere. The drawings and watercolors include some capital crayon studies by Orpen and notable landscapes by F. Dodd, A. W. Rich and Henry Tonks. Other names here are A. E. John P. F. Gethin, Rankin, P. Wilson Steer, Strang, A. A. McEvoy, Charles M. Gere, Russel Flint, Laura Knight, Munnings and Russell.

**Modern Eccentricities at Macbeth's.**

The Macbeth Galleries, 450 5th Ave., have fallen into the "Modernists" line, with a somewhat startling joint exhibition of paintings, drawings and sculptures by Arthur B. Davies, Walt. Kuhn and Jules Pascin. Mr. Davies, a man of much talent, who is always interesting even if he is not always commendable, is represented principally by a number of female nude drawings done in white chiefly on grey paper, which are often elegant and occasionally rather unusual in pose.

Mr. Kuhn, who shows considerable skill in some of the simplest of his drawings, is often unpleasantly realistic and even vulgar in his nudes. He has also several roughly effective portrait sketches in oil and a huge and uninteresting life size figure of a female mountebank. Mr. Pascin shows a number of tropical and sub-tropical scenes with figures in the Gaugin vein which are decidedly confused in effect, though evidencing artistic ability.

In another gallery are displayed a group of admirable landscape watercolors, suggesting Japanese inspiration, by Charles H. Pepper of Boston.

**Colored Prints and Monotypes at Goupils.**

There are now on view at the Goupil & Co. Galleries, 59 W. 45 St., a number of artistic landscape color prints and monotypes by Beatrice S. Levy, as well as some interesting monotypes in color by Marion G. Traver. Miss Levy is particularly successful in the color prints "Dancing Aspern of Lake Minnewaska," and the aquatint "A Mountain Pass near Banff." Of note also are "The Derelict" and "Vacant Lot."

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**Nathaniel Cobb at Folsoms.**

Nathaniel Cobb, a painter of exceptional talent and refined and luxuriant imagination, has sent from Rome 13 paintings and several sketches in oil which are on view at the Folsom Galleries, 395 5th Ave., to Apr. 1. Mr. Cobb's works in technique are largely inspired by those of the XVI century Italian and much later Frenchmen and Englishmen, such as Watteau and Turner. The artist is an able colorist though some of his examples are almost duo or trichromatic and a number of his subjects are taken from classic and poetic legends. In "Cesare," evidently a Borgia and "La Princesse Prend l'Air," he has a capably painted portrait and genre, both fine in color and quality. "Cephalus and Procris" is well composed and remarkable for its perspective and distance. Two fine companion works show "La Duchesse, le Dieu, la Dryade, et le Dragon" and "Le Prince et la Peri." Other notable examples are "The Vintage" and "Dejanira."

**Manigault at Daniels.**

There is an interesting show at the Daniel Gallery, 2 W. 47 St., on to Apr. 11, of a dozen odd works in oil and watercolor by Middleton Manigault, who has just returned from ambulance service in France. The chief examples, built up with solidity, in the artist's usual peculiar yet artistic manner represents a scene, which has the now familiar title of "A Town in France." Several female figures appear in the "Adagio" which is hardly as successful as some of the artist's previous figure compositions. Two watercolors, however, "Durance" which shows apparently a slave and "Savages" are masterly. "Driver C" and "Cavalry Lines" are reminiscences of the writer's recent military experiences.

**Drake Memorial Exhib'n on to Apr. 10.**

The Alexander W. Drake memorial exhibition in the Stuart Gallery of the N. Y. Public Library has attracted so much attention, that it has been decided to extend the date of closing to Apr. 10.

**Wolf Memorial Exhib'n in B'klyn.**

The Print Dep't of the B'klyn Museum announces a Memorial Loan Exhib'n of the wood engravings of Henry Wolf to open to-morrow, to April 25. Over 200 examples of the artist's work will be shown, and the exhibit will be systematic and comprehensive, of the earlier, as well as the later, stages of his art.

**To Give Phila. a Collection.**

It is reported from Phila. that a collector, name not announced, has offered that city, through its Chamber of Commerce, an art collection valued at \$1,000,000 provided a suitable building is erected. There are three great collections in Phila., those of the late P. A. B. Widener, to which his son to whom it was bequeathed has since added considerably, of John G. Johnson and that of the Elkins family.

**Color Monotypes at Kennedy's.**

There is now on view at Kennedy & Co., 613 Fifth Ave., an interesting display of 43 color monotypes by Clark Hobart, of Monterey, Cal. They are well composed and include figures and landscapes with and without figures. Among the subjects are "Colonial Ladies," "Impressionist Dance," "The Pool," "Evening Glow," "The Waterfall" and "The Beggar Woman."

**For Benefit of Young Artists.**

An exhibition of 55 paintings and sculptures, donated to the Society of the Friends of Young Artists for sale for its benefit, are on view at the former Blakeslee Galleries, 661 Fifth Ave. The notable group includes Mrs. H. P. Whitney's gifts of a bronze reduction of her "Caryatid Fountain" and a bronze "Head of a Spanish Peasant." C. S. Pietro sends among other examples "John Burroughs—Summit of the Years" and Sarah Morris Greene a "Laughing Faun." C. S. Paolo contributes a replica of his goat "Nanni," which also appears at the Academy, and A. Stirling Calder a "Virgin and Child." By the late Helen Farnsworth Mears there is a portrait in bas relief of her master, the late Augustus Saint Gaudens, and two seals are by Chester Beach.

Among the paintings is prominent a little girl's head called "Gypsy," by Robert Henri. J. Alden Weir sends a watercolor "Road to Chatham" and Cullen Yates "Autumn." J. Carroll Beckwith has "Christmas Night" and J. Montgomery Roosevelt "Cigarettes," and "Summer Days" is by Arthur Dawson and "The Storm Line" by Elliot Daingerfield. Others represented are Prince Pierre Troubetskoy, Augustus V. Tack, F. Luis Mora, Jonas Lie, S. K. Hesh, De Witt Parshall and Paul Swan. Various entertainments have been arranged during the exhibition.

**Americans at Strauss'.**

At the galleries of Mr. J. H. Strauss, 275 5th Ave., there are on view to Apr. 8, 16 works by American artists. By George H. Bogert there is a fine landscape, and George M. Bruestle shows a strikingly true effective "Summer Sunshine." "Grey Weather" is an unusually good example of the late F. K. Rehn; William A. Coffin has a tender "Morning" effect and Albert Groll a spacious view of the "Acama Valley, N. M." A spirited "Head of a Young Girl" is by W. M. Chase, and E. Irving Couse is represented by the "Water Shrine," a very good example. By J. F. Murphy there is a "Late September" landscape, and by Mrs. Murphy a nicely handled figure of a woman writing called "The Green Quill." Others represented are Guy C. Williams, Child Hassam, Henry Mosler, E. H. Potthast, F. Luis Mora, Alfred Hensby and M. J. Bloodgood.

**Works by George Wright.**

A most interesting artistic personality is George Wright, who shows at the Whitney-Richard Galleries, in the Holland House, 5th Ave. and 30th St., to Apr. 5, some 60 sketches and small pictures and watercolors. The smaller works, many of which are executed on both sides of the paper are chiefly taken from the artist's sketch book, and some of them appeared some years ago in Scribner's Magazine. They are capital colored impressions touched up with pen and ink. These include many quite inimitable Paris scenes, full of the bustle and movement of the streets and some views in other parts of France and in Germany. Among the watercolors are delicately artistic landscapes and various spirited views of Rothenburg, which reproduce scenes of the middle ages.

**Miss Brumback's Pictures.**

At the Petrus Stuyvesant Club, 129 East 10th St. the walls are graced by a number of charming canvases by Louise Upton Brumback. In one Gloucester picture the steeple of a quaint white church rises above the unpretentious houses, nestling among trees in their luxuriant summer garb and over the river, in the background, a mountain village gleams opalescent through a haze. In another one sees nature inert with a heavy mantle of snow. A road, running along the edge of a wood is shown and the atmospheric effect and play of light and shadow are admirable. Nocturnes and day time glimpses of Cos Cob, Gloucester, etc., are direct, frank bits of realistic painting, pleasing in color.

**Blue Dome Display.**

The current exhibitions at the Gamut Club, 69 W. 46th St., on to Apr. 5, consists of some 20 odd examples of work done by the Blue Dome Fellowship, of which Dewing Woodward is the president. Miss Woodward, herself shows several interesting works, in which nudes figure, and also a capital picture of a child playing with paper dolls. Florence Rolfe pictures "Winter at Shady" with success, and Lillian Whish has an attractive view of "The Brook" at the same place. "Altar Fires" and "Pipers" are credited to Louise Johnson. There is also a bright effect of afternoon sun by Helen F. Penniman, and Henry Albright besides a clever out-of-door nude has also a landscape called "Blue and Silver." Among others represented are Edmund and Florence Rolfe, Remington and Anne Schuyler, Beatrice Montzamber, and Sophia Schuyler Dey.

**Municipal Art Society Show.**

The annual exhibition of architecture, painting and sculpture by members of the Municipal Art Society will be held in the

**An Unusual Art Catalog.**

The catalog of the 87 old and modern paintings by the Great Masters, owned by Mr. John Anderson, Jr., which are to be sold in the Plaza Ballroom on Thursday evening, April 6 next, following their exhibition at the American Art Galleries, to begin April 1, is an unusual one, in that the old and, it would seem, outworn custom of having a written perfunctory description of each canvas opposite the illustration of the same or even when a work is not illustrated, has been broken. The description of each painting in Mr. Anderson's collection is left to the reproduction and the note under each work's title, are limited to interesting and instructive statements relative to the painting itself and to its painter.

The catalog is an exceptionally handsome one, both in typography and illustrations, and is accompanied by an interesting and instructive series of monographs, written by Mr. Anderson himself, on the examples of Rembrandt, Raphael and Van Dyck in his collection.



Photo (C) by N. E. Montross. **DE PROFUNDIS**  
Horatio Walker  
In Spring Academy Exhibition.

Galleries of the National Arts Club, April 20-May 5. The press view and reception will be on April 19. The dinner and annual meeting of the Society will be held on April 24. A section of the exhibition will show the work of the Municipal Departments. The exhibition committee consists of H. K. Murphy, H. A. MacNeil, G. W. Breck, C. D. Lay, B. G. Goodhue, H. A. Jacobs, C. R. Lamb, E. V. Meeks, and W. N. Taylor, chairman.

**Early Engravings at Keppels.**

The current exhibition at Frederick Keppel & Co., 4 E. 39 St., is of engravings of the early German and Italian schools. The former include examples of Schongauer, Durer, Van Meckenen, Van Leyden, Altdorfer, Behan, Barthel Hans, Zatzinger, Krug, Lautensack, Binck and Aldegraver. Among the latter are examples of Pol-laiuolo, Di Barbari, Da Ceseno, Mantegna, Andrea, Da Brescia, Da Modena, Veneziano, Da Ravenna and Campagnola.

**WALKER'S "GETTYSBURG."**

James Walker's canvas, "The Battle of Gettysburg," a work which required eight years to paint and which shows 25 square miles of the Gettysburg battlefield, is now on exhibit in Room 132 of the Senate Office Building in Wash'n. Congress is considering the purchase of the picture and depositing it in the Lincoln Memorial, now being erected on the Speedway.

**OLD HOGARTH (?) ART SUIT UP.**

The old suit of the trustee of the estate of Tomlinson & Humes, a former Chicago art firm, against Eli P. Clark for the possession of 12 oils attributed to Hogarth and said to be valued at \$500,000, and which are now in a Los Angeles warehouse, has been taken on appeal from the Los Angeles district court to the U. S. Circuit Court of Appeals.

**"THE RIGHT TO CRITICISE."**

Charles A. Kinney, graduate of the Chicago Art Institute, was arrested recently when he insisted that he had a right to enter the building against the orders of the guards. Kinney was dismissed from the institute some time ago for criticising its policies. He retaliated by publishing a book deriding those who had offended him and was then forbidden to enter the building again.

**The Gorham Galleries**

Announce a most important Exposition of the recent Decorative Art of Prominent American Sculptors March 20th to April 15th inclusive

**VALENTINER IN BODE'S PLACE?**

It is reported that Dr. Wilhelm Valentiner, who is still Curator of Decorative Arts at the Metropolitan Museum, although he has been serving with the German army since the outbreak of the war, is to succeed Dr. Wilhelm Bode, whose pupil he was, as Director of the Kaiser Frederick Museum at Berlin.

Some time ago Dr. Valentiner was ordered from Munich to duty at the War Office in Berlin. No confirmation of the report can be obtained from the Museum officials, as the ART NEWS goes to press.

**GETS BORGLUM BRONZES.**

Mr. Ralph Booth has donated a group of 6 bronzes by Solon H. Borglum to the Detroit Museum, and Mr. George G. Booth has made to the same institution an indefinite loan of 3 important bronzes by Paulanship.

Some 18 fine marines by William Ritschel are at the Museum to April 1. They are all representative examples of his strongest work.

Gari Melchers' religious canvas, "The Communion," owned by Cornell University, is also on view.

**SARGENT COMING HERE.**

A special cable to The World from London says that John S. Sargent, who for many years has been a resident here, has booked passage on the Nieuw Amsterdam for New York. It will be his first visit in several years, and the reason for it is the source of much speculation in the American colony in London.

**MEXICAN ART EXHIBIT FOR N. Y.**

The Mexican Carranza administration plans to hold in N. Y. City in March, 1917, an exhibit of Mexican art, music, architecture and allied works. While the Carranza troops are chasing Zapata and the U. S. troops Villa bandits, through the provinces, the office of bellas artes is canvassing the republic for composers, painters and draftsmen who may desire to present typical Mexican works.

**SPRING ACADEMY SALES.**

The sales at the current Spring Academy exhibition in the Fine Arts Building, up to yesterday morning were as follows:

Paintings.	
"A Village Street," L. Henry.....	\$500
"Dutch Bottles and Jug," Dines Carlsen.....	180
"Pigeon Coop," Ernest Lawson.....	500
"Ice Bound Branches," Douglas Parshall.....	85
"Old House and Lilac Bush," Eliot Clark.....	150
"The Waning Day," Ben Foster.....	2,500
"Close of November Day," W. Merritt Post.....	1,000
"A Young Mother," Ivan Olinsky.....	1,000
Sculptures.	
"Syrinx," C. L. Hinton.....	600
"The Quest," Sergeant Kendall.....	500

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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A. Kassof, 3 Greenwich Ave.  
Charles Zito, 179 Columbus Ave.

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LONDON.  
American Express Co. Haymarket  
Art News Office . . . . . 17 Old Burlington St., W.

PARIS.  
Brooklyn Daily Eagle . . . . . 53 Rue Cambon  
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tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

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upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, is now ready.

## BLOT ON SPRING ACADEMY.

We are not only surprised, but  
amazed, that an artist of such standing  
and reputation as Sergeant Kendall  
should have sent to the current Spring  
Academy—and, with his privilege as an  
Academician, have had hung on the  
line—such a picture as that entitled  
"The Sphinx" now on view in the Cen-  
tre Gallery in the Fine Arts Building.

The fact of this picture's presence in  
the popular exhibition, through the old  
time and long adversely criticised  
Academician's privilege of having his  
works admitted to and hung at Acad-  
emy displays—emphasizes strongly the  
need of the abrogation, or, at least, the  
modification of this old privilege. We  
firmly believe that no Academy Jury  
would have passed such a work or per-  
mitted its hanging had it been in their  
power to exclude it.

The fact that this repellant work  
—for it is nothing else—should have  
been shown without opposition at the  
last annual exhibition of the Art Insti-  
tute in Chicago—a city in which the  
police "pulled" Chabas' pure and lovely  
"September Morn" as indecent—does  
not justify its acceptance in New York  
and especially by the old National  
Academy, which veteran Institution has  
hitherto always stood for the good in  
art and the elevation and education of  
the public art taste. The Academy, in  
fact, has hitherto been considered a  
"Custos Morum" as well as a Custos  
Artium."

The picture—we do not hesitate to  
say—and we are convinced that in this  
opinion we have the support of all true  
art lovers and right thinking people—  
is unworthy of the artist and of Ameri-  
can art. It is not only suggestive  
in the extreme—but decadent in idea  
and conception. Far better that the  
Academy should exhibit the deformed  
figures that pass for human beings in  
the works of such so-called "modern-  
ists" as the Zorachs and some of their  
fellows, than to have admitted this can-  
vas, degrading to the young, and false  
to every conception of the true and  
beautiful. And it is not a good work  
of art—the face is not well modelled,  
the values are not true and the pose is  
not only repulsive but almost impos-  
sible. And this from Sergeant Kendall  
—erstwhile a painter of pure mothers  
and children—and in whose former  
pictures a rare refinement of feeling  
and expression were their most delight-  
ful features. Was "The Sphinx", of  
course, inspired as to subject by Kip-  
ling's "Vampire," painted by Mr. Ken-  
dall and sent to the Academy in defer-  
ence to the wave of so-called "new  
art" and new ideas that is now sweep-  
ing over the land in painting, sculpture,  
and even poetry, and to make a sen-  
sation?

## HACKLEY GETS NEW PICTURES.

The Hackley Art Gallery, Muskegon,  
Mich., has added 5 canvases to its permanent  
collection, the result of Director Raymond  
Wyer's purchases at the recent Blakeslee  
sale at the American Art Galleries, N. Y.  
These are: "Portrait of Young Lady,"  
Clouet School; George Pencz's "Portrait  
of a Lady"; "Three Men" (fragment), by  
Van Den Eeckhout, and 2 sketches by Wil-  
liam Orchardson.

## THE BLAKELOCK MATTER.

It is paradoxical that the fact of pic-  
tures by the unfortunate American  
painter Blakelock having brought sensa-  
tionally high prices at the recent Lam-  
bert sale, seems to have been necessary  
to direct the attention, even of the art  
public, to his condition, and the needs  
of his family. We have called the at-  
tention of our readers, from time to  
time during the past few years to the  
Blakelock case, but in this over-com-  
mercialized country and period, the ap-  
peal of high money figures to the public  
has alone, at last, influenced a move-  
ment of relief through certain channels  
for the artist who is not in need him-  
self of creature comforts—all he can  
enjoy. The Artists' Fund Society has  
more wisely, and not so influenced by  
the high prices for Blakelocks of the  
sale, voted a monthly sum to Mrs.  
Blakelock and her family.

Why would this not be a good time  
to start a movement, similar to that  
under way in France when the war  
came, for legislation that would com-  
pel the setting apart of a certain per-  
centage of the sale price of artists'  
works, while living, for the support or  
benefit of their families or heirs after  
their death?

## ALTMAN MEMLING ENDORSED.

Some aspersions upon the correct-  
ness of the attribution of the "Portrait  
of an Old Man" in the Altman collec-  
tion in the Metropolitan Museum to  
Memling, having been recently pub-  
lished, it is interesting to know that  
the Museum authorities have a letter  
from no less an authority than Dr.  
Freedlander of the Berlin Museum, at-  
testing its authorship by the early  
Flemish master.

The picture, it would seem, is too  
well known to make reflections upon  
its authenticity at this late day either  
safe or wise. It was in the famous ex-  
hibition of old Flemish art at Bruges  
in 1902 and was then attributed to Van  
Eyck. Afterwards both Dr. Freed-  
lander, and Weale, another authority  
of repute, pronounced it a genuine an-  
cien example of Memling.

## "SUPERIOR"—NOT "INFERIOR."

The Linotype machine, especially  
when combined with careless or unin-  
telligent proof reading, can cause more  
annoyance than any later human labor-  
saving invention. This machine, and  
inexplicable carelessness in proof read-  
ing, made us say last week in our story  
of the two interesting pictures by Ter-  
burg and Goya, that Mr. Charles P.  
Taft has added to his choice collection  
in Cincinnati, that these were "in-  
ferior" examples of the painters. We  
can only hope that the context of the  
article enabled our readers to see that  
we intended to designate these fine  
works as "superior," not as "inferior"  
examples.

Nicholas R. Brewer is showing 60 oils at  
the gallery of the Cedar Rapids (Iowa) Art  
Ass'n. There are portraits, figures, land  
and sea scapes.

Mr. Eugene Glaenger, of Jacques, Selig-  
mann & Co., left the Hospital this week  
after a severe operation, happily conva-  
lescent.

## OBITUARY.

## Henry Wolf.

Henry Wolf, the famous American wood  
engraver and member of the Academy of  
Design, died at his home in this city on  
March 18, in his 64th year. With the ex-  
ception of his friend, Timothy Cole, he was  
the last of the great wood engravers of the  
modern American school, which flourished  
most luxuriantly over a quarter of a cen-  
tury ago. Mr. Wolf, whose death will be  
widely regretted, not only on account of  
the loss to art, but because of his many es-  
timable personal traits, was born in Eck-  
wersheim, Alsace, and became a pupil of  
Jacque Levy, then a famous engraver at  
Strassburg. He came to this country in  
1871 and soon became noted for his work,  
notably in Harper's and the Century maga-  
zines, and on the passing of the fashion  
of using his art for illustration, continued  
to produce blocks, proofs from which were  
eagerly sought by collectors. Among Mr.  
Wolf's most notable blocks were a series of  
American artists, the portraits of Carlyle,



THE LATE HENRY WOLF

Lincoln, Joseph Jefferson, "The Evening  
Star," "The Morning Star," "Morning  
Mists," "The Duck Pond," "The Scattering  
of the Mists," "Evening," "Lower New  
York in a Mist" and "Swan Lake, Central  
Park." Mr. Wolf, who was a life member  
of the Lotus Club, was chosen in 1905 an  
associate of the National Academy and  
three years later was made a full member.  
He also belonged to the American Federa-  
tion of Arts, the London International  
Society of Sculptors, Engravers and Paint-  
ers and the Paris Union Internationale des  
Beaux Arts et des Lettres. He was a mem-  
ber of the juries at the International Ex-  
position in Paris in 1889, at Buffalo in 1901  
and at St. Louis in 1904. At the French  
Salon in 1888 he received an honorable  
mention and at that in 1895 a gold medal.  
At the Chicago Exposition in 1893 he was  
awarded a first class medal, received a  
silver medal in 1903 at Rouen, and a gold  
medal at St. Louis in 1904. He was  
awarded a grand prize at the Panama Pa-  
cific Exposition. Mr. Wolf is survived by  
his wife, who was Miss Rose Masee, and  
a son, Austin Wolf.

## THE MARCH BURLINGTON.

The March number of the Burling-  
ton Magazine has for a frontispiece, a  
reproduction of Durer's india ink draw-  
ing of "The Brazen Serpent," in the  
collection of M. Eugene Rodrigues of  
Paris. This is accompanied by a short  
comparative criticism by Campbell  
Dodgson. Horatio R. F. Brown writes  
of Com. G. T. Rivoira's latest volume  
on Mussulman Architecture and Ed-  
ward Speyer of the portraits of "Mozart  
at the National Gallery" and elsewhere.  
S. Squire Quigg, M. D., concludes his  
remarks on "Art and Medicine" and  
Amanda Coomaraswamy the discussion  
of the Buddhist Primitives. Hamilton  
Bell tells of Mr. C. L. Rutherford's Chi-  
nese bronzes and Sir Martin Conway  
gives an account of the "Mrs. Grundy  
of Furnes," who was Alienor Vicom-  
tesse de Furnes, daughter of a maid of  
honor of Isabella of Portugal, third  
wife of Duke Philip the Good. Walter  
Sickert discusses "The True Futurism"  
and holds that art systems and theories  
are generally disastrous in practice. The  
Burlington may be had of James B.  
Townsend, 15 E. 40 St.

**LONDON LETTER.**

London, March 15, 1916.

In addition to the Meyer-See case which has now been decided definitely in favor of the plaintiff, though no costs were allowed, there have lately been several instances in which the affairs of the art-dealing world have occupied the attention of the Courts. One of these was the action brought against Messrs. Agnew for the recovery of the sum of 1,000 guineas alleged to be due on account of an introduction effected on their behalf in regard to a Gainsborough portrait of Mrs. Annie Horton. This picture was bought by the firm in question for the sum of 10,000 guineas but the defendants denied that its purchase was due to the plaintiff's intervention, the original negotiations having fallen through and the picture being subsequently offered to other persons. It was not until a couple of years later that Messrs. Agnew actually purchased the painting, another individual then acting as intermediary. The judge's decision was that the plaintiff had failed to prove "efficient cause" of the selling of the picture, and accordingly gave judgment in favor of Messrs. Agnew. This ruling is of particular interest to the trade, for cases of this character are by no means rare. The judge held, very justly, that had he decided in favor of the plaintiff, it would have implied that an introduction of the kind having once been effected, the party so introduced could never after effect purchase without making payment of commission.

Another case of litigation was involved by an action brought by Mr. Albert Amor against Baron de Forest for some £1,000 said to be due for professional services in regard to the purchase of works of art on commission, the valuing and cataloging of the Baron's silver and old furniture, as well as in connection with the supposed robbery of certain works of art afterwards found to be reposing in the Baron's safe. The Baron is disputing the charges made by Mr. Amor in regard to the various items as unfair and unreasonable, but the hearing has now been adjourned. The charge made for the cataloging of the silver plate, which was valued at a total of £10,750, was calculated at 1%.

Still another case, which is not without interest to the art-world, is that in which the proprietors of "Punch" sue a music-hall agent for infringement of copyright in reproducing, by means of stage tableaux, certain well known cartoons which have appeared in their pages, notably Sir John Tenniel's famous "Dropping the Pilot." Judgment was entered for "Punch" with costs.

**Pennell Exhibition.**

Joseph Pennell, who I understand, has determined to take up his abode once more in America, forsaking the London which has shown him so much appreciation, has an interesting exhibition at the Leicester Gallery of drawings and lithographs of "Germany at Work," made before the outbreak of the War, while the artist was arranging the Anglo-American section of the Leipzig Exhibition. During those months he made many sketches in the dockyards, steel works, and coal mines and even in Krupp's works at Essen, opportunities which gave him material for depicting that inherent romance which he knows so well how to develop in themes which are derived from labor and industry. Pennell is, perhaps, a little inclined to overinsist upon the wonder and beauty of his subject and to sacrifice strength to mere picturesqueness; still, the show is an impressive one even though it cannot be said to contain work that can be fitly called the artist's best. But it is not altogether easy to sympathize with the point of view of the artist when he asserts that an erection of steel and iron is finer than any mediaeval castle and that a cathedral is less beautiful than a shipyard! Indeed, his judgment appears just now to be a little ill-balanced, the vast proportion of Germany's activities in regard to labor apparently overshadowing for him the merits to be found in manifestations of energy on a less gigantic scale.

**New Christopher Wren Rooms.**

An interesting discovery has been made in the neighborhood of Fleet Street where several rooms, undoubtedly designed by Sir Christopher Wren, are found to be still extant, although it was generally believed that the last vestige of the great architect's work hereabouts had long since been destroyed by fire. These rooms, which belong to a house in Crane Court, are remarkable for the rich beauty of their ceilings, which bear deep flowered mouldings surrounding handsome panelling carried out in heavy plaster, and so elaborate in conception as to suggest the idea that they may have been originally designed in preparation for some more important work. The building is now used as a publisher's storeroom.

L. G. S.

**CHICAGO.**

The exhibition of prints of various kinds under the auspices of the Chicago Society of Etchers, at the Art Institute attracts throngs of visitors. Three of Timothy Cole's fine wood block reproductions of "The Pearl Necklace," "The Lace Maker," and a copy of Seymour Thomas' portrait of President Wilson, are loaned to the show by the Brotherhood of Chicago Engravers.

The Palette and Chisel Club is showing 44 oils by St. Louis artists, among which the examples of E. H. Wuerpel and O. E. Berninghaus are the best. Wuerpel's "Gray Afternoon," and "Opalescent Mist," Berninghaus "Taos," "Trail of the Wagon Train," and "The Tribe's Scout," Paul Berdanier's "A Winter Afternoon," Tom Barnett's "Moonrise," Carl Waldeck's "Ozark Farmer," Arthur Mitchell's "Autumn," F. R. Neuman's "Old Churchyard," Mrs. Cherry's "White House," Kissack's "South Window," Charles Gault's "Japanese Holiday," Frank B. Nuderscher's "Breath of Spring," F. G. Carpenter's "Decorative Figure," and W. J. Lonergan's "Merlyn," all demand notice.

Director Carpenter of the Art Institute and Carl N. Wertz of the Academy of Fine Arts are staging an exhibit of applied design of dress-art evolved by The Fashion League of America at the Blackstone Hotel. Mr.

cial Club of that city. The canvases were painted last Summer, while the artist was at San Miguel.

H. Effa Webster.

**PHILADELPHIA.**

The Art Club opened its 22nd Annual Exhibition, now open to Apr. 9, and has 103 oils. Many excellent American landscapes by painters of the standing of young Garber, Farley, Nichols, Miss Ball, Wagner, Redfield, are to be seen, and there are portraits such as of John Huneker, by Rittenberg (quite the strongest work in that class), "Two Boys," by Alice K. Stoddard, clever, but a bit careless, a charming little girl, and of "Evelyn Yerkes," by Leopold Seyffert, who also contributes a portrait of Miss Frazier, equally good. Every man with real red blood in him will appreciate the charm of Louis Kronberg's ballet girls, "L'Habileuse," and "Before the Dance," and mysterious beauty is seen in Charles Rosen's "Veiled Sunlight," and Cesare Ricciardi's "Moonlight." Joseph T. Pearson shows a decorative landscape "Spring," treated in a way peculiar to himself yet most interesting and beautiful in tonality.

The watercolors and pastels at the Sketch Club number 88 and are arranged mainly in groups of the principal exhibitor's work,

**PARIS LETTER.**

Paris, Mar. 15, 1916.

A most pathetic exhibition of art was opened this week at the Petit Palais in the Champs-Élysées. The collection consists of relics of the devastated cities of Belgium, but chiefly of Ypres. The great oaken door of the Market Hall is there. It was recently saved under German bombardment by a Belgian named Dhucque, who got some soldiers to aid him in the perilous work. Some of the statues shown are tinged with a peculiar green, said to be due to the effect of gases emitted by exploding bombs. There are some beautiful XVII century choir-stalls, all that remains of the superb interior furnishings of the cathedral of Saint-Martin at Ypres.

On of the most emphatic commentaries upon the spirit of the French nation in the most fearful crisis of its history is the Triennial Exposition in the Tuileries gardens. The soldiers of the Motherland are fighting within a hundred miles of Paris, but French civilians, those who are incapacitated from bearing arms, neither lose their composure nor abandon the normal objects of their existence. The walls of the old tennis hall on one of the Tuileries terraces bear witness to this. Here is full evidence that the artists of France still bravely stick to their hopes and their ideals. France is creating art, while Germany is destroying it. This is the proud note of the French press in contemplating this marvellous manifestation of energy and fortitude.

The pictures and sculptures exposed may be said to be a message from those who lead the esthetic movements in French life to their countrymen, both on the fighting line and in the rear or the war zone. For the French soldiers follow with keen interest all that takes place in France.

**The Triennial Salon.**

The Triennial is strikingly free from pictures of war, either symbolical or realistic. It is representative of normal life. There is evidence everywhere, nevertheless, of grater gravity of effort than could be noted in the principal Salons before the war, an absence of frivolity and a sane lack of ultra cynicism and decadent sensuousness. Certain artists who before made their chief appeal through such a medium, now seem to disdain it.

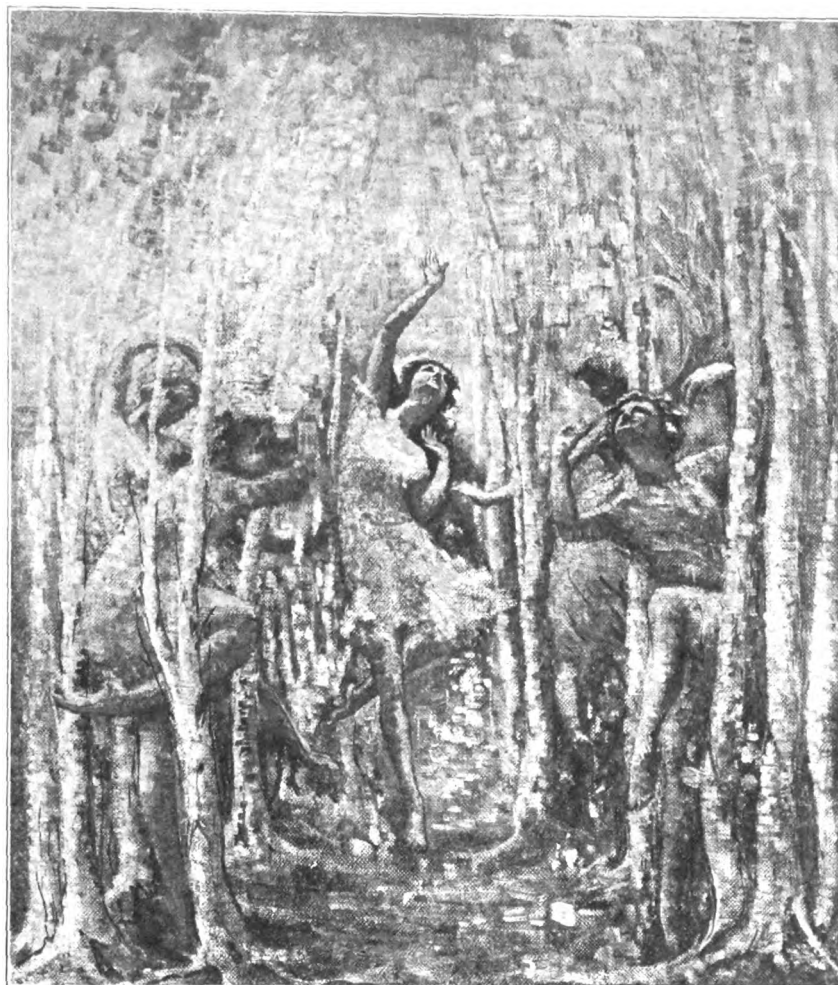
The exhibits that give text to most discussion are unquestionably those of Renoir, Degas and Marquet. Renoir shows a bronze "Venus Victorieuse," of godlike dimensions, which is one of the few specimens of his work in sculpture that the public has ever had the opportunity of seeing. This and his large canvas, "Eurydice," ought to be judged together. I know sensible artists who profess the greatest admiration for both, but I think that even a tyro can without difficulty discover their faults. The Venus is wonderfully strong in modelling, but totally lacking in ideality. It seems passing strange that a great artist should take a woman of a coarse popular type to reflect his conception of the acme of feminine beauty. In the Eurydice there is a seemingly naive disregard of the canons of design. But the modelling and the color are still such as have given Renoir his fame. How much of the faultiness of his present work is to be attributed to the pitiless rheumatism that has made it a martyrdom for him to work at the easel I am unable to say.

**Work by Degas.**

Degas, the most modest of really great artists, has two figures which impress one with a penetrating sense of their living entity. The propriety and sobriety of the coloring are also a convincing element. Albert Marquet's single nude is one of the most remarkable pictures that have been seen in Paris for a long time. It is one of the few works of its kind that impart a feeling that there is solid flesh, not merely paint-smearing canvas, behind the vivid skin to which the artist has given a daring, yet a thoroughly natural, luminosity. The pose is bold, almost audacious, yet the picture on the whole has the cold finality, the esthetic absolutism, of a Greek drama; and vulgar and prudish censure of it would fail.

Besnard does not shine in the small canvases which he has sent from Rome, "La Chambre Ardente du jeune Bruno Garibaldi." It is valuable solely as a study in color and tonality. As a picture it is too confused and too ultra-impressionist. La Gandara's frozen figure-portraits are as lifeless, as much like fashion plates as ever. The one landscape by Harpignies is in his poorest manner. Le Sidaner has a view of Trafalgar Square which reveals the ultimate possibilities of the pointillé method of painting. René Ménard's landscapes, well described as having a Virgilian quality, and those of Maurice Chabas, also suggestive of the pastoral poetry of the ancients, are very fresh and

Eric Tayne.



**MAVERICK FOLK FEAST**  
Dewing Woodward

At the Blue Dome Fellowship.

Werntz arranged an exhibition of this kind at the South Shore Country Club, also. Mr. Werntz has developed a department at the Academy for the training of students in drawing and coloring costumes.

Portraits, landscapes and marines by Christian Abrahamson are on view at a local gallery and include the portrait of Frank Baackes from the Institute show, and portrait sketches of Lillian Westerland, Elizabeth Holland, Helen Taylor, Melba Kinsman, Jans Janson and Dr. Bauback. A full length portrait of Max Kramm is well painted as are also those of Louise and Mary Fenton. The portrait of N. V. Lindsey with face unlifted is attractive. Abrahamson is one of the younger local artists, and some six years ago his work at the Students' League's show attracted attention and since that time he has grown rapidly in the quality of his art, and his work appears in the important exhibitions of the larger cities.

There's a collection of lithographs, in colors from Belgian villages, French towns, and from Paris, all of the famous period environing 1830, at a local gallery.

Royal H. Milleson has sent a collection of his paintings, by request, to Las Vegas, New Mexico, for exhibition in the Commer-

such as Fred Wagner (6), Herbert Welsh (6), E. S. Clymer's (8), J. J. Dull (6), and M. W. Zimmerman (5).

Some 113 works in color carried out in varying media, make up the 19th annual exhibition of the Plastic Club now on to Apr. 2. One of the best portraits shown is of Miss Nina B. Ward by Henriette L. Stadelman. As Miss Ward is a clever portrait painter herself, the picture has a double interest. Two figures, well painted by Mary Audubon Post entitled "The Blue Door: Holland," command attention as do some cleverly painted flowers by Edith M. Mann.

The Penn'a Academy has purchased from the current annual exhibition for its permanent collection, W. H. K. Yarrow's "Orchard," Martha Walter's "Portrait of Dorothy Lee Bell," and Karl Anderson's "The Heirloom."

"Leila," by Alice Kent Stoddard, a local artist, has been awarded the \$100 Fellowship Prize at the Penn'a Academy exhib'n.

George Demetrios, a 17-year old student, has won the Edmund Stewardson prize of \$100 in gold for sculpture at the current Academy display. He has been in this country only four years.

Eugene Costello.

**FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)**  
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Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday, to April 23. Admission 50c. with Catalog. Mondays free.

American Art Galleries, 6 E. 23. St.—Old and Modern Paintings from the Estates of the late Senhor Salvador de Mendonca and others, and from various owners. Mrs. E. G. Simmons collection of porcelains, jades and other art objects, and C. A. Hirschfelder collection of Japanese and European ivories.

Anderson Galleries, Mad. Ave. at 40 St.—Rare Books, Autograph Letters, and Mss. from the Huntington, Bixby, and Church Libraries. Paintings (from Mar. 28) by Old and Modern Masters.

Anderson Gallery, 15 E. 40 St.—Exhib'n by Advanced American Modernists, to Mar. 31.

Studio of Mme. Marie Apel, 3 Washington Sq. N.—Charcoal Portraits and Paintings by James Britton, to Apr. 7.

Arlington Galleries, 274 Madison Ave.—Works by Richard Blossom Farley, extended to April 1.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkel.

Blue Dome Galleries, 37 Madison Ave.—Paintings and Lithographs by Bolton Brown, to Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Far Eastern Pictorial Art.

Braun & Company, 13 W. 46 St.—Futurist Paintings by Frances S. Stevens, to Mar. 27.

Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana.-Pacific Exposition.

Catherine Lorillard Wolfe Art Club, 802 Broadway.—Annual Exhib'n to Mar. 31.

City Club, 55 W. 44 St.—Works by Ernest Lawson.—Portraits of Women and Children to follow.

Daniel Gallery, 2 W. 47 St.—Works by Middleton Manigault, to April 11.

Durand-Ruel, 12 E. 57 St.—Works by El Greco.

Ehrich Galleries, 707 5th Ave.—Works of Greco, Goya and Zurbaran to Mar. 18.

Folsom Galleries, 396 Fifth Ave.—Works by Nathaniel Cobb, to Apr. 1.

Gamut Club, 69 W. 46 St.—Work by the Blue Dome Lellowship, to April 5.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, to Apr. 15.

Goupil Galleries, 58 W. 45 St.—Colored Prints by Miss Beatrice S. Levy and Monotypes by Marion Gray Traver, to Mar. 31.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Louis Katz Galleries, 103 W. 74 St.—Watercolors of Bird Life by H. C. Denslow, to April 1.

Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Works by Augustus John, William Orpen, William Strang, P. Connard, Charles Shannon, Will J. Rothenstein and others, to April 1.—Portraits by Irving R. Wiles, Mar. 27-Apr. 15.

Little Gallery, 15 E. 4 St.—Spanish and Italian Laces.

Macbeth Galleries, 450 Fifth Ave.—Paintings, Drawings and Sculpture by Arthur B. Davies, Walt Kuhn and Jules Pascin and Watercolors by Charles H. Pepper, to April 4.

Metropolitan Museum, Central Park at 82 St. East.—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Gari Melchers to Apr. 1.

Municipal Art Gallery, 16 St. & Irving Pl.—Artistic Posters, to Mar. 25.

National Arts Club, 119 E. 19 St.—Exhibition of American Printing by the American Institute of Graphic Arts, Mar. 30-April 16.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—

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Petrus Stuyvesant Club, 129 E. 10 St.—Paintings by Louise Upton Brumback to April 16.

Ralston Galleries, 567 Fifth Ave.—Works by Group of American Painters, to April 1. Complete Work in Mezzotint of Elizabeth Gulland, April 3-15.

Reinhardt Galleries 565 Fifth Ave.—Portraits by Prince Pierre Troubetskoy, to Mar. 27.—Blakelock Aid Exhibition, Apr. 3-22.

Salmagundi Club, 14 W. 12 St.—Annual Exhibition of Oils by Members, to Mar. 23.

Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s, God of Humormystics Straus, J. H., 275 Fifth Ave.—Works by American Artists, to April 8.

Thumb Box Gallery—Appreciations of Childhood by Wm. Dearing Perrine, Mar. 27 to April 22.

Weston Galleries, 622 Lexington Ave.—Italian Primitives, to April 15.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Works by George Wright, to April 5.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Salvador de Mendonca and other Estates and owners. Old and Modern Paintings eve'gs, Mar. 20-31. Mrs. E. G. Simmons' porcelains, jades and other art objects, and C. A. Hirschfelder's Japanese and European ivories, afts., Mar. 28-29.

Anderson Galleries, Madison Avenue at 40 St.—Rare Books, Autograph Letters, Fine Remarkable collection of rare autographs, on exhibition to Sale, Mon. and Tues. afts., Mar. 27-28.—Three hundred Paintings by Old and Modern Masters, consigned by William Macbeth, Mrs. Joseph J. Little, the estate of Florence B. Ruthrauff, the estate of Dr. R. A. Witthaus, and others, on exhibition, Mar. 28 to sale evenings of Apr. 3-5 inclusive.—Libraries of Edson Salisbury Jones and Charles J. Fisk, on exhibition, Mar. 3 to sale afts. of Apr. 6-7.

Copley—Plaza Hotel, Boston.—Ross Hall Maynard Antiques, Engravings and Paintings, Mar. 27-29.

Stan V. Henkel's, 1304 Walnut St., Phila., Pa.—Letters of Gen. Beauregard and other Confederate Letters, Mss. and Material aft. and eve., April 4.—Americana aft. Mar. 31 and Pa. and other Provinces papers and documents, eve. Mar. 31.

C. F. Libbie & Co., 597 Washington St., Boston, Mass.—Library of the late James Delano, of New Bedford, Mar. 29-30.

Walpole Galleries, 10 E. 49 St.—Oriental and European objects of art, aft. Mar. 28.

**INDIANAPOLIS.**

The ninth annual exhibition of "Works by Artists of Indiana," is now on at the John Herron Art Institute and sets a new standard for Indiana artists. It contains 197 paintings, 25 sculptures and 40 examples of the applied arts.

The J. Irving Holcomb Prize, of \$100 offered by Mr. J. Irving Holcomb of Indianapolis, for a painting of special excellence in the exhibition, was awarded to Wayman Adams for his "Portrait of Alexander Ernestinoff," shown in the 1914 exhibition of the Academy of Design and there received the Thomas R. Proctor prize.

The Art Institute, in order to encourage Indiana artists, has appropriated \$100 to be known as "The Art Association Prize." Three paintings recommended by the Jury-Committee for this prize and to each of which was awarded an hon. mention, are "The Visitor," by Katherine H. Wagenhals of Ft. Wayne; "Evening Flowers," by Olive Rush of N. Y.; a small charming Goya-like study of a child in a white dress; and a watercolor entitled "Windy Day, Rockport Harbor," by Herman H. Wessel of Cincinnati. From these three paintings the Fine Arts Committee of the Association will select the one to receive the prize, upon which the painting will become the property of the Association.

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**BOSTON.**

Notwithstanding the Lenten season, Boston's meal of art has been a varied one the past week, with many foreign dishes added. The full-course dinner is the Swedish Exhibit in Copley Hall. To actually see the pictures at these Copley Exhib'ns, one always goes a second time. Boston was not aroused to enthusiasm by this display. Not that it is a bad showing but it lacks distinction. One is struck by the large size of many of the paintings, evidently made for exhibition purposes only. Snow under all aspects, sunsets, midnight scenes, moonlight and afterglow—all are here, on a big, declaratory scale. It represents the "obvious in art."

At a local gallery, New England's own product, Dodge MacKnight, now has his annual showing. Brilliant work this—dashing, gallantly done—from the hard and dazzling coldness of his New England snow scenes to the splendid, rioting color and strange, almost startling shapes and forms of his Grand Cañon series. But is nature really as freakish as this?

The Guild of Boston Artists' exhibit at the Museum is so excellent that it continues to grieve and irritate the narrow-minded croakers, who cannot believe that anything local can be good. At the Guild's own galleries, William James, son of the late distinguished psychologist, has opened a "one-man" show. He paints in a broad, lucid manner, with youthful courage and ambition.

Old American portraits, gathered by that enthusiast, Mr. Frank Bayley, are at the Copley Galleries.

There are examples of the works of Copley, Sully, West, Pratt, Feke, Smibert, Blackburn, Badger, Johnston, Savage, Henry Sargent, Williams, Greenwood and others—a list which embraces the names of some interesting painters but little known today. With one exception, the collection is entirely composed of pictures never before publicly exhibited. They are all loans, and most of them come from local private collections. The gallery presents a distinguished appearance, and is well arranged with furniture belonging to the period of the paintings. The exhibition is to remain open until April 8.

Thomas Sully's fine portrait of Sarah Bringham Dunant is one of the notable pictures in the exhibition, and represents him at his best. Other important canvases are John S. Copley's "Portrait of Mrs. Judge Vinal"; Robert Feke's self-portrait and his "Portrait of Mrs. Charles Apthor." John Smibert's two portraits; a fine "Nathaniel Cunningham," by Jonathan Blackburn; four works by Joseph Badger; a portrait of Samuel Dexter of Dedham by John Johnston; two portraits by Edward Savage; a "Portrait of Polly Allen," by Benjamin West, and portraits by Henry Williams, Ethan Allen Greenwood and Henry Cheeves Pratt—which will be noticed more at length next week.

John Doe.

**TOLEDO.**

The much-talked of "Moonlight," by Ralph Blakelock, sold for \$20,000 at the recent Lambert sale in New York, has been hung in the permanent collection of the Museum. As the Museum has no funds with which to buy paintings, the canvas was not purchased by this institution, but by Mr. and Mrs. E. D. Libbey, who presented it to the Museum.

Three important exhibitions will be on view in the transient galleries of the Museum during the current month, the first, a group of 12 examples by the American artists Gifford Beal, W. J. Glackens, Hayley Lever, Paul Daugherty, George Bellows, Child Hassam, W. Elmer Schofield, Ernest Lawson, Wm. M. Chase, Robert Henri, Gardner Symons and J. Alden Weir; the second, a collection of 24 paintings by George Elmer Browne, and the third, a rare collection of book-plates from the Winifred and Leroy Truman Goble collection of Chicago.

The exhibit of landscapes by John F. Carlson at the Mohr Galleries during the first 2 weeks of Mar. created an unusual amount of interest. Three out of 22 canvases were sold: "Woodland Pool," "Waning Snows," and "Silent Woods." The last half of Mar. at the galleries will be occupied by a coll'n of watercolor portraits of children, the work of Elinor M. Barnard of London. At a private exhibit in his studio Thos. S. Parkhurst sold his landscapes entitled: "Dutch Canal," "June Days," and "Autumn in the Berkshire Hills."

Frank Sottek.

**CLEVELAND.**

Robust impressionism, strong color values and sincerity in his treatment of the seafaring French peasants who figure largely in his paintings, are the chief characteristics of the first homecoming exhibition of Alexander Waishawsky. For nearly three years this ardent "modernist" has been away from his home here and a warm welcome was tendered him on his arrival

at the School of Art with the display of his canvases.

Mr. Cheshire L. Boone of the Macbeth Galleries, N. Y., has a fine collection of modern American art at the Gage Galleries. Hawthorne's "Annunciation," Ivan Olin's figure piece "The Statuette"; Richard Miller's portrait of his wife, "Waiting"; Robert Henri's "Spanish Girl" and marines by Dougherty, Waugh and Carlsen and landscapes by Ben Foster, Chauncey Ryder, Ballard Williams and Henry Ranger are among the noteworthy canvases shown.

Originals by Leon Bakst will be shown at the Korner and Wood Gallery next week. Watercolors by Onorato Carlandi, leading modern Italian painter, are hung there at present and include old Roman gardens and ruins, Italian villas and other characteristic scenes rich in color and atmosphere.

Mr. Max Spero, N. Y. illustrator, who has been winning success as a portraitist in that city and Chicago, has returned to Cleveland for a time to execute several commissions.

Jessie C. Glasier.

**RICHMOND, IND.**

William M. Chase of N. Y. will probably be the guest of honor of the Richmond Art Association at the formal reception and dedication of Chase's self-portrait, painted especially for the Association, in the High School Art Gallery about April 15. Mr. Warner Leeds, also of New York, who was born and reared here and who has agreed to pay half the purchase price of the Chase picture (\$500) will also be a special guest of the Association on that evening.

Grand Canon to sketch before his return. He has had a successful winter in New York painting portraits and also sold some nocturnes and landscapes.

Mr. and Mrs. Henry Cotton are spending this month in Bermuda. They will return to their studio, 1 W. 64 St., early in April.

Charles Naegele, son of the portrait painter, has recently won a competition over a number of young musicians to play at a concert April 30 with The Young Men's Symphony Orchestra.

Everett Warner has taken a studio for the present at 33 West 67 St., where he will remain until the summer when he will probably return to Lyme, Conn.

Recent portraits by Francisco Pausas are a full length of Tamaki Mura, the Japanese Prima Donna, a faithful presentation of Mrs. R. Penfield, and a remarkable portrait of Maria Guy, as Carmen, in which he has caught an excellent likeness. It is rich in color and full of character. A striking presentation of Miguel Llobet, the famous guitarist, is also shown at his studio.

C. Arnold Slade's "one man" show of 66 varied canvases is on at the Swain School of Design, New Bedford, Mass., until April 1.

Gustave Wiegand is at 44 West 96 St., where he has painted several of his attractive landscapes, snow pictures and moonlights. He has had a successful winter, having sold several paintings to prominent collectors.

Robert Vonnoh plans to go to Lyme, Conn., within a few weeks to remain for some months, to paint a number of pictures, for exhibition.

Walter Griffin has taken Paul Bartlett's studio at 400 West 23 St. for a time, where he will show a group of his recent work—watercolor, oil and pastel.

Glenn Newell has taken a studio in the Vandyck where he will paint until the late Spring when he will return to his studio at Glenn Ridge, Conn. He shows a number of fine landscapes and cattle pieces, the result of his summer and autumn's work.

Chester Hayes spent the winter in Toledo, Ohio, where he has been painting portraits. He also painted a large decoration for an important club in that city.

Irving R. Wiles has recently completed a portrait of Mr. Daniel Barnes, president of the Seamen's Bank for Savings—a dignified painting, full of strong character and able brushwork. At his studio, 130 W. 57 St. he is at work upon an unusually interesting portrait of Miss L. Silvey. The color scheme is browns and blues. The sitter, who is a charming blonde, reclines gracefully on a sofa. The composition is individual and the whole work expressive of the culture and usual good taste of the artist. Next week he will go to Rochester to complete the portrait of Mr. L. N. Stein.

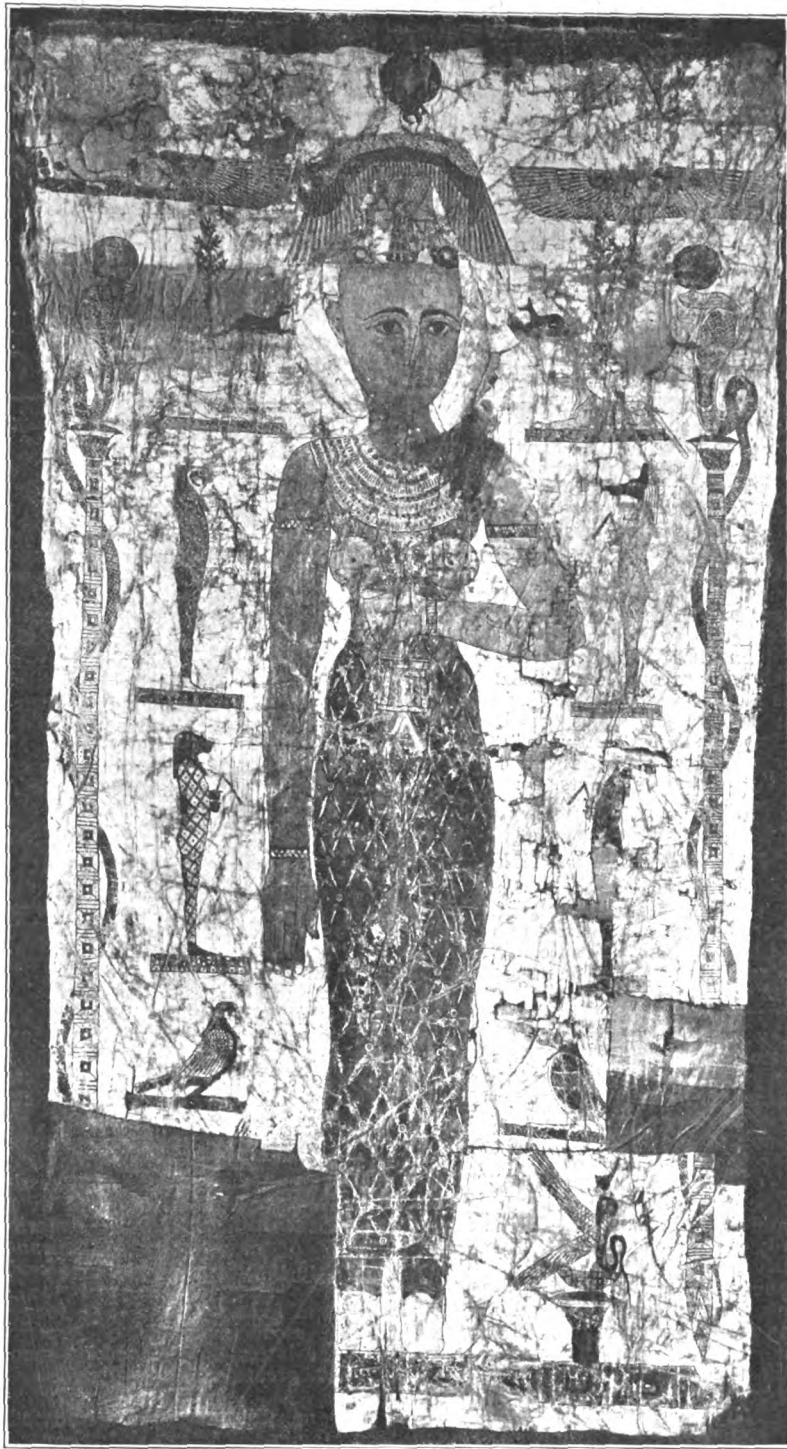
Mrs. George G. Trask, a relative of the late Spencer Trask, is holding an exhibition of California subjects at her studio, 140 W. 46 St. The paintings are done with great sympathy and understanding of the subject. Mrs. Trask spent considerable time during the past year in the far west and her work shows thought and skill. It includes oils, watercolors and pastels, and the subjects are records of street scenes in San Francisco, landscapes, Scenes from the Panama Exposition, Dock Scenes, the Canyon and various mountain subjects.

**34 Nordell Oils in Buffalo.**

Carl J. Nordell is showing 34 landscapes and portraits at the Guild of Allied Arts exhibition in the Little Gallery, Buffalo. Among these may be mentioned, "In the Forest of Fontainebleau," "A Brittany Landscape," "Luxembourg Gardens," "The Fishing Fleet, Concarneau," "A Paris Market Woman" and "Girl in Black."

**Rare Egyptian Painting.**

There is now on view at the Gothic Gallery, 15 E. 40 St., a rare Egyptian painting on linen, one of the most notable ever brought to this country. The work has already been sold but the former owner, Mr. G. Aharonian, has received permission to exhibit it for several weeks. The painting, which some claim is of the Ptolemaic period and others of the Coptic period, the 1st and 2nd centuries, A. D., represents an Egyptian deity, who is surrounded by all the symbolical gods and goddesses of Egypt. The background is of greyish white and the coloring of the figure is very artistic, the torso being rose colored, while the arms and breast are of golden yellow. The face which is apparently not the original one, has both black eyes and eyebrows. In size the painting is quite unusual, being 6 ft. 2 in. in height and 3 ft. 6 in. in width.



RARE EGYPTIAN PAINTING.

1st or 2nd Century, A.D.

At the Gothic Gallery.

Mr. John Shelton Eland of London has completed portraits of several Cleveland society folk, including Mrs. Parmely Herrick and two sons of Mr. and Mrs. W. P. Palmer. Mr. E. Hodgson Smart of London, whose "Lady in Black" won him a commission to paint King Edward VII and Queen Alexandra, has opened a portrait studio here and has completed a portrait of Very Reverend H. P. Alman Abbott, dean of Trinity Cathedral.

**NOTES OF ART AND ARTISTS.**

Charles Hoffbauer, the gifted young French painter, who spent several successful seasons in this country where he made many warm friends, and where his art was much appreciated, all of which he sacrificed to fight for France, writes from the trenches that he is in good health and spirits.

Albert P. Lucas is spending several weeks on the Pacific Coast. He will visit the

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## ART BOOK REVIEWS.

## THE ARTISTIC ANATOMY OF TREES.

—By Rex Vicat Cole, 8vo, J. B. Lippincott & Co., Phila., \$1.75 net.

The impetus given to geological and botanical study for landscapers by Ruskin in his "Modern Painters," which had notable results in the early work of Sir John Millais and Holman-Hunt, is comprehended by this new volume by a British painter, whose purpose springs from a "worship of nature, an enthusiasm for art, and a love of truth which should help to check excesses." As might be expected in the work of an English author, Ruskin's hero Turner is relied upon to furnish glowing examples of tree form treatment. Indeed Turner's "Blair Athol" from the "Liber Studiorum" supplies the frontispiece, and a fine reproduction of his "Bay of Bale, Apollo and the Sibyl," is included among the illustrations of the text.

Other British landscape masters represented are the "pioneer" English classicist, Richard Wilson, "Venus and Adonis," Gainsborough, "Wood Scene—Village of Cornard, Suffolk," which has a remarkable compositional anticipation of Th. Rousseau, Gainsborough ("Market Cart"); "Old Crome" ("Poringland Oak"); Constable ("Valley Farm"); John Linnell ("Wood-Cutters"), and Creswick ("Village Church Pathway").

The modern Britishers who furnish examples are Sir Alfred East, David Murray, George Clausen, Hughes Stanton, Adrian Stokes, Mark Fisher, Sir E. A. Waterlow, Cecil Lawson, Vicat Cole, R. A.; and the author. The Continental masters, whose landscapes further exemplify the author's conscientious studies are Giorgione, whose "Judgment of Solomon," contains a fine classical landscape; Rubens, Guercino, the inevitable Claude Lorraine ("Marriage of Isaac and Rebecca"); Gaspar Poussin, Rembrandt, Salvator Rosa, Sebastian Bourdon, Jan Both, Van der Neer, Hobbema (the famous "Avenue, Middleharnis"); Adam Pynacker and Watteau. The Barbizon men Corot, Diaz, Troyon, Dupre and Rousseau, are also drawn upon for examples.

These illustrations are mentioned specifically because they constitute a valuable portion of the book. The author's own drawings are numerous and give point to his analyses of various species. His chapters on the "influence of buds," "How a tree is built up," and "The position, form and texture of leaves," are admirably handled, and show the results of much painstaking and patient study.

The appendices dealing with the indigenous and introduced trees of England and the distribution of trees in Europe contain also a lengthy and valuable bibliography. Such a book cannot be too highly commended. It encourages a deeper study of nature than the ordinary landscape painter imposes upon himself. Some of our smart American landscapers might do well to peruse this volume, for the book emphasizes anew the fact that the most "artistic" and apparently licentious of the great outdoor painters had a basis of scientific knowledge of nature's creations. One need not be pedant to acquire an intimate knowledge of at least the most majestic of the marvels "that seem," as Ruskin said, "perpetually to tempt our watchfulness and take delight in outstripping our wonder."

CATALOG DE LUXE OF THE DEPARTMENT OF FINE ARTS—PANAMA-PACIFIC EXPOSITION, 1915-16. Edited by John E. D. Trask and J. Nielsen Laurvik. San Francisco, Paul Elder & Co. Quarto, two volumes.

This sumptuous de luxe edition of the Catalog of the Fine Arts Department at the recent Panama-Pacific Exposition has an unusually well written and appreciative introduction by Fine Arts Director Trask, concluding with some well chosen and appropriate verses, and which prepares the way for a series of briefer and longer essays, chiefly by J. Nielsen Laurvik on early and modern American Art and that of most of the various nations represented by exhibits in the Fine Arts Departments, and on the dozen or more American artists who were honored by special rooms.

While Mr. Laurvik writes intelligently and appreciatively on the whole, there is entirely too much from his pen in the work, and it suffers therefore from a certain monotony of impression and expression. Mr. Laurvik's sympathy for new "modes" of painting is scarcely sufficient justification for his essaying to write about early American art, of which he evidently has little intimate "first-hand" knowledge. True enough, the Exposition was not particularly strong in its display of early American art, and the average reader will likely pay little attention to the conventional "twitter" anent Benjamin West, Copley and Gilbert Stuart which accompanies illustrations of their works. The extraordinary weakness of the group of works by native "old masters" shown at the Exposition—Copley being represented by the more than ques-

tionable portrait of "Mrs. Powell" alone, a surprising blunder—although not by any means indicative of weakness in the whole collection, is unfortunate.

A great American exposition which does less than justice to the interesting beginnings of American art cannot hope to command the completest respect. The sense of lost opportunity in this case is rendered even more poignant when one recalls that 1915 was the centennial of Copley's death, when something in the nature of a memorial loan display of his American portraiture should have proven a feature of the Exposition's fine art department.

We might easily have been spared the view of many of the too-often displayed canvases of some of our "smart" contemporaries, whose facile accomplishments mean nothing in the big scheme of the world's art. There is novelty at least in the work of Duveneck, old as it is; indeed, even more might have been made of it in this catalog. The treatment of Whistler—the one universal figure in XIX century art to whom America can lay any claim—is distinctly inadequate. Neither does Sargent get his due, nor Winslow Homer. But the little wheedlings, as usual, are paraded in pomp.

James Britton.

## PROVIDENCE.

On March 14th, a joint exhibition of paintings by F. Usher De Voll, Angela O'Leary, Hope Smith and Wm. H. Drury opened at the Art Club. Mr. De Voll's subjects are for the most part street scenes and views along the waterfront in New York City and Providence. "Winter in New England" and "In Old Quebec" are excellent. Miss O'Leary shows about forty water-colors of decorative quality in which quaint and dilapidated old buildings and tumble down rookeries are the motive and several studies of bridges.

Miss Smith has about a score of broadly painted pictures of market places, street scenes, coal pockets and winter landscapes. Mr. Drury is especially well represented with a series of ocean pictures—the result of a recent trip to Bermuda.

At Tilden and Thurber Co.'s original color etchings are on view. "Island of the Swan" is a choice example of G. de Latenay and the several examples of J. Aphege Brewer are excellent. "Antwerp," "Dieppe," and "Malines" by this artist are of interest not alone for their subjects, but for their color as well.

W. Alden Brown.

## MINNEAPOLIS (MINN.)

An exhibition, unique and practical, is now on at the Museum, consisting of a wall paper display, most designed to show good and bad designs. Each example bears a label explaining why it has the desirable quality, or lacks that merit.

In the recent competitive poster contest for "Baby Week," three posters, designed by the students of the Fine Arts School, won the cash prizes. Four other schools entered the contest. Miss Mary Moulton Cheney is in charge of this department of designs, and the poster work in other exhibition has become quite noted.

The gift of \$25,000 for a new building for the Art School, given by Mrs. John Vanderlip and her brother Dr. Angus Morrison, has been increased to \$50,000 and work on the structure will be begun in the spring. On account of the demand for instruction in etching, Mr. Gustav F. Goetsch, the principal, has formed a class in this branch of art.

The gift of two important pictures to the Museum has just been announced by Director Breck. One, a large landscape, by G. Michel, from the recent Lambert sale presented by Mr. J. J. Hill; the second is the Martin Koon Memorial collection by Mrs. C. C. Rovey and her sister Mrs. C. D. Velie, a twilight scene in the Luxembourg gardens, by John S. Sargent, painted for his friend, Architect McKim.

Messrs. E. H. Wuerpel, Director of the St. Louis Fine Arts School, and Charles H. Browne, landscape artist of Chicago, were the two artists outside of Minnesota who formed the Jury of Awards in St. Paul for the artists' exhibit of six western States.

The gold medal awarded by the St. Paul Institute, designed by Paul Manship, and presented by J. J. Hill, was won by Miss Elsa Lavbach, of St. Paul, for a portrait. Among other winners of medals were Geo. F. Burr, of Denver, an etching; Mabel Kev, Milwaukee, watercolor; Mrs. Gertrude J. Barnes, Minneapolis, oil study "Peonies." M. C. Wells.

## ART SALES IN HOLLAND.

The first art auctions of importance anywhere on the continent since the outbreak of the war, are announced to take place at the galleries of Frederick Muller & Co. in Amsterdam—the first of the well known collection of pictures formed by the late W. J. Van Randwijk of the Hague, and the second that of the also well known Rosenfeld-Goldschmidt collection of XV-XVIII century French and Flemish tapestries and bronzes, ivories, enamels, Italian and German faïences, fans, etc., together with a few pictures, and which is to be held May 9-12 inclusive, in two sessions, morning and afternoon on each day.

The ART NEWS has received the catalogs of these most important and interesting sales. That of the Randwijk collection is a large and exceptionally handsome volume, with beautiful plates of the principal pictures to be sold, which include some admirable examples of Blommers, Boshoom, Breiter, Israels, Corot, Dupre, Daubigny, Jacque, Millet, Neuhuys, Mauve, Jongkind, Jacob and William Maris and Troyon.

This sale should specially interest American dealers as the 37 pictures are of exceptional quality. The catalog, can be examined at the ART NEWS' office and orders will be received by the ART NEWS, to be sent by cable. The details of the Rosenfeld-Goldschmidt collection, in which the tapestries are exceptionally fine, will be given later. The handsome catalog of this collection can also be seen at the ART NEWS office.

## SALES PAST AND TO COME

## Huntington-Bixby-Church Rarities.

Duplicates and selections from the famous libraries of Messrs. Henry E. Huntington of New York, and William K. Bixby of St. Louis, and books on early English literature from the library of the late E. Dwight Church of Brooklyn, are on exhibition at the Anderson Galleries. These great rarities are to be sold in five afternoon and evening sessions beginning Wednesday aft. next. Mr. Huntington was the largest buyer at the Hoe Library sale, and since then has bought four great libraries, so that he has accumulated a large number of duplicates, which must be sold to make room for additional purchases. Mr. Bixby has one of the largest autograph collections in the U. S. and in a letter to the Anderson Galleries says:

"During a long period of collecting, I have acquired some duplicate books, many Mss. by the same authors, and many autographs by the same writers, until the room in which I keep them has been crowded to overflowing. To obtain more space, I have sent a large quantity of literary material to you for sale."

Mr. Huntington's consignment consists mainly of XIV century English colored plate books. Some of the rarest and finest editions of books, illustrated by Alken, Cruikshank, Egan and Rowlandson are in the collection, and while many are in the original binding, others have been bound in sumptuous style. Later on, duplicates from other divisions of his great collection will be sold.

Mr. Bixby's consignment consists of some rare books, and a large number of autograph letters and Mss. of distinguished authors. The most valuable of the Mss. are Fiske's "Discovery of America," consisting of more than a thousand pages, bound in three quarto volumes, and Charles Reade's "The Cloister and the Hearth," bound in four volumes. The former is one of the most important of American Mss. and the latter is regarded by many critics as the greatest of all English historical novels.

Among other authors represented by Mss. are James, Dumas, Hawthorne, Irving, Kipling, Lamb, Poe, Scott, Tennyson and Thoreau, but there are a hundred others. Lamb's Common Place Book, consisting of seventy-seven pages in his autograph, and unpublished letters and poems by Lamb, two copies of Burns' Poems each with corrections and additions in his autograph, and two copies of each of Mr. Bixby's privately printed books are in the collection. There are hundreds of autograph letters by the great soldiers, statesmen, and authors of England and America.

The consignment from the executors of the Church estate consists mainly of books on early English literature, once in the Frederick Locker-Lampson library, and among them some great rarities: Kendall's Flowers of Epigrammes, 1577; Churchward's Misericordia Flauders, 1579, and Revnold's Mythomystes, 1630, were not in

either the Hoe or Huth collections. Ford's Fames Memorial, 1606, is one of four known copies, and of Lydgate's Treatise of the Horse only two copies are known, one in this sale and the other in the library of Cambridge University. This precious volume was printed at Westminster by Wynkyn de Worde about 1499.

## Sale of Old and Modern Masters.

An interesting collection of paintings by Old and Modern Masters will be placed on exhibition Tuesday next at the Anderson Galleries, preliminary to the sale in three evening sessions beginning Monday, Apr. 3. Among the consignors are William Macbeth, Mrs. Joseph J. Little and the estates of Florence B. Ruthrauff, and Dr. R. A. Witthaus.

Most of the paintings consigned by Mr. Macbeth consist of Old Masters, purchased by him in Holland more than twenty years ago and formed the collection which was the life work of a well-known resident of The Hague, M. Muijsier. A few of the pictures were sold immediately after the collection arrived here, but the remainder were placed in storage and are now publicly exhibited for the first time. The authenticity of many of the pictures has been well established by competent authorities, among them Dr. Hofstede de Groot, whose written opinion accompanies several canvases.

Among the Old Masters represented are Cotes, Reynolds, Rubens, Terburg, Van der Werff, and Van Ostade, and among the Moderns are Bierstadt, Blakelock, De Haas, Inness, Keith, Moran, Twachtman, and Wiggins. The paintings by these artists are, without exception, interesting and important.

## Sale of Rare Autographs.

In the collection of rare autographs, which the Anderson Galleries is to sell Monday and Tuesday afts. next, is a quantity of Washington material, including many letters and documents signed by him, several full autograph letters, among these a remarkably fine letter, written shortly before his death, and a curious letter of thirteen pages, taken from his own copybook. The Grant material is of superlative importance. His original letter and despatch books, with his own copies of important war documents, are here, but more extraordinary, even than these, is the original letter which Grant wrote to Sherman anent the surrender of Johnston, one of the most important of all Civil War letters. More than 300 autograph letters by Ruskin are in the sale, and an extraordinary collection of more than twenty letters by Longfellow. The letter in which he describes his entertainment of Dickens is particularly important.

## Latta Print and Map Sale.

The Latta Collection of Phila. prints and maps, was sold Monday and Tuesday, at the rooms of Samuel T. Freeman & Co. in that city. The Nicholas Skull Map of Phila. was sold to Mr. Joseph Sabin for \$1,650. It was originally disposed of by a New York dealer to one in Phila. for \$300, and the latter sold it to Mr. Latta for \$500. Mr. Rosengarten of Phila. secured for \$550 the acquit of the Battle of Mud Fort, by Lieut. W. Elliott. A set of Birch's "Views of Philadelphia" brought \$460 from Mr. Fearon of that city. "Philadelphia from the Old Ship House" brought \$210 from Mr. Pettit. Mr. Max Williams gave \$180 for a "View of the House of Employment, etc." and Mr. Beck \$100 for "An Attempt to Burn John Harris by the Indians."

## End of Burton Sale.

Part 6, the last of the John E. Burton collection of curios and miscellaneous art objects was sold at the Anderson Galleries, Monday to Wednesday, bringing a total of \$1,727.70, which, added to the \$27,005 obtained for the first five parts, made a grand total for the entire sale of \$28,732.70.

## Art Auction at Savoy.

The ballroom of the Hotel Savoy is the newest place selected for an art auction sale, and beginning Apr. 13 next, there will be exhibited there, to Apr. 15 inclusive, previous to their sale at auction, Apr. 17 to 20 inclusive, the varied art collections, formed by the late Daniel S. Miller, uncle of Messrs. George, Howard, Edwin and Frank Gould, and of Mrs. Finley Shepard, removed from his former large apartment in the Navarro apartments, 150 W. 59 St.

Mr. Samuel Marx will be the auctioneer. The collections comprise an unusual and choice assortment of jades, ivories, French porcelains and miniatures, Italian marbles, and some 160 pictures, mostly by modern French and American painters. There are also a number of editions of standard authors in beautiful bindings, some jewelled.

## The Barber Library Sale.

At the opening of a sale of books from the library of the late Mrs. Amzi L. Barber and others, at the American Art Galleries, on Monday afternoon and evening, Mr. Hiram Parke being the auctioneer, \$5,350 was real-

## English Comment on "THE CONCEPTION OF ART" By H. Poore

[G. P. PUTMAN'S SONS, \$2.00 NET.]

There is in all that he writes a direction, an American sanity, which, if at times it be iconoclastic, is iconoclastic in the best sense; it builds anew and better what it destroys. I think he proves conclusively that Ruskin, Tolstoy, Kant and 'les autres' generally viewed the subject in a false light and none but the practiced artist is competent to say in what Art consists.

—Journal of Decorative Art, London.

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ized. Charles Scribner's Sons paid \$635 for 7 folio volumes in green morocco, on North American birds, by Daniel Giraud Elliot. Mr. A. Swann as agent gave \$150 for the 34 volumes of an uncut set of Carlyle in levant morocco, London, 1870-72. He also gave \$100 for the 14 volumes of a first edition of Lady Catherine Jackson's historical works; \$95 for a 25 volume first edition set of Froude; \$87.50 for the 6 extra illustrated volumes of J. H. Jesse's "London—Its Celebrated Characters and Remarkable Places"; \$80 for the 15 volumes of Evelyn's and Pepys' Diaries and North's Lives, London, 1826-41, and \$55 for 2 volumes of the Kelmscott Press edition, one of 300 of the Caxton "Recuyell of the Historyes of Troy." Mr. Spring, agent, paid \$67.50 for the 14 volumes of Ford's "Writings of Washington.

The final sessions on Tuesday brought the grand total of the sale to \$8,237.75. Mr. A. Lowenheim gave \$130 for a set of the 11th edition of the Encyclopedia Britannica. Mr. Morris gave \$50 for parts 1-13 of the Browning Society papers, containing the Essay on Shelley and a Browning bibliography.

Prices at the Freund Sale.

The sale of the Karl Freund collection of antique art objects and furniture, Mr. Thomas E. Kirby officiating, opened Monday afternoon at the American Art Galleries, with a total for the session of

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\$11,988.50. Mr. Otto Bernet as agent gave \$1,380 for a pair of XVII century carved, painted and inlaid side tables of the Adam period. He also gave \$540 for a couple of XVIII century paintings on glass. Mr. Kenney paid \$400 for a set of ten painted arm chairs of the Adam period and Mr. F. J. Marion the same amount for a pair of English side tables painted by Cipriani. The latter also paid \$155 for a XVI century Italian walnut coffer. Mr. P. J. Mosenthal gave \$310 for a XVI century walnut carving and Mr. H. Symons \$300 for a pair of French terra cotta figures attributed to Clodion.

The second session on Tuesday fetched \$18,427.50, bringing the grand total to \$30,436. Miss Elizabeth Woodville paid \$1,120 for a set of 8 English XVIII century painted chairs and \$480 for another set.

On Wednesday \$23,334 was realized which advanced the grand total to \$55,626. Mr. E. T. Moran gave \$1,025 for an "Infant Christ Lying in the Manger," attributed to Luini. Mr. Otto Bernet, agent, paid \$900 for a pair of XVIII century French walnut arms chairs. Mrs. E. S. Harkness gave \$820 for two English wax statuettes, after bronzes by Falconnet, and Mr. C. K. G. Billings \$770 for a pair of XVII century Italian walnut arm chairs.

At the final session Thursday, \$54,632.50 was realized, which brought the grand total of the sale to \$110,258.50. Mr. W. M. Flook paid \$8,300 for a set of panels by Angelica Kauffman illustrating the story of "Telemachus and Calypso." He also bought for \$1,100, the Florentine tapestry, "Carpet of the Popes." Mrs. Payne gave \$4,000 for the oak panelled "Gun House Room," and Mr. W. W. Seaman, agent, \$3,800 for the XVII century pipe organ. The "Wren Room" went to Mr. J. W. Cross at \$2,600.

Oriental Antiquities Sold.

The opening session of the sale of the Mirza Raffy collection of Persian antiquities, at the Anderson Galleries on Mar. 17, produced \$5,314.50. Mr. A. N. Davis paid \$390 for a large Hamadan rug and \$300 for a large Seraband rug with a palm leaf pattern. The latter amount was given by Mr. A. Devejian for a Hamadan rug.

The final session, Mar. 18, realized \$21,705, the grand total for the sale being \$27,030. A buyer, whose name is not given, paid \$4,200 for an antique Oushak Palace rug and also to a party not named went a \$2,200 Melez prayer rug.

SABIN PRINT SALE.

At the sale of a collection of line engravings and mezzotints, including 47 examples of S. Arlent Edwards, owned by Mr. J. P. Sabin, at the American Art Galleries, Wed. eve., a total of \$6,705 was obtained for 190 numbers.

The 47 examples of Arlent Edwards brought some \$2,399.50, a somewhat disappointing result, although a number of the prints notably the early series of American Generals of the Revolution were not colored. The highest figure brought by an Edwards prints was \$225, paid by Arthur Swann, agent, for "The Princess Beaujoulas," after Nattier. Ackerman & Sons, the English dealers, paid \$200 for the "William of Orange," after Van Dyck, and Seaman, agent, \$130 for the "Lady de la Spencer," after Gainsborough.

The highest figure of the sale was \$600 for which sum Mr. Edward Shearson secured a beautiful set of eight French colored plated representing scenes in the life of Mme. La Valliere.

A good set of Wheatley's "Cries of London," engraved by Thomas G. Appleton, brought only \$50 from Mr. Edward Shearson.

William Ward's "Farmer's Stable," after G. Morland, brought \$140 from Max Williams. The large and fine "Duke of Hamilton," by P. Vanderbanck sold for only \$32.50 to Max Williams. Mr. J. B. Cobb secured George Morland's "Fruits of Early Industry and Piety" for \$200. The examples of Nanteuil sold poorly, only one "Cardinal Barberini" bringing a fair figure, \$110 from Seaman, agent.

Of the Meryons again, only one, "Abside of Notre Dame," brought a good figure, namely, \$340, from Mrs. Osterlein.

KELEKIAN'S NEW IMPORTS.

The Kelekian Galleries, No. 707 Fifth Ave. have recently received some superior examples of the early Chinese painters and sculptors, and an assortment of old Italian majolicas, including some rare plates by Gubbio and Urbino from the Cottreau sale, in Paris, of 1910.

SELL "LEXINGTON" PICTURE.

Albion H. Bicknell's "Battle of Lexington" has been ordered sold, in connection with an equity suit brought in the Superior Court, Boston. The proceeds are to go to the estates of the artist and those who helped him financially while he was creating the work.

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EHRICHS MAKE GOOD SALES.

The Ehrich Galleries, 707 Fifth Ave., have recently made, among a number of interesting sales, those of the fine early English landscape by James Stark, which they purchased at the recent Lambert sale, to a well-known New York woman collector, and of a portrait of a man by Raeburn, and the striking "Portrait of Coyvesex" (the French sculptor), recently shown at their galleries, both to a Western collector.

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# American Art News

VOL. XIV., No. 26.

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NEW YORK, APRIL 1, 1916.

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## BUYS THE PEMBROKE BOOKS.

When Mr. George D. Smith bought a very large number of rarities from the Earl of Pembroke library, when it was sold at Sotheby's in London, it was said that the final owner would be Mr. Henry Huntington. It is now announced that these books have become a part of his great library. The price paid, it is said, was \$115,000.

Among the books are five Caxton imprints, among which is the "Recuyell of the Histories of Troye," the first work ever printed in English; the very rare Dutch edition of the "Speculum of Humanae Salutationis," which is not duplicated either in London, Paris or Oxford; the first dictionary ever published the "Collection," of Joannes Ballus, printed by Gutenberg in 1460; the first edition of the first Greek Lexicon, by Suidas, Milan, 1499; "The Book of St. Albans," 1486, and two Papal Indulgences, one dated 1482. There are also rare editions of Thomas Aquinas, St. Augustine from the first press at Venice, "The Epistles of St. Cyprian" and a copy of St. Jerome, printed by Schaefer, Gutenberg's partner.

There is a splendid collection of incunabula from the earliest presses of Europe, a number of first editions of the best known Greek and Latin classics and a fine array of specimens of the Fathers of the Church and other early Christian writers.

## WARRING OVER A PICTURE.

Mr. Carl Beck, director of the Labor Forum, has written a letter to the Board of Education criticising Mr. Edward C. Zabriskie, principal of Washington Irving High School, for the latter's refusal to hang J. C. Dollman's canvas, "Am I My Brother's Keeper?" in the school auditorium. The picture shows six human derelicts seated on a bench on the Thames Embankment, London, with the lights of the Hotel Savoy shining brightly in the background. Mr. Zabriskie considers the painting of a degenerate character and "out of harmony with the scheme of decoration" of the school; he also feels that it has a depressing and harmful influence upon the pupils, and has therefore consigned the canvas to the dust and oblivion of the basement.

Mr. Beck and others feel that the picture, besides being an artistic and sincere piece of work, has a strong and uplifting moral influence.

## MORGAN LIBRARY APPRAISAL.

The American Art Association, appraisers of the library and engravings of the late J. P. Morgan, wish it understood that the recently published account of the results of that appraisal was entirely unauthorized. The association furnished no such information, for this would be manifestly improper before the report is made public by the state authorities.

## BUYS "POPULAR VOTE" PASTEL.

Francesco J. Spicuzza's pastel, "Holiday" won the popularity voting contest at the recent exhibition of the work of Northwestern artists at the St. Paul Institute, and the Institute will purchase the picture probably at its listed price, \$400.

## PROF. VOLPI TO DEPART.

Prof. E. Volpi, of Florence, who came here some months ago with a number of Old Masters, including two works attributed to Titian, and who for the past few weeks has occupied a Gallery in the Ehrlich Building, 707 Fifth Ave., is to return to Italy this week. Owing largely to the unfortunate circumstances which attended his arrival here and to a prejudice thus unjustly aroused against his pictures, it is understood that he has not disposed of any of his paintings, some of which are exceptionally fine and valuable. It is reported that, through Mr. Hamilton Bell, some of the pictures may be exhibited at the new Cleveland Museum.

## Electrical Poster Competition.

America's electrical week is scheduled for December 2-9, 1916, and this spring a competition is announced for a design for reproduction as an 8-sheet poster, a window lithograph, a window card and poster stamp in at least five colors. Prizes are offered to artists, also for art students, high school and academy pupils. There is a Grand Prize of \$1,000, a second prize of \$300, a public choice prize of \$300, to which artists and designers are eligible, and an art students' prize open to students who are regularly attending any place where poster art is taught. The competition closes June 1.

## BLAKELOCK TO VISIT EXHIBIT.

There will be 30 odd pictures by R. A. Blakelock in the display which is to be opened for his benefit at the Reinhardt Galleries, 567 Fifth Ave. on Apr. 3. There will be a public meeting at the Hotel Biltmore on Monday in the interest of the fund. It is stated that Dr. Maurice C. Ashley, superintendent of the Middletown Asylum will accompany the unfortunate artist on a visit to the display. It is said that he has expressed a desire to revisit N. Y. The time of his coming will not be announced and it is hoped that his trip and a revived interest in his work, will ameliorate his mental condition. A considerable fund is certain to be raised for the benefit of the artist and his family.

## J. S. SARGENT'S VISIT.

The somewhat unexpected return of John S. Sargent to this country is due to his desire to direct the placing in the upper hall of the Boston Public Library of the last of the series of his mural decorations, depicting the "Triumph of Religion." The paintings, which have already arrived in this country, are to occupy the long east wall over the staircase. The subject of the new decoration is said to be "Christ Preaching to the Nations of the Earth."

## A DE HOOGH SOLD.

"The Music Party," by Pieter de Hoogh (1629-1677), (signed "P. de Hoogh"), and reproduced on this page, is fully described in "Catalog of the Dutch Painters," by Hofstede de Groot, Vol. I, p. 508. The picture has been known for several years and originally came from the Matthew Nevin Collection in Colon, which was sold in 1879. The painting is unusually beautiful in its harmony of tone and in the naturalness of the positions of the sitters. Pieter de Hoogh's works are exceedingly rare and are found in only the more important collections. America is unusually fortunate in owning several of de Hoogh's best works.

Mr. Zenos Crane bought this painting for the purpose of donating it to the Museum of National History and Art at Pittsfield, which he founded and is to be congratulated upon his good taste and good fortune in acquiring such an important work. In the Museum, Mr. Crane has already a number of important paintings, numbering among them fine examples of Reynolds, Romney, Hoppner, etc., etc.

## GIVE 18 PICTURES TO MUSEUM.

Mr. and Mrs. Nathan Clifford Brown of Portland, Oregon, have given to the Art Museum of that city 6 oils, 6 watercolors, 6

## DEALERS' PROFIT SUIT.

The suit of Mr. John J. Piggott, the Brooklyn art dealer, against Mrs. James S. McAnulty of Scranton, Pa., to recover the amount of \$25,000 which the plaintiff alleges the defendant agreed to pay him for a number of modern watercolors, including examples of Adriaen Moreau, John Wesley Little and others, and which agreement was not carried out, the defendant claims, because she believes the plaintiff overcharged her and tried to make an unreasonable profit out of the transaction, will come up again for trial, probably next week, in Brooklyn. It will be remembered that the jury disagreed when the case was first tried last November.

Commenting editorially on the case last November the ART NEWS stated that it was simply one of a dealer's right to what he considered a legitimate profit and the coming second trial of the case will be watched with interest, as it directly affects the art trade.

## SACHS' RESEARCH FUND.

Mr. Samuel Sachs, of Goldman, Sachs & Co., of N. Y., father of Paul J. Sachs, assistant curator of the Fogg Museum at Harvard, has offered that college \$2,000 annually to establish the "Sachs Research Fellowship in Fine Arts." The fellowship will be awarded annually to any American man or woman whether student or instructor in Harvard or Radcliffe.

## ASTONISHING ART THEFT.

A cable from Rome says ten rare old masters, whose value totals more than a million dollars, have been stolen from the ancient monastery of San Pietro dei Cassinesi at Perugia. Two Raphaels, including the famous "Infant Jesus and St. John," were stripped from the walls by the thieves. Other stolen paintings included four works of Perugino, Bassano's "Coronation," two of Guercino's paintings and Mantegna's "Christ."

## HARVARD GETS 32 PRINTS.

The Fogg Art Museum has just acquired 32 new prints, including some fine examples of Millet, Jacque, Daubigny, Corot and Rousseau and two lithographs by Whistler. A number of prints recently obtained by the Museum were the gift of Mr. David Keppel of N. Y. in memory of his father.

## NEW CANESSA GALLERY.

There was added to the art attractions of New York, through the opening on Wednesday of the new Canessa Galleries—formerly the larger of the two spacious rooms adjoining the residence of the late Benjamin Altman at Fifth Ave. and 50 St., an exceptionally handsome and artistic resort for art lovers.

When it was announced, some time ago, that the old and well known Naples, Paris and New York art firm of C. and E. Canessa had leased the larger of the old Altman galleries for a term of ten years, those who know their beautiful galleries in Paris and Naples were skeptical as to whether the former Altman rooms, spacious as these were, were capable of a transformation which could make them compare with the Paris and Naples establishments. But the Messrs. Canessa are men, not only of knowledge and taste, but of resource, and calling in Snelling and Metcalf, the architects, to aid them, they have transformed the large 100-foot long rear room into a most beautiful and attractive gallery and have also made of the basement an entresol which invites and welcomes the visitor to a true home of art.

One of the most effective features of the new gallery is the elevator in one corner, which, made of open carved iron work, resembles a large, graceful bird cage and proves the possibility of making even an elevator attractive.

The large and finely lit upper gallery has the green hangings on its wall which Mr. Altman installed, and which have been wisely left. Its spacious proportions, and great height, make a splendid setting for the old pictures, bronzes, antiques, porcelains, potteries, weaves and antiques, for which the house of Canessa is famous. The old French and Greek marble and stone statues, the Italian majolicas, French enamels, and the various antiques, many of which were shown at the San Francisco Exposition and in the old N. Y. Galleries are now displayed with an effectiveness they did not have in their former surroundings.



THE MUSIC PARTY  
Pieter de Hoogh

Sold by the Ehrlich Galleries.

## HISTORIC WORK TO CHURCH.

Frank H. Halbedel's painting, "The Wyandot Indian Mission," depicting the first laymen's mission meeting in Ohio 100 years ago, has been presented by the artist to the Methodist Episcopal Church of Marietta, O. John Stewart, of Marietta, is shown in the midst of about 50 Indians and the mission in the picture is the one erected by Stewart at Upper Sandusky in 1816.

## Painter's Son Decorated by France.

A correspondent of the N. Y. Times calls attention to the fact that John Marquand Walker, who was recently decorated with 11 other Americans by the French Government, is the son of the artist Henry Oliver Walker, whose studio and residence are at Lakewood, N. J.

## INDIAN ART IN CUBA.

An expedition from the University Museum, Phil., has discovered pre-Columbian wooden instruments in Cuba, which are declared some of the most extraordinary finds ever made in American archeology. Considering the crude tools of the Indians before the time of Columbus, the carved decorations on the wood are remarkable.

miniatures, and a porcelain. The oils include Douglas Volk's "Child Reverie" and Howard Pyle's "Chase of the Slaver."

## BANK LOSES PICTURE SUIT.

The Third National Bank of St. Louis recently lost a suit in Circuit Judge Cave's Court for \$9,685.75 which the bank brought against the R. U. Leonori Auction and Storage Company to recover on twelve paintings left with the storage firm and pledged as security for a loan, but later sold by the storage company.

## Portrait of Dr. Schechter.

A portrait of Dr. Solomon Schechter, president of the Jewish Theological Seminary, by Bayard H. Taylor, was placed on view this week at the Schutheis Gallery, 142 Fulton Street. It was painted at the seminary from photographs and from data supplied by the family and friends.

## SPRING ACADEMY SALES.

The sales of the current Spring Academy Exhibition in the Fine Arts Building, up to yesterday morning, were as follows:  
"De Profundis," Horatio Walker.....\$15,000  
"Study of Light and Shadow," Christine Herter 850  
"My House," Marion Bullard..... 200  
The reported sale last week of a sculpture, "Syrinx," by C. L. Hinton for \$600 was an error.



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**SAN FRANCISCO.**

The Society of California Pioneers has presented to Golden Gate Park Memorial Museum a life-size portrait of the famous Emperor Norton, a familiar local street character for more than thirty years. The Chinese Commission to the exposition has presented the Memorial Museum with a large collection of drawings, prints and kamonas selected from the Chinese exhibit in the Fine Arts Palace.

The Japanese Commission has donated a comprehensive collection of woods, including a series of inlaid woods resembling those of the Italian and mosaic schools, and in addition its collection of costumed dolls.

The Japanese and Chinese gifts to the Museum have been so extensive since the close of the exposition that their number now reaches 15,000 pieces, and are so comprehensive that it is said that no other museum now has so complete a collection of such articles.

Miss Edith Bull recently added to the Oriental collections a fine series of Japanese and Chinese bronzes, including 200 pieces.

Mr. M. H. de Young has added also to his many other recent gifts to the Museum, a series of original bronzes by Sirio Tofanari and A. Vennetti.

These sculptures have been installed for the present in the galleries of the California Art Exposition.

Charles Dickman has a new canvas, "Cypresses of the 17-Mile Drive, Monterey," in the Gump Galleries. "Comin' Thro' the Rye," by Jerome Thompson, painted in 1872, is in the Courvoisier Galleries, and Arthur Beckwith has a glimpse of "Greenbrae" at the same galleries. At the Schussler Galleries there is a tawny colored "Sunset" by H. J. Breuer and a strong seascape by Armin C. Hansen.

Florence Lundborg is working upon a large, oval-shaped, decorative panel.

Louise Mahoney, after several years of invalidism, is painting again.

A "one-man show" of the works of W. A. Coulter is on in the Merchants' Exchange Building and is attracting much attention. Among the 42 oils, are "Mount Tamalpais," "Off the Farallones," "On the Marin Shore," "In the Lee of the Cross" and many other scenes dealing with San Francisco Bay and other parts of the Pacific Coast.

**PORTLAND (OREGON).**

The Besnard Mural, "La Paix" is now at the Art Museum and is shown in connection with a loan exhibition of French pictures locally owned. On the opening evening paintings donated by local artists, Henry F. Wentz, C. E. S. Wood, Carl A. Walters, Shanna Cummings and John H. Trullinger, were auctioned. The proceeds from the pictures and admission fees go to the fund for the French artists' families suffering from the war.

The French artists represented by pictures on exhibition are: Petitjean, Barillot, Dubouchet, Corot (4), Boudin (2), Dupre (3), Harpignies, Chardin, Daubigny (4), Michel, Mettling, Le Neuville, Courbet, Diaz (3), F. Roybet (2), Vallon, Charlet, Delacroix, Monticelli (2), and Rousseau.

**SAINT LOUIS.**

Two important exhibitions are on at the City Museum, a collection of works by members of the Chicago Soc'y of Artists and a group of pictures by the late Mary L. Macomber. Among the excellent examples of Miss Macomber's work included in the exhibition are "The Twenty-third Psalm," "Song," "A Flower of Yesterday," and "Flora." On Mar. 16 the museum opened in one of its large galleries an exhibition of tapestries. The collection, assembled by Director R. A. Holland, embraces important specimens of all the best periods and makes, including Flemish, Aubusson, Beauvais and Gobelin.

Famous old tapestries valued at \$500,000 are on exhibition at the St. Louis Museum. There are 21 examples of Brussels, Aubusson, Beauvais and Gobelin, loaned by a N. Y. dealer. In addition a rare old Flemish tapestry, owned by Mr. Edward A. Faust, of St. Louis, has been loaned to the show.

On the first Sunday in April the third annual competitive exhibition of painting and sculpture will take place at the Artists' Guild, under the direction of the St. Louis Art League. The first prize of \$500 is for the best work in whatever class. The other prizes range from \$50 to \$100 each.

At the Algonquin Club a large and excellent collection of pictures by Will Matthews is on display, prior to being shown in the Central Library building. Other "one, two and three man" shows are in contemplation.

**NEW ORLEANS.**

At the recent exhibition of pictures by Harry B. Lachman at the Delgado Museum a number of his canvases were acquired by the following prominent local art collectors: Messrs. H. F. Baldwin, S. W. Weis, J. K. Newman, Dr. I. M. Cline, and Mmes. Leon Gibert, and John B. Richardson. The Museum will probably purchase "A Home in the Tyrol" for the permanent collection.

After leaving here the Lachman pictures were shown at the 19th Century Club in Memphis.

Dr. I. M. Cline has added during the last week ten unusually interesting Buddhist bronze figures to his already important collection of this phase of Oriental art. Dr. Cline also loaned to the Museum recently some important additions to his collection of American portraits in oil among which is a good portrait of a gentleman by Jouett, and also portraits of Major General Edmund P. Gaines and his wife Myra Clark Gaines.

**YOUNGSTOWN, O.**

Following the Macbeth exhibit at the Mahoning Institute, the Birge Harrison pictures will be shown on Apr. 1.

The season at the Institute will probably close in May with a fine showing of American canvases.

Dr. Frank W. Gunsaulus, of Chicago, will give an illustrated lecture at the Institute soon, and later Mr. Raymond Wyer will lecture.

**CLEVELAND.**

Ferdinand Burgdorff, a local landscape painter who has been on the Pacific Coast, Arizona and New Mexico for the past six years, varied by a leisurely trip around the world, is holding a successful "one man" exhibition at the Gage Gallery. The artist is a colorist and his desert pictures appeal. Contrasting with such luminous canvases as "Gateway to the Desert," "The Painted Desert" and "Desert Rubies" are cool, tranquil scenes, such as "Venus and the Lone Pine, Monterey," an idyl of dim skies and solitary shores. Several paintings made along the Nile, in Greece and Italy, are vibrant with light and color, as also a tropical storm in Manila.

The Thomas Whipple Dunbar collection of paintings by modern American artists, is here from Milwaukee. "Andromeda and the Sea Maidens" by Elliott Daingerfield, a gem of a landscape by Robert Martin, cattle painting by Matilda Brown, strong canvases by Jonas Lie, are noteworthy examples which include representative work of the best landscapists and marine painters.

The Lawlor collection of rare drawings by the masters of the last four centuries, shown here for a fortnight, has been loaned to the Carnegie Institute, Pittsburgh, at the request of the managers who are exhibiting it in connection with the French display from the Louvre, just received from San Francisco.

Poster art, in its best form is shown by some 60 of the posters made for the celebration of the 250th anniversary of Newark, N. J., now at the Cleveland School of Art.

Jessie C. Glasier.

John Wenger has recently been elected a member of the Salmagundi Club. He has an interesting canvas at the present Academy exhibition, "A Cathedral."

**WASHINGTON, D. C.**

The special exhibition of sketches which is being shown in different cities throughout the country by the American Federation of Art, has been placed on view at the Corcoran Gallery. It will remain in Washington about three weeks.

Henry Merwin Shradly's cavalry group in bronze for the Grant Monument here has been completed and will soon be put in place as a companion-piece to the artillery group. The two groups are the largest bronzes ever cast in America.

At the Smithsonian Institution there is an exhibit of graphic arts, showing the development of drawings, printing, painting, and engraving, step by step, and including a complete display of implements for Japanese woodcutting and woodcut printing in color.

At the Corcoran Gallery, there are shown to Apr. 9, 37 recent landscapes by Edward W. Redfield, most of them his typical colorful, virile, Winter and Spring Centre Birdge landscapes. Among the more important are "Woodland Solitude," "Old Homestead," "Deserted Farm," "Birch and Sycamore," and "Green Sleigh."

A coll'n of watercolors by Col. Anthony Dyer of R. I., is on view at the Moore Galleries.

Lucien W. Powell's oils are at the Shelby Clarke Galleries for a fortnight.

The annual exhibit of oils, watercolors and pastels will take place at the Home Club, Apr. 4-17, inclusive.

**KANSAS CITY.**

The "Neo-Fantasionists" recently gave a ball here at which their pictures were first shown. The costumes were also of the neo variety. The 25 pictures are shown at the Rombong.

An exhibit of some 50 small bronzes by American sculptors is on at the Fine Arts Institute. Among those represented are E. Berge, Emily C. Bishop, Karl Bitter, Beatrice Fenton, Eli Harvey, H. Hering, Anna V. Hyatt, Grace M. Johnson, W. Sergeant Kendall, I. Konti, Anna C. Ladd, Paul Manship, Helen F. Mears, Albin Polasek, A. P. Proctor, Frederick Remington, C. C. Rumsey, Janet Scudder, Bessie P. Vonnoh, J. Q. A. Ward, A. A. Weinman, M. Young. Weinman's "Descending Night" will probably be purchased by students of the Institute.

The K. C. Camera Club held its annual exhibit recently at the Hotel Baltimore.

Some 50 Edwards mezzotints, owned here, are in a loan exhibit at the City Club.

Charles P. Gruppe recently held an exhibition of some twenty-four canvases at the Findlay Art Galleries, Kansas City, which proved a success in point of sales.

**NASHVILLE, TENN.**

An exhibit of nat'l illustrations is on at the Carnegie Library. The drawings are those reproduced in late novels and periodicals. Among the illustrators represented are Philip Boileau, Alice Barber Stephens, Walter Biggs, F. C. Yohn, Howard Chandler Christy, Thos. Fogarty, A. O. Fischer, Alonzo Kimball, Rose O'Neil, Orsen Lowell, Peter Newell, A. J. Keller, Will Foster, E. Penfield, Jos. Pennell, Walter Hale, Ernest Peixotto, C. D. Gibson, J. M. Flagge and May Wilson Preston.

Dr. Mitchell Carroll, National Lecturer Archaeological Institute of America, delivered a scholarly lecture on "Athens, the City of the Violet Crown" at the Centennial Club, on a recent afternoon, under the auspices of the Nashville Chapter of the Institute. Mrs. G. W. Cole, Life Member of the Washington and Nashville Chapters was the hostess. The members of the Centennial Club (Nashville's Women's Club), Nashville Art Ass'n, Archaeological Chapter, and all who were interested in Art and Archaeology were invited to be her guests; and a brilliant audience assembled in the handsome club auditorium.

Dr. Carroll's subject was handled in an inspiring way. He linked the past with the present and made a stirring appeal to the Nashville Chapter to take up the restoration of the Parthenon in Centennial Park in marble, as their contribution to American art.

After a reception tendered Dr. Carroll by the hostess, assisted by Mrs. Claude Waller of the Art Department of the Centennial Club, there was a conference with Chapter members and the election of officers for the local Chapter for 1916. An ideal close for an artist's day came in a drive out to Centennial Park, where the Parthenon by moonlight was viewed.

In May, the Annual Fine Arts Exhibit will open in the Parthenon, Cenennial Park. The Besnard Peace Canvas will then be shown.

M. R. N.

Walter Douglas has recently sold three of his well-known pictures, of fowls, the last to Mr. Greims, son-in-law of the late George A. Hearn.

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**OBITUARY.****Walter Cook.**

Walter Cook, one of the most distinguished of New York architects, died in his 70th year on Mar. 25. He was born in New York and graduated at Harvard in 1869; three years later he received his master's degree. He went abroad and studied at the Royal Polytechnic School in Munich and at the Paris Ecole des Beaux Arts. He returned to New York in 1877 and was active in the practice of his profession until his death. Mr. Cook, who was at one time consulting architect for the City and also served on the Municipal Art Commission, had been President of the American Institute of Architects and of its New York chapter and of the Society of Beaux Arts Architects. He was a member of the National Academy, an officer of the Institute of Art and Letters and a Chevalier of the Legion of Honor. He was also a member of the Harvard and Century Clubs. Among the buildings designed by firms of which he was a member were the New York Life Buildings in this city, Montreal and Minneapolis, De Vinne Press, the Stadium and other buildings at the Buffalo Exposition, various of the branches of the New York Public Library.

**Charles J. Mulligan.**

The death of Charles J. Mulligan of Chicago, deprives American art of a leading sculptor. Mr. Mulligan had unusual understanding of, and sympathy with students. He was a prominent member of the Irish Fellowship Club, and was beloved for his charming personality. He was one of the few sculptors who himself chiseled in marble and stone, as well as modelled in clay. He came to this country at an early age and found work at Pullman, a suburb of Chicago, as a stone cutter. He began the study of sculpture at the Art Institute night classes, inspired from the first by the confidence of Lorado Taft in his genius. In the capitols of many of the States sculptures by Mulligan are conspicuous, and the beauty of Chicago's public parks is enhanced by his works.

Among his more important works are: "The Three Sisters," at the entrance of the Supreme Court, Springfield, Ill.; "The Rail Splitter," Lincoln statue, "Spirit of the Mines," a symbolic group and statue of Colonel Finnerty.

**Francis L. Leland.**

Francis L. Leland, Pres't of the N. Y. County Nat'l Bank in this city, who gave the Metropolitan Museum \$1,000,000 in 1912, this being the largest single gift it has ever received, died on Tuesday in his 77th year. He was the son of the late Francis Leland of Boston and Mrs. Eufrosia de Aguilar Leland and was born in Montevideo, Uruguay.

**George William Whitaker.**

George William Whitaker died Mar. 6, 1916, at the age of seventy-five. He was born in Fall River, but for more than a half century he lived in Providence. He painted landscapes and also marines and fruit compositions. He was one of the founders of the Providence Art Club and the A. E. Club and for several years he has been called by associates and the press, "the dean of Providence artists."

**EXHIBITIONS NOW ON**

**THE SPRING ACADEMY.**  
(By the Second Viewer)

In many respects the most important picture shown at the Academy in years is the "De Profundis" of Horatio Walker which is attracting much attention at the current Spring exhibition. This picture brings well come evidence of the fact that the nobly serious field of religious painting has not been entirely forsaken by Americans, and that one of the ablest of native craftsmen has risen high above his craft to demonstrate to his fellows that in the art of painting the mind still exercises dominion over the hand. Nor does the artist lay aside his skill of hand on this occasion, for while he feels with genuine profundity the great sentiment of his theme, he does not fail to execute in the masterly manner to which he has accustomed us. But his skill is not the flaunting skill of a Bellows (of whom there has been much blowing)—the skill of Walker is rather an indigenous, humble capability of rendering dictated by intimate contact with nature.

One cannot help but condole with the hanging committee for failing to give such a canvas as the "De Profundis" the place of honor in the exhibition, a place which, however, is in no way dishonored by Emil Carlsen's clever "Moonlight on a Calm Sea." Something like a mist seems to have escaped from this misty moonlight of Carlsen's to partly obscure all the pictures in its near vicinity. The repressed tonalities of these, however, are chargeable to the full intention of their painters. These "repressed" color arrangements are J. Alden Weir's "Follower of Grolier" (the sex of whose subject has been the subject of considerable discussion by visitors); Hazelhurst's figure piece, "Spring," Lester B. Ronda's "Winter Twilight" and Gardner Symons' "In the Shadow of the Bridge." Carrigan's "Charlie Smith House" nearby, another "repressed" color scheme is much injured by too high hanging, and Walter Griffin's fine "Breton Fishing Village" would have made its proper effect in almost any other setting. If the committee aimed at harmony in the hanging of the "star wall" they have succeeded—to the point of monotony.

In the Vanderbilt Gallery certain things have come away from the monotony with distinction. One "sees" Frieseke's pearly outdoor composition of a reclining woman in "The Hammock;" Martha Walters' fine outdoor "Brother and Sister," which should have hung on the line; J. Francis Murphy's accomplished "Summer Morning;" August Franzen's very rich portrait of F. Aug. Schemerhorn; Ernest Lawson's "Pigeon Coop;" Dines Carlsen's "Dutch Bottles and Jug" (a wonderful performance for a boy under 15); F. Luis Mora's "Fantasy of Goya," and the late Montague Flagg's portrait of his wife (who survived the artist but a few weeks), a picture with a decided "Mona Lisa" suggestion. Mora's "Fantasy of Goya" is injured by a general heaviness of color, a heaviness of execution, and a too concrete representation of the fantastic element.

Kenyon Cox, as if to challenge the painters of "new" tendency, against whom he has set himself with some bitterness and so little humor, exhibits a nude which he calls "Truth," in which he slips up a bit as premier defender of academical canons of proportion. The veteran Gedney Bunce, whose problem is eternally a horizon line (sometimes not "too" horizontal) and a Venetian sail or two, shows in an unusually large canvas, to what lengths a pure colorist can go toward producing "absolute" beauty in paint. F. Edwin Church's "Peacock Girl" is vivid and rather unconventional in color, and offers sharp contrast to "The Spinner" by the veteran Thomas Eakins, with its golden browns and dull blacks. A strong

landscape, the "Waning Day" of Ben Foster, a pretty lady, "Miss Mary" by Chase, an unrecognizable portrait of Ben Foster by Louis Betts and Sergeant Kendall's revolting and stupid "Spinx" are canvases over which much discussion might be held. Space forbids more than a word for Minna Fonda Ochtman's large "Sunset," Martha Walter's "N. Y. Street Car," Everett Warner's "Roadside Bushes," Nancy Ferguson's "In the Sunshine," eLopold Seyffert's "Spanish Woman," Edward Gay's "October Days," Howard Hildebrandt's "Chinese Fan," Griffin's "Nature's Appeal," John Carlsen's "Sylvan Labyrinths," Frank Bicknell's "May Morning," C. Y. Turner's "Unwelcome News," Ernest Lawson's "Park Bridge," R. H. Nisbet's "From Hill to Hill," Wm. H. Lippincott's "The Dial," H. Salem Hubbell's "Ice on the Water Pitcher," Leopold Seyffert's "Nude," Geo. Lawrence Nelson's "Brittany Bouquet," Charles Rosen's "Winter Sunlight," Ernest Ipsen's full length "Miss Dorothy Graham," Philip Little's "First of the Golden Rod," Helen M. Turner's "Portrait of Miss Owings," Thomas Eakin's quaint portrait of J. Harry Lewis, and Randall Davey's rather painty "Man and Monkey."

The miniatures shown have about as much chance of being noticed in an exhibition of this kind as they would at the Natural History museum, and the sum total of sculpture displayed is little more than a bare showing.

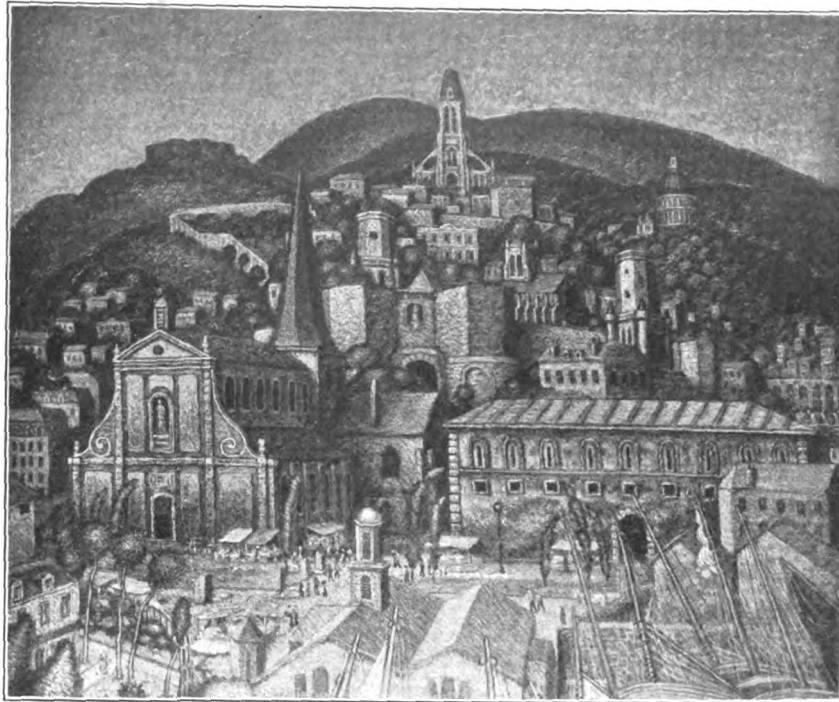
James Britton.

**Portraits by Irving R. Wiles.**

There are now on view at Knoedler & Co.'s, 556 Fifth Ave., a collection of 14 portraits, a character study and a genre by Irving R. Wiles. The portraits are painted with strength and a facile technique, agreeable in color and excellent in character, self-evidently good likenesses. It is in his portraits of women that Mr. Wiles is probably at his best, though those of the painter, Charles J. Bittinger, and the architect, Arnold Brunner, are not surpassed by any others in the display.

An attractive double portrait is that of the Misses Dorothy and Caroline Kohl, the one sitting and the other standing. Here the treatment of the draperies is particularly successful. The portrait of Miss Melville Silvery, sitting on a sofa is unusual and unaffected in pose. "The Portrait in Profile," of a young woman in dinner dress is handled with refreshing freedom, and other excellent examples are the representations of Mrs. Ben Ali Haggin, and of the artist's daughter, Miss Gladys.

Notable among the male portraits are those of St. Clair McKelway, Frank J. Marion, Edward Mallinckrodt, and Daniel Barnes. "The Student," loaned by the Corcoran Gallery of Art, is seen again with pleasure, and from the purely technical standpoint shares the admiration which is felt for the brilliant genre called "Divided Attention," in which the handling of the still-life on the table is as effective as that of the figure.



A TOWN IN FRANCE  
Middleton Manigault

At the Daniel Gallery.

**Land and Shore Scenes by R. Holland.**

Raymond Holland, a painter of much talent and a notably fine colorist, who is a follower of Pissaro and the open-air school, is showing to Apr. 10 at the Henry Reinhardt Galleries, 565 Fifth Ave., a collection of 15 landscapes and street scenes. The landscapes are chiefly on the coast of Morocco and in Connecticut. The street scenes are a brilliant night view of Madison Ave. and 59 St., and a winter scene at Fifth Ave. and 61 St., in the early evening, with hurrying figures of pedestrians. "The Swirl of the West Wind," is well felt and notable among the American landscapes are "Across Five-Mile River," "Rowayton, Conn.," and "Morning Contentment Island, Conn." But it is in the north African coast scenes with their brilliant skies and many colored tumbling surf that the artist is at his best. Both color and sunlight are remarkable in "Summer Sea, Cape Spartel," and fine in effect are "The Blue Pool," and "Evening," both in the same locality. There is a view of the "Dunes, Tangiers," in which the figures are rather nebulous, but the glimpse across the waters of the "Borj El Babba, Tetuan," is most artistic.

**Calumet Crochet on View.**

The Little Gallery, 15 E. 40 St., has now on view a display of Calumet crochet work done at the Michigan copper mines, by women, under the direction of Clara S. Grierson and Anna K. Fax. Duplicates of various prize winning pieces are shown. There is also on view an interesting collection of lustured china and glass by Sarah Rylecomer.

Princess Lwoff-Parlaghy is showing at her new studio, 109 E. 9 St., a recently completed portrait of the inventor, Nichola Tesla. The figure is lit by artificial daylight.

**Artistic Weapons at Bonaventures.**

Two historic weapons are now shown at Bonaventures, 601 Fifth Ave. One is a Hispano-Mauresque short sword, or rather dagger, presented by King Victor Emmanuel, of Italy, to that celebrated beauty, the Countess of Castiglione, whom he sent, it is said to Paris on a successful mission to charm Napoleon III. The scabbard and handle are of silver gilt, richly chased, and ornamented with two large emeralds, one set near the hilt and the other at the end of the handle. A date incised on the scabbard is 1805, but this is evidently only of interest to some possessor.

The second weapon is a sword of Oriental style which belonged to Gen. Lassalle, one of Napoleon's commanding officers, and probably dates from the campaign of Egypt. The blade is damascened, the handle of ivory and the scabbard of silver and peau de chagrin.

**MORGAN POTTERY EXH'N.**

The famous collection of potteries owned by the late J. Pierpont Morgan is to be exhibited in Pittsburgh about April 20. The exhibition will be given in the Gillespie Galleries in Wood St. The Morgan collection of potteries is famous the world over and embraces many treasures, the value of which are almost fabulous. It was gathered from all parts of the globe and includes specimens from ages and dynasties dating back many centuries.

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March 20th to April 15th inclusive

**The Work of Karfunkle.**

Mr. Martin Birnbaum, of the Berlin Photographic Co., 305 Madison Ave., has a talent for seeking and presenting to the public the work of interesting artistic personalities, who are more or less well known. His latest discovery is David Karfunkle, a painter, who is also a sculptor. This artist recently returned from a second long stay abroad, where he last studied with the distinguished Paris sculptor Bourdelle, and was through the aid of a far-seeing patron, Mr. Frank A. Vanderlip, not bothered with the question of how to live while studying.

The 17 pictures the artist is showing in the galleries for three weeks, evidence that it is not with methods of painting or drawing that he concerns himself but with modelling and composition. Not that he cannot draw or paint, for that he can is in constant evidence in works, beside others where such things have not been the prime question. The human form, not in its beauty alone is his chief inspiration and while he is often very matter of fact in statement in his nudes, both female and male, he is never vulgar. And it is interesting to see that he makes even unpromising types interesting. His search is for nature first and beauty almost last. Still his drawings in sanguine, in black crayon, with ivory yellow ground and in prismatic pastels, are full of artistic charm recalling somewhat those of the English sculptor Alfred Stevens.

In his compositions in oil and pastel, Mr. Karfunkle recalls both Burne-Jones and Leighton. There is such a warm reddish glow over the female nudes grouped in the foreground and seen in the middle distance of the seashore scene "Atlantis" that the effect is rather unreal. More true is the crouching figure of "Ariadne," while various groups of boy bathers such as "On the Rocks" are brilliant in color and true in effect. The two figures of Pomona are most attractive and such landscapes as "Cassis," "Spring Awakening," and the view in the "Luxembourg Gardens," show fine qualities of painting pure and simple.

**Perrine's Appreciations of Childhood.**

That highly decorative, original and very spirited painter, Van Deering Perrine, is showing at the Thumb Box Gallery, 24 E. 49 St., a group of 28 "Appreciations of Childhood," which he has set in his fantastically artistic landscapes. "The Appreciations" are little more than indications and the children often get rather tangled up with the landscapes, which is to be sure rather childlike. Among the titles are "Gathering Blossoms," "Child's World," "Adventures," "Children Playing" and "Springtime." The landscape effects are often impressive as in "Hurry Home," and the decorative quality is shown at its best "In Blossom Time."

**CHINESE ANTIQUES**

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The collection of Jade objects and objects carved from other semi-precious stones includes several specimens of

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR, IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . 50  
Foreign Countries . . . . . 2.75  
Single Copies . . . . . .10

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
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of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, is now ready.

## THE RED TICKET.

Numerous letters, telephone mes-  
sages, and even telegrams, not only  
from New York but from Boston,  
Philadelphia, Washington and other  
art centers, which we have received this  
week, approve without one word of  
dissent, our editorial condemnation  
last week of the presence of Sergeant  
Kendall's repellent picture "The  
Sphinx" in the current Spring Acad-  
emy Display. Some press extracts,  
published elsewhere in our columns to-  
day, further attest the soundness of our  
position, and the justness of our pro-  
test against the public showing of this  
work—unworthy of its painter and his  
hitherto high reputation as an artist  
of lofty purpose and rarely refined ex-  
pression and sentiment; and of the  
veteran Academy of Design.

The fact that Chicago, which shied  
at Chabas' "September Morn" but  
whose citizens and Art Institute swal-  
lowed whole, and without even the  
tenuous drapery which the artist has  
now added to the "nakedness of his  
nude"—this canvas—and permitted its  
public showing, is no possible excuse,  
it seems to us, for its exhibition in New  
York. The Metropolis, while it may  
not have a reputation for squeamish-  
ness as to the nude, prides itself on hav-  
ing good taste in matters of art and  
fashion at least, as compared with  
Chicago.

And on the grounds of good taste  
alone, if nothing else, "The Sphinx,"  
we believe, should not be shown in  
public. We are informed that the rep-  
resentatives of the Society for the Sup-  
pression of Vice have visited the Acad-  
emy display and have inspected the  
picture, but have not yet made their  
report, but whether or no Mr. Anthony  
Comstock's successor deems the can-  
vas unfit for public exhibition, its  
presence on the walls of the Fine Arts  
Building, is an offence, if not neces-  
sarily to decency—to good taste.

The presence of this work in the  
Spring Academy display also, as we  
said last week, brings up again, and  
emphasizes the seeming necessity of  
the abrogation, or, at least, the modi-  
fication, of the old rule of the Academy  
permitting an Academician to send in  
to its displays a work or works, marked  
with a red ticket, and thus designated,  
made "Hors concours," or exempt  
from Jury rulings, and entitled to a  
place on the line.

If such an Academician as Sergeant  
Kendall feels himself privileged to  
avail himself of this outworn old rule,  
to force on the Academy and the pub-  
lic such a picture as "The Sphinx," why  
may not some other Academician, per-  
haps unknowingly insane, send, in the  
same way, some work to an Academy  
display, which would surely result in  
the "pulling" of the picture by the  
police, or the Society for the Suppres-  
sion of Vice, and cause, as Mr. Ken-  
dall's performance may nearly have  
done, a public scandal?

It would seem to be time for the  
abolishment of the Red Ticket of  
privilege.

A. H. Gorson is showing 34 of his can-  
vases in Pittsburgh.

## A SCULPTURE REVIVAL.

Those American art lovers who have  
sighed of late years, and since the pass-  
ing of such sculptors as St. Gaudens  
and J. Q. A. Ward, that American  
sculpture was declining in strength  
and waning in favor, despite the out-  
put of such worthy successors to the  
great men gone as Daniel C. French,  
Bela Pratt and others, should visit the  
delightful and inspiring display of  
modern American sculpture, so well  
and skillfully organized and arranged  
by Mr. W. Frank Purdy, on the top  
floor of the Gorham Building on Fifth  
Ave. and which we reviewed last week.

Here are shown in a garden setting  
of low evergreen hedges, and trees,  
in whose foliage birds sing and chirp,  
running fountains, with statues and  
statuettes by clever, older and younger  
American sculptors, the majority so  
graceful, strongly modelled and effec-  
tive as to emphasize the fact, that  
American sculpture is waxing, not  
waning, in strength and popular favor.

The owners of country estates, who  
have gardens or are planning gardens  
should be especially interested in this  
display, which proves how greatly well  
chosen sculpture, especially when  
combined with fountains, can enhance  
the beauty of gardens, both large and  
small.

## THE PRESS ON "THE SPHINX."

## "In Execrable Taste."

"It is hard quite to understand Sargent  
Kendall's 'Sphinx,' founded presumably  
upon Rudyard Kipling's 'Vampire,' a most  
unpleasant picture and in execrable taste."  
—Helen W. Henderson in Phil'a "Inquirer."

## "Painting is Dead."

"This is not the first time that the canvas  
(The Sphinx) has appeared in one of the  
official circuit exhibitions, but if Mr. Ken-  
dall has any respect for his reputation it  
will be the last.

"Mr. Kendall's 'Sphinx' answers many  
questions. It is a sphinx that is likely to  
end its career reproduced on a postcard of  
commerce, or as a cover for a sphinx cal-  
endar. A nude figure plays the part of the  
so-called sphinx, and below a skeleton  
stretches across the canvas, but that is not  
the only symbol of death in the picture.  
The painting is dead; so dead that even a  
large and popular jury must be completely  
absolved.

"When a red ticket is put on an Academy  
canvas the jury is powerless to reject it,  
which, of course, brings the old problem  
to the surface again. It is a problem that  
properly solved might supply the yeast to  
raise the dough that now makes the Acad-  
emy a little difficult to digest. The red  
ticket might be a tribute to the men who are  
sufficiently alive to experiment. But at  
present it is more generally used to keep  
before the public the men whose art has  
fallen below their own standards.—Forbes  
Watson in N. Y. "Evening Post."

## "Stupid—Inherently Foolish."

"The picture is called 'The Sphinx.' In  
it a pretty but vapid young female model  
sits nude upon the floor and before her  
stretches a bleached skeleton. There is  
nothing in the work to offend our censor  
of morals, and reproductions of it could  
pass freely through the mails, no doubt. It  
is just because the picture is of the sort to  
intrigue the more careless portion of the  
public that it must be sternly labelled  
'stupid.'"

\* \* \*

"The Sphinx," by Sergeant Kendall, will  
not be apt to answer questions very satis-  
factorily, for so empty headed a little model  
has rarely been painted nude into a puzzle  
picture before. She squats upon her  
haunches and before her on the floor, a  
white, bleached skelton stretches across the  
bottom of the canvas, but the inherent fool-  
ishness of the picture cannot be described.

"Truth," by Kenyon Cox, is another un-  
fortunate work. Truth is a naked elderly  
female, according to Mr. Cox, with badly  
drawn legs and arms, who sits upon a Vene-  
tian well (some kind of a well, it is) and

## SPECIAL ANNOUNCEMENT.

The first of the Series of "Art Sales  
of the Year for 1916," No. 3, in pam-  
phlet form, containing complete records  
of the titles of pictures, sizes, buyers'  
names, and prices, of the Reisinger,  
Andrews-Ives-Canfield, and Catholina  
Lambert Picture Sales, is now ready  
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cents.

holds up a mirror in which neither she nor  
you can see anything. The inevitable con-  
clusion is that the sooner 'Truth' gets back  
where she belongs, i. e., at the bottom of  
the well, the better it will be for all con-  
cerned."—Henry MacBride in N. Y. "Sun."

## "Attempt at a Shocker."

"Even such an attempt as Sergeant Ken-  
dall makes with his 'Sphinx' to produce a  
'shocker' is painted in a fashion best de-  
scribed as genteel. His sphinx is a young  
woman clad in next to nothing, squatting  
upon her heels, her arms folded upon her  
knees, her eyes staring vacantly into the  
distance. At her feet is a skeleton, doubt-  
less masculine, its fleshless arm raised like  
a grotesque signpost. Careful drawing and  
painstaking painting do not make up for  
what seems rather an illustration than an  
easel picture."—Phila. "Record."

## CORRESPONDENCE

## Academy's "Red Light District"

Editor AMERICAN ART NEWS.

Dear Sir: I was greatly pleased to note  
that your journal alone of American art  
and other publications has had the courage  
to openly and frankly characterize, if pos-  
sible in too mild terms, the sending under  
his "Red Ticket" privilege as an Acad-  
emician by Mr. Sergeant Kendall, to the  
Spring Academy, of such a work as that  
entitled "The Sphinx."

Unless the Academy takes some measures  
to prevent this abuse of privilege in future,  
I predict an influx of objectionable works  
with "red tickets" to future exhibitions.

Meanwhile, let me suggest that during  
the remainder of the exhibition if "The  
Sphinx" is not meanwhile happily removed  
by the authorities, that the Centre Gallery  
in which the obnoxious work hangs, should  
be labelled "The Academy's Red Light Dis-  
trict."

Yours Very Truly,  
Academician Who Admires Courage,  
New York, March 29, 1916.

## Sane and Clean Art.

Editor AMERICAN ART NEWS:

Dear Sir:  
I am very glad to note the stand you  
take in favor of SANE and CLEAN art.  
Very sincerely,  
J. Brownscombe.

N. Y., Mar. 28, 1916.

## Art News from Munich.

Editor AMERICAN ART NEWS:

Dear Sir:  
Your most valued paper I receive gladly,  
with a few exceptions very regularly, and  
it is of especial value to us as it tells us  
what is going on in the U. S. in the Art  
business. The result of the Reisinger sale  
was a great disappointment here as the  
German pictures in the collection, at least,  
would have brought much higher figures in  
Germany, if the auction could have been  
held here, than they fetched at the sale in  
New York. On account of the war the  
German dealers could not get over to attend  
the sale, and the few orders given by them  
to agents were only on the strength of in-  
formation in the Catalog, as to my knowl-  
edge none of the German dealers, save my-  
self, had seen the collection.

Business with us, to our great surprise,  
has been more than good, but only the best  
is bought. The new "modern" art is not  
any more wanted, and is a thing of the  
past. The Barbizon School pictures, as  
well as those of the good old English School  
by Romnev, Raeburn, Lawrence, Constable,  
etc., are still in demand, but only first class  
examples.

During the whole war not once were good  
pictures offered for sale, which shows the  
financial wealth and strength of Germany.  
Everything is going on as usual, theatres,  
concerts, all are open and crowded just as  
in times of peace.

Yours most sincerely,  
Theodore Heinemann.  
Munich, Feb. 23, 1916.

LONDON LETTER.

London, March 21, 1916.

In addition to Pieter de Hoogh's "La Collection," the National Gallery has purchased with the aid of the National Art Collections Fund, a "Madonna and Child" by Masaccio, which, while erroneously attributed to Gentile da Fabriano, was identified some years ago by Mr. Berenson as the central panel of the altarpiece painted by Masaccio in the early part of the 15th Century for the Church of the Carmine at Pisa. The picture belonged at one time to Samuel Woodburn, the famous picture dealer and figured at his sale at Christie's after his death. The picture has suffered to some considerable extent, the red of the ground showing through certain portions, but it is nevertheless a most acceptable example of this rare master. The panel is not at present shown to the public, but will be stored away in a place of safety until after the war. It is rather amusing to note that the remaining portions of the altarpiece are in Berlin!

The first of the "Empty Frame" Portraits, which formed a novel feature of the last Red Cross Sale at Christie's, at which gifts were made by a number of leading portrait painters, of framed black canvases to be painted later, according to the behest of the purchaser, has now been completed and is on view this week for the first time. This is the "Portrait of Mr. Lloyd George," by Augustus John, which, for some time past, has been awaited with considerable interest. As was to be expected from the work of an artist of so much originality the Minister of Munitions has not been depicted as the benign and rather suave gentleman to whom the ordinary sketch has accustomed us, but has drawn instead a particularly vivid and forceful portrait of the man of affairs, working under immense strain, but with every faculty strung to its highest. The picture, although it is probable that owing to the difficulty of obtaining sittings it did not occupy more than about nine hours in all, is a remarkable achievement and will be a most valuable addition to the Aberdeen Art Gallery for which it is destined. The canvas was bought by its chairman, Sir James Murray for the sum of 210 guineas. In connection with the Red Cross Sale, I may mention that for the forthcoming sale a gift has been made by Mr. Rochelle Thomas of a French flag taken at Waterloo, a trophy which very rarely comes into the market, but examples of which are to be seen in certain of the French museums.

Old English Furniture Exported.

It is noticeable that, owing to the suspension of the importation of furniture from abroad, fewer antiques of Continental workmanship are exposed for sale, in addition to which the majority of the objets d'art exported by our dealers to America since the outbreak of war have been of English workmanship. For the time being I understand that all originality of design in the manufacture of modern furniture is at a stand still, for the majority of the buyers, who do not confine their purchases to the antique, insist that the new stuff shall be as faithfully as possible reproduced from the old models. For the sake of the encouragement of contemporary art, it is hoped that some modification of taste will before long manifest itself.

The Allied Artists' Association is holding its exhibition this year at the Grafton Galleries and once more shows a catholic impartiality towards every type of art movement. Although it is by no means easy for the spectator to continually adjust his point of view from one school of artistic thought to another, it is distinctly useful to have the opportunity of contrasting side by side the somewhat conflicting claims of "Futurism," "Cubism," "Post-Impressionism," and numerous other kindred cults, and in spite of the somewhat chaotic condition of mind which is apt to result, the conglomeration of impressions is distinctly illuminating in the insight which it affords into the experimental methods of the day. Happily, the restriction of space has led to the weeding out of a considerable number of works, so that it is easier than in former years to gain a coherent idea of the whole.

Miss Vanessa Bell, who is exhibiting at the Omega workshops, follows in Mr. Roger Fry's footsteps in regard to her use of colored wall papers as portions of her pictures. Severini accustomed us some years ago to the introduction of spangles and tinsel into his pictures of ballet-girls, but it is doubtful whether the impression of actuality does not suffer, rather than thrive on such extreme methods.

L. G. S.

WILLIAMSPORT (PA.).

At a recent meeting of the Municipal Art League, Rev. Dr. Elliott C. Armstrong was elected President, O. R. H. Thomson Vice-President, Dr. A. Castlebury secretary, and Mrs. J. B. Graham treasurer. One of the objects of the League is to secure a permanent art collection and museum for the city.

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INDIANAPOLIS.

Wayman Adams' portrait of "Alexander Ernestinoff" has been awarded the J. Irving Holcomb \$100 prize for a painting of special excellence in the current annual exhibition of Indiana artists at the John Herron Institute.

SALT LAKE CITY, UTAH.

American artists and sculptors have been asked to compete in designing the proposed monument to the Mormon battalion, to be erected on the new Statehouse grounds.



MADONNA, CHRIST CHILD AND INFANT ST. JOHN

Correggio

In the Coming John Anderson, Jr. Sale.

Three canvases—"The Visitor" by Katherine H. Wagenhals, "Evening Flowers" by Olive Rush, and "Windy Day, Rockport Harbor" by H. H. Wessel—were recommended as eligible for the \$100 Art Ass'n prize.

"The Provincetown Fisherman," a large oil by Charles W. Hawthorne, which was in the recent annual exhib'n at the Herron Art Institute, has been purchased by the Art Ass'n and added to the permanent coll'n of American paintings. This canvas was awarded the Temple Gold Medal at the Penn'a Academy exhib'n last year.

The Institute has been acquired several hundred fine examples of Japanese and Chinese art from the coll'n of Miss Eliza M. Niblack.

Estelle Peele Izor is showing 18 oils at the L. S. Ayres Gallery.

Some 200 drawings by Orson Lowell are on exhibition in the Public Library, St. Joseph, Mo., until April 15.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York) "Every painting, unfortunately, must from time to time receive attention or perish. The canvas may give out, and relining become necessary; the varnish may go wrong, and need renewing; or a thousand and one things may happen to it through accident or neglect. Then comes the art of the restorer."

PARIS LETTER.

Paris, March 21, 1916.

This month has opened with what will possibly prove the most important art exhibition during the war—the Triennial, reviewed in my last letter. The regular holding of the Triennial Salon was first attempted about 20 years ago, with the idea of presenting a review of the best work of the annual Salons of each preceding period of years. There were some lapses from regularity in the holding of the Salon and its character also has changed, owing to the new groupings of the artistic brotherhood which have gradually come about. Works which have appeared in both the Autumn and the Independent Salons, are now admitted, as well as those of the two older institutions.

Portraits of the generals in the French service, painted from studies made "at the front," and a series of pictures entitled "Souvenirs of the Great War," are exhibited at the Georges Petit galleries by J. F. Boucher, official painter to the armies of the Republic.

After a deal of discussion, pro and con, the French under-secretary for the fine arts at last decided to open a part of the Louvre to the public. The whole of the palace had been closed since the early days of August, 1914, and the most valuable of its treasures were transported soon afterward to Toulouse, where they still remain. The section that was least disturbed is that of sculpture, and the halls devoted to mediaeval renaissance, and modern statuary are those which the public is now invited again to visit. Some rare works that were not visible before have even been brought forth out of the reserves vaults, and thus the opportunity is rendered all the more interesting.

A gallery on the Place Vendome is showing just now some very good works by the contemporaneous Dutch school. Among them are landscapes with cattle by Mauve, an interior with figures by Blommers, and a watercolor by J. Maris.

The American Art Ass'n is preparing for a second exhib'n of works of French artists, the majority of whom are in the trenches. Eric Tayne.

LOS ANGELES.

Charles Orchardson, aged and eccentric painter, has been victorious in his final legal battle for the recovery of a large number of his own paintings in a decision handed down by the Court of Appeals.

In Orchardson's complaint he alleged that he turned 105 pictures over to Christie under a contract in which Christie agreed to act as agent in the proposed sale of the works and that Christie refused to make a settlement with the plaintiff.

BUFFALO.

The exhibitions of oils by the "Society of Men Who Paint the Far West" and of etchings by Stephen Parrish in the Albright Gallery have closed, the former going to Worcester, Mass., Museum and the latter to some Western cities. The display of oils by Charles Caryl Coleman, has also closed.

The 22nd annual exhibition of the Buffalo Society of Artists will open April 15 in the Albright Gallery. A fellowship prize of \$50 has been offered. Only original works in oil, watercolor, black and white, and sculpture, which have never been in a public exhibition in Buffalo are eligible.

At the Albright Art Gallery an exhib'n of French and Belgian Art, selected from the Panama-Pacific Exposition, is now on. This exhibition is on tour of various museums throughout the country, in charge of Mrs. Ethel Quinton Mason, and is made up of the greater part of the French exhibit shown in the Palace of Fine Arts at the Exposition. It represents in a most instructive manner the general trend of French Art at the present time, and it is the desire of those responsible for the collection to exhibit chiefly works produced within the last fifteen years and by men of recognized ability of every school. The Belgian paintings were selected from the retrospective exhibition in the French Pavilion. This collection comprises 245 canvases by the most celebrated men of the day, 29 sculptures and 21 prints.

There is an interesting exhib'n on of watercolors by Carl J. Nordell, in connection with the display of arts and crafts from the San Francisco Expos'n. Most of the pictures are those done abroad during his student days and are full of color and vitality.

SPRINGFIELD, ILL.

An exhib'n of 115 watercolors from the American Watercolor Soc'y opened recently at Edwards' Art Place, under the auspices of the Springfield Art Ass'n, with a large public reception.

On April 21-23 the sixth annual art exhibit of Saginaw artists will take place in the Auditorium banquet hall, Saginaw, Mich. Three prizes will be offered for the best oil, watercolor, and etching.



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday, to April 23. Admission 50c. with Catalog. Mondays free.

American Art Galleries, 6 E. 23 St.—John Anderson coll'n of Paintings by Old and Modern Masters.

Anderson Galleries, Mad. Ave. at 40 St.—Paintings by Old and Modern Masters consigned by William Macbeth and various estates. Library of the late Edson Salisbury Jones, including books on Genealogy and American history. Library of Charles J. Fisk, embracing standard sets by famous authors. Library of the late B. F. Hadduck of Philadelphia (from Tuesday next).

Studio of Mme. Marie Apel, 3 Washington Sq. N.—Charcoal Portraits and Paintings by James Britton, to Apr. 7.

Arlington Galleries, 274 Madison Ave.—Works by Early American Painters.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.

Blue Dome Galleries, 37 Madison Ave.—Paintings and Lithographs by Bolton Brown, to Apr. 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art.

Brooklyn Museum—Memorial Exhib'n of Wood-Engravings by Henry Wolf to Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

City Club, 55 W. 44 St.—Portraits of Women and Children to Apr. 10.

Daniel Gallery, 2 W. 47 St.—Works by Middleton Manigault, to April 11.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas, Apr. 5-29.

Ehrich Galleries, 707 5th Ave.—Works of Greco, Goya and Zurbaran.

Folsom Galleries, 396 Fifth Ave.—Portraits in Oil and Pastel and Miniatures by Sarah Catherine Sweeny, Apr. 3-14.

Gamut Club, 69 W. 46 St.—Work by the Blue Dome Lellowship, to April 5.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, to Apr. 15.

Goupil Galleries, 58 W. 45 St.—Etchings by Zella de Milhau and Statuettes by Jane Poupelet and Janet Scudder, Apr. 4-15.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art.

Louis Katz Galleries, 103 W. 74 St.—Watercolors of Bird Life by H. C. Denslow, to April 1.

Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 8.

Knoedler Galleries, 556 Fifth Ave.—Portraits by Irving R. Wiles to Apr. 15.

Little Gallery 15 E. 40 St.—Calumet Crochet and Lustrated China and Glass by Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—Paintings, Drawings and Sculpture by Arthur B. Davies, Walt Kuhn and Jules Pascin and Watercolors by Charles H. Pepper, to April 4.—American Art, Past and Present, Apr. 5-19.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Jean Crotti, Marcel Duchamp, Albert Gleizes and Jean Metzinger, Apr. 4-22.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibit N. Y. Evening School of Industrial Art.

National Arts Club, 119 E. 19 St.—Exhibition of American Printing by the American Institute of Graphic Arts, to Apr. 16.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an

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Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings.

N. Y. School of Applied Design for Women, 160 Lexington Ave.—Autumn Leaves by Van Deering Perrine to Apr. 8.

Petrus Stuyvesant Club, 129 E. 10 St.—Paintings by Mrs. Louise Upton Brumbach to Apr. 16.

Ralston Galleries, 567 Fifth Ave.—Complete Work in Mezzotint of Elizabeth Gulland, April 3-15.

Reinhardt Galleries, 565 Fifth Ave.—Blake-lock Aid Exhibition, Apr. 3-22.

Jacques Seligmann Galleries, 705 5th Ave.—Henry Clews, Jr.'s, God of Humormystics Portraits by Emile Fuchs, Apr. 5-29.

Straus, J. H., 275 Fifth Ave.—Works by American Artists, to April 8.

Thumb Box Gallery—Appreciations of Childhood by Van Deering Perrine to April 22.

Weston Galleries, 622 Lexington Ave.—Italian Primitives, to April 15.

Whitney-Richards Galleries, Holland House, Fifth Ave. and 30 St.—Works by George Wright, to April 5.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

### CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St.—Mrs. John R. Blanchard, Japanese Color Prints, aft. and eve. of Apr. 5 and aft. of Apr. 6 at the galleries. John C. Anderson, Old and Modern Paintings in the Plaza Hotel Ball Room, eve. Apr. 6. Dr. John C. Ferguson, Chinese Bronzes, Art Objects and Paintings, aft. Apr. 7 at the galleries.

Library of the late Wm. H. Dunwoody, afts. and eves. of Apr. 5 and 6, and aft. of Apr. 7 at the galleries.

Anderson Galleries, Madison Avenue at 40 St.—Three hundred Paintings by Old and Modern Masters, consigned by William Macbeth, the estate of Florence B. Ruthrauff, the estate of Dr. R. A. Witthaus, and others, now on exhib'n to sale, April 3-5.—Library of the late Edson Salisbury Jones of Greenwich, Conn., embracing works on Genealogy and American History, now on exhib'n to sale on the afts. of Apr. 6-7.—Library of Charles J. Fisk of New York including standard sets of famous authors and other rarities, now on exhib'n to sale on the afts. of Apr. 6-7.—Library of the late B. F. Hadduck of Philadelphia, including first editions, books with colored plates and works on Napoleon, on exhib'n Apr. 4 to the sale on the afts. of Apr. 10-12.—Library of the late John Wylie Barrow of New York, embracing rare and valuable books in various departments of literature, on exhib'n Apr. 7 to the sale on the aft. and eve. of Apr. 14.

Stan V. Henkel's, 1304 Walnut St., Phila., Pa.—Letters of Gen. Beauregard and other Confederate Letters, Mss. and Material aft. and eve., Apr. 4.

### Display of Graphic Art.

The American Institute of Graphic Arts has arranged at the National Arts Club, where it remains to April 14th a most important exhibition of American printing. This is arranged in wall and floor cases and includes the very valuable exhibit of "The Evolution of Printing," loaned by the American Type Founders Co. and the library of the General Theological Seminary.

In this exhibit, besides the books before and after Gutenberg, there are the first editions and his son, the Aldine and Elzevir presses, Plantin and Estienne and a number of examples of early American printing. There are besides bronze busts of Franklin, by Boyle and De Vinne by Beach and a portrait of Alexander Anderson, the first American wood engraver and examples of his work.

There are exhibits of books, booklets, catalogs, stationary, circulars and folders, menus, cards, labels and wrappers, calendars, maps, postage stamps, posters and examples of color plate and process printing, made by firms and companies all over the country, as well as examples of work of designers and illustrators. A notable feature is a display of American posters loaned by Mr. Harry M. Sparks.

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#### Sale of Four Libraries

Library of the late Edson Salisbury Jones of Greenwich, Conn., and the Library of Charles J. Fisk of New York. Books on Genealogy and American History and Standard Sets of famous Authors. Now on Public Exhibition to the Sale on the Afternoons of April 6 and 7.

Library of the late B. F. Hadduck of Philadelphia, including First Editions, Books with Colored Plates, and works on Napoleon; and Rare and Fine Books from other consignors, embracing publications of Book Clubs and famous Presses. On Exhibition April 4 to the Sale on the Afternoons of April 10, 11, and 12.

Library of the late John Wylie Barrow of New York and Rare and Valuable Books from other sources. On Exhibition April 7 to the Sale on the Afternoon and Evening of April 14.

Catalogues on application.

**THE ANDERSON GALLERIES**  
Madison Ave. at Fortieth St., New York

An exhibition of a number of oils by prominent foreign and American artists, is now on, under the auspices of the Washington State Art Ass'n in Seattle, Wash. The exhibit includes an unusually good and typical portrait of the late G. A. Healy.

**CHICAGO.**

From the Panama-Pacific Exposition have come 27 framed drawings from the Japanese art School in the educational building at the big show to this city's public library.

Joseph Pennell etchings "London in War Time"—25 in number, are shown in a local gallery. There are day as well as night scenes of the city, among the most conspicuous "The Moon of the Harvest of Death," "The Sword Blade Rays," "The River in Search-Light," "The Long Black Line."

A. G. Warshawsky, the painter of Breton peasants, has painted a portrait sketch, "Dorothy Q," which the patronesses of the French Orphan Fund has taken "for sale" at a price of \$19,000, half of the proceeds to go to the charity fund.

Earl Reed, the etcher of the sand dunes and the forest, has "arrived" as a sculptor and presents the plastic reflection of "Old Sipes," a veteran and eccentric inhabitant of the Dune Country.

Charles E. Hallberg, familiar to all lovers of marines, entertained the Austin's Woman's Club recently, in his studio—and showed a number of his recent paintings. The artist's son, Ben Hallberg, mural painter and landscapist, also showed some of his best works.

Edith Lucile Howard has some 20 paintings on view at a local gallery done in Ireland. Miss Howard's canvases are always welcomed here.

The Independent Society of Artists has been organized. It is composed of some 75 of the younger painters and sculptors, all ardent believers in "exhibitions under the free jury system." These artists are going in for originality in work, and for their own choice of subjects and modelings, instead of using the judgment of a jury. The Board includes Allen Swisher, President, 808 East Erie St.; Norman Tolson, George W. Weisenburg, Lance W. Hart, George F. Weisenberg, John Sileika, Roy S. Hambleton. The first exhibition will be installed Mar. 28.

"The Arts Club" is the name of a new organization to be formed on March 22, when a committee of the whole will meet at the Art Institute to perfect plans for the launching of the Club. The idea is to follow more or less closely the purpose and policy of the National Arts Club of New York. Of the membership 150 can be active workers in the arts. It is intended to have a permanent home in Michigan Avenue. The dues to members will not exceed \$50. Many local art lovers, artists, and professional people have endorsed the movement and signified their desire to help organize the Club and place it on a firm foundation.

The Art Institute announces the 28th annual exhib'n of watercolors, pastels, etc., May 11 to June 7. The artists on the jury are Gustave Baumann, Grace Ravlin, Chas. W. Dahlgreen, Carolyn D. Tyler and William Penhallow Henderson, the remaining members being the art committee of the Art Institute.

The fifth Swedish-American art exhib'n will be held in the hall of the Swedish clubhouse, 1258 North La Salle Street, Apr. 30-May 7. The exhib'n committee includes C. S. Peterson, C. E. Carson, G. F. Anderson, K. A. Warner, E. A. Anderson, R. Engberg, I. Holmstrom, A. Karlsteen, J. Sandell, E. Werner and F. A. Winship.

The Independent Society of Artists has been organized to hold exhibitions in which the point of view of the younger men will be expressed. This exhib'n will be genuinely catholic and cover a range from extremely ultra-modern work to that quite conservative. The first showing will be in the Ohio building, Wabash Ave. and Congress St., from Apr. 4-23.

The home of the new Arts Club, recently organized, will probably be the property situated between the Fine Arts Building and the Chicago Club on Michigan Ave. The top floor will be used as an art gallery. H. Effa Webster.

**ELMIRA, N. Y.**

Bottinelli's life-size bust of Miss Carolyn Boyd has been placed in the Arnot Gallery.

Louis Agassiz Fuertes, of Ithaca, is showing his bird paintings at the Arnot Gallery this month. Nature lovers and students of bird lore are especially interested in his work.

**LIMA (O.).**

This city will undertake to build an art museum. Mr. Thomas S. Parkhurst, of the Toledo Museum, recently delivered addresses in Lima on the community value of such an institution. Local people of means will be appealed to help along the project.

**SEATTLE.**

Some of the best oils from the San Diego (Cal.) Exposition are in the exhibition of the Seattle Fine Arts Society, which continues to the latter part of March. Among the artists represented by excellent examples are Ernest Lawson, George Bellows, Childe Hassam, William Glackens, George Luks, Robert Henri, Guy P. du Bois, John Sloan, and Carl Springhorn.

**PHILADELPHIA.**

The following artists in the current Pa. Academy exhibition have received the Lambert awards: Nancy M. Ferguson, for her "In Provincetown"; H. Giles, "Holidays"; T. Van Soelen, "Along the River"; Natalie Peck, "Storm Clouds," and Roy O. Gamble, "The Old Courtyard."

Significant of the growing importance of art culture as a factor in the curriculum of the university student will be the fifth Annual Meeting of the College Art Association, at the University of Pa., April 21-22. One session will be devoted to the question of what art instruction the Bachelor of Art course should offer to the future artist, museum worker, art writer and layman. Mr. Edward Robinson, N. Y.; R. W. de Forest, President; Profs. Allan Marquand, J. C. Van Dyke and George H. Chase will speak. The subjects will be "The College Art Museum and Art Gallery," "A Working College Museum of Originals," "A College Museum of Reproductions" and "Loan Exhibits in College Art Galleries." This discussion will be opened by Prof. Frank J. Mather. Special papers will be read by Prof. Arthur Wesley Dow on "Modern Tendencies in Art"; "The Doubting Thomas," a bronze group of Andrea del Verrocchio, by Prof. John Pickard, Missouri; "Art Education in Ohio," by Prof. Chas. F. Kelley, and "Siennese Art as Represented in the Fogg Museum," by Prof. Geo. H. Edgell.

An exhibition of American and European

**MINNEAPOLIS.**

A collection of early Chinese are has been acquired by the Institute from the Dunwood fund, comprising 10 jades, from the woody fund, comprising 10 jades, from the Ming, Sung and Yuen paintings.

The Fine Arts Institute has just had some important additions of Oriental art; one, a gift from Mr. Chas. L. Frier of Detroit, a Chinese painting on silk, a portrait of a lady of rank by Tang Yiu (Ming).

The Institute has purchased some fine pieces of Ming jades. One of the largest collections of jades in the U. S. belongs to Mr. T. B. Walker of this city.

Mrs. Bertrum, who took the medal at the San Francisco Fair in wood-block prints, has just returned from her fourth visit to Japan, where she has studied and worked at wood-block printing. The artist has brought back, after her absence of one and a half years, some very fine examples of her new work, with many new and original ideas.

M. C. Wells.

**SAN DIEGO, CAL.**

The Dutch paintings which formed the Holland section in the Fine Arts Palace at the S. F. Exposition will be shown in the Exposition's Fine Arts Gallery here, May 1-July 1 next.

The Luxembourg collection of oils, now on exhibition in the Fine Arts Gallery of the Exposition, will remain until April 1.



VENETIAN BEAD STRINGERS

J. S. Sargent

Recently Purchased by the Albright Gallery, Buffalo.

posters, under the auspices of the Penna. Museum and School of Industrial Art, will be on view at the School until April 10.

April 1 has been appropriately chosen as the opening day for a "fake" art exhibit at the Pa. Museum.

Many of the fakes are made in Philadelphia; others come from London and Paris. One of the desires of the trustees of the Museum is that the public will gain knowledge of the difference between genuine and imitation art objects, and that the wholesale exploitation of an uninformed public will be more difficult in the future.

A portrait of the late Justice John P. Elkin has been presented to the Supreme Court by Attorney-General Brown on behalf of the Elkin family.

More than 100 burlesques on the current Penn'a Academy exhibition are shown at the Academy. Three prizes have been awarded for the cleverest "take-offs" on canvases in the regular exhib'n.

Rare and scarce Americana and a collection of North American Indian curios were sold Mar. 31, and a remarkable set of autograph letters by Gen. P. G. T. Beauregard will be sold Apr. 4 at Stan V. Henkel's Rooms.

The University Club has purchased Joseph T. Pearson's "On the Valley," the picture which won the Temple Gold Medal and the Edward T. Stotesbury Prize of \$1,000 at the Penna. Academy exhibition recently closed. It is said that local collectors have offered the Club four times the price paid for the canvas, but all offers have been declined. Eugene Castello.

The Columbia S. C. Art Ass'n, organized several weeks ago, now has 130 members. The residents of this city, who are interested in art, including both workers and collectors, have made a gratifying response.

Watercolors by British artists from Thomas Walker's Galleries, Cornwall, England, are shown at Orr's Gallery. Included are works by Arthur Tucker, Frank Rouse, Leyton Forbes, Tom Rowden and Rosa S. Bowers.

**LOUISVILLE.**

The 6th annual show of the Louisville Artists' League is on in the Public Library. The artists exhibiting are J. B. Alberts, Jr., Alice Cane, J. A. Doll, Harvey Joiner, P. A. Plaschke, R. M. Rasmussen, Miss Patty Thum, Fred. Weygold, C. S. Williams, Powhatan Woodbridge and Walter Ufer.

**TWO ART ESTATES.**

Ellen W. Hodges has filed in the Supreme Court a petition, asking for ancillary letters of administration on the estate of art dealer Charles Francis Williamson, who lost his life on the Lusitania. The assets in this State are claimed to be about \$150,000, which are almost equalled by the debts and it is stated that the transfer tax should not be over \$100. One of the debts is \$100,000 due to the estate of Alfred G. Vanderbilt. According to the will, Millie A. Baker gets \$10,000 and half the residue, the rest going to father, sister and brothers.

Miss Mary A. Mears, author, has received letters of administration on the estate of her sister, the Sculptor Helen Farnsworth Mears. The amount of the estate is about \$3,000, which is to be shared by the administratrix and her sister, Louise Mears Fargo, of Lake Mills, Wis.

"The Home of the Thrush," a characteristic canvas by the late Roswell M. Shurtleff, was sold last week in Springfield, Mass., for \$1,500. This was one of the artist's smaller works, but one of his best.

**BOSTON.**

The 61st Annual Exhibition of the Boston Art Club is on through April 22. Being one of the leading art events of the year, it has, of course, produced the usual tempest in a teapot (or perhaps one should say, in a paint pot) with respect to the question of "who are present" and who are not. Having reached the venerable age of 61 years, with a membership composed of "arrived" business men of artistic aspirations and "businesslike" artists, it is to be presumed that the Art Club knows how to manage its own affairs. Nevertheless, in many an animated "talkfest" anent the exhibition, heads are shaken dismally over the list of unfamiliar exhibitors. Mirabile dictu! One looks in vain here for a Tarbell or a Benson, for an Enneking or a Hale, a Paxton or a DeCamp, a Churchill or a Chase. Neither will one find in the collection any work of Bosley or of James, the Art Museum's talented young instructors; and as for the sculptors—Dallin, Pratt, Kitson, for example—where are they? Where, too, the younger generation of sculptors, with the exception of W. H. Atkins?

Some strikingly brilliant "imported" examples jump to the eyes at first glance. Take, for instance, the one and only Frieseke. He sings (for colors are said to have sound) in bright yellow and blue notes about a pale-faced lady standing by a yellow birdcage—a very smart achievement, but a little off key. Luis Mora's hackneyed Spanish-shawled lady is the natural centre of another wall, and holds the place effectively. A big Davis landscape, with drifting clouds, fills a corner. Then there is a spirited Woodbury marine, with its booming wave, and its group of lively bathers adding a warm note of color. Alden Weir sends a poetic green landscape, and Charles Rosen, a good snowscape. That smart "youngster," Leopold Seyffert, has a typical study of peasants. Nor should mention be omitted of a number of clever young Boston painters, who have but recently emerged from the student class, as for instance, Misses Beatrice Whitney, Gertrude Fiske, and Marion Pooke, who occupy a goodly portion of the wall space. Taken all in all, a very interesting exhibition, despite its curious and unexplained "sins of omission!"

It is understood that the next show at the St. Botolph Club will be the joint offering of the cosmopolitan Frieseke and the young sculptor, F. W. Allen.

A decided innovation in art circles is scheduled for the last three days of next week, when the work of ten well known Boston painters will be exhibited and sold at auction at a local auction gallery. It is to be hoped that enterprising art lovers will take this opportunity to secure the works of such artists as Louis Kronberg, Abbott Graves, Hendricks A. Hallett, Edmund Garrett, and others represented in this sale. In the catalog are listed some notable examples of Kronberg's ballet and dancing girls shown at important exhibitions throughout the country.

A group of 10 local artists have an exhibition of about 200 pictures at Leonard's Bromfield St. galleries, preparatory to their sale at auction, April 6-8. The 10 painters represented are S. C. Carbee, C. C. E. Garrett, A. Graves, H. A. Hallett, M. H. Hardwick, L. Kronberg, G. W. Lawlor, C. F. Pierce and F. H. Tompkins.

The Robert Gould Shaw collection of dramatic prints, portraits, Mss., playbills, magazines, plays and biographies of players is now attractively displayed in the new Harvard University Library.

The Museum has acquired Charles W. Hawthorne's "The Mother," recently shown at the R. C. & N. M. Vose Galleries.

The Voses will soon open an exhib'n of works by deceased American painters, and an important Bierstadt will be included. John Doe.

**MILWAUKEE.**

There are nearly 100 paintings and etchings in the March exhib'n at the Milwaukee Art Soc'y Galleries, including 24 landscapes by the late W. C. Fittler, 28 canvases by Wm. E. Schummacher, recently from Paris, and 25 pictures by Robert Henri of N. Y. There are also etchings and monotypes by Childe Hassam and Charles Dahlgren.

**MEMPHIS, TENN.**

An exhibition of 25 oils and 71 sketches by Harry B. Lachman closed at the Nineteenth Century Club on Thursday. The former consist of landscapes painted in France and Spain, and the sketches were made in those countries as well as in Italy, Switzerland, Bavaria, the Tyrol, and Northern Africa. Several of these canvases have been hung in the Paris Salons.

John F. Carlson will have a "one man" show here April 6-20.

**CEDAR RAPIDS, (IOWA).**

The Art Ass'n will purchase Louis Ritman's canvas, "In Pensive Mood," recently exhibited here. The next exhibit here will be of 50 canvases by Nicholas R. Brewer of Minneapolis.

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## IN STUDIO AND GALLERY

## Mr. Warner to Lecture.

Mr. Langdon Warner, of the Cleveland Museum, will give a series of six lectures on "The Development of Chinese Art," at the Knoedler Galleries, 556 Fifth Ave., on Apr. 10, 13, 17, 20, 24 and 27, at 3 o'clock.

Tickets for the course at ten dollars may be obtained by application to Miss Belle Greene, 33 E. 36 St., or at the Galleries.

## "Mrs." not "Miss" Brumback.

It appears that, through a misunderstanding, the Kansas City artist, Mrs. Louise Brumback, now exhibiting her pictures at the Petrus Stuyvesant Club, was given the title "Miss" for "Mrs." in the review of her work which appeared last week.

The ART NEWS regrets to have innocently called Mrs. Brumback "out of her name."

## Pres't Weir's Daughter Engaged.

President of the Nat'l Academy and Mrs. J. Alden Weir have announced the engagement of their elder daughter, Miss Caroline Alden Weir to Mr. George P. Ely, the son of Mrs. George Ely and the late George Ely of Lyme, Conn.

## Adams-Langhorne.

Miss Katherine Langhorne, landscape painter and daughter of Mr. and Mrs. Francis C. Langhorne of Plainfield, N. J., was married at her home on Mar. 10 to Mr. Benjamin Pettigill Adams of the editorial staff of the Literary Digest. The bride and groom are on a trip to Hawaii and Japan.

Hugo Ballin, who spent four years painting at his home at Saugatuck, Conn., has taken a studio at 18 West 47 St. where he has been at work all of this winter. During the time that he lived at Saugatuck, he painted some thirty-five mural decorations, a number for the Executive Chamber at Madison, Wis. Several were painted for the home of Mrs. Oliver G. Jennings, and a number of overmantels for private houses. He has also painted a number of portraits.

The print department of the Brooklyn Museum has opened a most interesting memorial exhibition of the works of the recently deceased Henry Wolf, the famous wood engraver. Over 200 prints are shown.

At the MacDowell Club, tonight, there will be an "Italian Fantasy," drawn upon Shakespearean themes.

The dinner given to the Society of Women Painters and Sculptors at the National Arts Club last week, by Mrs. Helen Foster Barnett, at which some 200 guests were present, was both interesting and successful. After the dinner Shakespeare talks were given by Mary Austin and Mrs. D. Cohen. Old English songs and dancing followed. Mrs. Barnett, it will be recalled, is the donor of the annual prize for sculptors under 35 years, at the Winter Academy exhibition. She is affectionately called "The Mother of Young Sculptors."

An interesting loan display of screens by Sotatsu, a follower of Koyatsu, is now on at the Arden Gallery, 599 Fifth Ave.

David Edstrom's latest work in stone is a two-figure group of the granddaughters of the late Frank W. Higgins, governor of New York. Ten of the sculptor's works have been purchased by the Swedish Government for the Thiel Gallery in Stockholm, and other works of his are at the Salon in Paris and in the collection of Mrs. White-law Reid.

The St. Paul Institute has purchased "Winter Morning," by Robert F. Gilder of Omaha.

During 1915 the Reading (Pa.) Art Gallery acquired 45 pictures, as well as some valuable terra cottas and porcelains.

Alexander Zeitlin, who recently returned from Paris, has taken a studio at 59 Gramercy Park.

George W. King, of Utica, recently showed 80 oils in the Utica Public Library.

William P. Henderson is in Santa Fe, N. M., making studies of the American Indian.

## Modern Art at the Salmagundi.

At the Salmagundi Club, 14 W. 12 St., on the eve of Mar. 24, the members and a number of guests listened or took part in a discussion of "Tendencies in Modern Art," as presented by Frederick James Gregg. In the informal argument which followed Messrs. Groll, Blumenschein and Vezin participated.

## SALES PAST AND TO COME

## Coming Daniel S. Miller Sale.

As already announced in the ART NEWS, the art collections of the late Daniel S. Miller, a brother-in-law of the late Jay Gould will be placed on exhibition on the ball-room floor and an adjacent suite of ten rooms in the Hotel Savoy, Thursday, April 13, to be sold there by Mr. Samuel Marx, April 17, and the following four afternoons and evenings.

Mr. Miller lived in such retirement that even his intimate friends, at the time of his death, were surprised to learn of accumulations he had made. His collection includes important paintings of modern American and foreign schools, jades, rock crystals, faïences, Hispano Moresque plaques, Sevres and other ceramics, ivories, miniatures, old silverware, editions de luxe, fine prints and other property.

## John Anderson Picture Sale.

The 87 pictures by old and modern masters, forming the private collection of Mr. John Anderson, Jr., will be on exhibition from this morning at the American Art Galleries, to the time of their sale by Mr. Thomas E. Kirby, Thursday eve., April 6 next, in the Plaza Ballroom.

Mr. Anderson has been for some years a studious collector and has selected his paintings with unusual care. The ART NEWS last week reviewed the handsome Catalog, which was prepared under Mr. Anderson's own supervision, and to which he has added an appreciatively written monograph on the "Entombment of Christ," "Pieta" and an "Ecce Homo," attributed respectively to Rembrandt, Hubert Van Eyck and Raphael in his collection. Mr. Anderson argues well for the correctness of the Rembrandt authorship of "The Entombment" giving both the objections and the reverse to such authorship. He also proves himself a good disputationist in his remarks on the attributed Van Eyck and Raphael.

In the introduction to his exceptionally handsome catalog, which, as the Art News noticed last week, is without the hackneyed and outworn dry descriptions of individual pictures, for which are substituted brief biographical details regarding the artists, and good half tone reproductions of each work, Mr. John Anderson, Jr., gives an entertaining story of his art collecting. He says that "early in life he decided to become the possessor of at least one good authentic example of one of the acknowledged great painters of the world; that long study of art, and later travel, convinced him that there could be no competent judgment without sight and first studying the great works of the masters; and as a collector he was not content merely to seek great names and certified pedigrees." He says further that "he has found true the old statement of John Durand. 'The art of all modern schools suffers more or less by contact with the works of the old masters.'"

The pictures in the Anderson collection are certainly varied as to schools and periods. There are examples of such early masters as Adriaen Brouwer, Gonzales Coques, Correggio, Cuyp, Marks, Geeraerts, van Goyen, Holbein the younger, Jordaens, Metsu, Murillo, van der Neer, A. den Ostade, Jacob and Solomon Ruysdael, Schalcken, Teniers, and Jan Wynants, and others attributed to Rembrandt, Velasquez, H. van Eyck, and Raphael of the Continental old masters; to Constable, John Cotman, David Cox, W. Etty, Watson Gordon, Hogarth, Hudson, Kneller, Morland, Northcote, Ramsey, Reynolds, Richardson, Romney, Shayer, Stothard, Turner, and David Wilkie of the earlier and a little later English schools; to Jules Breton, Calame, Detaille, Greuze, Huguet, and Troyon of the French school; and to such American painters as W. H. Bartlett, A. B. Durant, William Hart, George Inness, George H. McCord, Charles Willson Peale, Julian Rix, Thomas Sully, and A. H. Wyant.

## Paintings by Old and Modern Masters.

The 300 paintings now on exhibition at the Anderson Galleries preliminary to the public sale on Mon., Tues. and Wed. evenings next, are consigned by William Macbeth, the estates of Florence B. Ruthrauff, and Dr. R. A. Witthaus, by Mrs. Joseph J. Little, by order of Henry B. Singer, of New York, and by other owners.

More than 200 artists are represented. The largest consignor is Mr. Macbeth, who sends a large number of paintings by Old Masters. In a letter Mr. Macbeth says that he bought the paintings in Holland more

than twenty years ago, and they formed a collection which was the life work of a well-known resident of The Hague, M. Muijser. A few of the pictures were sold soon after their arrival in New York, but owing to his increasing interest in American pictures, he simply put them aside, postponing any exhibition yearly from year to year. The authenticity of many of these pictures has been well established by competent authorities, among them Dr. Hofstede de Groot, whose written opinion accompanies several of the canvases.

Paintings by Cotes, Reynolds, Rubens, Terburg, Van der Werff, and Van Ostade, are especially interesting, while among the modern paintings are fine examples of the work of Blakelock, De Haas, Inness, Keith, Moran, Twachtman, Wiggins, and many more.

## Andrew Freedman Picture Sale.

The most important picture sale of the near future will be that of the 52 pictures owned by the late Andrew Freedman in the Plaza ballroom Friday evening, April 14, next. The pictures will be placed on exhibition in the American Art Galleries on Saturday April 8.

The Catalog of the collection emphasizes the high quality of the comparatively small collection as a whole.

Mr. Freedman's taste was for the examples of the Barbizon painters and their contemporaries and followers, although he secured a few modern Americans, and, fortunately for his heirs, three exceptionally good examples of the now most popular Blakelock. These are "Nymphs in the Forest," "Moonlight" and the "Edge of the Forest."

The first of these is an oblong, 16 inches in height by 24 in width, and has as subject a group of six small nude women in a forest glade with a pool in the centre—a Monticelli motif. The second, "Moonlight," is a small panel 9½ in. high by 7 in. wide, very rich in color, and the third, "Edge of the Forest" is a small but rich landscape.

The best Barbizon examples are those of Corot, (one of which, the "Nymphs Bathing," was in the Mary Jane Morgan and Alexander Blumensteil sales), Dupre, Troyon and Diaz. These, with other examples of later French painters were, with few exceptions, purchased from Koendler & Co. Good also, exceptionally so, are the examples of Fantin, Latour (2), Cazin (3), Fromentin, Isabe, Pasini, Harpignies (4), Henner (5), Vibert, Charelemont, Gerome, Thaulow, Ziem, Tissot, Alma-Tadema, Schreyer and the American Julian Rix.

## Blanchard Japanese Colored Prints.

The collection of Japanese color prints and of Oriental curios, lacquers, bronzes, etc., formed by the late John Osgood Blanchard, with the aid of his widow, Mrs. Elizabeth C. Blanchard, during a three years' residence in Japan, 1906-'09, is to be sold at the American Art Galleries on Wed. and Thurs. afts. and eves., next, April 5 and 6, and is now on exhibition there.

The prints comprise beautiful examples of Haranohu, Koryusai, Shunho, Kiynaga, Shuncho, Eishi, Utomaro, Toyokuni, Hokusai and Hiroshige, and there are some tryptiches by Shigenaga, Eishi, Toyohiro Eizan, and the "Seven Women of the Bamboo Grove" by Toyokuni, over which collectors will dispute.

## The Haddock Library.

The library of the late B. F. Haddock of Philadelphia which the Anderson Galleries is to sell on the afts. of April 10-12, is an unusually good collection of the best editions of standard works in English literature, and there are many first editions and books illustrated by Cruikshank, Greenaway and others. Colored caricatures of Napoleon and books about him constitute an important division of the library.

In a separate alphabet, to complete the sessions, are interesting books from various consignors, including most of the Grolier Club publications and those of famous presses, and some desirable items of Americana. A book of the highest interest is "The Second Punick War," printed in London in 1661—a royal folio in the original calf, which brilliant impressions of the plates—which was presented by the author 'to my honour'd friend, Sir William Penn.' In addition to this inscription the book contains a note by Penn, and his very rare bookplate.

## Books on American History.

The library of the late Edson Salisbury Jones of Greenwich, Conn., and the library of Charles J. Fisk of New York are to be

sold by the Anderson Galleries on the afts. of Thurs. and Fri. next. The Jones library consists of American and English heraldry, books relating to the early history of New England and New York, and a large number of scarce genealogies. The Fisk coll'n consists mainly of sets of the standard authors, for the most part in attractive morocco binding; but there are some very interesting books in miscellaneous literature.

## Rare Books and Mss. Sale.

An important sale is announced at the American Art Galleries on the afts. and eves of April 5-7. It includes rare volumes, Mss. and autographs and Mss. from several libraries including those of the late William E. Dunwoody of Minneapolis, Charles B. Eddy of Plainfield and Albert Ottinger of this city among others. There are also roadsides, portraits in mezzotint and line, colored plates, drawings by Cruikshank and Rowlandson, incunabula N. Y. City views and N. Y. and New Jersey maps.

## Dr. John C. Ferguson Sale.

Dr. John C. Ferguson, during a continuous residence in China of some 25 years, studied deeply the expression of the inner thought of the Chinese, as expressed in their Government and art products. This study led him to collect, at first porcelains and coins, and later paintings and bronzes, and when he returned home recently, he brought his collections with him. An enforced return to China now makes the sale of these collections necessary, and they will be placed on exhibition at the American Art Galleries today, and sold there next Friday afternoon, April 7.

The collection is a choice one of ivory carvings, jades, porcelains (some rarely fine pieces), enamels, pottery, framed fragments of Chun ware, bronzes and paintings. The bronzes and paintings will especially appeal to collectors.

## Great Literary Rarities.

A sale of rare books in many divisions of literature is announced by the Anderson Galleries for the aft. and eve. of April 14. The first, second, and fourth folios of Shakespeare, 1623, 1632, and 1685, are among the items. Neither is a perfect copy, each having a few leaves in facsimile or other repairs, but it is very seldom indeed that these folios, in any condition, come on the market. Among the Americana in the sale are: the rare first edition of Smith's History of New York, 1757, with a presentation inscription by the author; Shepard's Clear Sunshine (the third of the Eliot tracts), 1648; Two Voyages to New England, 1674; New and Further Narrative of New England, 1676; the Christian Philosopher by Cotton Mather, 1721, and Edwards's Faithful Narrative, 1737. All of these are excessively rare. A large and sound copy of the Nuremberg Chronicle, 1493; a first edition of John Smith's England's Improvement, 1670, and a first edition of Paradise Lost are among many other rarities. The sale will include bindings by such famous artists as Derome, Chambolle-Duru, Riviere, Padeloup, Bretault, Root, Bayntun, Dubois, Ruban, and Roger Payne.

## Oriental Art at the "A. A. A."

At the opening sale in the American Art Galleries on Tuesday aft. of the Oriental collections of Mrs. E. G. Simmons and C. A. Hirschfelder, 248 numbers brought \$4,469. Mr. E. Franklin gave \$130 for a Hawthorne temple jar and \$80 for a pair of the same. For \$105 Mr. F. R. Welsh secured a white ovoid jar and Mr. E. Franklin \$100 for a garniture of five famille verte jars. Mrs. T. Carney gave \$90 for a Ming Celadon jar and Mr. Seaman, Agent, \$85 for an imperial Peking enamel sweet meat dish. Miss E. Cockcroft paid \$62.50 for a green temple jar, and Mr. M. L. Jellinek \$60 for a famille rose jar.

On Wed., \$8,750 was realized, which brought the grand total of the sale to \$13,252. Mr. Bernet, agent, paid \$430 for two silver gilt groups of Knights in armor. Miss Lorenz, agent, gave \$310 for a pair of moss green jade bowls. Mr. Seaman \$265 for a XVII Century Bavarian tankard of ivory and Mr. S. L. M. Shafer \$205 for a XVII Century German hunting horn in the same material. Mr. Edson Bradley gave \$165 for a carved rock crystal box and Mr. S. Wyler \$120 for a silver gilt statutte of King Arthur.

## Chinese and Japanese Art at Anderson's.

The collection of Chinese potteries, embroideries, porcelains and paintings and Japanese color prints, sold at the Anderson Galleries on Mar. 23 fetched \$1,873.30. A Chieu Lung peach vase brought \$50. Mr. A. C. Morse gave \$37.50 for a Chinese jade nephrite and coral plant of the Chien-Lung period and Mr. R. Keating \$37 for a Yung-Cheng famille rose vase. Mr. J. Boyd paid \$35 for a pair of Chinese bottle shaped glass vases.

English Opinion on "THE CONCEPTION OF ART" H. R. Poore, -G. P. Putnam's Sons \$2.00 net. "The Conception of Art" displays to the full a deep philosophic sense, mastery of phrase and wide scholarship and places the author in the front rank of thinkers on Art. It turns a blast of the open air of commonsense on the elaborate mysteries which have cobwebbed the schools and the webs disappear."—Journal of Decorative Art, London.

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**Huntington and Bixby Sale.**  
 The sale of the duplicates from the library  
 of Mr. Henry E. Huntington and of selections  
 from the library of Mr. Henry E. Bixby,  
 of St. Louis, began at the Anderson  
 Galleries on Wed. aft., and the first lot  
 of Huntington duplicates, 230 in number,  
 brought \$8,927.50 and the 225 Bixby  
 numbers \$9,023, which brought the total  
 of the sessions to \$17,950.50. The highest  
 price of the day was reached at the sale  
 of the Bixby items when Mr. George D.  
 Smith paid \$800 for the first Edinburgh  
 edition of Burns, 1787, bound by Sangorski  
 and Sutcliffe. He also gave \$765 for a  
 Mss. poem of Burns "Lines to the Earl of  
 Buchan"; \$660 for an illuminated  
 breviary; \$600 for a volume of Burns,  
 third edition, with corrections by the  
 poet; \$525 for a letter of Burns to  
 Mrs. Dunlop, referring affectionately  
 to his wife; \$455 for the Mss. of  
 Disraeli's "The Tragedy of Count  
 Alarcos"; \$300 for the Mss. of Arnold's  
 "Light of the World," and \$270 for  
 the Mss. of Eugene Field's "The Oak  
 Tree and the Ivy."

The highest price of the sale of the  
 Huntington items was the \$775 paid by  
 Mr. W. D. Bailey for 42 first impressions  
 of plates of sporting subjects by Henry  
 Alken. Mr. Smith gave \$525 for the 14  
 volumes of "The Annals of Sporting and  
 Fancy Gazette," London, 1822-28; \$510  
 for the 53 volumes of Lever's novels,  
 all but 2 first editions; \$375 for  
 "The Life of a Sportsman" with plates  
 by Alken; \$290 for the 7 volumes of  
 Surtees' sporting novels; \$280 for  
 Cruikshank's "The Humorist"; \$270  
 for 30 volumes first edition of George  
 Eliot, and \$120 for Cruikshank's  
 "The Comic Almanack," 1835-53.  
 Rosenbach & Co. gave \$450 for  
 Surtees' "Jarrock's Jaunts and  
 Jollities"

**OLD MASTERS**  
 of the English, Dutch and Italian Schools.  
 MR. ARTHUR RUCK of 4 BERKELEY  
 STREET LONDON, W. is acting as private  
 agent for owners who are obliged by  
 the exigencies of the times to part with  
 their family and historic paintings. He is  
 consequently enabled to place American  
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with plates by Alken, and Mr. L. M. Thompson  
 \$270 for the two volumes of "The English  
 Spy," London, 1825-26.  
 On Thursday the results were \$30,473,  
 of which \$14,260 was for the afternoon and  
 \$16,213 for the evening session. This brought  
 the total for the first four sessions to \$48,  
 423.50. The highest price of the sale that  
 far was the \$2,260 given by Mr. George D.  
 Smith for the Mss. of Reade's "The Cloister  
 and the Hearth." Mr. Smith also gave  
 \$2,100 for the Mss. order books of Adjt.  
 Francis Tufts of the 8 Mass. Reg't in the  
 Revolution; \$1,950 for the Mss. of most of  
 the chapters of Irving; "Tales of a  
 Traveller"; \$1,925 for Moore's "Byron" extended  
 from one to two volumes with letters  
 and Mss. and bound by Rivoire; \$1,500  
 for the Mss. of Fiske's "Discovery of  
 America"; \$1,200 for Lamb's "Common  
 Place Book" with 77 pages of extracts from  
 various authors in Lamb's script, and the  
 same amount for Poe's Mss. of his "Simms's  
 "Wigwam and the Cabin"; \$400 for a Mss.  
 vol. of the songs of Moore and \$390 for the  
 corrected proof by Lowell of his address  
 before the Edinburgh Philosophical  
 Institute on "Richard III." Mr. Gabriel Weiss  
 paid \$850 for a XV Century Italian illuminated  
 Mss. on vellum from Ruskin's library.

**Autographs at Anderson's.**  
 The opening session on Monday, at the  
 Anderson Galleries, of a sale of autographs  
 brought \$8,147.60. Mr. George D. Smith  
 gave \$750 for the original letter book and  
 pearl stylus used by Gen. Grant from Mar.  
 29 to Apr. 9, 1865, containing the communi-  
 cations to Gen. Lee relative to the surrender  
 of the army of Northern Virginia. He also  
 gave \$650 for a letter of Grant to Sherman,  
 relating the terms of surrender of Johnston  
 to the latter, \$270 for a collection of auto-  
 graphs of Presidents, \$210 for a letter of  
 Longfellow, \$55 for a letter of Catherine  
 of Medicis to the Duc de Nemours, \$52.50  
 for a letter of Edmund Burke, \$51 for a bible  
 given by Cromwell to Capt. Beale, and \$50  
 for a letter of John Adams. Mr. I. Straus  
 gave \$660 for Grant's field despatch book  
 with the carbon copies. To Mr. W. T. Wal-  
 lace went at \$605 a Maya Mss. of 17 leaves  
 painted on deerskin. He paid \$87.50 for a  
 Dickens letter. Mr. F. W. Morris secured  
 for \$155 a letter of the signer, Francis Light-  
 foot Lee and for \$110 a "Resolve of the  
 House of Representatives of Massachusetts  
 Bay," signed by Samuel Adams. Mr. W.  
 R. Benjamin paid \$115 for a letter of Joseph  
 Rodman Drake and Mr. James F. Drake  
 \$110 for a letter of Jefferson to Caesar Rod-

ney, the Signer. Pierce and Scrope paid  
 \$92 for a letter of the Signer, Richard  
 Henry Lee and \$82 for a letter of Gen.  
 Charles Lee. A letter of Charlotte Bronte  
 went to Mr. Gabriel Weiss at \$52.50.  
 At the second and final session the  
 amount realized was \$7,411,075, which made  
 the grand total for the 491 lots \$15,559,035.  
 The 23 Washington items brought \$1,697,050  
 and the same number of Ruskin items \$1,554.  
 Mr. George D. Smith gave \$400 for a letter  
 of Washington to his nephew about his  
 plantation. He also gave \$225 for another  
 Washington letter and \$190 for a duplicate  
 of the bond given to Gov. George Clinton  
 and bearing three Washington signatures.  
 Mr. Smith further gave \$200 for a Steven-  
 son letter written from Hyeres. The highest  
 price of the Ruskin items was \$295, paid by  
 Mr. Gabriel Weiss for 38 letters written to  
 Thomas Dixon. Mr. F. W. Morris secured  
 for \$330 for a letter of the signer, William  
 Whipple referring to the attitude of the  
 Indian tribes in the Revolution towards the  
 Colonies.

**Mendonca and Others Picture Sale.**  
 What was claimed to be a "Portrait of  
 Columbus" by the old Italian master, Parmigianao,  
 was sold at the American Art  
 Galleries Wed. eve. at the first session of an  
 auction of pictures owned by the late Senor  
 de Mendonca and others, for \$10 to Mr.  
 Aharonian of the Gothic Gallery.  
 There were many bargains at the ses-  
 sion, and dealers secured them for the most  
 part. The highest figure obtained was \$510,  
 paid by Mr. M. H. Wilson for Georges  
 Crocgart's "Disputed Passage." Other  
 prices were \$115, paid by Seaman, as agent,  
 for A. Seifert's "Portrait of Young Lady";  
 \$200, paid by Mr. D. G. Dery for Grutzner's  
 "Jolly Confab"; \$160, by Seaman for Wil-  
 liam Hart's "Landscape and Cattle"; \$240  
 each for two landscapes by Kensett by Ber-  
 net, as agent; \$125 by Mr. Jos. Gottschalk  
 for C. Pattein's "Harvest Days"; \$170 for  
 the late Loyal Field's "Landscape" by Mr.  
 M. C. Migel; \$100 for F. H. Ainslie, and  
 \$115 for Lucian Powell's "Venice," by Mr.  
 Jerome Kern.  
 At the second session, Thursday eve'g,  
 \$7,880 was realized, which brought the  
 grand total that far to \$13,186. The highest  
 price of the sale was the \$600 paid by Mr.  
 Bernet, agent, for a landscape by Blakelock.  
 Mr. D. G. Dery paid \$400 for Angelica  
 Kaufmann's "The Bathers" and \$300 for  
 "Saying Grace," attributed to Greuze. Mr.  
 Rudert gave \$320 for Jacque's "Sheep" and

"Seraphs share with thee Knowledge; But Art, O Man, is thine alone."  
**Mr. SAMUEL MARX**  
 announces the unreserved sale of  
**The Notable Art Collection**  
 of the late  
**DANIEL S. MILLER**  
 (Brother-in-Law of Jay Gould)  
 At the Hotel Savoy, in the Louis XV Ballroom  
 Fifth Avenue and Fifty-ninth Street  
 April 17th, 18th, 19th and 20th, Afternoon and Evenings at 2:30 and 8 o'Clock  
 The Collection consists of beautiful canvases  
 of the Modern French, Dutch, American and  
 other Schools. Jades, exquisitely sculptured,  
 Vases of flawless rock crystal; Ivory Carvings  
 by Master Craftsmen; Cloisonne, Faience,  
 Chinese Porcelains from the great Dynasties,  
 Enamels, Miniatures, dainty Water Colors,  
 Cabinet Pieces, Books, Bric-a-brac, and lesser  
 Art objects gathered in a quarter of a century.  
 The books comprise those bound by San-  
 gorski Riviere, Trans-Bougonnet, Pagnant  
 and Adams. There are complete sets bound in full  
 red levant, in rich jewelled bindings, and a  
 number with miniatures in the covers; also  
 the Constable Edition of Shakespeare in forty  
 volumes.  
 ON FREE VIEW, April 13th, 14th and 15th  
 A profusely illustrated catalogue de luxe compiled by  
 William B. McCormick, Ralph M. Chait and  
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 Harrington, will be sent on receipt of One  
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Mr. W. Michel \$210 for a "St. Catherine"  
 attributed to Perugino. Mr. Bernet paid  
 \$170 for a Blakelock, "The Chinese Junk,"  
 and \$140 for an Inness landscape and G. H.  
 Story \$100 "Le Sommeil," attributed to  
 Fragonard.

**Levy Print Sale.**  
 At the first session of the sale of Part II  
 of the collection of old engravings and  
 etchings and woodcuts by old and modern  
 masters, owned by Mrs. Elizabeth B. Levy  
 at the American Art Galleries Wed. eve., a  
 total of \$1,734.25 was obtained for 278 num-  
 bers in the Catalog.

The highest figures were \$35, paid by Sea-  
 man, agent, for Desnoyers' "Portrait of  
 Napoleon in His Coronation Robe" and  
 \$185, paid by Mr. Fred. Meder for Durer's  
 "Assembly of Warriors."  
 The second session Thursday \$1,224.50  
 was realized, which brought the grand total  
 of the sale to \$2,959.25. Nanteuil's "Portrait  
 of the Marquis de Mairvus" brought \$62.50  
 and Mr. F. Meder gave \$55 for Van Ley-  
 den's "Conversion of St. Paul." Mr. Ber-  
 net, agent, gave \$47.50 for Nanteuil's "Por-  
 trait of Pomponne de Bellelievre."

**A STUART FOR BOSTON.**  
 As the ART NEWS goes to press it is  
 learned that Mrs. David Kimball of Boston  
 has purchased from the Ehrich Galleries,  
 707 Fifth Ave., Gilbert Stuart's "Portrait  
 of Mrs. Betsy Hardigan." The subject, rep-  
 resented when a young woman, was a sister  
 of Mr. Carlisle Pollock of N. Y., and was  
 painted in Dublin, where her husband was  
 a physician.

George De Forest Brush has recently  
 completed a full-length portrait of Miss  
 Carol Harriman, and a group portrait of  
 Mrs. George Baker and child. One of his  
 most important canvases was purchased  
 this winter by Mr. Walter James.

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# American Art News

VOL. XIV., No. 27.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879

NEW YORK, APRIL 8, 1916.

10 PAGES

SINGLE COPIES, 10 CENTS.

## MRS. WHITNEY'S LATIN QUARTER.

It is whispered in "inner" art circles that Mrs. Harry Payne Whitney plans to create an American "Latin Quarter" in the vicinity of Washington Square. Her purpose is to erect studios and studio apartments, compatible with the needs of the artists, and to the best of her ability to afford them necessary comforts within their means. It would seem that that section of the city promises soon to become popular with artists, as a large co-operative studio apartment building is to be erected on the South side of the Square, in which a number of well known painters have taken space.

## NEW STUDIO APARTMENTS.

On the large plot, on the south side of Washington Sq., at the corner of Thompson St., directly opposite the Judson Memorial Church, will be erected a 14-story studio apartment house. The building is to be put up by a syndicate of artists under the name of the Washington Square Studios. The architect is Charles W. Buckham, who has planned other artists' apartments such as the Plaza Home Club and the Gainsborough Studios.

The committee who represent the subscribers and have general supervision of the project are: Carl J. Blenner, Edmund W. Greacen, Frank T. Hutchins, Charles Shingleton, and Albert Jaegers. It is hoped to have the studio apartments ready for occupancy early next year.

The first floor will be fitted up as club and meeting rooms for art and kindred societies, and in the rear will be a large restaurant. By a cooperative plan each artist may purchase his own apartment outright and have it designed according to his own ideas. The cost to the owners will vary from \$9,000 to \$16,000, and it is thought that there will be no necessity for charging additional assessments.

The structure which will not exceed 150 ft. in height, will be of the Gothic type, and the facade will be of light free brick and terra cotta, conforming to that of the Judson Memorial opposite. The cost, including the value of the land, is estimated at about \$750,000.

## KITSON'S BURNS STATUE.

H. H. Kitson's statue of Robert Burns, to be erected in the Public Gardens, Boston, is nearing completion at the sculptor's studio in Macdougall Alley. The great Scottish bard is represented working, carrying a heavy staff and accompanied by his faithful dog. The poet carries his Tam o' Shanter in his hand grasping it naturally with the staff. In the other hand he carries a book. His bare head is inclined forward and slightly downward, eyes and mouth having an expression of deep contemplation. A heavy cloak attached to the shoulder flows behind the figure as he moves, supplying a fine sweep of line from the side and rear. The cloak is fringed and the naturalistic treatment of this feature is sufficiently masterly to please the most fastidious lover of detail.

## GERMAN ART FRAUDS.

A letter from Paris to the London Telegraph says: "Sequestration of German houses in Paris constantly leads to fresh discoveries of fraud practised by Germans settled here before the war. The Saxon firm of Thieme three months before the war was convicted and sentenced for forging the famous trade-mark of the Sevres porcelain manufactory of chinaware. The conviction evidently did not put an end to their practices. The property of a German shop, in Paris, under sequestration, has just been cataloged. Among goods consigned to the firm from Hamburg a couple of days before the war two imitation Sevres vases have been found, bearing one of the Sevres trade-marks—two L's interwoven.

The fraud was soon discovered, for two reasons. To begin with, the German manufacturer had forgotten to put a small letter beneath the two capital L's, which was the custom in the eighteenth century, the period from which the spurious vases were copied. Secondly, the cover of the vases bears a blue crescent. This is a bad blunder on the part of the German imitator. This crescent was the mark of Ledoux, who designed for the Sevres factory from 1758 to 1761, but the original eighteenth century vase imitated by the Germans is one that was manufactured at Sevres in 1780. Any connoisseur would thus have detected the fraud at once.

## EXHIB'N OF FAKES IN PHILA.

A special exhibition of fakes and reproductions, which opened in Phila., at the School of Industrial Art, on Saturday, April 1, seems to be interesting the public, for since Sunday the attendance has been nearly 13,000, which is unusual. Requests from several other museums for assistance in organizing similar exhibitions have been received, and a campaign of education against spurious art works will be taken up all over the country. The Phila. exhibition, while not extensive, is designed to cover the broad field of industrial art, and it is hoped to organize a more comprehensive exhibition in the near future.

## SELF ART ADVERTISING.

Hunt Diederich, a young sculptor and a grandson of the late William M. Hunt, who is now showing some of his work in an exhibition at the Bourgeois Gallery, 668 Fifth Ave., although born and long resident in Paris, whence he has recently returned, has the American advertising sense.

With some men and women friends, one of whom is in touch with a daily newspaper, he went to a knoll on the west side of Central Park, which was crowned with a pedestal, on which formerly stood a statue of Bolivar, removed because too inartistic, even for New York. On this abandoned pedestal he hoisted, with the aid of his friends, a colossal bronze of his own modeling, of two greyhounds struggling, which they had brought with them in an auto.

## GARI MELCHERS RESIGNS.

Gari Melchers, art adviser to the Telfair Academy, Savannah, Ga., finding that he was no longer able to serve in that capacity, has presented his resignation and the curators have regretfully accepted it. Melchers has been connected with the Academy for 10 years, during which time he has purchased for it 42 pictures, added four new galleries, and equipped the building with electric light.

## JOHN S. SARGENT HERE.

John Singer Sargent arrived Tuesday on the Nieuw Amsterdam and has been stopping with his friend, J. Carroll Beckwith, at the Schuyler, 59 W. 45 St., before proceeding to Boston to superintend the placing of the last of his decorations, "The Triumph of Religion" in the Boston Public Library. This is the first visit to America Mr. Sargent has made in 13 years, and he will remain in this country during the summer and devote himself chiefly to the painting of American landscapes. It is now three years since he announced his intention of giving up the painting of portraits. He received the commission for the monumental series of Boston decorations 16 years ago. The remainder of the work of this character is by Puvion de Chavannes and Edwin A. Abbey.

## RODIN'S GIFT TO FRANCE.

Auguste Rodin, the famous French sculptor, has executed a deed of gift to the gov-



THE GALE.

Winslow Homer.

Sold by Snedecor & Co. to the Worcester Museum for the record price for an American picture.

The following day, both morning and evening dailies printed columns of the advertising freak act, the Park police dismounted and carted off the greyhounds. Mr. Diederich's forte is that of a press agent. He has beaten his fellow American gentry at their own game.

## WIDENER BUYS SCULPTURES.

It is announced that Mr. Joseph E. Widener has purchased from the Martelli of Florence two notable examples of Renaissance sculpture, a "David" by Donatello and a bust of "St. John" by Rossellino, for which he is said to have paid \$225,000. The sculptures have not yet left Italy, whose government has consented to their exportation on condition that that country shall retain a third work of importance owned by the family. Arrangements for the shipment to Mr. Widener have been made by the Florentine dealer Fenaro.

The David is said to resemble the famous bronze of the same subject by Donatello, while the Rossellino is thought to have been modelled from one of the children of the owners of the Palazzo Martelli.

## FRICK'S GAINSBOROUGH HERE.

Mr. Henry C. Frick's famous Gainsborough, "The Mall," recently purchased by him, as exclusively announced in the ART NEWS, through the Duveen Bros. and Thomas Agnew & Sons, from Sir A. Douglas Neeld, arrived on Tuesday on the Nieuw Amsterdam. It was taken to the Duveen Galleries, 720 Fifth Ave., and will be added to Mr. Frick's collection, without being publicly exhibited.

## BLAKELOCK BENEFIT SHOW.

It is the hours between the deepening and the dark, the time of mystery and the hours when the moonlight throws its opalescence over land, tree and foliage, that had the greatest charm for Ralph Albert Blakelock, the American Rousseau, for whose benefit and that of his family a remarkably fine loan exhibition is now open, to April 15, at the Reinhardt Galleries, 565 Fifth Ave.

The committee in charge of the display consists of Mrs. Van Rensselaer Adams, Elliott Daingerfield, Harry W. Watrous and Frederick Fairchild Sherman, the last of whom furnishes a short foreword to the catalog, in which he calls attention to the untoward fate which some years ago closed apparently forever the painter's career.

That the mind of the painter, so long distraught, is apparently clearing is thought to be evidenced by his desire and ability to paint again and if no further permanent return to the normal follows, it will be at least a great satisfaction, that the renewed interest in his work which has brought about such a splendid representation of his art and public appreciation of it, will enable him to end his days in greater comfort and provide for a family, doubly stricken in the mental infirmity of both father and daughter.

Throughout the work of Blakelock, there runs a train of melancholy, side by side with an intense appreciation of beauty. The sunset, the starlight and the moonlight are the almost universally chosen effects, and in the present display of over forty works, there are but two "Springtime" and the "Landscape," the latter with the subtitle of "Early June," where the themes are in the lighter and more joyous vein. The earlier Indian scenes are also of much interest and remarkably fine little single figure examples in this line are "Shooting the Arrow" and "The Indian Girl."

In the lead in importance among the landscapes, pure and simple, is, of course, the great upright "Moonlight" of the Catholina Lambert sale, for which the Toledo Museum gave \$20,000. Again moonlight is the effect in the beautiful lakeside scene owned by former Senator William A. Clarke. Other moonlights are the small and fine example owned by the Engineers Club, the picture with a stretch of water of Mr. Ralph Cudney, Mr. Frederick Fairchild Sherman's "Moonrise" and the glimpse through the delicate tracery of the pines, shown in Mr. George H. Ainslee's example.

It is this tracery of the foliage, as delicate as in the finer art of Japan, this lacquer of the interlaced leaves against the beautiful enameled skies of sunset, snow or starlight, that is the most characteristic feature of the painter's art. At times when he is at his best, he suggests Rousseau, as, for instance, in the "Autumn," owned by the Buffalo Museum and in the "A Cloudy Eve," with its two little figures in the distance loaned by the estate of George A. Hearn, and Mrs. Allan W. Adam's "Sunset." Monticelli comes to the mind in such examples as "The Vision of Life," with its graceful string of dimly suggested figures, owned by Mr. Joseph Snyder, "The Nymphs," with its superb sunset by the brookside, of Mr. James G. Shepherd and "A Nature's Mirror," from the Evans collection at the U. S. Nat'l Museum, where there is but a single nude.

From the Nat'l Museum collection comes also the large "Sunset, Navarro Ridge—California Coast," so masterly in its sky and its glory of diffused light over the shore. Perhaps the most complete of the Indian pictures is the "Story of the Buffalo Hunt," loaned by Messrs. A. H. and T. A. Ball, who also own a superb "Golden Sunset," and "The Indian Hunter's Camp," of Mr. George S. Palmer.

A few birds are introduced with fine effect in the witching "Afterglow," belonging to Mr. F. L. Montague. There is a most interesting early "Indian Encampment on the James River, North Dakota," owned by Snedecor & Co. Mr. Louis A. Lehmaier sends "The Old Oak"; Mr. John McCormack the view in "Spring Rock Cove" and the Lotos Club "Ruby Wine." There is fine quality in Mr. Lody Smith's "The Forests Marge," and an admirable example is the Buffalo Academy's "Autumn." There is a remarkable sky in Mr. James Speyer's "The Close of Day." A notable feature of the display is one of the landscapes which Scott & Fowles bought at the Lambert and the profits on whose resale are to be donated by that firm to the fund.

Other examples come from Elliott Daingerfield and Messrs. John F. D. Degener,



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**A BLAKELOCK SYMPOSIUM.**

"The first real experiment with Ralph A. Blakelock, the insane American artist," says a writer in the 'N. Y. Times,' "to see how a touch of freedom will affect him will be tried within a week or so, when Dr. Ashley will bring him to New York from the Middletown, N. Y., Asylum, and take him to the exhibit of his own pictures now on at the Reinhardt Gallery. He remembers them all. That was indicated the other day at the Asylum when a copy of Mr. Daingerfield's illustrated book was shown him on the occasion of a call from Mrs. Blakelock. He was delighted to greet his wife, whom he had not seen for two years, for the simple reason that she had not had money enough to pay the fare to Middletown. He showed her some of the pictures that he had painted at the asylum, and gave her several to take home."

"Then, after this pathetic little exhibit of the cigar box pictures of the asylum period, they all looked over the Daingerfield book with the copies of the paintings that have given Blakelock his sure place as one of the greatest American artists.

"He recalled the now famous 'Brook by Moonlight,' which, at the recent Catholina Lambert sale, was knocked down for \$20,000 to the Toledo Museum. Mar. Lambert is said to have paid \$500 for the picture. 'I remember now,' he said, as they turned to the picture of it in the book, 'how I pondered the trunk of that tree for a long time, wondering if I had made it thick enough to support all the mass of top branches and foliage.'

"That same \$20,000 'Moonlight' is one of his masterpieces that Blakelock will again see in the original when he comes down to his exhibit.

**How a Picture Appreciated.**

"Blakelock once set out from Harry Watrous' studio with that picture under his arm, determined to sell it for \$50. His eighth child had been born that day and there was no money and little food in the house. Incidentally, the rent was so long overdue that the dispossess stage had been reached, a familiar situation in the Blakelock family. But there happened to be the new baby this time and something had to be done, hence the move to sell for \$50 the picture that was to bring \$14,000. But Watrous averted the disaster in part. When he saw what picture Blakelock had under his arm he begged and pleaded with him not to throw it away. Blakelock insisted on having \$50 and getting it in the quickest way he knew how.

"'I'll give you \$500 for it if you will wait three days,' said Watrous.

"'All right, Harry, it's yours, but will you let me have five dollars to-day on account?'"

"Watrous did. Then he paid the balance, and soon afterward sold the picture to the collector for \$600 and gave Blakelock the extra hundred. That was probably the highest price Blakelock ever got for a picture. The lowest price that any one recalls now was \$100 for thirty-three pictures, \$3.03 a piece. Elliott Daingerfield vouches for that strongly.

"There used to be a junk dealer, Robert Fullerton, over on Third Ave. near 18 St., said Mr. Daingerfield, "who would buy anything from old bottles to a grand piano. One of his many specialties was paintings from students and poor artists. I was a student then, and more than once found it convenient to let the junk dealer have a study or sketch for the two or three dollars he was willing to pay. One day when I was in there he took me into a back room and showed me thirty-three pictures in one stack. "Ralph Blakelock painted every one of them," he said, "and I got the lot for \$100."

"It was on the birth of the eighth child that Watrous had helped save the day, and Blakelock had said in jesting reply to his friend's protest against a family under such conditions: "Why, Harry, I just had to have a full octave."

**Who Was This Collector?**

"But the real crisis came with the one over the octave. The threat to dispossess figures in this story, too. Matters were so desperate a week or so before the end that Mrs. Blakelock sent word to a collector, who had bought several of her husband's pictures and begged him to come to the house. He did so, and was told that they must have money or be forced into the street. The collector looked over the artist's unframed pictures (Blakelock could never buy frames) and said there was nothing there he cared for. Then he pointed to a small picture and remarked that that might do if it were larger. He finally agreed to pay \$200 for the same subject, repainted on a larger canvas, and Blakelock joyfully accepted the commission.

"This is what that collector said when Blakelock arrived with the painting: 'Well, I see you didn't hit it off this time.' That certainly is not the picture I offered to pay \$200 for. I wouldn't have it in my house.' Then he relented and offered much less. Blakelock went home with the picture; the

insult had been too much even for him. That is, it was too much for him when it was offered. But it could not compete with the practical starvation at home. He went back to the collector, who now offered a still lower figure, and counted out the money in bills. It was not such a large sum but what any gentleman of a high degree of culture and a lover of the arts might carry it in his pocket for incidentals.

"Blakelock took the cash and went home. He showed the money to his wife, counted it carefully, slowly, and then threw it in the kitchen fire. That was the end of Blakelock as a great American artist. He became violent that night. They took him away the next day and in the evening the one over the octave came, a boy.

"There are many stories as to just what did come as the last straw to cause the mental collapse of the artist, but the one concerning the burning of the money was told by the wife to Mr. Daingerfield. The stories that surely are not true are those to the effect that Blakelock's downfall was due to dissipation; that he peddled his pictures in saloons for liquor.

**Harry Watrous' Reminiscences.**

"Blakelock was practically a teetotaler," says Harry Watrous, who knew him best. "He never touched drugs. He had no vices of any sort. His was an extreme case of a man who did not know the value of his own work, who had no ability whatever for business, and who certainly did not know the meaning of money. He simply went to pieces under the strain of his mental suffering, due to his never-ending money plights.

"But he was queer. Some of the things he did in my studio were as crazy as the things you would expect a man to do in an asylum. Before I knew him at all, when he had a studio of his own, I was puzzled one day by hearing the endless thrumming of weird little dance tune on the piano in his rooms. As I was going out he opened his door and asked me to step into his studio, which I did. He ran to the piano and repeated the tune, then swung around on the stool and exclaimed: 'Do you think that will make 'em dance?' I asked what he meant, and he pointed to a picture he was at work on with a lot of Indians in it dancing. 'I've been trying to make 'em dance all day,' he said, 'and now I think I've got 'em going.'

"The picture which Blakelock, who loved music as he did painting, was at work on that day, running back and forth between easel and piano, was the 'Pipe Dance,' one of three Blakelocks now in the Metropolitan Museum.

**Leon Dabo Philosophizes.**

"Leon Dabo was another artist who knew Blakelock well in the last few years before he went away. 'I had come over from Paris,' said Dabo, 'to decorate the Church of St. John the Baptist in Brooklyn. I needed a big studio near the church, so I hired the loft of a stable from an Irish contractor. One day I went to this man's house and was taken into one of those frightful parlors, furniture in baby blue plush, walls covered with crayon portraits of all the members of the contractor's family, mantelpiece decorated with rubbish, but there, hanging above the same mantel, was a beautiful thing, beautiful even in that room. It was a picture by Blakelock. I asked why, of course, and the Irishman told me that it was something a poor devil of a painter who lived in one of his tenements around the corner had given him in part payment for a month's rent.

"The contractor took me to the door of the artist's flat, but would not go in himself for fear his call would be taken as a hint for the rent. He was a good-hearted person. That was how I met Blakelock, whom I got to know very well after that, and through him I learned as facts the unbelievable things about the American business instinct to get a bargain. I know of two pictures that Blakelock was forced into selling for thirty-five dollars, not thirty-five dollars apiece, but that sum for both. Within the last two years one of those two pictures has sold for eight thousand dollars. And the man who got them for seventeen dollars and a half apiece has given away three hundred thousand dollars' worth of pictures to the American public.

"These fellows may be lovers of art, but how they love a bargain! They are the scoundrels who sent Ralph Blakelock to the madhouse. And they boast of it, they gloat over it. I met a man over in Plymouth Church, Brooklyn, the other day. 'I've got a Blakelock,' he told me, 'and I paid only twelve dollars for it. I want you to look at it and tell me what it is really worth.'

"These collectors, these benefactors, enriching themselves and their estates with the life work of a man whose life was destroyed by the starvation which they are responsible for, and all this in the name of the love of the things that are beautiful. And the Academy, the National Academy! What did it do to poor Blakelock? Fourteen years after he had been taken away to a lunatic asylum because his pictures had no

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commercial value to him, the Academy elects him an associate because his pictures have acquired commercial value. They elected Blakelock crazy when a picture by Blakelock sane sold for \$13,000, and not before. Now, I say, they should elect him President because one of his pictures has sold for twenty thousand dollars.

**Collectors Should Support Artist.**

"But the collectors should pay for the support of Blakelock now. Ask every man who owns one of his pictures to contribute a dollar a year—not ten dollars, for that would be too much to expect of them, but one dollar a year—and that would yield enough to give him a decent room to live in at the asylum, some paint and brushes with which to amuse himself, sane or insane.

"If every man who owns a spurious Blakelock should contribute a dollar the fund would be much larger. The market is flooded with pictures that bear the forged name of the artist. This swindle began to assume serious proportions about two years ago, when the genuine Blakelocks first brought notable prices at the auction sales. In connection with that is one of the saddest phases of the whole Blakelock story.

**Artist's Honest Daughter.**

"One of Blakelock's children is a daughter who can paint fairly good pictures, unconsciously imitating her father both in manner of workmanship and in selection of subjects, for he was her teacher. She painted several of these pictures as her part toward the support of the family and had no difficulty in selling them for a small figure. But she soon discovered that her father's name was being put upon them. She protested, and in response to the protest received from the dealer an offer to take all the pictures she could turn out with the understanding that they would be put on the market as the work of R. A. Blakelock.

"I cannot be a party to a crime,' she told Mr. Daingerfield. 'I cannot ruin my father's fame which has come to him now with the pictures that I paint and I know no way to paint other than what he taught me then.'

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston,  
and Lecturer on The History and Principles of  
Engraving at Harvard University

The only periodical in English devoted exclusively to etchings, engravings, lithographs and drawings

CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden.  
Drawings by Italian Artists in the Metropolitan  
Museum of Art, by George S. Hellman. I  
Some French Artists during the Siege and  
Commune, by William Aspenwall Bradley.

Albert Sterner's Lithographs,  
by Martin Birnbaum.

Two Dollars a Year

HOUGHTON MIFFLIN COMPANY  
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Louis Ettlinger, Michael Friedsam and W. Stursberg.

It is stated in the catalog that the proceeds of the exhibition, together with all contributions made for the same purpose, are to constitute what shall be known as the Blakelock Fund, and that when any or all of the income shall no longer be required for the comfort of the artist and those dependent on him, it shall pass to the Artists' Fund and Artist Aid Societies, the principal to remain a permanent fund for the promotion of art in America.

**BLAKELOCK RELIEF MEETING.**

At a meeting in the music room of the Hotel Biltmore Monday last a movement was started to organize a permanent relief fund for the insane artist Ralph Albert Blakelock, his aged wife, his daughter Marian and son Douglas.

Mrs. Adams and Dr. Maurice C. Ashley, sup't of the Middletown (N. Y.) Hospital for the Insane, where Blakelock has been an inmate for more than 15 years, spoke, as also Carroll Beckwith and Harry Watrous, who gave reminiscences of earlier days when both knew the artist well; Mr. John G. Agar, pres't of the Nat'l Arts Club, and Mr. W. H. L. Edwards, former Ass't District Attorney of N. Y., who outlined the plan for the incorporation of the Blakelock Fund, Inc., with 15 incorporators.

Mrs. Adams stated that the object of the Fund was to remove the artist from the hospital as a public charge, provide him and his family with a comfortable home, and give him an opportunity, at least, to see whether or not he had lost his power. Dr. Ashley reported that, although Blakelock is hopelessly insane, he is harmless and can be safely left, unattended, with his little family; in fact, he said, the painter has been more or less insane for the greater part of his life. Blakelock is now 69 years old, but is in fairly good health.

The committee which will supervise the collection of the fund and distribution of the income therefrom will consist of Harry Watrous, Carroll Beckwith, John G. Agar, the heads of the Metropolitan Museum, National Academy and Brooklyn Institute, and perhaps one or two others prominent in art circles. It is hoped to raise about \$50,000, the income from which is to be devoted to Blakelock and his family as long as they require it and, afterward, is to be used for the assistance of all worthy and needy artists.

All checks and donations should be made payable to the "Blakelock Fund," and forwarded to the Astor Trust Co., N. Y. City.

**Blakelock Interviewed.**

A correspondent of the "Tribune," who interviewed Ralph Albert Blakelock at the Middletown Asylum on Wed., says that while he never will be entirely restored to sanity, there is no question but that he can still paint. The artist said with some bitterness that he had been told that he should paint like Meissonier. He would like to see the exhibition arranged for his benefit, has a desire for money and an illusion that some wealthy man has paid him a fabulous sum for a painting.

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**EXHIBITIONS NOW ON**

**American Art Past and Present.**

An important exhibition, partly retrospective of some three score paintings by American artists has been arranged by William Macbeth to remain to April 18, and fills his four exhibition galleries, at 450 Fifth Ave. The range is wide, from Stuart and Copley down, to the men of the present day. There are two Stuarts, a highly interesting bust portrait of the Rev. John Henry Hobart, Third Bishop of N. Y., and one of the Hon. Caleb Strong, Governor of Mass. The two examples of Copley's American period are portraits of Mr. and Mrs. Adam Babcock. Of much more than ordinary interest is the portrait of Thomas Cole from the versatile brush of Asher B. Durand. By John W. Jarvis there is a striking portrait one of the best Jarvises ever shown, of Col. John Williams and by Matthew M. Jouett one of James G. McKinney.

Coming down to the middle distance, in the artistic perspective, there are two examples of Daniel Huntington, for many years President of the National Academy, a capital presentation of Isaac Ferris, Third Chancellor of the College of the City of N. Y., and one of Dr. John W. Francis.

There is a noble group of four landscapes by George Inness, including the gorgeous "Sunset, Montclair," that glory of greens and russets, "Tenafly Oaks, Autumn," and the delicate little "Springtime in N. J." The Wyants make a fine array and include the superior "Sunset Glow," "Opening in the Woods," "Passing Shadows," "Arkville Landscape," "Gray Day—Arkville" and "Avalanche Lake—Adirondacks."

Blakelock—now so much, and belatedly, in vogue, is represented by four of his finest works—all so rich in quality that they should be in the relief exhibition now in progress further up the Avenue. "The Mist and the Glow," loaned for the occasion is a glorious landscape and was sold by the Macbeth Gallery some years ago.

There is a small, pearly Homer Martin, "Stony Pond—Adirondacks," another and larger typical "Lake—Adirondacks" and a landscape with figure and by the late R. M. Shurtleff, a characteristic wood interior.

An interesting example of Wyatt Eaton is the "Three Generations."

Among the living men represented Paul Dougherty has an impressive glimpse over "Quiet Waters" and Frederick B. Williams, who has 3 examples, a wide view across "A Mountain Glen." Henry W. Ranger is finely represented by "The Edge of the Pond," "The Pond" and "Woods at Fort Lee." A capital A. P. Ryder, in quality like a Morland is "The Stable." Charles W. Hawthorne's "Provincetown Fisherman" is a strong but unlovely example. A moonrise is over Charles M. Dewey's "Landscape and Sheep" and there are two fine J. F. Murphys, "Morning over the Marsh" and "The Wood Lot."

Other living men well represented are Tryon, Davies, Brush, C. F. Ryder, E. Carlsen, J. A. Weir, Groll, C. H. Davis, and Sartain.

**More Modern Art at Bourgeois'.**

Cezanne, Van Goch and Seurat were strong men, but have passed. But Matisse, Duchamp and Crotti still live and having courage, as well as technical ability, more or less misdirected, pipe like the piper of Hamelin and are followed by many whose efforts in eccentricity interest to a certain extent though they rarely attract. Did they but follow their true Saints like Cezanne and Van Goch all would be well, but they are led by false prophets and beguiled by vain imaginings.

All this in preamble leads to the discussion of a display of painting, drawing and sculpture, "Arranged by a group of European and American Artists in New York," now on at the Bourgeois Galleries, 668 Fifth

Ave., to Apr. 29. This, following close after the American Modernists show at the Anderson Galleries and the slight eruption at Macbeth's, shows that the very latest things in art which are becoming, shall it be said, almost academic in their strange forms, still persistently claim public attention.

Place aux morts! By Cezanne is shown a noble "Landscape," a road through a forest, a simple portrait, full of masterly suggestion of Madame Cezanne, and a drawing, "The Rocks." The Van Goghs are a lovely study of "Iris," remarkable for its quality; a "Still Life," and some most interesting pen and ink and crayon drawings, among which are "The Weaver," "Winter Landscape," "Garden at Nuenen," "Cornfield" and "Butterfly." By Seurat there is an impression of "Sunday at Grande-Jatte."

In order that the drop may not be too sudden it is in order to say that by Paul Signac, there is an indication of artistically disposed color spots, based on a view from the Pont Neuf in Paris. Odillion Redon shows a fine bloom of color over a herd of "Orphans," placed by his lyre, and an "Il-

The sculptures are three very clever simplifications of "Greyhounds," "Dog and Antelope" and "Hunter and Dogs," by Hunt Diederich, while Duchamp-Villon's gilded reduction to less than nature of a "Seated Woman" reappears and Duchamp presents "Two Ready Mades."

Others represented by paintings or drawings are Jean Crotti, Ravul Dufy, Arnold Friedman, Albert Gleizes, Marie Laurencin, Lewis B. Everett, Maurice B. Prendergast, Georges Ribemont, Deseignes and Joseph Stella, who shows colors under glass, as well as drawings.

**Accepted But Not Hung Works Shown.**

Half a hundred paintings, selected from those accepted but not hung, at the present exhibition of the Nat'l Academy of Design were displayed from Saturday to Tuesday, at the Lotos Club. The display was of good average quality, though it contained few works of great interest and emphasized the strong need of greater gallery space for the Academy exhibitions. The Lotos Club is to be congratulated on having performed a



VENDOR OF COCOA WATER, BISKRA.  
C. Arnold Slade.

Presented to the Milwaukee Art Institute by Mrs. Samuel O. Buckner.

luminated Flower," which is a woman's head. Marcel Duchamp shows how a "Chocolate Grinder" became simplified to him from 1913 to 1914, by two views; tries to make you imagine "The King and Queen Surrounded by Swift Nudes," who have apparently disappeared behind the medley of plains, and has also a mysterious drawing of a "Celibate Utensil."

"The Leather Hat" is an incident in the view through a window suggested by Henry Matisse, who also is represented by a sketch of "Fruits." Among the drawings he has an interesting study of "Foliage," a couple of clever drawings, one a "Head of a Little Girl," and some interesting monotype, white sketches on black of heads and nudes. Walter Pach shows ultra simplicity and strength in his male and female portrait, and two landscapes, while Georges Roualt sends a wonderfully ugly head of a "Superman" and a landscape. Jean Metsinger, besides a curious still life, shows the sliced up remains of the heads of a nurse and another woman. In similar vein to the latter is Jacques Villon's demand that you shall find the "Portrait of Mr. J. B., Painter," if you can. A pen and ink "Nude" suggestion is all there is of Picasso but Picabia has a doughty follower in the mechanical drawing allegories in Morton L. Schamberg.

graceful act in arranging the display, for it is cold comfort to know only that a work is worthy to be shown.

William J. Beaulieu was represented by a spirited and effective large view in front of the Pennsylvania Station on "A Holiday." A life size and brilliant female nude seen from the back was by Christine Herter. It is remarkable for its drawing, modeling and the color and quality of the flesh. Guy C. Wiggins had a large and artistic view of "The Plaza in Winter." Capital is Harry F. Waltman's snow scene in "The Quiet Valley," which is, however, a little painty.

A strong portrait of Bonner with pipe and book is by Wayman Adams, and Paul Swan was represented with a rather stiffly posed but well painted "Portrait Group" of two boys. Carl Nordell's "Mother and child choosing the Gift" suffers from the same defect, but is also well painted. H.

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Ledyard Towle showed agreeable, but not overstrong works in "The Convalescent" and "Blue and Silver." Vigorously handled and decorative in effect is Gertrude Fiske's figure, of an auburn haired girl called "Job's Tears." Constance Curtis had a cleverly handled "Portrait" in which the blue dress is notably well painted. By Hallie C. Fenton there appeared a "Draped Figure," which is well handled. Leo Meiziner sent an admirable self-portrait, rather low in tone, and Thomas Eakins a vigorous head of the late Charles F. Haseltine. Very striking in effect but with the paint laid on unpleasantly thick, is John Folinsbee's winter view of "The Bridge at New Hope."

A. C. Goodwin shows strongly artistic qualities in his picturesque winter scene at the "T Wharf, Boston." Sketchily effective is Edmund Greacen's "Docks in Snow." In the pointillist style is Carl Eric Linden's effective moonlit "Road to the Sea." Dorothea M. Litzinger showed picturesquely a "Lily Pond," through a screen of leaves. There is an excellent sky, and a good glimpse of rock and sea in Arthur T. Hill's "Montauk Point." W. A. Levy had a nice side face "Study" of a young girl and L. P. Skidmore a good view of "The Cargo Coaster." F. J. Mullaup has fine sky and atmosphere in "January Forenoon." Paul K. M. Thomas was represented by a refreshing sketch of "Connecticut Landscape," and Charles Basing by a strong view of the backs of some old houses at the coming of "Spring."

Others represented were L. F. Berneker, Olive B. Black, an attractive "In the Pasture," Matilda Brown, Matilda A. Brownell, Charles J. Chapman, Eliot Clark, Allan D. Cochrane, "The Silent Wood," Joseph B. Davol, "A Maine Fjord," G. W. Edwards, R. B. Farley, "Barnacle Cove," Florence D. Gotthold, Emile A. Gruppe, Birge Harrison, F. W. Hutchison, Clara T. McClesney, T. R. Manley, Marcus Herman, Hal Robinson, Mathias Sandur, L. P. Skidmore, H. C. White and C. S. Williams.

**Shakespeariana at Public Library.**

A remarkable collection of Shakespeariana is now on exhibition at the N. Y. Public Library and will remain until May 31.

**A SLADE FOR MILWAUKEE.**

There is reproduced on this page C. Arnold Slade's painting of "The Vendor of Cocoa Water," a scene at Biskra, Algiers, which has just been presented by President Samuel O. Buckner to the Milwaukee Art Institute for its permanent exhibition. Mr. Slade, who is at New Bedford, has sold five canvases there. He will divide his summer between Provincetown, Mass., where he goes next month and Ogunquit, Me., where he has taken a studio.

(Continued on Page 5)

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Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, is now ready.

## THE BLAKELOCK BOOM.

If the case of the insane American  
artist Blakelock and his family, neg-  
lected for some thirty years by the art  
public, was not pathetic the present  
"Boom" in Blakelocks would be  
amusing. The painter himself is  
now "come into his own" in de-  
served fame, through the sudden tre-  
mendous appreciation in the market  
value of his pictures through the sensa-  
tional purchase of one for \$20,000 at the  
recent Lambert sale—and his family is  
to have the financial aid they stand in  
need of. What a hysterical people we  
Americans have become! Here are  
worthy persons almost weeping over  
"poor Blakelock," some of whom never  
heard of him until six weeks ago,  
crowds, unaware until now of even his  
existence, thronging an exhibition of  
his pictures at a Fifth Ave. Gallery,  
at \$1 a head, and collectors and deal-  
ers, who own examples of the man's  
art, tumbling over each other to display  
and exploit them.

In fact Blakelocks have become in a  
fortnight the "War Brides" of the  
American art market, and profits have  
been made, and will be made until the  
"boom" bursts, from the purchase and  
sale of Blakelocks that would have  
amazed the painter in his sane days of  
struggle with poverty.

How the spectacle must amuse such  
old and loyal friends of the artist as  
Carroll Beckwith, Harry Watrous and  
Leon Dabo. The comments of the  
two last on the spectacle, we publish  
this morning.

Had there been a little more consist-  
ent and continuous charity and assist-  
ance given, when it was most needed  
years ago, and since then by Blakelock  
and his family, and a little less hysteria  
shown now, our reputation as a people  
more volatile and excitable than the  
French were formerly considered,  
would not have been emphasized as the  
Blakelock boom now so emphasizes it.

## THE ART BATTLE OF VERDUN.

The war of the "Modernists" and the  
Academics, which has waged in Eu-  
rope, and especially in France and Ger-  
many, for the past decade, and which  
extended to America at the time of the  
Armory Show four years ago, has of  
late reached a climax in what may be  
called the art battle of Verdun.

During the past two seasons the  
"Modernists," with horse and foot, war  
correspondents and all, have been  
camping in the former Academic out-  
lying fortress of Montross, Douamont  
one might call it, which they carried by  
assault two years or more ago. Since  
that time they have been preparing to  
assault and take the equally and even  
more ancient and academic fortress of  
Macbeth or Vaux, meanwhile, direct-  
ing sporadic attacks at this or that con-  
servative stronghold, and gazing yearn-  
ingly from afar at the very inner Acad-  
emy fort of Verdun itself.

With a whoop and yell the "Mod-  
ernist" army, under the leadership of  
Gen. Arthur Davies, with Commissary  
General John Quinn in the rear, and  
with those valiant war correspondents,  
Henry MacBride, who also directs the

fire of the "Sun" "75s" and Charles H.  
Caffin, who manages the N. Y. "Ameri-  
can" mortars, and F. James Gregg, who  
shoots in the air—captured the Vaux  
fortress of Macbeth. Great has been the  
rejoicing, and wild the enthusiasm in  
the "Modernist" camp. In last Sun-  
day's Sun, war correspondent Mac-  
Bride, during a lull in the fighting, sent  
some shells from a distance from his  
Sun "75" into the Verdun Academy  
fortress, and from within that fort has  
come answering shells—one of which,  
from an Academician's gun, we publish  
this morning.

As we go to press the invaders have  
been driven out of the Macbeth fortress,  
but threaten to recapture it. We shall  
see!

## CORRESPONDENCE

## THE DIVINE RIGHT OF CRITICS.

Editor AMERICAN ART NEWS:  
Dear Sir: As an example of fatuous ego-  
tism it would be difficult to equal an article  
recently published in the N. Y. Sun  
under the caption: "National Academy Lack-  
ing in Thrills." Asserting that the present  
exhibition "keeps to the low level that has been  
characteristic of the Institution since the out-  
break of the War," the writer says of the  
picture that won the most important prize:  
"It is absolutely undistinguished as a work  
of art." The prize was awarded by a jury of  
eight painters and sculptors of national rep-  
utation.

This type of meretricious criticism, merely  
expressing the antipathies of an individual,  
would call for no attention were it not the  
official utterance of an influential journal,  
and therefore, in a measure, a voice of  
authority destined to mould the opinions of  
that part of the public which is accustomed  
to take its judgments on art, even more than  
on other matters, from the daily papers.  
Sweeping and unjust denunciations of this  
nature demand a protest.

Consider the amazing assurance of a per-  
son untrained in art who makes this state-  
ment: "Waving jury opinions aside"—that  
is, the opinions of twenty-five men of suf-  
ficient ability to be elected to the National  
Academy—"the three best pictures in the  
Academy are, etc." It is not the approval of  
the three pictures cited that is objectionable;  
it is the assumption of final authority.

And who, pray tell us, appointed you to be  
a judge of works of art? What have you  
done to prove your fitness to be an art expert?

Let us examine the taste of this omniscient  
connoisseur. For those who read between  
the lines there are several illuminating  
passages. Speaking of an important picture  
by one of our most illustrious painters and  
a high officer in the Academy, he says:

"It is woefully disappointing. It is a  
labored, dull study of a studio model holding  
a book." Such impudence and bad taste de-  
serve something more than verbal punishment.  
Would a high officer in any society of phy-  
sicians, surgeons, architects, or other body of  
professional men be subjected without a pro-  
test to such abuse from a person uneducated  
in those professions?

This complaisant dictator, describing one  
picture as "more to be commended than any  
in the display" again reveals his point of view.  
After explaining at some length the merits  
of the picture he adds: "The color is by no  
means good as color, but its crudity as it hap-  
pens adds to the effect of the burlesque." This  
frank admission of a preference for bad color  
and crudity is in reality an injustice to the  
picture he describes, the color of which is  
powerful, not crude.

The following excerpts throw further light  
on the critic's taste: "So featureless a show  
has seldom been seen. No new subjects—no  
thrills."

In the last sentence we have the key note.  
This imitator of Bernard Shaw, while usurp-  
ing the position of a dignified moulder of  
opinions, may be suspected of a native  
taste for Coney Island and the movies.  
Sneering and destructive comment is an  
easy means of escape from the real pur-  
pose of criticism, which is intelligent and  
helpful analysis.

Happily there are several dissenting  
voices among the critics and there are re-  
views of the exhibition that are sane and  
just.

To inform himself regarding the work of  
the man in the place of honor, which is swept  
aside as "too pale and weak," the inflated  
critic has but to visit the Metropolitan  
Museum. A study of the artist's work will  
reveal a strong personality, combined with

beauty of design, workmanship and color  
harmony that will command a high place  
in the art of all time. And here we come  
to the difference between the opinions of  
some journalists and those of a jury of  
technically trained artists. Radical art  
writers prefer the standard of our ex-  
hibitors to be, not that of the museums, but  
of the sensational newspapers. Fortunately,  
the National Academy does not exist to  
please the jaded appetites of a few journa-  
lists with a liking for rank, sensational  
subjects only.

Do they imagine the only purpose of  
pictures to be the decoration of bar rooms  
and sporting dens? Is the coal heaver,  
tenement house phase of art the only one  
worth exhibiting? These are often vig-  
orous and interesting subjects, but some  
picture lovers prefer other and more in-  
gratiating types to live with.

In recent years the walls of the Academy  
have been open to the best contemporane-  
ous art of every school. The space is in-  
adequate, but the community and especially  
its people of wealth may be criticised for  
that. In December the exhibition displayed  
the widest possible range of color con-  
trasts and the best of the modern ten-  
dencies. Has the National Academy re-  
ceived any credit for that liberality?

Criticism from a large, dispassionate and  
widely educated viewpoint is alone worth  
reading. Destructive art writers with a taste  
for *but one* phase of art, no matter which, are  
incompetent. When they ignorantly de-  
fame men of great distinction and ability  
they are pernicious.

Member of the National Academy.  
New York, April 3, 1916.

## VEZIN ON "MODERN ART."

Members of the Salmagundi Club who  
crowded their picture gallery the other night  
to hear Frederick J. Gregg champion mod-  
ernism in art carried away with them  
one distinct impression, and that was fur-  
nished in the remarks of Charles Vezin,  
former President of the club. The guest  
talked in generalizations, and was, it is said,  
more concerned in catechising the club as  
to its attitude toward modernism and its  
opinion of the relations of dealers and the  
public than in advancing arguments in favor  
of any cult.

Mr. Vezin had a clear notion that the  
meeting had been called to deal with post-  
impressionism, futurism and kindred radical  
tendencies. In addressing himself to the  
work of the extremists he roused the only  
excitement of the evening, for his speech  
aimed at a real target.

"There are many picture buyers in the  
country who know nothing of art," he said,  
replying to the question as to the reason for  
the patronage of new-fangled cults. "They  
buy pictures as they would clothes, not be-  
cause they like them, but because they are  
the style. Such people would not buy the  
most beautiful gown in the world if it were  
in last year's cut.

"He who can sense the border line 'twixt  
sentiment and the sentimental," he said, an-  
alyzing the so-called advanced productions  
of modernism, "twixt the dramatic and the  
theatrical, between love and the erotic, be-  
tween weakness and delicacy, between  
strength and brutality, is the artist. One  
does not care for piquant food when one is  
hungry. One likes caviar and the like when  
one has no appetite. Piquant art is for the  
jaded. Then comes the worse than piquant,  
the parallel of wormy cheese and putrid  
game.

"The taint of pseudo-Orientalism is over  
it all; not the Orientalism of Japan, China or  
India, or Omar or the Psalmist, but the  
jaded Orientalism from the salons and  
studios of London and Paris, the Oriental-  
ism of Oscar Wilde. Its atmosphere is la-  
den with musk; its perfumes of Araby are  
from the barber shop; its 'rhythm' belongs  
to the lobster palace.

"The artist is supposed, above all things,  
to have imagination. These 'artists' are  
wanting in imagination not to see the evils  
they promote. Some do these things be-  
cause they sell. There is no such easy road  
to free advertising as the salacious. With  
some it is a case of diseased mind, in which  
the artist lays bare his soul, exhibiting to a  
morbid or an adolescent public what should  
be hid from sight. And any interference  
with this soul-sick creature calling himself  
the exponent of liberty is met with the wire  
entanglement labelled 'freedom, art, cul-  
ture.'

"Some years ago a great daily conducted a  
nefarious business through a 'personal' col-  
umn. It saved its face by stamping the worst  
iniquities with 'object matrimony.' So these  
conductors of the personal columns of ethics  
have a big purple stamp which reads: 'This  
is art.'

## A "Christian Science" View.

Sergeant Kendall has the unique distinc-  
tion of contributing to the exhibition's  
(Spring Academy's) most repellent picture,  
in "The Sphinx"—a vampirish nude creature  
gloating over the skeleton of a human vic-  
tim.—Christian Science Monitor.

LONDON LETTER.

London, Mar. 29, 1916.

As was to be expected, there has been considerable criticism of the action of the Trustees of the National Gallery in regard to the purchase of the Masaccio as well as of the de Hoogh, of which I have already written, and questions have been asked in the House as to why the purchase-money was not expended in War Loan. The answer given to the Secretary of the Treasury was that the pictures were paid for out of Trust Funds, expressly left for the purpose of purchasing works of art. This position with regard to the trustees of various public institutions is leading to some curious anomalies, for public opinion at the present time is all against expenditure on such purchases, whereas by the terms of the Trust, the Trustees are forbidden to apply their money to any purpose except that of the acquisition of pictures. Hence we find, in many instances, that sooner than brave the censure of the public and the disapproval of their local Councils, museums and galleries are simply hoarding their resources with a view to spending it "en bloc" after the War. Though their action is perfectly comprehensible in the existing circumstances, it seems hard that the full benefit of the money should not be enjoyed by artists and dealers at a time when it is sorely needed.

Sale of Whistler's Letters.

At the end of this month there will be a sale at Sotheby's of especial interest to admirers of Whistler, for there will then be dispersed a number of the artist's letters written to his friend, Mr. Thomas Way, and relating to the printing of lithographs executed for Whistler by that gentleman. Though the majority of the communications are brief, they are exceedingly interesting in view of the light which they throw upon the artist's methods.

Modern art experienced a severe slump a few days ago when, at the sale at Christie's of Mme. Blanche Marchesi's collection, prices commencing as low as 4½ guineas were paid for pictures bearing names well known in the New English Art Club circles. When on the same day Lord Leighton's "Cleoboulos," which in 1880 fetched 1,250 guineas, was put up, it brought no more than a mere 300 guineas; while Sir Edwin Landseer's "Highland Nurses" dropped from its price of 1,600 guineas in 1878 to a beggarly 340. This fall in prices, so far as these two pictures are concerned, has, in my opinion, very little to do with war conditions but is wholly attributable to the modification of public taste in art, which at present is opposed both to the highly finished in technique and to the obvious in sentiment.

Mr. Tom Mostyn, who, perhaps, enjoys the distinction of being the modern artist whose work is most freely exhibited in the Corporation Galleries of England and the Colonies, is to hold a "one-man" show at the Grafton Galleries early in April on behalf of the British Women's Hospital, while at the same time he is sending some important canvases to the Royal Academy. His last year's Academy picture, "Flight," which represented the exodus of the homeless from a burning village in Belgium, was bought for the Corporation of Liverpool by a citizen of that city who preferred to remain anonymous. It is not often that public spirit assumes so modest a form!

Sargent's New "Blotted Paint" Style.

Sargent, who, I am told, was at one time approached with a view to painting a portrait of the late Queen Victoria and who, finding the commission unsympathetic, excused himself on the grounds of want of suitable opportunity, is developing a somewhat new method in the pictures which he is showing at a current exhibition. This is on the lines of the "blotted paint" system, a style which has for many years obtained favor among modern French artists. There is no doubt that many convincing effects are to be gained in this way, but there is a restlessness and want of repose which is inseparable from it and which detracts very considerably from its value. But when an artist of the calibre of Sargent resorts to it, one has the comforting conviction that it will in all probability prove but a stepping stone to higher things and that it is by no means the last expression of his artistic faith.

Christie's, like every other business enterprise, is feeling the shortage of labor occasioned by the War, so that quite a large amount of the enormous labor involved by the forthcoming Red Cross Sale, is being borne by the heads of the firm themselves. Quite a considerable number of paintings and drawings by such artists of the British School as Gainsborough, Lawrence, Raeburn, and Landseer have been given by various donors, whose idea it has been that these should be purchased as gifts to be presented later to the nation. Whether such hopes of philanthropy are justified, remains to be seen.

L. G. S.

EXHIBITIONS NOW ON

(Continued from Page 3)

By Manet and Degas.

Manet and Degas! Two names to conjure with; almost everything they painted or drew seems to live again in the glorious touch of their genius for selection and technique. It is a very "precious" little joint exhibition of their work that has been arranged by Mr. Georges Durand-Ruel in the gallery at 92 E. 57 Street, to April 29.

This time it is Degas who has the honors of the walls, although Manet follows fast and with perhaps more interest of personality. Nothing, it would seem, could be better in the way of painting than the Degas "Portrait of a Man" and the head of "La Savoisienne," while for an artistic impression his glimpse of a couple of race horses, just before the start, "La Champ de Courses," could not be bettered.

There are a couple of studies of dancers in oil and others appear in several of the pastels. Two of the more important examples in this medium show a maid combing her mistress' hair and a singer and the scrolls and necks of two 'cellos, just in front of the "Ballet de l'Africaine."

Now Manet seems, as the French say, to

More Modernists at Montross'.

There is one thing certain about the harp of the modernists and that is, it has not a thousand strings. Each little individual artistic lay is played on a few in strident tones. Here are Jean Crotti, Marcel Duchamp, Albert Gleizes and Jean Metzinger, fresh from the trenches of paint in the forefront of battle in the artistic arena of the Montross Gallery, 550 Fifth Ave. and arrayed against scoffers to April 22.

M. Crotti leads the four in audacity, and also in some ability. In addition to a number of canvases delicately colored in which Japanese suggestions of parts of women's faces and hands appear amid wavings of bandeaux, he has "A Portrait of Marcel Duchamp" ("Sculpture Made to Measure") which consists of a part of a wig, a silvered forehead and features outlined by wires. No. 1 entitled "God" is apparently a slap at Americans and a deification of baseball. A "Clown" shows disks, wire and glass eyes. No. 19 whose title is withheld is supposed to arouse curiosity.

Marcel Duchamp shows in oil two queer works, a "Landscape" and "Yvonne and Magdaleine Dechiquettes," and three draw-

PARIS LETTER.

Paris, Mar. 29, 1916.

The pleasant idea of an exclusive exhibition of landscapes is being carried out at the Georges Petit galleries. It includes works by Degas, Daubigny, Maurice Denis, Flandrin, Guillaumin, Guillaumet, Lacoste, Lebourg, Le Sidaner, Marquet, Henri Martin, Maifra, René Menard, Claude Monet, Redon, Renoir, Alfred Roll, Roussel, and Vuillard.

Two pastels shown by Degas are exceedingly simple in composition and chiefly remarkable as studies in greenish browns and yellows. The examples of Monet are of very unequal interest. In one, entitled "The Hay-Cocks," the detail of the foliage presents itself to the eye in lines whose mechanical parallelism is almost obtrusive. In a view of the "Shore of the Seine" the foreground is choked with tangled marsh-grass and weeds, and if any grace of detail were possible with such a subject it is completely drowned in confused and muddy shadow.

Alfred Roll has painted a "Landscape of Blood," apparently a vision of Liège when the horror of the final German assault was at its height. The river, though partly masked by sullen swirls of smoke, seems to run full of blood, and the sun looks angrily down upon the scene through turgid clouds of ruddy brown. Roll has another picture in this show in the lighter scale of color with which we are not too familiar—"A Summer Day"—a woman and three girls in gay attire, spending a joyous hour in a glade of a forest. It has no value as being representative of life and is without worthy distinction in painting. Unfortunately, the president of the Société de Beaux Arts almost always produces the impression of striving after what, for him, is the unattainable. He has true artistic qualities, but they are evidently misapplied.

Two Fine Renoirs Shown.

There are four pictures by Renoir in this exhibition. Two of them, "Triel" and "Les Vignerons," are of extraordinary merit—which, however, cannot be well appreciated except at a distance. In the view of the river at Triel there is a quality of blue in the water which I have never seen in quite such excellence in any other painter. There is a fine dignity in the powerful cloud-massing, with scintillant tints of gray and gold, and the heavy, almost funereal foliage, still as the stillness of death, which overhangs the placid stream. The other two landscapes, painted in 1875 and 1877, are less distinctive.

Flandrin's "Valley of the Drac," painted with his usual solidity and strong relative arrangement of values, is also exceedingly satisfying in its depth and amplitude of perspective. Guillaumin has two idyllic scenes, full of delicate and poetical feeling, and rich in vibrative warmth. Le Sidaner proves again that he is best in the interpretation of half-lights and the mysterious objective effects twilight and dark. Of four canvases by Menard, the one depicting the "Parasol Pines" of Fréjus is the most characteristic and interesting. There is an admirable contrast between the sun-glow struggling with a showery mist and the dismal blackness of quaintly outlined trees.

Exhibition of the Cercle Artistique.

Works inspired by the war form one of the chief features of the exhibition of the Cercle Artistique et Littéraire, in the rue Volney. Among these are several forceful portraits: symbolical statuettes, like that of the wife of a soldier, who is fighting in the trenches, and her babe, full of a subtle pathos, more suggested than expressed, by Henri Gerber; "Souvenirs aux Héros," in marble and ivory, a young girl, draped plainly all in white, bearing a palm for a tomb of the fallen, by Levasseur; a bronze by Jean Hugues, "To Those Who Have Died for the Country," fine in pose and in the sublime calm of the visage; a picture of the Rheims cathedral after its devastation, rather unreal in color and indeterminate in detail; views of certain quarters of Paris at night under the military search-lights, by Alexandre Nozal; the interment of a lieutenant at the fighting front, with strong delineation and austere coloring, by J. F. Bouchor, official painter to the armies; and a powerful eau-forte by Eugène Cadet, representing the Kaiser, wooing the caresses of a skeleton-figure of death.

One of the most agreeable canvases is a portrait of a girl by Paul Chabas, entitled "Melancholy." There is also a charmingly peaceful interior by Frédéric Lauth, in the manner of the American painter Barlow.

Eric Tayne.

NORFOLK, VA.

The 2nd annual exhibition of works by modern Americans is on in the gallery, 226-230 Granby St., under the auspices of the Irene Leache Art Room. There are some 40 canvases, by Garber, Henri, Lie, Seyffert, Lever, Symonds, Harrison, Curran, Crouse, Frieseke, May Baker and Lena Brooke.



COTTON MATHER  
Peter Pellem

At the Weston Galleries

impose himself and shows the maestria that was in his brush. Here is his copy of Titian's "La Vierge au Lapiu," in parts, although it seems heresy to say so, painted better than the original and a little reduction of Velasquez's "L'Acteur Tragique," which by the way is not painted so well. There are two bright pastel studies of "Mme. du Paty" and "L'homme Blond," a study of a woman looking into a mirror and a rapid sketch of the beach at Boulogne. "La Brioches," in which the cake appears with a rose, some fruit and a box is an apotheosis of still life and there are three flower studies in gouache. A "Rendezvous de Chats" is a design in gouache, afterwards engraved on wood by the master as a poster for his friend, Champfleury's book on domestic felines.

Bertus Pietersz showed several realistic paintings, in oil, of outdoor subjects in rural America, at a tea and musicale, which he gave in his Van Dyck studio, Thursday.

ings. Of these "The Virgin" is incomprehensible and "Pharmacy" is a delicate and quite understandable landscape, in which a couple of drugstore window bottles appear as ornaments to the distance. Albert Gleizes whose earlier work shows he once made some effort to represent natural objects has a number of painted puzzles, which the titles do little to elucidate. Jean Metzinger's little group includes a blocked up "Head of a Child," and some impressions of villages and landscape which appear something as they might if seen from an aeroplane.

Works of Mme. Lucas Robiquet.

A number of paintings by Mme. Lucas-Robiquet are on view at the galleries of Braun & Co., 13 W. 46. Besides several brilliantly handled portraits of women and children, there are attractive French single figure peasant subjects and several landscapes, some of North African scenes.

**F**ROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York) Looking back at the time I came to New York, I can see that it was then really a provincial town. Generally speaking, we were in a stage which might be described as innocent art. The great flow of public appreciation was in the direction of pictures that were frankly imitative. The reputation that stood the highest was Meissonier's. Very large prices also were paid for work by such men as Domingo, Vibert, and Gerome.



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday, to April 23. Admission 50c. with Catalog. Mondays free.

American Art Galleries, 6 E. 23 St.—Collection of Paintings of Andrew Freedman, Collection of Engravings and Etchings and Vitali Benguiat Collection of Old Embroideries and Velvets. Edward Wassermann Collection of Old Chinese Porcelains, Jades, Etc.

Anderson Galleries, Mad. Ave. at 40 St.—Library of the late B. F. Hadduck of Philadelphia.—Persian Collection of Haji Ali Agha.—Library of the late John Wylie Barrow of New York.

Arlington Galleries, 274 Madison Ave.—Works by American and Foreign Painters.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art.

Brooklyn Museum—Memorial Exhib'n of Wood-Engravings by Henry Wolf to Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Cathedral Parkway Gallery, 2837 Broadway.—Works of John Sharman to Apr. 28.

City Club, 55 W. 44 St.—Portraits of Women and Children to Apr. 10.

Daniel Gallery, 2 W. 47 St.—Works by Middleton Manigault to Apr. 11.—Watercolors by Modern American Artists, Apr. 12-25.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas, to Apr. 29.

Ehrich Galleries, 707 5th Ave.—Works by Greco, Goya and Zurbaran.

Folsom Galleries, 396 Fifth Ave.—Portraits in Oil and Pastel and Miniatures by Sarah Catherine Sweeny, to Apr. 14.

Gorham Galleries, Fifth Ave. & 36 St.—Recent Decorative Art by prominent American Sculptors, to Apr. 15.

Goupil Galleries, 58 W. 45 St.—Etchings by Zella de Milhau and Statuettes by Jane Poupelet and Janet Scudder, to Apr. 15.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art.

Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 15.—American and Foreign Lithographs to follow.

Knoedler Galleries, 556 Fifth Ave.—Portraits by Irving R. Wiles to Apr. 15.

Little Gallery 15 E. 40 St.—Calumet Crochet and Lusted China and Glass by Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—American Art, Past and Present, to Apr. 19.

Madowell Club, 108 W. 55 St.—Group Exhibition, to Apr. 16.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Jean Crotti, Marcel Duchamp, Albert Gleizes and Jean Metzinger, to Apr. 22.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibit N. Y. Evening School of Industrial Art.

National Arts Club, 119 E. 19 St.—Exhibition of American Printing by the American Institute of Graphic Arts, to Apr. 16.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings.

Shakespeareana, to May 31.

Petrus Stuyvesant Club, 129 E. 10 St.—Paintings by Mrs. Louise Upton Brumback to Apr. 16.

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Ralston Galleries, 567 Fifth Ave.—Complete Work in Mezzotint of Elizabeth Gulland, to Apr. 15.

Reinhardt Galleries, 565 Fifth Ave.—Blake-lock Aid Exhibition, to Apr. 22.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Thumb Box Gallery—Appreciations of Childhood by Van Deering Perrine to April 22.

Weston Galleries, 622 Lexington Ave.—Italian Primitives, to April 15.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

### CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St.—Andrew Freedman Collection of Paintings at the Plaza Hotel ballroom Apr. 14.—Engravings and Etchings, eve'gs April 12-13.

Vitali Benguiat Collection of Old Embroideries and Velvets at the Galleries aft. Apr. 13. Edward Wassermann Collection of Old Chinese Porcelains, Jades, Etc., at the Galleries, aft., Apr. 14-15.

Anderson Galleries, Madison Ave. at 40 St.—Library of the late B. F. Hadduck of Philadelphia, including First Editions, books with Colored Plates, and Works on Napoleon, afts. of April 10-12.—Persian Collection of Haji Ali Agha, to be sold by order of A. Izmirlan on aft. of Apr. 13.—Library of the late John Wylie Barrow of New York, embracing rare and valuable books and scarce Americana aft. and eve'g. Apr. 14.—Leech Collection of Stanley Kidder Wilson of Philadelphia aft. and eve'g of April 24.—Dickens and Thackeray Collection from the Library of Edwin W. Coggeshall of New York, aft's of Apr. 25-27.

Mezzotints by Elizabeth Gulland.

An exceedingly interesting display is now on at the Ralston Galleries, 567 Fifth Ave., of the complete work, in mezzotint printed in color, of Elizabeth Gulland, of England, which remains on view to April 15. As a token of her appreciation of her endeavors by the American public Miss Gulland has offered to present a complete set of her proofs to the print room of the Public Library. There are 13 numbers in the catalog and of 11 the whole edition has been sold. The most recent plates, all the copies of which are not yet disposed of, are those of Raeburn's "Mrs. Uguhart," owned by the Glasgow Corporation Gallery and published last fall, and the same artist's "Mrs. Stewart, of Physgill," which is about to be issued.

Miss Gulland's reproductions, several of which are shown in their various stages, are remarkably spirited and truthful and admirably colored. One of the destroyed copper plates is also on view. The earlier plates shown include those after Reynolds' "The Hon. Anna Bingham," "Lavinia Countess Spencer," "Viscountess Althorp," "The Age of Innocence," and "Lady Waldegrave and Her Daughter," Raeburn's "Mrs. Scott Moncrieff" and "Miss Emily Devismes," and Lawrence's "Mrs. Siddons."

French War Posters and Drawings.

There have been on view for the last few days in the studio building of Mrs. H. P. Whitney, at 8 W. 8 St., for the benefit of the American Hospital in Paris, a number of posters, drawings and engravings by French artists sent over by the Harvard Club of that city. The representation of Forain and Steinlen is full and of much interest, and largely satiric. There are also examples of Bulbot, Faivre, Jonas, Synave, Naudain, Leandre, Lacaille and Dumas. The posters are for various works of war charity, such as the "Journée de l'Orphelinat des Armées" and the furnishing of "Le Vêtement pour la Prisonnier de la Guerre." Another shows that "L'02 Combat pour le Victoire."

Walter Hunter, well known to the frequenters of the old Blakeslee Galleries, as one of the late Mr. Blakeslee's efficient gallery assistants, and now with the Ehrich Galleries—is also interested in the entertaining business, and furnishes instrumental and vocal talent on request.

## DUVEEN BROTHERS

PARIS—NEW YORK

### Important Public Sales

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#### Thackeray Collection

And Other Rare

#### Books and Autographs

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of New York City

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Library of the late B. F. Hadduck of Philadelphia, including First Editions, Books with Colored Plates, and Works on Napoleon; and rare and fine Books from other consignors. Now on Exhibition. To be Sold on the Afternoons of Monday, Tuesday, and Wednesday next, April 10, 11, and 12.

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## EXHIBITION

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**CHICAGO.**

Another event that has grown into a habitual milestone of the Art Institute's season is the exhibition of structural designs, pictures of period and modern buildings, drawings and modelings, installed under the auspices of the Chicago Architectural Society, and this show is now in progress, but was opened too late for any specific details in this issue of the ART NEWS. However, it is apparent at this early date that the "appeal" of the show repeats itself this year—that is, it falls far short of any other kind of creative work in attracting the interest of the general public. It is apparent that the crowds of laymen who happily throng into the Institute to enjoy pictures, sculptures, and art-crafts have little interest in any kind of architectural reflection—they hold their enthusiasm for the materialized architecture. But there are enough architectural artists, students and near-students to make the annual show an important event.

The Institute will give a variation in shows during the week of April 21 with the Newark Posters. On the 25th of the month, the Art Students' League will install its show.

Henry Frederic Guthertz has a collection of portraits by old English masters, and a number of landscapes and contemplative paintings, featured with the human note in figures, by noted men of the Barbizon school, at the Blackstone Hotel.

The exhib'n installed by the Artists' Guild in its quarters, the Fine Arts Shop, is interesting in that it reveals the continued force of the individuality of several members of the Chicago Society of Artists. Leon H. Roecker won the Fine Arts B'ld'g prize for skill of execution and coloring in one of his landscapes, with the human note as a feature. A. H. Schmidt captured an honorable mention with free-hand, distinctive paintings. Pauline Palmer has a breezily interpreted Gloucester coast painting, the mystery of the far horizon accentuating the buoyant spirits of the girls in the foreground. Anna L. Stacey has a figure piece, "Two Friends," which sustains her reputation for well executed portraiture and figure work. Walter Ufer, in his Southwest scenes, is true to the picturesque coloring that we have learned to identify with this sweep of our country.

C. F. Browne, Gustave Baumann, Victor Higgins, F. C. Peyraud, Ethel Coe, Sam Kennedy and Martin Hennings are preparing to go west on a painting tour.

S. Szukalski will install his sculptures in the Art Institute for exhib'n the last week of April.

Verheyden, a Belgian artist, not long from Paris, is here and will open a studio. He intends to make mural painting a specialty. Examples of his work are on show in the Marshall Field galleries.

It is told in art circles that Paul Schulze contemplates endowing a gallery of the Art Institute with representative paintings by leading American artists. It is said that Mr. Schulze owns a larger number of paintings by William Ritschel than any other collector of American canvases. He has a large private collection of American works and is continually adding to the assemblage.

H. Effa Webster.

**DENVER.**

Margaret George and A. Byron Olson, local artists, are showing some of their works at the Public Library. The former shows figure studies and sculptures, the latter some poster effects.

**SAN FRANCISCO.**

Adolph Berson is displaying more than 20 California scenes at the Rabjohn & Morcom galleries. At the Gump galleries is a landscape, "The Mountain Drive," by Thad Welch. Gottardo Piazzoni is completing a mural for the Girls' Club. The canvas measures 7 ft. long by 4 ft. wide and the theme is "Motherhood."

In the Oakland Museum a gallery has been given up to more than 40 pictures, including oils, crayons and charcoals, by Matteo Sandona. Included in the collection are a number of portraits of local society women.

C. C. Cooper has 3 Exposition scenes and Karl Schmitz a large decorative canvas at the Schussler galleries.

**ST. LOUIS.**

Among the acquisitions of the City Art Museum this month are examples of Gerard Ter Borch and Daniel Mytens. The Ter Borch is a small characteristic portrait of J. Graeff and the picture comes from the Achenbach collection in Dusseldorf. The other painting is a full-length of Charles I. A number of objects of Persian art were added to the Museum's collection, including ceramics, embroidered textiles, a Persian miniature painting and several pieces of ancient armor finely damascened with gold and silver. These specimens were a part of the Persian Exhibit at the Pana-Pacific Exposition.

**PHILADELPHIA.**

At a meeting of the Penna. Society, Sons of the Revolution, in the Penna. Historical Society rooms, April 3, a proposal to erect a memorial arch in Washington Square in honor of Gen'l Anthony Wayne was defeated and a proposal was substituted, providing for an equestrian statue on the new Parkway. A fund of about \$13,000 has been contributed toward the project. The design was left to the Art Jury. The Society appropriated \$200 to the fund now being raised by the Colonial Dames for a window in Valley Forge Chapel in honor of Martha Washington. This fund now amounts to \$13,000. Armour's portrait of William Penn, a copy of which will be presented to the new super-dreadnought "Pennsylvania," was on exhib'n.

The Georgine Shillard Medal, given for the last five years by Mrs. Georgine Shillard Smith, was awarded at the Plastic Club Col- or Exhib'n to Mrs. Paula Himmelsbach Balano for her painting of "The Acropolis." D. Christian Brinton presented the medal and spoke on modern art.

The exhib'n of posters at the Industrial Art School is instructive. The nucleus of the show is 60 posters made for a competition celebrating the 250th anniversary of the founding of Newark, N. J. Also represented are F. Brangwyn, Hohlwein and Aubrey Beardsley. The "Phila. Today and Tomorrow" prize poster by Wade Lane is one of the attractions of the show, closing Apr. 9.

Some 50 oils illustrative of U. S. history, by J. L. G. Ferris, have been placed on exhib'n in the restored Congress Hall. Ferris has been engaged for about 20 years upon these historical canvases, ranging from Columbus's discovery of America to the close of the Civil War. The show will be open to the public until June 20.

The special exhib'n of "Fakes and Reproductions" of old china, glass, metal work, enamels, ivories, etc. at the Penna. Museum in Memorial Hall has educational value. It is the first of its kind held in this country. Among the objects shown are imitations of Chinese porcelains, Capo di Monte hard paste, Sevres hard and soft paste, English creamware, Meissen and other German porcelains, French stanniferous faience, Greco-Roman pottery, Tanagra figurines, Aztec pottery, Battersea and German enamels, German drinking glasses, pewter flagons, Hispano-Mauresque ware, Persian faience, Dr. Syntax plates, English lustres, etc. An amusing fact connected with the forgeries of works of art of this kind is that the imitations frequently happen to be better than the originals. Dr. Edwin Atlee Barber, director of the Museum, has arranged this unique display.

Eugene Castello.

**WASHINGTON, D. C.**

At the Corcoran Gallery one exhibition will follow another until June, when the work of the Corcoran School students is annually displayed. The Redfield show to end April 9 will be replaced by an exhibition of Berryman cartoons. Early in May the Capital Camera Club will hold its annual exhibition in the Gallery.

In May two notable exhibitions are promised—one of industrial art in the Nat'l Museum, the other of paintings by the late John W. Alexander now at the Carnegie Institute, Pittsburgh.

Janet Scudder has been commissioned to design and execute the official memorial medal for the Indiana Centennial in 1917.

Lucien W. Powell's oils and watercolors are on exhibition at the Shelby Clarke galleries, where there are also pictures by E. C. Messer and Hobart Nichols.

At the National Museum there is a display of more than 40 models by prominent sculptors, entered in competition for the \$75,000 appropriated by Congress for a suitable design for the Francis Scott Key Memorial to be erected in Ft. McHenry, Baltimore.

**INDIANAPOLIS.**

The ninth annual exhibition of works by Indiana artists, which occupies four of the upper galleries at the John Herron Art Institute, continues to April 16. Altogether 114 artists are represented, with 197 pictures, 25 sculptures, and 40 examples of pottery, metals, and needlework. Some of the artists represented are Susan M. Ketcham, with a marine; Dorothy Morlan, "Winter. Coast of Maine"; H. Vance Swope, two colorful Hudson River scenes; Helen M. Goodwin, a decorative "California Pepper Plant," and Vogle Armstrong "Ohio River." "La Fontaine Carpeaux" is by Leon Makielski, who also shows portraits of the late Clarence Ball and J. A. Vanden Broek; Henry Macginnis shows "River Border," a good landscape; W. Victor Higgins a Taos Indian figure study and there are landscapes by Samuel B. Wylie, Fred C. Oliver, Will H. Stevens and J. M. Dennis.

An interesting feature of the current exhib'n is the "Fakers' Show."

**BOSTON.**

At the "Guild of Boston Artists," Mrs. Alice Ruggles Sohler, a talented young woman trained at the Museum's School, is holding an exhibition of her pictures. Mrs. Sohler's work is honestly "seen" and at times has considerable beauty. She draws well perhaps better than she feels color. The figure examples are marked by these aforesaid qualities and the exhibition as a whole is a good one.

J. Eliot Enneking, "a chip of the old block," as his friends call him, has a show of "small paintings," in a local gallery. There are 29 examples, all landscapes, with Mystic, West Chop and Noank, as places of inspiration.

In the Vose Galleries two good exhibitions attract. There is a display of work by deceased American painters in one gallery, and of very alive Americans in another. Albert Bierstadt's "Star King Mountain, California," is here as is George Inness' beautiful "Late Afternoon, Hudson River," a Wyant, "Adirondack Ravine," canvases by J. Foxcroft Cole, Thomas Robinson, Geo. L. Brown, Homer Martin, William Bradford.

In another gallery Paul Dougherty, Gardner Symons, Charles W. Hawthorne, Guy Wiggins, Lilian Genth, George Hallowell, H. D. Murphy, Gifford Beal, George M. Bruestle, Lawrence Mazzanovich, John Sharman, Philip Little, E. B. Waite and R. H. Nisbet, make the walls vivid with life and color.

Charles Emile Heil, who paints birds better than any American artists, save C. H. Denslow, has an exhibition of these beautiful examples with watercolors and pencil drawings in a local gallery. This young painter has fortunately attained recognition, both artistic and financial, while youthful enough to enjoy it. At the San Francisco Exposition he received a gold medal for his work, which, it is to be hoped, he will not consider any especial compliment, considering the manner in which the so-called honors were there awarded, as the ART NEWS has told.

In the Copley Gallery's front room, an exhibition of pictures by Mmes. Harold Peabody and A. H. Parker is scheduled for the near future. Old portraits by the early American painters continue in the large gallery.

The Fogg Museum of Harvard has on a special loan exhibition of drawings by Old Masters from the collection of John Pierpont Morgan of New York.

The discussion anent the Art Club selection of pictures, both for the annual exhibition and the so-called "Prize Picture," which is to receive \$1,000 as a purchase price—continues. In the meanwhile the new "salon" in Leonard's Gallery attracts many visitors who are looking for the work of 10 men. Messrs. Carbee, Kronberg, Hardwick, Pierce, Lawlor, Graves, Copeland, Garrett, Hallett, Tompkins, all Art Club members, but not in their Club's Show. This collection is not, however, a "Salon des Refusees," but rather, a large bunch (200 or more) of the unsubmitted (not to say the *unsubmitted!*).

**TORONTO.**

There is always keen interest surrounding the annual salon of the Ontario Society of Artists, partly because it brings into prominence many of the younger artists, who might be said to have hardly arrived yet—and also because of the wideness of its choice of pictures—even the ultra-modern—the startling being allowed a place—a place by the way, which it is the fashion just now to refuse to those of a more moderate school. Impressionist work, as shown in its present pronounced form in the exhibition has completely superseded the older more finished style. And this year's salon in the art gallery at the Reference Library is no exception to the new rule.

Lawrence Harris' "Snow" is a disappointing contrast to the beautiful realism of his "Country Store" which won so many admirers a year ago.

There are several other large canvases equally unreal, depicting Autumn and Winter scenes and one of a garden in which the flowers are truly more than life size and startling in their coloring. A virile portrait broadly and crisply painted, of himself by Harry Britton is splendidly impressionistic and was evidently finished at one short sitting. Mrs. Britton shows "The Head of the Bay." Mrs. Mary H. Reid has painted a lovely garden with purple and yellow Autumn flowers. Owen Staples also has painted a garden with bright hollyhocks. Charles Simpson's "Harbour Scene" is effective, and Peter Shepherd and Owen Staples have painted the building of the big Bloom St. viaduct.

Frank Johnson is one of the most original and daring of Canadian illustrators, his work full of mystery and charm, and replete with energy. "Fireflies" is his chief picture. Special mention should be given to "Sheep Grazing" by Herbert S. Palmer.

**SALES PAST AND TO COME**

**A Cosmopolitan Collection.**

The collections of paintings and art objects formed by the late Daniel S. Miller, as already announced is to be shown from April 13 in the Hotel Savoy and to be sold there at auction under the direction of Mr. Samuel Marx, April 17-21.

The French pictures in the collection include examples of Fantin-Latour, Monticelli, Bouguereau, Henner and Marie Dietlerle. There are two exceptionally fine examples of Daniel Ridgway Knight and canvases by Berne-Bellecour, Grolleron, Roy, Carleneter and Chelminski. The leaders of the modern Dutch school represented are Kever, Tromp, Blommer and Evert Pieters; of the German, Bauman, Arnolt, Weber, Seifert, Kiesel, Richter and Eigler; of the Belgian, DeBeul, Seghers, Van Kuyck and Musin; and of the Italian, Maltolinni, Prodocinni Capobinchi, Ancillotti, Morosini, Andre, Otti and Zampighi.

Hoborg, Munthe, Lynch and Von Blaas are also represented.

The American painters represented are J. G. Brown, Boughton, McEwen and C. S. Pearce.

**Rare Books and Fine Bindings.**

A Shakespeare Folio is seldom offered for sale, but now no less than three, the first, second, and fourth, will be sold at the Anderson Galleries on Friday next. Perfect copies of these folios are practically unobtainable; they were printed in 1623, 1632, and 1685, the editions were small, and they were subjected to severe usage. These three copies are very much better than usual. The first Folio has only nine leaves in facsimile, the second, one of the tallest copies known, has only four, and the Fourth, a large and sound copy, has only trifling repairs.

There are some fine pieces of Americana in this sale, notably Smith's New York, Shepard's "Clear Sunshine" (1648), and "Two Voyages to New England" (1674). The sale will be notable also for the large number of fine bindings. Among the great masters in leather represented are Derome, Chamholle-Duru, Riviere, Padeloup, Breault, Root, Bayntun, Dubois, Ruban, and Roger Payne.

**Andrew Freedman Picture Sale.**

The most important picture sale of the near future will be that of the 52 pictures owned by the late Andrew Freedman in the Plaza ballroom Friday evening, April 14, next. The pictures will be placed on exhibition in the American Art Galleries this morning.

The Catalog of the collection emphasizes the high quality of the comparatively small collection as a whole.

Mr. Freedman's taste was for the examples of the Barbizon painters and their contemporaries and followers, although he secured a few modern Americans, and, fortunately for his heirs, three exceptionally good examples of the now most popular Blakelock. These are "Nymphs in the Forest," "Moonlight" and the "Edge of the Forest."

**Porcelains and Embroideries.**

There will be sold at the American Art Galleries on the after. of Apr. 14-15, the fine collection of old Chinese porcelains, jades, etc., of the late Edward Wassermann, which is particularly rich in Sang de Boeuf and other single color porcelains, there being notable examples of the famille verte. On the after. of Apr. 13, will be sold the Vitall Benguiat collection of XVI, XVII and XVIII century embroideries.

**Persian Collection.**

A very interesting and important Persian collection formed by Haji Ali Agha of Farce, Persia, is now on exhibition at the Anderson Galleries and will be sold on Thursday afternoon next by order of A. Izmirlian of New York. It consists of Persian miniatures, Mss., books, and bindings, many very old and beautiful; a remarkable VII century bronze bowl worthy of a place in a museum or the finest private collection, and 30 important rugs, among them a double face Ispahan woven for Zil-le Sultan, Shah of Persia.

**One of Penn's Books.**

One of the most important items in the sale of rare books at the Anderson Galleries on Monday, Tuesday and Wednesday after. next is "The Second Punic War Between Hannibal and the Romanes," by Thomas Ross, printed in London in 1661, a royal folio in the original calf, with brilliant impressions of the plates.

The first 717 lots in the sale are from the library of the late B. F. Haddock of Philadelphia and consist of an unusually interesting collection of the best editions of standard works in English literature.



Remarkable Dickens Collection.

For many years Edwin W. Coggeshall of New York has been a buyer of literary rarities and now has a large and valuable collection of books, manuscripts, and autograph letters.

Old and Modern Works Sold.

The opening session Monday evening at the Anderson Galleries of the sale of a collection of old and modern paintings from Mr. William Macbeth, the estates of Florence B. Ruthrauff and Dr. R. A. Witthaus and Mrs. Joseph J. Little realized \$4,371.

The second session Tuesday brought \$7,505. Mr. Fenning paid \$475 for Tournieres' "Comtesse de Malelieus." Mr. J. T. Drake paid \$430 for Santvoort's "Portrait of Elizabeth Spiegel."

The final session, Wed., brought \$7,540, which made the grand total of the sale \$19,416. Mr. William Beck paid \$420 for a "Flagellation of Christ," attributed to El Greco, and Mr. J. Topping \$400 for Cotes' "Lady Caroline."

Mendonca and Others Sale, \$32,935.

The third and final session of the Salvador de Mendonca and others sale, on the evening of Mar. 31, at the American Art Galleries, realized \$19,740, which made the grand total for the sale \$32,935.

Schultheis & Co. paid \$875 for Thaulow's "Riverside in Winter," and Mr. D. George Dery \$850 for Knaus' "Poppies."

End of Huntington-Bixby Sale.

The fifth and concluding session, Mar. 31, at the Anderson Galleries, of the Huntington-Bixby-Church sale realized \$14,677.50, which made the grand total for the Bixby items \$43,515 and of the whole sale \$63,009.50.

Rosenbach & Co., of Philadelphia, gave \$800 for the Mss. of Oscar Wilde's "The True Value and Function of Criticism: A Dialogue," first published in 1890 in the Nineteenth Century.

Mr. Gabriel Weis secured for \$585 the Mss. of Trollope's novel "The American Senator." Mr. James F. Drake gave \$405 for the first edition of Decker and Webster's play "West-Ward Hoe," London, 1607, and \$280 for a first edition of La Fontaine's

"Fables," Paris, 1668. Mr. C. T. Walters paid \$360 for a first edition of Marston's "The Wonder Woman, or the Tragedy of Sophonisba," London, 1606, and Mr. E. J. Courtland \$300 for the first and only edition of "Everie Woman in Her Humor," London, 1609.

Jumel Napoleon Relics Sale.

The sale of the Napoleon-Josephine-Jumel relics at Silo's Fifth Avenue Galleries on Mar. 31 and April 1, brought \$12,959. The amount for the first session was \$2,295 and for the second \$10,664.

Mr. W. E. Fuchs at the last session, paid \$1,000 for a portrait of Madame de la Valliere attributed to Mignard. Mr. Lewis gave \$725 for A. Eriol's large "Portrait of Madame Jumel, Her Daughter and Nephew" and immediately presented it to the Washington Headquarters Ass'n for the Jumel mansion coll'n.

It was announced that four lots of gold and diamond jewelry worn by the Empress Josephine at the Coronation, were withdrawn from the sale on instructions by cable from the French Government.

Stan. V. Henkels' Sale in Phila.

A rare "Mapp of Va., Md., N. J., N. Y. & New England" by John Thornton at the Sundyall in the Minnories and by Rob't Greene at ye Rose and Crowne in Budge-row, London (1681), in two states of the plate, 22x17 1/2, was sold March 31 at Stan. V. Henkels' Auction Rooms for \$460.

Dunwoody Book Sale.

The two sessions Wed. of the sale at the American Art Galleries of the William H. Dunwoody and others sale of books, Mss., etc., fetched \$12,107.75. Mr. Gabriel Weis paid \$740 for a presentation copy by the author of the first edition of Burns, \$680 for the first Kilmarnock edition of the same, \$370 for a first Edinburgh edition and \$132.50 for a "Tam O' Shanter."

On Thursday \$8,384.50 was realized at two sessions which brought the grand total of the sale that far to \$20,456.25. Mr. Weis paid \$410 for a Poe Mss. a criticism of Estell A. Lewis' poem, "The Forsaken," for the Southern Literary Messenger.

Blanchard Print Sale.

At the American Art Galleries on Wed. aft. and eve'g was sold the first installment of the Japanese color print collection of Mrs. John Osgood Blanchard, the 469 numbers fetching \$12,726.

Mr. Bernet, agent, gave \$470 for Yeishi's "Extravagant and Luxurious Genii." Mr. Frederick W. Gookin paid \$390 for Harund-bu's "A Musume Moso" and M. Seaman, agent, \$370 for Toyokuni's "The Clothes Beating, Tama River." Miss Elizabeth Randol paid \$330 for the same artist's "Seven Sages of the Bamboo Grove." Mr. F. J. Kovach \$265 for Hokusai's "Sen pa Kai Sei," and Miss Francis E. Osborne \$220

for the same artist's "Abe no Nakamaro." Mr. Howard Mansfield secured for \$165 Shunsho's "A Lady, Her Son, Etc., Out Walking," and Mr. C. H. Chandler for \$150 Hiroshige's "Fuikawa." Mr. A. Augustus Healy gave \$135 for Kiyonaga's group of "Tea House Beauties."

The last session, Thursday, of the sale of the prints, brought \$3,131, which made the grand total for the prints \$15,857. The curios and bronzes brought \$2,303.50. This made the grand total for the sale \$18,161.

ANDERSON PICTURE SALE.

The 87 pictures by old and modern foreign and American painters forming the collection of Mr. John Anderson, Jr., were sold at auction in the Plaza ballroom Thursday evening by Mr. Thomas E. Kirby of the American Art Association for a total of \$27,815.

The attendance was fair, but the bidding was slow, and only fair prices were realized. The majority of the pictures were of fair to good quality, but did not have very salable subjects.

A landscape by George Inness brought the highest figure of the sale, \$2,050, from the Holland Galleries, and a "Harbor View" by the late George H. McCord brought a record auction price for this painter of \$520, from Mr. Henry Schultheis.

The works fondly attributed by Mr. Anderson to Rembrandt, Raphael and Hubert Van Eyck, were announced as having been sold respectively to O. Bernet as agent for \$2,500, to Mr. O. T. Chester for \$200, and to Mr. Chester again for \$2,000.

The following is a list of the pictures sold Thursday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

- 1-Chalon, A. E., "Baby's Bath," 20x14 1/2, W. W. Seaman, \$ 55
2-Jefferson, J., "A Louisiana Sunset," 14x 20, J. J. Burchenal, 65
3-Sully, T., "The Young Artist at Work," 13x18 1/2, A. K. Richardson, 50
4-Schalcken, G., "Candlelight Comfort" (Copper), 11 1/2x9, Mr. Reiss, 55
5-Calame, A., "The Valley of Chamounix, Mount Blanc in Distance," 17x23 1/2, C. T. Ulrich, 95
6-Howard, H., "Portrait of John Philip Kemble as Coriolanus," 24x20, E. J. Carpenter, 45
7-Huguet, V. P., "Arab Horsemen at Drinking Pool," 14 1/2x19, Albert Fargeon, 90
8-Ramsay, A., "Dr. Johnson's Visit to Flora MacDonald," 20x24, Otto Bernet, Agt., 260
9-Peale, C. W., "Portrait of Richard Henry Lee," 22x19, C. X. Harris, 85
10-Rix, J., "Indian Encampment, Southern California," 40x30, W. W. Seaman, 60
11-Mulready, W., "The Fortune Teller," 24x20, A. K. Richardson, 50
12-Hudson, T., "Portrait of Charles Church-hill," 30x25, E. Wendell, 55
13-Van Goyen, J., "Fishing Boats, at Mouth of the Meuse" (Panel), 19x28, W. H. Coverdale, 425
14-Richardson, J., "Portrait of Matthew Prior," 30x25, M. M. Ganz, 60
15-Durand, A. B., "New York City from Hoboken Heights," 15x27, Robert Fridenberg, 150
16-Breton, J. A., "Head of a Peasant Woman," 9 1/2x8 1/2, W. W. Seaman, Agt., 55
17-Jordans, J., "The Peasant and the Satyr," 17 1/2x23 1/2, M. Tannenbaum, 110
18-Stothard, T., "Scene from Shakespeare's King Richard II," 31 1/2x22, Fred. W. Morris, 110
19-Hart, W., "An Autumn Melody," 16x20, W. M. Tannenbaum, 460
20-Horemans, J. J., "The Elder, The Cock-night at the Forge," 25x30, E. J. Carpenter, 65
21-Cox, D., "Across the Common," 13x18 1/2, Edward Stone, 90
22-Metsu, G., "The Artist, Painting His Mother's Portrait," 28x24, T. Brummer, 220
23-Detaille, J. B. E., "A Change of Pace, Going Up Hill," 10 1/2x13 1/4, A. Fargeon, 95
24-Coques, G., "Interior of a Flemish Tavern," 25x30, A. K. Richardson, 50
25-Kneller, G., "Portrait of John Gay," 30x25, W. H. Charles, 130
26-Cuyp, A., "A Traveler Bestowing Alms" (Panel), 16x13 1/2, O. Bernet, 500
27-Gilbert, J. G., "Portrait of James Watt" (Panel), 25x20, G. H. Blakely, 125
28-Blakelock, R. A., "Indian Encampment," 14x20, N. B. Herstorff, 510
29-Romney, G., "Portrait of Charles James Fox," 24x20, E. J. Carpenter, 110
30-Wilkie, D., "Sir John Falstaff and Bardolph," 14x11 1/2, F. W. Morris, 100
31-Thompson, T., "The Battery Promenade and New York Harbor," Colored Lithograph, 1829, 24 1/2x61 1/2, Max Williams, 1,025
32-Wynants, J., "Small Landscape with Figures" (Panel), 11 1/2x10 3/4, H. Seagrave, 55
33-Inness, G., "A Sunshine Autumn Landscape," 30x25, Holland Galleries, 3,050
34-Morland, G., "Selling Fish" (Freshwater Bay, Isle of Wight), 28 1/2x36, C. T. Ulrich, 525
35-Richardson, J., "Portrait of Alexander Pope," 30x25, E. J. Carpenter, 115
36-Brouwer, A., "The Village Surgeon," 11 1/2x9 1/2, T. Brummer, 350
37-Turner, J. M. W., "North Sea, off Lowestoft Light" (Water Color), 12x18 1/2, M. Hirstorff, 510
38-Gordon, J. W., "Portrait of William Wordsworth," 30x25, W. E. Benjamin, 130
39-Bartlett, W. H., "New York City, from Weehawken Heights," 25x30, J. Clarence Davies, 270
40-Potter, P., "Man, with Cattle, in Landscape," 13 1/4x10, J. J. Burchenal, 240
41-Constable, J., "A Passing Shower on Hampstead Heath," 25x30, C. T. Ulrich, 500
42-Teniers, D., The Younger, "A Flemish Village Fete" (Panel), 9 1/2x12 1/4, T. T. Burchenal, 225
43-Geeraerts, M., The Younger, "Portrait of Henry Wriethesley, 3rd Earl of Southampton" (Panel), 23x18 1/2, E. Conway, 160
44-Van Ruysdael, S., "Old Church by the Riverside" (Panel), 16x21 1/2, E. T. Carpenter, 250
45-Sully, T., "Portrait of George Frederick Cooke," 24x20, T. Brummer, 210
46-Correggio, "Madonna and Child, with Infant St. John," 36x29 1/2, D. G. Dery, 2,800
47-Mesdag, H. W., "Dutch Fishing Boats Putting Out to Sea," 21x31, H. Schultheis, 300
48-Bartolozzi, F., "Abraham about to Sacrifice Isaac," 29x23 1/2, A. K. Richardson, 100
49-Roberts, D., "Trafalgar Square, London," 23x28 1/2, Edward Stone, 80
50-Murillo, B. E., "Young Spanish Girl, Raising Her Veil," 17x13, W. R. Reid, 210
51-Sully, T., "Head of Rembrandt," 24x20, Phillip Goodman, 45
52-Troyon, C., "Cows and Sheep in Landscape," 15x18, A. Richardson, 200
53-Greuze, J. B., "Head of a Young Girl," 18x14, G. H. Blakely, 325
54-Hogarth, W., "Portrait of the Artist, by Himself," 35x27, O. T. Chester, 200
55-Hayman, F., "Portrait of William Hogarth," 30x25, A. K. Richardson, 100
56-Raphael (attributed), "Ecce Homo," 24 1/2x19 1/2, O. T. Chester, 200
57-Van Der Neer, A., "River Scene by Moonlight" (Panel), 13x19 1/2, P. J. Britt, 70
58-Diaz, N. V., "Diaz's Traveling Easel, Brushes and Palette, E. T. Gilchrist," 100
59-Diaz, N. V., "The 'Picture-Palette' of Diaz, E. T. Gilchrist," 100
60-Etly, W., "The Bathing," 26x32, W. E. Benjamin, 210
61-Vernier, E. L., "Peasant in the Forest," 19x13 1/2, A. K. Richardson, 50
62-Rembrandt, "The Entombment of Christ" (Panel), 33 1/2x26 1/2, Otto Bernet, Agt., 2,500
63-Diaz, N. V., "In the Heart of Fontainebleau Forest," 10x7 1/2, J. J. Burchenal, 110
64-Inness, G., "The Pond, in the Fields," 17x20, J. J. Burchenal, 360
65-Holbein, H., The Younger, "Portrait of an Unknown Ecclesiastic" (Panel), 16x13, W. W. Seaman, Agt., 525
66-Duffield, W., "Game, Fruit, Etc.," 23 1/2x36, M. Tannenbaum, 120
67-Van Eyck, H., "Pieta," 48x38, O. T. Chester, 2,000
68-Cotman, J. S., "Moonlight on the Yare, Norwich in Distance," 27 1/2x36, C. T. Ulrich, 230
69-Cuyp, A., "The Halt at the Inn," 33 1/2x41, W. W. Seaman, Agt., 575
70-Martin, D., "Portrait of Benjamin Franklin," 21x15 1/2, Otto Bernet, Agt., 210
71-Velasquez, D. R., "Portrait of a Happy Spanish Beggar," 17 1/2x13 1/2, E. T. Gilchrist, 200
72-Wyant, A. H., "Keene Valley, New Hampshire," 18 1/2x24 1/2, E. J. Carpenter, 550
73-Van Ruysdael, J., "Woodland Scene, with Sheep and Cattle," 25x41 1/4, A. K. Richardson, 300
74-Van Ostade, A., "Merry Peasants Outside a House" (Panel), 16 1/2x25, J. J. Burchenal, 260
75-Hobbema, M., "A Dutch Landscape in Sunshine," 32 1/2x45, E. T. Gilchrist, 500
76-Reynolds, J., "Death of Cardinal Beaufort," 17x13, F. W. Morris, 260
77-Teniers, D., The Younger, "The Card Players," 11 1/2x14 1/2, J. J. Burchenal, 80
78-Northcote, J., "Portrait of Samuel Northcote," 30x25, J. E. Aldred, 425
79-Peele, J. T., "Such a Good Time!" 30 1/2x24, Jacob de Jong, 115
80-Blakelock, R. A., "The Mountain Defile," 25 1/2x32, J. E. Aldred, 260
81-Wynants, J., "Castle on Hill, Overlooking Valley," 25x30, E. T. Gilchrist, 100
82-Shayer, W., The Elder, "The Return to the Farm," 24x33, J. E. Aldred, 300
83-McCord, G. H., "English Seaport Town," 18x30, H. Schultheis, 520
84-Van De Velde, W., The Younger, "At the Mouth of the River" (Panel), 7 1/2x9, Otto Bernet, Agt., 240
85-Van Der Neer, A., "Dutch Anglers in Moonlight River Scene," 13x15 1/2, Burchenal, 80
86-Fyt, J., "Pheasants at Home," 28x34 1/2, J. F. McCarthy, 30
87-Bega, C., "A Group of Smokers," 16x13, Wendell, 30
Total.....\$27,815

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MANY ART WORKS BURNED.

At the fire Wednesday at 630 Fifth Ave., over 300 works by young decorators, entered in the Friends of Young Artists' competition, which closed Tuesday, were lost in the studio of C. S. Pietro, the sculptor, who also had about 35 examples of his work destroyed.

Also were destroyed the main exhibits in the collection lately shown at the former Blakeslee Galleries and donated for the benefit of young artists. The total loss is estimated at over \$300,000.

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### Mezzotints and Sculptures at Goupils.

There is a display of the work of three woman artists, one etcher and three sculptors on view, to April 15, at the Goupil Galleries, 58 W. 45 St. The etcher is Zella de Milhau, who shows a number of very artistic etchings in plain and in color, of farm scenes in Cheshire, England, along the coast cliffs and of bits of shipping. The same subjects are shown in plain and colored etchings, and while the rustic scenes are interesting, some of the best work is along the shore, notably a view looking from the downs over the cliffs.

The delicately designed and graceful art of Janet Scudder is shown in bronzes and

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terra cottas. There is a fine bronze of a little girl lifting up some sea weed. A little bronze cupid appears on a turtle and there is a dancing boy. A small bronze of the sculptor's trophy figure appears and the terra cotta female heads are most attractive. The chief work of Mme. Poupelet is the bronze seated figure "Femme a Sa Toilette," which belongs to the Metropolitan Museum. Two figures in excellent action show one woman starting in a race and another crouched for a jump. Inimitable in their way are the statuettes of birds and animals, of milch cow, cock and goose, of donkey, rabbit and cat.

### The Martial Spirit of Hartley.

Full of gay color and the splendor of war in its brightest aspects are the recent decorative arrangements in paint by Marsden Hartley. He is showing, to April 22, at the Photo-Secession Gallery, 291 Fifth Ave., a number of his works recently arrived from Berlin. Though his recent display in that city aroused the wrath of some of the critics, Hartley most evidently was much impressed with the German army. He says in his exhibition leaflet that this Germanic group was originally intended to be part of a series, he had contemplated of movements in various areas of war activity. It will shock some of the writers on art to learn that, "There is no hidden symbolism whatsoever in them."

There is an engaging frankness about Hartley's artistic statements; his work, curious as it is, has often a decorative effect, which is quite impressive. Starting with the effect made upon him before the war by the mounted troops in a parade, he presents in agreeable color and with more or less successful ideas in design, works which by inanimate objects, such as iron crosses, aeronautic and other military insignia, flags, helmets, etc., recall events such as the death of an officer friend and the death of a charger, who is apotheosized in a horse's heaven. There is one composition, in which the statue on horseback of an early Prussian ruler appears surrounded by designs among which appear the words which in German signify Heaven and Hell.

It is not all very clear but the artist is perfectly well aware of what he is trying to represent, and he is certainly becoming more and more coherent.

### Works by John Sharman.

John Sharman, a Bostonian, is showing a dozen landscapes in oil at the Cathedral Parkway Gallery, 2387 B'way. His small canvases are more successful than the larger ones. "A Summer Night" is effectively patterned and nice in tonal quality, but probably the broadly treated impressions of autumn landscape have more of nature in them. "The Freight Train" is water and smoke effectively treated, and has good atmospheric quality.

### Pastels by Walter Griffin.

Walter Griffin is showing a number of pastels, chiefly of European subjects, at the studio of Paul Bartlett, 400 W. 23 St., which may be seen by the public on Saturdays throughout the month of April. These pastels, or rather colored crayon drawings, represent landscapes in Brittany and Norway and scenes in Venice. Among the most attractive of them are the "Peasant's Cottage, Longpre, France," the "Caucale Fishing Boats, Brittany," the "Peat Bog, Atang, Longpre," "The Fuss" and "Landscape near the North Fjord, Norway," "The Lattere, Venice" and the "Cathedral at Tours, France."

### Portraits by Emil Fuchs.

There are now on view at the galleries of Jacques Seligmann and Co., 705 Fifth Ave., a collection of 25 portraits in oil by Emil Fuchs, a facile and decorative painter, concerned largely with surface indications, but apt in likenesses, who likewise shows four sculptures, two bronzes and two plasters. The bronzes are the effective group, "The First Lesson," a vigorous "Bust of an Artist" and the plasters busts of Mrs. Frances L. Wellman and "Little Mabel" both attractive.

Of the portraits in oil perhaps the most attractive is that of Mrs. Edwin Gould, in a Nile green dress.

### Art Taste Not Swayed by War.

It is of interest to note that a canvas by George H. Smillie, donated by the artist for the benefit of the families of French soldiers, and purchased at a sale at the American Art Galleries, Mar. 31, was bought by an American with Pro-German sympathies.

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### SPRING ACADEMY SALES.

The sales of the current Spring Academy Exhibition, up to yesterday morning, were as follows:

"The Leafy Screen," Irving E. Couse.....	\$300
"Autumn," James Knox .....	300
"On the Porch," E. L. Henry.....	225
"Early Spring," Elizabeth A. Knowles.....	25

### Yamanaka in Boston.

A new art gallery on the second floor of their present store, 456 Boylston St., Boston, has been opened by Yamanaka & Co., where they are exhibiting antique Chinese furniture, rugs, brocades, embroideries, porcelains, pottery, old Japanese screens, gold lacquer boxes, wood carvings, and Korean pottery. The room is a handsome and commodious gallery. It is the firm's intention to make it the centre of the choicest pieces of Oriental art, and displays will be frequently changed.

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# American Art News

VOL. XIV., No. 28.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, APRIL 15, 1916.

SINGLE COPIES, 10 CENTS.

## FRICK BUYS HOUDON BUST.

It is currently reported in art circles that among other important sales of art works, made during the past few weeks for E. Gimpel and Wildenstein, with which house he is now connected, by Mr. Edward Brandus, was one of one of the most famous busts by Houdon. The sale is also reported to be almost a record one as to the price paid and to have only been exceeded by that paid by Judge Gary for Houdon's bust of his little daughter, purchased from Luveen Brothers two seasons ago.

## U. S. OFFICIAL BURNS NUDES.

U. S. Collector of Customs Rivers McNeill a few days ago ordered burned two Japanese pictures owned by Jerome S. Blum, a Chicago artist, because the collector decided they were too obscene to be placed on exhibition. The pictures were more than 100 years old. Mr. Blum agreed to the burning of the pictures. It is said that an unofficial offer had been made for the prints by the Field Museum.

## ARMLESS VENUS AS LIBERTY.

At a dinner, Apr. 8, at the Hotel Astor, a number of cartoonists and other artists and designers, as well as poster bill board men, pledged their support to the Committee on Industrial Preparedness of the Naval Consulting Board. The dinner was given for Howard E. Coffin, chairman of the committee by the Associated Advertising Clubs of the World. The first of a number of preparedness posters has been painted by Mr. Flagg and shows the Venus de Milo, arrayed as the Goddess of Liberty, while above is the caption "Armless."

## MORGAN TAPESTRIES SOLD.

It is announced that P. W. French & Co., 6 E. 56 St., have bought for between \$1,800,000 and \$2,000,000, from Mr. J. Pierpont Morgan, the 40 great tapestries collected by his father, and now at the Metropolitan Museum, where they will remain on view for a month. It is understood that Sir Hercules Read and Mr. Fairfax Murray, who visited this country two years ago, to appraise the tapestries, pronounced them worth \$2,500,000.

The clou of the collection is the famous Mazarin Gothic tapestry, so called after the Cardinal, its former owner and thought by the "expert," Mr. George Leland Hunter to be the finest tapestry in the world. The subject is "The Triumph of Christ and the New Dispensation" and the date about 1500.

Another notable example is the Dollfus "Crucifixion," which is Early Renaissance and was made about 1525, the design by Bernard van Orley. This was formerly in the collection of the Duke of Berwick and Alva. A second Mazarin tapestry, like the first Gothic is the Saint Veronica, one of the series of 21, of the Knoke collection bought by Mr. Morgan. These include also "The Miracles of St. Claudius," "Ecce Homo," "The Lion Hunt," "Emperor Otto's Judgment," two Ancas and Dido panels, three Mortlakes, with van Orley designs, three XVII century Brussels panels, showing scenes from the life of Augustus Caesar and a Gothic example from the "Story of Man" series.

A group of tapestries after designs by Charles Coypel once belonged to the King of Spain and illustrate "Don Quixote." Three Beauvais examples from the Kann collection designed by Oudry show scenes from the comedies of Moliere.

## SELLS ENAMELS AND BRONZES.

In addition to the disposal of his tapestries, it is announced that Mr. J. P. Morgan has sold to the Duveen Bros., the collection of enamels made by his father, as well as the greater part of the Renaissance bronzes. Five of the bronzes will be retained and placed in the Morgan Library. The Museum will further lose from exhibition, the great collection of miniatures, numbering over 800, which will be taken to the owner's country house at Glen Cove, L. I. The miniatures will be withdrawn from display May 1, as it is stated that Mr. Morgan and the Museum authorities fear that a longer continued exposure to the light would result in deterioration. The enamels and bronzes may not be removed for some time.

## NEW ASSOCIATES ELECTED.

The following were elected associates of the Nat'l Academy at a meeting held Wednesday: Paul Bartlett, Charles L. Hinton and Anna V. Hyatt sculptors; and William Cotton, Jules Guerin, Lawton Parker, Guy Wiggins, Leopold Seyffert and William H. Singer, Jr., painters. Juries of Selection and Award for the two exhibitions of next season were also chosen.

## FARLEY FOR DUNWOODIE.

Countess Anna Leary has purchased Pierre Tartou's Portrait of Cardinal Farley, said to be valued at \$20,000, for presentation to the trustees of Dunwoodie Seminary. It will be an Easter offering and the gift is to be made on Easter Monday at a reception to be held at the Countess' residence.

## FOWLES ESTATE DECISION.

Surrogate Fowler has decided that \$200,000 of the \$1,000,000 estate left by the late Charles Frederick Fowles of Scott & Fowles, who was drowned with his wife on the Lusitania, should be given to a sister of Mrs. Fowles. It could not be determined whether Mr. or Mrs. Fowles died first, and the executors asked the court for a construction of Mr. Fowles' will. The Surrogate, under the decisions of the common law, stated that it was apparent that the testator, Mr. Fowles, did not intend that the legacies which he left to his wife in the event of his dying first should go to his own next of kin, unless he long survived her.

## PRINT SOLD FOR \$10,000.

The "Portrait of Jan Lutma," an original etching by Rembrandt, etched in 1656, was



MADONNA AND CHILD.  
Filippo Lippi.

In coming Riabouchinsky Sale.

## SCULPTURE SHOW AT BUFFALO.

An exhibition of the National Sculpture Society will open at the Albright Gallery in Buffalo on June 1 and close Sept. 5. The jury consists of Herbert Adams, Robert Aitkin, Anna V. Hyatt, Albert Jaegers, Isidor Konti, Hermon A. MacNeil, Attilio Piccirilli and Adolph A. Weinman. Works will be shown in the galleries and part of the park space about the building.

## ROCHESTER GETS FINE LINDE.

From the exhibition of Ossip L. Linde pictures at the Gillis galleries, Rochester, Mr. and Mrs. Lauriston L. Stone have purchased for presentation to the permanent collection of the Memorial Art gallery, "The Venetian Market Place."

recently sold by Albert Roullier to a prominent western collector for \$10,000.

Jan Lutma was a goldsmith and sculptor, born at Groningen in 1584, who died at Amsterdam in 1669, and was probably a friend of Rembrandt's.

This subject is one of Rembrandt's greatest etched portraits, and this particular impression one of the finest in existence. Comparison has shown this proof to be much finer than the one of the same subject in the first state in the British Museum Collection. The size of the etched surface of the portrait is  $7\frac{3}{8} \times 5\frac{3}{4}$  inches.

Thomas Moran is leaving Pasadena, Cal., on Apr. 20 for the El Tovar Hotel, Grand Canyon, Arizona, where he will probably remain three weeks to paint.

## FRAU HANFSTAENGL ON THE U. S.

"Frau Hifrat Edgar Hanfstaengel (mother of Herr Franz Hanfstaengel, the N. Y. art dealer of 543 5th Ave.) says the London 'Daily News' of Mar. 11 last, having visited America, thus related her experiences to a distinguished audience at the Prussian Ministry of the Interior (as reported by the 'Vossische'):

"Even the voyage to New York was not very pleasant. There were on board the ship only three persons who derived no advantage from the war. In New York itself anti-German sentiment was everywhere encountered. Hotels where prominent Germans were staying were boycotted by society. 'We do not care to live with these people under one roof.' After the sinking of the Lusitania the bias against Germans rose still higher and real hysterical excitement ensued. It is a fact that quite a distinguished-looking American spat in the face of a woman who was sitting in the electric car reading the New York 'Staatszeitung,' and could only be prevailed upon with difficulty to make an apology.

"It was extraordinarily difficult to get New York society, which lives in close touch with London, to understand Germany's position. London opinion and testimony were always referred to, in spite of the arguments that America's own history teaches mistrust towards England. The Belgian atrocities were firmly believed in, although correspondents sent to Belgium by certain by no means pro-German papers had been unable to find any support for the stories. The highest Government circles are animated by pro-British sentiments, and only members of the Army and the Navy are to some extent just to Germany."

## BLAKELOCK REDIVIVUS.

The anticipated visit of the insane and veteran American artist, Ralph Albert Blakelock to the exhibition of his pictures now being held for his benefit at the Reinhardt Galleries—took place on Tuesday last and has been exploited at such great length in the dailies, that it needs no repeating today.

The artist was brought from the Middletown, N. Y., Asylum, where he has been for the past eighteen years, to the city by his physician, Dr. Ashley, visited the Reinhardt Galleries, inspected and commented interestingly upon his pictures shown there, met his old friend Harry Watrous and remembered him, and was taken on an auto ride, to lunch and the Metropolitan Museum, and later returned to Middletown.

Blakelock is a spare and shrunken man of 69, with good eyesight and fair vigor, giving no indication in speech or manner of his impaired mentality. Whether or not he is still capable of good painting remains to be proven. A good deal of what was written and published in the dailies of his visit to New York deserves the slang appellation of "Guff." There was nothing sensational in the old artist's visit to New York and while the result of such visit and its exploitation may have the good result of markedly increasing the fund being raised for himself and family, through the efforts of well intentioned persons, belatedly awakened to his long immurement in the Asylum and his family's poverty, there are those who criticize the exploitation of this visit as "American hysteria."

## ART SCHOOL FREE OF DEBT.

Mr. Frank Tilford, president of the N. Y. School of Applied Design for Women has announced that the school is now self-sustaining and free from debt as the result of donations received recently amounting to \$135,000. Among those who contributed were Mrs. Russell Sage, James B. Ford, J. P. Morgan and John D. Rockefeller.

## 'SPHINX' GIVES YOU THOUGHTS."

"But the most discussed nude in this Academy exhibition is certainly the 'Sphinx' by Sergeant Kendall," says an Italian writer who claims to be an art "critic" and "expert." "It is a painting expressing and illustrating an idea. Is the artist succeeding? From the philosophical point of view we think not. The 'Sphinx' is not so incomprehensible as the author wished it to be.

"Art is a means to itself, and no one will dare to accuse the Vatican Venus—that in the pose is not very dissimilar from the Kendall 'Sphinx'—to be too suggestive. In this painting the author, who affirms himself once more strong in drawing, has presented a painting which gives you thoughts."



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**CRITIC BOMBARDS ACADEMY.**

"The annual exhibition of our National Academy, which is now open, it has been said is more academical than ever. Whether circumstances have conspired to prevent the sending of productions of a living quality to the galleries or whether it has been that the jury has been exceptionally stern it is impossible to say, but certainly the result is one to cause the thinking people who are compelled to attend the Academy to raise their hands in dismay. The two preceding academical shows were sad enough affairs in all conscience, but memory fails to suggest a previous academy that exceeds the present one in dullness.

"There is not a single picture in the exhibition that fires one to such enthusiasm that one rushes about the town exhorting one's friends to hurry up to see it. The tameness of the pictures is so pronounced that all the exhorting no doubt will be of the reverse character. Nevertheless most of the prominent academicians and their favorite pupils are represented in the show. The prizes are more numerous than ever, and with a single exception—Lawson's landscape is worthily honored—have been bestowed upon intensely commonplace pictures. It becomes a painful duty therefore to signalize the exhibition as equally official and stupid.

"So typical an academy would naturally invite one to define the term except that definitions of the word are no longer permissible in the best circles. Defining the term has developed into as fixed a form as has the academy itself, and besides all that one needs to know can be gathered from the dictionaries. One is allowed, however, to crystallize the whole academy into one or two concrete and representative examples. \* \* \*

"J. Alden Weir, though president of the academy, is not usually academic. It is true that his landscapes are limited in range and that he seems to play over and over again the same tune, but the tune is a pretty one and he enters into the spirit of

**L'ARTE**

BI-MONTHLY REVIEW OF MEDIAEVAL,  
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it. When he painted his 'Follower of Grolier,' however, there is no doubt that he drifted into what Mr. Baker calls the academic 'state.' It is a most posed, unthought-out and wooden affair. If it can be proved that he painted it since his assumption of the presidency it will be an excellent document in the future against permitting any genuine artist to occupy the office.

**A Changed Kenyon Cox.**

"But Kenyon Cox is the Lord Leighton of our academy. Rightly or wrongly, the public mind has fixed upon him as the type of an American academical. Possibly in these days he is not so aggressive upon the juries as in days past, but the tradition of his former sternness is so fixed that he doesn't have to be. One heard of him and his juries as continually excluding something. At one time it would be a stirring work by George Luks, or perhaps a poetic morceau by A. B. Davies. One heard less of the brilliant talents that he was discovering and placing.

"The juries of course are not invariably the same, and occasionally some one with a drachma or two of red blood more than an academical is supposed to have permitted something with a little life and originality to be accepted. But no such individual graced the jury this year. Thanks to the absolutism of those who chose the pictures, there is nothing to consider but the fruits of the academy itself.

"In consequence I am forced to mention the names of Charles W. Hawthorne, F. Luis Mora and Ivan G. Olinsky. They are seldom referred to in these columns, because as much as possible the effort is made to fix the public attention upon profitable subjects. Certainly there is no temptation here to condemn for the mere pleasure of condemning, and for that matter I have not mentioned the Messrs. Hawthorne, Mora and Olinsky to condemn them. But they are academical fruits. They have been chosen, pruned, dieted, petted and be-medalled. Mr. Olinsky is the prize pupil of the academy schools. Mr. Mora is the product of the Art Students' League, and Mr. Hawthorne is the star pupil of Mr. Chase.

**Pets of the Academy.**

"No others seem so peculiarly the pets of the academy as these three. If the academy is truly conserving traditions then these three are our modern Hals, Titian and Velasquez in the flesh. Yet it is scarcely likely that either Mr. Cox or Mr. Weir as they sit with their friends of an evening ever grow heated in debate over the attainments of these young artists. What is there to debate in their work?

"No doubt some years ago when these young painters were quite young they dreamed fine dreams of the future when they were to be heroes, like Whistler and Monet and Goya. All students dream such dreams. Lord Leighton himself. I dare swear, dreamed such a dream. When late in life he realized that he was not a Goya but a rich Lord Leighton, very probably the riches helped assuage his grief. So, too, with our much pruned, much instructed young men. The teachings of the Academy have pretty effectually clipped their wings against lofty flying. But it has made them acceptable to the hoi polloi. They won't be greatly talked about, but they will become rich.

"Having spoken of these men, I suppose I should legitimately describe their contributions—but I cannot. I have the vaguest recollection of Mr. Olinsky's painting, some sort of a female three-quarter length I think it is, but at the time I glanced at it it never occurred to me that it would call for a notice. Mr. Hawthorne's has no place in my memory at all. A critic of course looks at everything, but soon learns to protect his poor head from unnecessary impressions. Mr. Mora's large canvas was seen. It was a very large canvas. Strangely enough it was an apotheosis of Goya! As Goya is in fashion this year I trust it will sell.

**Cox's 'Truth' Scored.**

"Mr. Cox's picture is called 'Truth.' Truth sits upon a stone well curb in a contorted position and holds up a mirror which reflects nothing. Truth's feet and hands are uncomfortably small and not a single joint in Truth's body articulates. Truth will never get up from her uncomfortable position, for as Mr. Cox has drawn her she cannot. Poor Truth! I have a vague recollection of a poem about Truth, read years ago. The poem was by Schiller. Two young men came upon a lonely temple. They were told it was forbidden to enter. It was the Temple of Truth. Nevertheless the young men forced an entrance. They saw the goddess, but Schiller adds, 'They never smiled again.' Has Mr. Cox been reading Schiller?"

—Henry MacBride in N. Y. Sun.

**ART BOOK REVIEW.**

THOMAS GAINSBOROUGH. By William T. Whitley. 12 mo. London: Smith, Elder & Co.

This new biography of Gainsborough is not only a valuable addition to Gainsborough bibliography but an interesting contribution to the literature on the art of the Georgian period. The author has researched a fairly uncommon field for fresh material and handled his gleanings in a manner which might well tempt biographers of other artists to give attention to this source—a too often despised source—contemporary journalistic criticism. Mr. Whitley's labors have been productive of such important discoveries as the dates of execution of certain famous canvases—as "The Mall, St. James' Park" (recently purchased by Mr. Frick) the portrait of Mrs. Siddons, "The Market Cart" and the "Mrs. Robinson" of the Wallace Collection, as well as of new particulars concerning Gainsborough's rupture with the Royal Academy, which occasioned his permanent withdrawal as an exhibitor. Mr. Whitley's basic sources are the newspaper notices printed, and often written by Sir Henry Bate Dudley, Gainsborough's champion during the painter's entire London career, and the proprietor of "The Morning Herald." Prior to the entrance of Bate into Gainsborough's life, the period from the painter's birth in 1728 as detailed by the biographers Thickett and Fulcher is subjected to much inquisitorial scrutiny, especially the period that has to do with the painter's stay at Bath, where he occupied a house in the famous "Circus" as a neighbor of such personages as the Earl of Chatham and the Duke of Bedford, and where John Britton, F.R.S., saw much of him.

The journalist Bate, almost from the moment of Gainsborough's settlement in London in 1774, became the "good angel" of the man who was to enter a bitter rivalry with Sir Joshua Reynolds for leadership among portraitists. Bate continued to exalt the genius of the Sudbury man even after Gainsborough withdrew all his pictures from the 1784 R. A. exhibition because "the hangmen" refused to place his "Three Princesses" in a position desired by him. The author insists on the importance of the information furnished by Bate of Gainsborough's speedy preparation of an exhibition of his own on his withdrawal from the Academy, which he opened in July of 1784.

"The Mall" was one of the pictures in this exhibition, having been painted the year previously. To the R. A. of 1780 Gainsborough sent his portrait of Bate, where it provoked some merriment from its position as a pendant to Copley's "Major Montgomery" and by the side of Fuseli's "Satan."

The author offers a mass of good material on the circumstances of Gainsborough's death in 1788 and the sale of his pictures following. He gives also an interesting chapter on Gainsborough Dupont, and appends a series of letters from Gainsborough to William Jackson of Exeter, the musical composer, whose title to immortality was earned by a strange attack upon Haydn for his ultra-modernism. These letters show the painter of "The Mall" to have been a rather profane correspondent, the master of a terse and not very elegant pen.

Gainsborough may have been a rough hand with the pen, but with the brush his touch was velvet and gossamer.

James Britton.

**ART BOOK REVIEW.**

JOSEPH PENNELL'S PICTURES IN THE LAND OF TEMPLES. Introduction by W. H. D. Rouse. Litt. D. Crown quarto, net \$1.25. J. B. Lippincott Co., Phila.

As works of art Joseph Pennell's lithographs of Grecian temples, if not inspiring, are interesting as summary and clever representations in black and white of the great architectural remains of the Acropolis. How far they disprove the charge of a Boston authority that Pennell is "nothing but a ragtime sketcher" is a point about which even the most loyal admirers of Whistler's friend and biographer may disagree. The summariness of these black and whites will hardly be denied. The aid of photography is suspected, and the perfunctory touch of the man who feels sure he can "hit it" invariably with little effort is more than evident.

Undoubtedly the lithographs themselves have a quality of which there is no hint in the half tone reproductions, but even after one has inspected the lithographs it is impossible not to conclude that their scale and their number are not fully justified by their artistic merits. The effects of light and shade are no more likely to satisfy artists than the architectural details are to satisfy architects. The feelings of all having been "poured in the same mould" would be less acute were there 10 pictures instead of 40, and the monotony is not much lessened by the running comment of the artist which has the virtue of brevity. The book is well set and well printed.

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THE ARTS IN EARLY ENGLAND, by Baldwin Brown, M.A. Vols. III and IV. John Murray, London. 21/ each.

These volumes, which after a considerable interval follow two similar books dealing with Anglo-Saxon art during the period preceding the Norman invasion, are concerned with the pagan period of Saxon art and industry. These are no mere compilations of facts already ascertained, but an extraordinarily thorough and comprehensive survey, based upon research, concerned not only with the manifestations of Saxon art itself, but also upon comparison with it of its contemporaries elsewhere. An exhaustive survey is made of Tomb Furniture, including the various types of arms and ornaments discovered in this connection, objects which are in the highest degree significant in determining with exactitude the characteristics of domestic arts at a given period.

The author refutes, in no uncertain way, the supposition that Anglo-Saxon art was derivative, owing its inspiration to Frankish models, and establishes in a convincing manner the fact of the native skill in design exemplified in the beautiful specimens still extant of the Kentish jewelry. Much light is thrown, incidentally, on the life and customs of our forebears, while the excellence and variety of the illustrations should be of the greatest value to students of design. There is little doubt that this work will maintain its place as the standard of reference for Early English Art for many years to come.

L. G.-S.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from Oct. 1st to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for Apr. 1, 1916.

Publisher: AMERICAN ART NEWS CO. (Inc.), 15 E. 40th St., N. Y. C.; Editor: James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor: Augustus van Cleeef, 15 E. 40th St., N. Y. C.; Business Manager: R. C. Berg, 15 E. 40th St., N. Y. C.

OWNERS: AMERICAN ART NEWS CO. (Inc.), 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischhof, 50 Rue St. Lazare, Paris, France; Grover Cleveland Walsh, 30 Pine St., N. Y. C.; Reginald T. Townsend, 15 E. 40th St., N. Y. C.; Alicia B. du Pont, "Nemours," Wilmington, Del.

Bondholders, Mortgages and other security holders: None.

JAMES B. TOWNSEND, Editor.

Sworn to and subscribed before me this 31st day of March, 1916.

HENRY RITTERBUSCH, Notary Public.

My commission expires March 30, 1917. (SEAL)

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Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston, and Lecturer on The History and Principles of Engraving at Harvard University

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CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden. Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.

Some French Artists during the Siege and Commune, by William Aspenwall Bradley.

Albert Steiner's Lithographs, by Martin Birnbaum.

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**EXHIBITIONS NOW ON**

**McDowell Group Display.**

Eight painters and a sculptor are represented in the current MacDowell Club display on at 108 West 55th St., to April 16 inclusive. There are so many weak canvases that anything fairly good shines. Some portrait arrangements by Carl van Buskirk are interesting—individual, and free and broad in treatment, although rather painty. In one clever composition the gay flowered background seems too broken up.

There are two nudes by the same man, in which the drawing is good, the flesh quality excellent and the arrangement pleasing. Greek in derivation, C. E. Polowetski's canvases are each different in technique. A large one in which a nude girl, bound, is shown in the hands of torturers is a typical Salon work. It is strong in a way, but the painter shows little knowledge of color relations, and while well drawn and composed it has no subtlety or charm—a typical French school study by a particularly apt pupil. The portrait of a "Lady in Red" shows knowledge, but is also commonplace. A still life by Dent Robinson is well painted.

Other exhibitors are G. P. Ennis, Charles Jaeger, Oscar H. Julius, Victor Julius, Tom L. Peers and Albert Jaegers, whose sculptures are strong in the conventional monumental way. How many painters we have and how few artists!

**Watercolors at Daniel's.**

A brilliant little group of watercolors is hung at the Daniel Gallery to Apr. 25. With most of the contributors form is but a secondary matter only suggested, and color is of much moment. Hayley Lever, with his suggestive method falls gracefully into the partly modernist line, and shows shore views here and in England which are notable for air, movement and color. John Marin has several bright landscapes, full of dash and suggestion, in one of which a large tree figures. Various daintily colored souvenirs of vaudeville acts are presented with much vivacity by Charles Demuth. Samuel Halpert and Man Rav both show landscapes which interest in effect of masses, but are rather indefinite in form. William Zorach has landscape work which suggests the Japanese while Marguerite Zorach sends among other examples one suggestive of a child's drawing. In this sleeping humans and animals are strewn over a landscape with a glimpse of water, and a crimson cloud is suspended Zepplin-like over the scene.

**Illuminated Mss. at Bonaventures.**

There are now on view at the Bonaventure Galleries, 601 Fifth Ave. to Apr. 29 a number of illuminated books, antiphonal scores and coats of arms, of the XV, XVI and XVII centuries. Among the known calligraphers represented is Nicolas Jarry, famous for his work in the reign of Louis XIV. The bindings, many of which are very fine, include examples of the Eves and Boyer. There are preparations for and prayers to be said during the mass, illuminated by Jarry. Notable among the Books of Hours, is one produced in Northern France, in the middle of the XV century and with 10 large miniatures of Biblical scenes. Another bound by one of the Eves, and dating from 1420, once belonged to a Mme. Thomas Le Tellier, who was Marie Pont St. Pierre. A large framed theological thesis is dedicated by Hardouin the Perefice de Beaumont, Archbishop of Paris, to Emmanuel Theodore de la Tour d'Auvergne, Duc d'Albert.

**Important Museum Additions.**

A beautiful work in marble of ancient Greek sculpture, an over life-size head of a young athlete, purchased last year from the Rogers Fund, has been placed on view in the Recent Accessions Room at the Metropolitan Museum, where it was first seen at the monthly press view on Apr. 7. This portrait of a handsome young boxer is, according to Director Edward Robinson who contributes a scholarly article on the bust to the Museum Bulletin, "undoubtedly an original Greek work of the fourth century B. C., executed under the immediate influence of Praxiteles, and probably by a member of his school. It evidently formed part of a full-length statue.

Another notable feature of the occasion was the opening of a new Egyptian room, whose features were commented on by Curator Albert M. Lythgoe. This room is the eighth one of the series and continues the representation of the twelfth and ends at the foundation of the eighteenth dynasty. Though many of the objects shown are familiar to visitors, an almost equal number are recent acquisitions, largely from the excavations in the pyramid field at Lisht, and gifts by Lord Carnarvon from his neighboring work at Thebes.

Here, not far from the statuettes of Sesostris I. shown last year, is displayed for the first time a remarkable figure of a man riding bareback on a black and white mare. This, in addition to being one of the earliest representations of the horse in Egyptian art, is the only known representative of a riding horse modelled in the round.

A modern sculpture, shown in the recent accessions room, is the inimitable marble of his baby girl by Paul Manship, which was recently presented by Mrs. Edward N. Dwight. Here are also shown the museum's recent purchases—the capital example by

**Book Workers' Exhibit.**

The Guild of Book Workers is holding its ninth annual exhibition in the rooms of the Architectural League in the Fine Art Building, 215 West 57 St.

While artistic bindings make up the greater part of the exhibit there are other features. There is an illuminated copy of Omar Khayyam done by Mme. Da Loria Norman and valued at \$2,000. Marian Baldwin and Scapecchi also show finely illuminated letters and pages.

There are many designs for bookplates and title pages and exhibits of end papers, hand made. These are the papers that go just inside a book's covers. John F. Grabau, Emily Preston, Fanny Dudley, Helen Haskell Noyes, Harvey S. Chatfield, Florence Dowden among others show ornamental leather bindings.

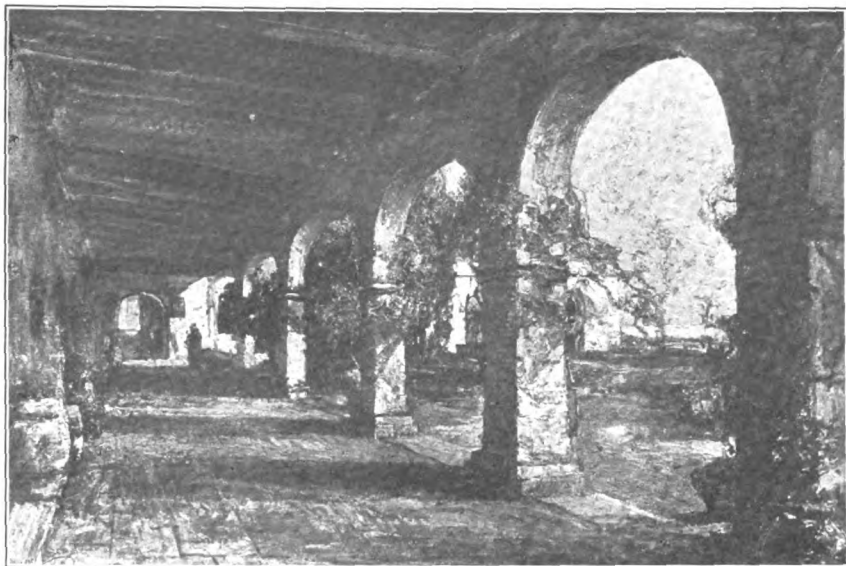
Some of the exhibits are for sale. Visitors will be attracted by an exhibit of Easter cards.

**Montclair Loan Exhibition.**

The new Loan Exhibition at the Montclair Museum, consisting of works by Julius Rolshoven, William Couper, and Richard Hamilton Couper, will continue to Apr. 30. Mr. Rolshoven shows portraits, interiors, wood and garden scenes, fantasies, and one of his Tunis pictures. William Couper, sculptor, sends watercolor marines, "Impressions of the Azores and the Mediterranean." Richard Hamilton Couper, son of William Couper, is represented by Tempera Paintings, Oils, Monotypes and Colored Etchings.

**Works by Arthur W. Emerson.**

A painter of talent, Arthur W. Emerson, found inspiration for a number of brilliantly colored scenes at the Pan'a-Pacific Exposit-



OLD MISSION OF SAN JUAN CAPISTRANO.

Prosper L. Senat.

At the Tilden-Thurber Gallery, Providence, R. I.

Jongkind, a view of Honfleur; Konti's statuette of "Immortality," and various textiles. Also on view are two pencil drawings by Menzel, given by Mr. George Blumenthal, and a Chinese Sung funeral urn presented by Mr. S. Ma for Tonying & Co.

On the main floor was shown a remarkable model, faithful in every detail, executed by Mr. Dwight Franklin of the great hall of Penshurst Castle, England, in feudal times. A feature of great interest in the hall of arms and armor is the famous casque of Philip of Negroli, loaned by Mr. J. Pierpont Morgan. In an adjacent gallery are shown three paintings of men with armor purchased at the last Blakeslee sale by Dr. Bashford Dean, Curator of Armor, and placed on loan by him. It is interesting to learn that the picture by Sustermans has been identified as that of Cosimo II of Medicis, and the casque at his right curiously, as one which in the museum's collection. A second portrait by Van Noort has been identified as that of Ferdinand, Cosimo's successor, while one of Ferdinand of Austria is by Coello.

**Miss Sweeny's Works at Folsom's.**

There are now shown at the Folsom Galleries, 396 Fifth Ave., a number of portraits in oil, pastel, red chalk and miniature by Sarah Catherine Sweeny. The oils number four and they are not impressive, that of three children being particularly uninteresting. In her pastel and red chalk drawings the artist has, however, real success, especially with children. Among the best examples which are drawn with spirit and excellent in character are those of Miss Edith O. Hawk, Mr. Herbert Gray, Mr. Robert Lansing, and Masters Harry Parish and Otto Rohme.

**The Gorham Galleries**

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**Theatrical Models at the Century.**

William H. Lippincott, chairman of the Art Committee of the Century Association, has arranged in the art gallery, where it remains on view between one and five in the afternoon, to May 2, a highly interesting and instructive loan exhibition of theatrical models, sketches and drawings, made for stage settings, mainly for N. Y. productions.

The models are arranged behind glass in dark alcoves at either side of the room and lit up by electricity, the effects being in nearly every case most artistic and it may, without exaggeration be said, fascinating.

The water color sketches, besides works by the above, include examples of John Mazzanovich, Charles Graham and Walter Burridge.

**At the Union League Club.**

The monthly exhibition, at the Union League Club, arranged again as a group display by Harry W. Watrous, consists of 27 examples by five men. By A. A. Anderson, there is a large and charming outdoor picture of a young girl, seated on the grass, called "Betty." Seven admirable examples of landscape, portrait and still life, testify to the versatility of Emil Carlsen. There are seven works by F. S. Church, including the delightful "Flowers of the Sea," and "The Enchantress." Chief among the six examples of the admirable art of William S. Robinson are "Grey Cliffs" and "September." The delicate yet vibrant artistry of J. Alden Weir is seen also in half a dozen works, which include "Fall Pastures," "Visiting Neighbors" and "The Fishing Party."

**PROVIDENCE.**

Recent watercolors by Prosper L. Senat, nearly all scenes in Capri, Bermuda, and on the Dalmatian coast, are on exhibition at the Tilden-Thurber Gallery. Mr. Senat's work is most refined and delicate in color, and the decorative quality emphasized in every subject, and he is especially happy in painting sunlight and the sub-tropical atmosphere. Technically the paintings resemble oils, having a heavy impasto and one tone superimposed on another.

"A Relic of the Saracens" has a broadly painted sunlight effect with details of the architectural features cleverly suggested. "A Capri Pergola" has remarkable perspective in which the accessories are cleverly introduced to carry out the effect of increasing distance. "Old Mission of San Juan Capistrano" is a rich interior with glimpses of tropical vistas seen through a series of archways, and "Approaching Twilight—Bermuda" has a lovely sky with clouds of rose color delicately painted and drawn.

**Portraits at City Club.**

Six portraits are now represented at the City Club, 55 W. 44 St., by Dewitt M. Lockman, shows an interpretation of a vivacious blonde girl and one of a stately brunette, full of character and vigorous in brush work.

There are a brilliant example of Robert Henri and three typical characterizations of femininity and a low-toned picture of a girl at a piano by Wilhelm Funk. Luis Mora contributes a bust portrait of a Spanish girl, Gardner Soper, two pictures of women which have most of the fashion illustrator than the painter quality. Wm. Smedley's portrait of a sweet-faced young woman has charm.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive. AMERICAN ART NEWS CO., INC., Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
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15-17 East 40th Street.  
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SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

## AMER'N PICTURES APPRECIATE

The picture auctions of the season—while not markedly successful thus far in the matter of prices and the bringing out of new collectors, have had one most gratifying feature—namely, the rise in values and consequent appreciation, of American pictures.

Not only have most of the pictures by early and modern American artists offered at auction since December last, brought good to unprecedentedly high prices, but they have more than held their own with old and modern foreign works and in some sales, notably the Lambert, surpassed the figures brought by the latter.

A landscape by George Inness brought the highest figure, \$3,050, at the recent John Anderson, Jr., sale at the Plaza, while the almost sensational prices obtained for the Blakelocks, notably the \$20,000 for the "Moonlight," at the Lambert sale, has resulted in a veritable boom for the insane artist's works.

Good examples of such painters as J. Francis Murphy, Bruce Crane, and of course Inness, Martin and Homer, have passed most of those paid for foreign pictures. At private sale the same story has been told. Winslow Homer's "The Gale," was sold for the record price, for an American picture, of \$30,000 the other day to the Worcester Museum, and three examples of Gilbert Stuart and several of Sully have brought exceptional figures of late.

To what is this deserved rise in the value of American pictures due? Some argue that the war has brought it about. We are of the opinion that while the attention of American art lovers and collectors may have been diverted, to some extent, to home products in art as in other lines, by the war, and they were thus enabled to form the acquaintance of American pictures—this does not itself sufficiently account for their rise in value. We firmly believe that American pictures, especially of the safe and sane school, have finally won recognition on their own merits.

## OBITUARY.

## S. Jerome Uhl, Sr.

S. Jerome Uhl, Sr. died Wed. at his home in Cincinnati at the age of 74. He exhibited in the Paris Salon a number of years ago and works from his brush are in the Capitol in Washington and the State building at Columbus, Ohio.

## Nelson S. Bowdish.

Nelson S. Bowdish, a landscape painter, died Apr. 3 at Skaneateles, N. Y., in his 85th year. He was a veteran of the Civil War and born at New Libson, Otsego Co. He leaves a daughter and son.

## Robert Burns Wilson.

Robert Burns Wilson, painter and poet, a studio mate at Pittsburg of the late Nat'l Academy President, John W. Alexander, died Mar. 31, in St. John's Hospital, Brooklyn, at the age of 65. He was born at Parker, Pa. Alexander and Wilson made a trip one summer down the Ohio and on their boat being wrecked near Paducah, the latter settled in Kentucky, at Frankfort, remaining there for nearly 30 years. While in the South the artist painted "Ashes of Roses" and a "Head of Christ," which attracted considerable attention. Other works are "Little Bo-Peep," "Winter Sunset Gloaming" and "The Spirit of Indian Summer." Besides a number of portraits, including one of Mr. Henry Watterson, the artist produced marines and animal pictures. In addition to poetic contributions to the Century, Harper's, and the Atlantic, Mr. Wilson published two volumes of verse "Life and Love," which appeared a

quarter of a century ago, and "The Shadows of the Trees." He is survived by a widow, who was Miss Anne Hendrick, and a daughter.

## Enoch Rosekrans Vedder.

Enoch Rosekrans Vedder, architect, son of the well known painter, Elihu Vedder, who has long had a studio in Rome, died in that city of an affection of the brain on Apr. 2. His widow, Mrs. Angela Reston Vedder, is now on her way to Italy. Mr. Vedder was born in Rome in 1878, studied architecture in Paris and later in Boston. Nearly ten years ago he began the practice of his profession in N. Y. In 1914 he suffered a nervous breakdown and went abroad last December.

## Jeremiah D. McAuliffe.

Jeremiah D. McAuliffe, an architect for the Board of Education and a member of the American Institute of Architects died in N. Y., Apr. 7, in his 55th year. He was born in Hartford, Conn., and is survived by a widow.

## Charles M. Wemmell.

Charles M. Wemmell, known as an artist and collector, died in Brooklyn, Mar. 31, in his 77th year. He was born in this city and at the opening of the Civil War enlisted in the 71st Regiment of New York volunteers.

## John Ley.

John Ley of Racine, Wis., who painted a life size portrait of Bishop Nicholson, ended his life in his studio by swallowing cyanide of potassium. He was 40 years old and studied in the Royal Art gallery in Copenhagen.

## CORRESPONDENCE

## Academician on Blakelock Case.

Editor AMERICAN ART NEWS:

Dear Sir,

I would be the last to decry the sincerity of some of those good people, who, even if belatedly, have rallied to the relief and support of that eminent painter Ralph A. Blakelock, nor am I in any way insensible to his great ability nor unsympathetic to his sad life history and his present needs, which bid fair to be well met. But I do not like the hypocrisy of others who have evidently apparently seized upon this opportunity, suddenly afforded through the rise in value of Blakelock's works, through a sensational high sale figure—to exploit themselves and their twenty years' late sorrow for the artist and his family and some of whom again doubtless have Blakelocks to sell.

Why have not the collectors who purchased Blakelocks for a song and who can now unload at great profit interested themselves in the artist's case all these years? Why these maudlin tears now? Does it need insanity in the case of an American artist, as it seemingly does a racy divorcee or a jewel of fabulous price stolen, for an American actress to gain a name—to touch the hearts and unloose the purses of American art lovers and collectors? If so must American artists of recognized ability and performance be declared insane and consequently have to make sensational copy for the press—to come into their own?

Yours truly,

Academician.

New York, April 17, 1916.

## Department Stores and Blakelock.

Editor AMERICAN ART NEWS:

Dear Sir,

And now the Department Stores are roused to aid the veteran artist Blakelock. How touching! One offers an overcoat—another a hat, while still another promises to keep him shod the remainder of his days. How about his apparently hatless, coatless and shoeless condition these past eighteen years? Have his wife and children been shod and clothed and hatted? Oh the uses of advertising! What does the Artists Fund Society, which for some time past has been quietly and unostentatiously sending monthly contributions to the family of their disabled brother artist, think of it all?

Anti-Hypocrisy.

New York, April 16, 1916.

## Chicago and September Morn.

Editor AMERICAN ART NEWS:

Dear Sir: Twice recently you have connected the hanging of Kendall's "Sphinx" at the annual American exhibition held at the Chicago Art Institute last November, with the treatment accorded by Chicago to Chabas' "September Morn." Without attempting to discuss the merits or demerits of Kendall's painting, may I suggest that the Chicago, which "shied" at September Morn, was not the Art Institute, but a 6-foot "copper" of Irish extraction,

who objected to a display of artistic nudity in a shop window on one of Chicago's busiest corners.

While the reproduction of Cabas' painting was on display in this window, a half dozen youngsters were always hanging about. It has been shrewdly surmised that some one interested in the sale of the prints may have had to do both with assembling the crowd of daily onlookers and with reporting conditions to the police, thereby securing a very effective bit of advertising. Two printing establishments are reported to have worked overtime in running off sufficient prints of "September Morn" to supply the demand.

Respectfully Yours,

Chicago, April 12, 1916. C. H. H.

## A BOSTON ART SAGE MUSES.

No Zeppelin that flew over Paris or London ever created any more excitement than that which affected the artistic heart of "dear old Boston," when it was found that the Art Museum had bought a Hawthorne! This news has circulated with bated breath, and not believed at first, but when it was found that the work had been purchased through dealers (none other than the Messrs. Vose) and it was rumored that a majority of the trustees thought it was by the famous author, long since dead, then it was easily understood. The surprising fact is that the trustees actually bought the canvas for "Cold Roast Boston," as dear old Tom Appleton, of blessed memory, called it, prefers amateur work by members of the "best" families.

"Yes, my dear! Wonderful talent, is it not? Her grandmother married a Mt. Vernon Pinkney, the one who went to England with Copley—yes, yes, he did die of drink, but it was quite the thing at that time, my dear. Everybody drank hard. No, my dear, they do not live together, who does in these days—the family temper you know, of course, we make allowances. But did you ever see such color?" "Muddy?" "Oh, my dear, temperament—temperament—" "The arm out of drawing?" "Ree-ally; perhaps—perhaps, but you know the dear girl has so much feeling; only people with such blood in their veins could do such things without a master. Positively no instruction, I assure you, my dear!" "Better if she had?" "Oh, my dear, you do not realize—the good old Bowdoin blood, you know," etc., etc., etc. Such conversations are often overheard in local galleries here, ad nauseam.

And Boston's best, some of them at least, really think that they know it all.

But there is a glorious lot of humbug in it, as is proved by a few of the very rich getting together and guaranteeing a couple of hundred thousand, and the promise of a third, if all went well, to get the curator of prints from the Louvre to come over and act as a buyer of pictures! And he certainly did act! After a while their eyes were opened, but not until he had bought some pretty rotten old stuff. Contemporary art has a pretty hard road to hoe at the Museum, and when it was announced that the Guild of Boston Artists had been invited to hold an exhibition there, all those who were not in the Guild got upon their hind legs and howled, not realizing that it was an entering wedge to get something alive into the Mausoleum.

The reason for the exclusion of contemporary art no one knows. The Museum of Fine Arts, its trustees, subscribers, and patrons, know nothing by demonstration of the work of the new men of N. Y., Philadelphia, Chicago, or the great middle west. Never has there been held within its walls before now, an exhibition of contemporary art. A few years ago an abortive attempt was made to have a show of the works of Boston artists, but the jury, or committee of selection made such a botch of it, and the hanging committee showed such favoritism, that any other project of the kind was killed for some time.

Speaking of that, and other hanging committees, why, in the name of common sense, should there be a sign upon the storm door of the Fine Arts Galleries in New York which reads "Pull"? Why advertise it? "It is all very well to dissemble your love, but why need you kick me down stairs?"

The Art Club exhibition here is disappointing. There are a few fine pictures, a lot of mediocre, and a few bad ones. And who can explain the selections of the jury of award? But then who ever can? Why leave out Yarrow's beautiful portrait, to say nothing of several landscapes? But, as the skunk said to the automobile: "Oh, what's the use?" It is a thankless task and no one is ever satisfied. The wisest thing to do is to drop awards and let pictures hang on their merits, for on their merits they will eventually live or die. No medal or award ever made a picture or an artist great, although it may help the sale of his pictures at the time. Time alone tells the story. Boston, Mar. 29, 1916. "Veritas."

PARIS LETTER.

Paris, April 5, 1916.  
The sale of the rare furniture and bric-a-brac of the late Madame du Sommerard, chiefly inherited by her late husband from the founder of the Cluny Museum, drew a large number of connoisseurs recently to the Hotel Drouot, although few of the well-known collectors were present. The prices were not extraordinary and no very notable pictures were offered, save one by Isabey, which fetched only \$230. A Louis XVI console in mahogany with bronze ornamentation was sold for \$812.

At another recent sale Eighteenth Century engravings by St. Aubin, Baudouin and others secured only fair prices. Two, before the letter, by St. Aubin, were adjudged at \$230 and two by Baudouin at \$207.

At a third auction sale a small plaster cast by Houdon, representing Voltaire seated, the artist's original study for his famous statue of the philosopher, was bought for \$1,130, a Sixteenth Century portrait by an unknown artist of one of the Italian schools. "The Daughter of the Doge," for \$822, and two ancient gouaches for \$204.

Posters, drawings, lithographs, pastels and watercolors, relating to the war, shown by the Harvard Club of Paris, a few days ago, prior to being sent to America for exhibition, excited much interest among native as well as foreign collectors. All the noted French caricaturists were represented. Steinlen, Léandre, Abel Faivre, Poulbot, Forain, Jonas, Synave and Hansi, and some of the eminent painters, notably Simon, Redon, Willette, Roll and Flameng. Realism, satire and pathos intensified are the dominant notes. Many of the drawings are immensely strong, particularly those of Forain, Faivre, Jonas and Steinlen.

Art Exports To Be Taxed?

Everybody in France who is interested in the art trade is, of course, earnestly opposed to the twofold proposition now before a parliamentary committee: to establish an official list of such paintings and statuary as are to be retained in the country by legal mandate because of their transcendent excellence, and to put a tax on the exportation of all objects of art. In the first instance it is represented that the state would be obliged to pay enormous sums in indemnity to the owners of embargoed pictures, statues, tapestries and furniture; and in the second, the projected task would be nearly impossible of accomplishment. It is pointed out that the catalog of the Louvre has not yet been completed, and that the collection in the Carnavalet Musée, in some respects the most curious in the world, and those in many provincial museums have never been cataloged at all. How (it is asked) can the state do, in reference to private collections, and thousands of single works of art scattered throughout the country, what it has not been able to do with reference to those in its own possession? The answer to this has not been given.

The proposal to exhibit at Toulouse some of the treasures of the Louvre which were sent there for safety in 1914, when the Germans were advancing upon Paris, has met with much timorous opposition. It is contended that for the ancient canvases the danger of irreparable damage is altogether too great. The most authoritative experts in art have taken this position. It is probable that the Toulousains will be obliged to content themselves with an exhibition of statuary alone, since it is conceded that with reference to that the danger would be far less.

Eric Tayne.

PHILADELPHIA.

The scenery of the Selkirk Mountains in British Columbia, the pueblos of the Hopi Indians in Arizona, the mesas of the Zunis in New Mexico, a number of sketches of old Spanish missions in California and some convincing studies of the Maine coast are shown in a collection of 48 watercolors and oils by Mrs. Mary Russell Ferrell Colton now on at the Plastic Club. The most attractive works shown are "Shades of Evening, Walpi, Arizona," "Illecillewaet Valley" and "Mount Sir Donald." A number of the canvases have already been sold through the efforts of Mrs. L. M. Davis, in charge of the exhibition.

Art Museum matters seem at a standstill pending the apportionment of the loan bill to be submitted to the vote of the people in May. The total sum to be asked for has grown from \$86,000,000 to \$114,000,000 and in the list the Museum appears for an appropriation of \$1,000,000, a sum really not sufficient to carry it to completion as provided for in the plans as they now exist.

In the 44th annual report of the Fairmount Park Art Association is the architect's plan of the proposed development of the Schuylkill River front, including in the scheme the Ellen Phillips Samuel memorial.

Eugene Costello.

BOSTON.

Many of the gallery-trotters who went to view F. C. Frieseke's exhibition of paintings, at the St. Botolph Club the past week, received a severe shock. They had heard of him as a great genius, and knew that he had received the grand prize in the American section of the San Francisco Exposition. Imagine their surprise when they found Mr. Frieseke's pictures so bright and jolly and prettily made, so strong in those qualities that hit off the popular taste! Of course they hadn't expected a genius to be so fond of bright color and strong sunlight, so healthily preoccupied with the joyous side of life!

F. W. Allen's impressive sculptures divided honors with Mr. Frieseke's paintings at the Club exhibition. Among the most notable of the eighteen pieces exhibited was his well-known "Mother and Child," splendidly modelled and modern in spirit. Interesting, also, was the figure of "Orpheus," hesitating before his descent into Hades, and the torso of a dancing girl, lent by the Boston Art Club. Among Mr. Allen's portrait sculptures were such contrasting types as that of George von L. Meyer, Jr., and of the Rev. A. L. Rihbany—the latter a strangely gifted personality, only a few years ago a young Syrian immigrant, but now a Unitarian minister and an accomplished writer of English. Mr. Allen has made a well-characterized study of this unusual man.

Boston is also getting a taste of contemporary French art in the exhibition brought to America by the French Institute of the U. S., which has just reached the Art Museum. The result is that Bostonians have been comparing the work of Gaston La Touche, Lucien Simon, G. Picard, J. A. Munier, Paul Chabas (of "September Morn" notoriety), Joseph Bail and E. Friant with the work of local painters, and not wholly to the disadvantage of the latter! This may be due partly to customary local complacency, but partly, also, to the fact that the works of the Frenchmen, while technically competent and of no little charm (in spots), have no hair-raising marks of distinction.

Meanwhile, work native to the soil may be seen in J. Eliot Enneking's exhibition of little pictures at Cobb's gallery, and Alice Ruggles Sohler's show at the Guild of Boston Artists. Mr. Enneking has become an adept at rendering the New England landscape. Here is an example of a young painter of keen intelligence daily growing in technical facility and power to transcribe faithfully what he sees and feels. His "little pictures" are a pleasure to see.

Singularly efficient and interesting, also, is Mrs. Sohler's performance at the Guild, consisting mainly of portraits and interiors with figures. A product of the Art Museum School, of the comparatively newer crop, she continues to give a good account of herself in clever, thoughtful and seriously made work.

John Doe.

CHICAGO.

The Architectural exhibition held under the auspices of the Chicago Society of Architects, in the Art Institute, is more attractive than any previous annual exhibition. The Illinois Society of Architects, Illinois Chapter of the American Institute of Architecture, officials of the Art Institute, leading architects of the Eastern cities, and architects of the Pacific coast, co-operated in this display. Walker and Gillette, Mead and White, L. I. McKim, Ruth Dean, George S. Welsh, Myron Hunt and Okie and Ziegler, are the firms and individuals best represented.

Independents' Show.

The Independent Society of Artists is holding its first exhibition of some 300 paintings and a score of sculptures on the second floor of the Ohio Building. There are more than a hundred members of this society, and still the roster is growing without passing a jury. Examples from the exclusive and democratic societies are in line and every art society of the city is represented.

The Palette and Chisel Club is featuring paintings by Edgar Payne, Martin Hennings and sculptures by Maximilian Hoffman.

Jules Ratzkowski of Paris and Cairo has an assemblage of oriental and continental tapestries, bric-a-bras, chinas, and old furniture on exhibition in a Michigan Avenue studio, to be sold at auction April 18.

Walter Ufer is showing a score of his California and American landscapes at a local gallery where portraits of Carter H. Harrison and Mrs. W. W. Wardrop of Highland Park, will soon be shown.

H. Effa Webster.

SALES PAST AND TO COME

Freedman and Other Sales.

The story of the Freedman picture sale and of the Wasserman porcelain sale, with prices, buyers, names, etc., will be told in next week's issue of the ART NEWS, April 22, as these occurred too late in the week for publication in this issue.

Daniel S. Miller Sale.

The notable art collection of the late Daniel S. Miller, a brother-in-law of the late Jay Gould and uncle of Mrs. Finley Jay Shepard and George Jay Gould, now on exhibition on the ball room floor and an adjacent suite of ten rooms in the Hotel Savoy will be sold at auction by Mr. Samuel Marx on Monday next, April 17, and the following four days, beginning at 2:30 each afternoon and 8 each evening.

The collection to be sold includes paintings of many schools, jades, rock crystals, faïences, Hispano Moresque plaques, Sevres and other fine modern ceramics, rare ivories, miniatures, old silverware, editions de luxe, fine prints and other artistic property, and there are also a number of small watercolors, dainty bric-a-brac, bibelots, curios, decorated panels, rich Limoges enamels, and numerous cabinet pieces.

Among the paintings are examples of Blommers, Kever, DeBock, D. A. Artz, P. J. Clays, F. Pieters, Fantin-Latour, Monticelli, Boudin, Bougereau, Henner, Marie Dieterle, Roybet, Jean Bertrand, Jules Dupre, Albert Lynch, Lenoir, Lerolle, Groleron, Berne-Bellecour, Chelminski, George Inness, Ridgway Knight, C. S. Pearce, L. P. Dessar, Humphrey Moore, J. G. Brown, J. B. Bristol, James M. Hart, W. de L. Dodge, C. H. Boughton, J. Moreau, Schreyer, Conrad, Kiesel, Joseph Bail, A. Vollon, Monchablon, W. McEwen, Hagborg and Toulmoche.

The books, many from the M. C. D. Borden collection, comprise those bound by Sangorski, Riviere, Tranz-Bougonnet, Pagnant and Adams. There are complete sets, bound in full rich, red levant of the works of Stevenson, Jane Austin, C. Dickens, Hawthorne, Bret Harte, Thackeray, Byron, E. A. Poe, Whitman, Kipling, Fielding and many others. Some of the special books are, Lossing's Field Book of the Revolution, The Countess of Blessington and the Constant edition of Shakespeare in Forty Volumes.

Some of the jeweled bindings are exceptionally fine. There is, for example, an ornate copy of Williamson's "History of Portrait Miniatures," in two volumes and inserted in each of the covers are seventeen miniatures, making sixty-eight. All are from the brush of Miss Currie, the noted English miniaturist.

The jeweled bindings are by such artists as Sangorski, Riviere, Tranz-Baugonet, Pagnant and Adams. There are illuminated Mss. of John Keats' "Ode to Psyche" and Tennyson's "Lady of Shalott." The "Rubaiyat of Omar Khayyam" is in an exquisite cover of rich levant on which in amethysts are the purple grapes of which the Persian tentmaker sang.

Dickens and Thackeray Collections.

Mr. Edwin W. Coggeshall of N. Y. has long been a buyer of literary rarities. His Dickens and Thackeray collections, many extra-illustrated books, and hundreds of important autograph letters are now on exhibit at the Anderson Galleries, to be sold there on the afternoons of April 25-27 next, inclusive.

The Dickens collection is the finest ever offered for sale at auction, here or abroad. Next to the Harry Widener copy now in a public institution, Mr. Coggeshall has the finest "Pickwick" known, which is to be sold with a page of the original Mss., of which only about 30 fragments are known. Mr. Coggeshall is the happy possessor of no less than 20 of Dickens' works inscribed and presented by the author. One of them was presented by Dickens to his son, another to Douglas Jerrold and a third to Thomas Carlyle. These association books are of extreme rarity and will be eagerly sought for. Nearly all of the works of Dickens are in this coll'n in their original condition, and Mr. Coggeshall has two or three copies of some of the more famous ones. There are three copies of the first edition of Oliver Twist, as well as the octavo edition in original wrappers, and

four copies of the first edition of Sketches by "Boz," one a presentation copy and one with five signed pencil sketches by Cruikshank. Many of the other rare volumes contain original sketches. There are six by "Phiz" in the fine copy of the Pickwick Papers. Original Mss. scores of autograph letters, and 10 pieces of furniture from Dickens' house at Gads Hill are among the many other rarities.

Mr. Coggeshall had first editions of nearly everything Thackeray wrote, and a large proportion of these are in the original parts. Among the miscellaneous books are some that have been beautifully extra-illustrated. Mrs. Gaskell's "Cranford," Mrs. Jackson's "Ramona," and Irving's "Knickerbocker" contain hundreds of original watercolor sketches by W. H. Drake. The "Life of Irving" has been extended from 3 volumes to 7 and Irving's "Washington" from 5 to 13, but still more important is the set of "Battles and Leaders of the Civil War," extended from 4 to 25 volumes by the insertion of more than 1,700 engraved portraits, views, maps and autograph letters.

John Leech Collection.

The largest collection of books illustrated by John Leech and of his original drawings, made by Stanley Kidder Wilson of Philadelphia, was exhibited at the Grolier Club, N. Y., in 1914. As Mr. Wilson is universally recognized as the highest authority on the work of Leech was invited to write the introduction to the catalog. He has now consigned the entire collection to the Anderson Galleries for sale and it is now on exhibition to time of its sale, Monday aft. and eve., April 24. Books illustrated by Leech and bearing on his life and work fill the first half of the catalog, and among them are many very scarce items. The Life of Leech by Frith has been extra-illustrated and extended to four volumes by the addition of 287 etchings, colored plates and autograph letters, and another copy has been extra-illustrated and extended to five volumes by the addition of 700 caricatures, portraits, autograph letters, colored illustrations, and an original drawing by Thackeray.

The second session of the sale contains Mr. Wilson's wonderful collection of original drawings and watercolors by Leech. There are sixteen unpublished sepia drawings, twenty-five original pencil sketches, all the original drawings for "Funny Characters" and "Humorous Sketches," the exceedingly interesting "Disparate Sketches," twenty-four original watercolor and ink drawings which were formerly in the collection of Baron Von Benzon, and the thirty pencil sketches which formerly belonged to Mrs. Edwin Edwards in London. Among the many framed drawings and sketches is the "Race for the Derby"—the finest and largest Leech watercolor in existence.

Objects of Art Sale.

A large, miscellaneous and interesting coll'n of objects of art is now on exhibit at the Anderson Galleries preliminary to the sale on next Tuesday to Thursday afts., inclusive. The principal consignors are Mrs. Ralph Baggaley, of Pittsburgh; Mrs. Joseph J. Little, of N. Y.; Mr. Henri Picard, of Paris, and the Estate of Dr. R. A. Witthaus of N. Y. Bronzes, embroideries, rugs, tapestries, Oriental porcelains, old Greek and Roman art works, antique potteries and iridescent glass large make up the sale. There is a remarkable Ginori Majolica vase painted by Zoppi. An important part of the coll'n consists of animal heads, among them what is claimed the second largest moose head in the world and the finest head of a muck ox known, which should interest clubs and museums. The sale will also include a valuable coll'n of antique and modern furniture in rosewood, satinwood, violetwood and mahogany.

The Riabouchinsky Collection.

The collection of old masters brought some months ago to this country by Mr. Nicolas Riabouchinsky of Moscow and formerly owned by Prince Colinchef-Koutousoff, personal secretary to the Dowager Empress of Russia, will be placed on exhibition at the American Art Galleries on Apr. 21 prior to sale at the Plaza Hotel, Apr. 26. Among the artists represented are Moreelse, Cranachs, Mabuse, van Balen and Jan Breughel, Potter, S. van Ruisdael, Van Goyen, Pieter Breughel the Elder, Joos van Cleef, Sodoma, Lippi, G. van der Meere, Amberger, Dicosimo, Bazzi, Van der Goes de Bles, Patinir, Moroni and Poussin.

There will also be placed on view at the same time, prior to sale at the galleries, on the eve's of Apr. 26-28, a remarkable collection of views of N. Y. and other American cities.

(Continued on page 6.)

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)  
"It seems curious now, as one looks back, that pictures of the academic type, as well as the Salon pictures of the 'plein airists,' should have been received with so much favor, and that they should have brought higher prices than the work of the Barbizon painters which has justly become so valuable."



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EXHIBITIONS.**

Academy of Design, 215 W. 57 St.—91st annual exhibition.—Daily and Sunday, to April 23. Admission 50c. with Catalog. Mondays free.

American Art Galleries, 6 E. 23 St.—Collection of Old Masters of Nicholas Riabouchinsky on exhibition from Apr. 22.

Anderson Galleries, Mad. Ave. at 40 St.—Objects of Art consigned by Mrs. Ralph Baggaley, Mrs. Joseph J. Little, Mr. Henri Picard, the Estate of Dr. R. A. Witthaus and others, including Bronzes, Porcelains, and Antique and Modern Furniture. The Dickens and Thackeray Coll'n of Edwin W. Coggeshall, of New York. The Leech Coll'n made by Stanley Kidder Wilson. Thirty landscapes by the late Wm. Keith.

Arlington Galleries, 274 Madison Ave.—Modern Spanish Paintings by Senor Ernesto Zalls.

Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.

Bonaventure Galleries, 601 Fifth Ave.—Illuminated Books, Mss., etc., to Apr. 29.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art.

Brooklyn Museum—Memorial Exhib'n of Wood-Engravings by Henry Wolf to Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Cathedral Parkway Gallery, 2837 Broadway.—Works by John Sharmar to Apr. 28.

Century Association, 7 W. 43 St.—Loan Exhibition of Theatrical Models, Sketches and Drawings, to May 2.

Daniel Gallery, 2 W. 47 St.—Watercolors by Modern Artists, to Apr. 25.

Durant Rice Studios, 16 W. 46.—Tapestries by Mrs. Vanderhoef and Ceramics, to Apr. 19.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas, to Apr. 29.

Folsom Galleries, 396 Fifth Ave.—Paintings of India by the late Andre Champollion, Apr. 18-May 1.

Goupil Galleries, 58 W. 45 St.—Sculptures by E. Field Sanford, Jr., Monotypes and Color Prints by Prince Jean Paleologue and Oils by Paul Philippoteaux, Apr. 19-May 2.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays—fee \$1. Benefit Families of French Sculptors.

Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art. Kennedy & Co., 613 Fifth Ave.—Color Monotypes by Clark Hobart.

Keppel & Co., 4 E. 39 St.—Engravings by Early Masters, to Apr. 15.—American and Foreign Lithographs, Apr. 27-May 20.

Knoedler Galleries, 556 Fifth Ave.—Works by Blakelock and Sorolla.

Little Gallery 15 E. 40 St.—Calumet Crochet and Lusted China and Glass by Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—American Art, Past and Present, to Apr. 27.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Pictures by Jean Crotti, Marcel Duchamp, Albert Gleizes and Jean Metzinger, to Apr. 22.

Municipal Art Gallery, 16 St. & Irving Pl.—Exhibit N. Y. Evening School of Industrial Art.

National Arts Club, 119 E. 19 St.—Municipal Art Society Exhibition, Apr. 20-May 5.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—Stuart Gallery.—A. W. Drake Memorial Exhib'n of Wood-Engravings. Shakespeareana, to May 31.

Photo-Secession, 291 Fifth Ave.—Works by Marsden Hartley, to Apr. 22.

Ralston Galleries, 567 Fifth Ave.—Paintings by Albert Worcester, Apr. 17-29.

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Reinhardt Galleries, 565 Fifth Ave.—Works by Raymond Holland, L. Gaspard and Ettore Cadorin, Apr. 17-May 6.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Thumb Box Gallery—Appreciations of Childhood by Van Deering Perrine to April 22.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.

**CALENDAR OF AUCTION SALES.**

Anderson Galleries, Madison Ave. at 40 St.—Objects of Art consigned by Mrs. Ralph Baggaley, of Pittsburgh; Mrs. Joseph J. Little, of N. Y.; Mr. Henri Picard, of Paris; the Estate of Dr. R. A. Witthaus, of N. Y., and others, including Bronzes, Porcelains, Tapestries, Rugs, and Antique and Modern Furniture, Afts. of Apr. 18-20.

—Thirty important landscapes by the late Wm. Keith, Aft., Apr. 22.—Leech Coll'n made by Stanley Kidder Wilson of Philadelphia, and exhibited at the Grolier Club in 1914, aft. and eve'g of Mon., Apr. 24.—Dickens and Thackeray Coll'n of Edwin W. Coggeshall, of N. Y., Afts., Apr. 25-27.

Hotel Savoy Ballroom, Daniel S. Miller Collection of Paintings, Art Objects and Books, afts. and eve'gs, April 17-20.

**SALES PAST AND TO COME.**

(Continued from page 5)

**Paintings by Keith.**

A coll'n of 30 paintings by the late Wm. Keith from his son, C. W. Keith of Cal., is now on exhib'n at the Anderson Galleries and will be sold there aft. of Apr. 22. All are landscapes, and important, painted in the artist's best manner. During recent years some Keith paintings have sold at high prices and his popularity with American collectors seems to be growing.

**Dr. Ferguson's Collection Sold.**

The collection of antique Chinese bronzes porcelains, paintings, etc., of Dr. John C. Ferguson, was sold Apr. 7, at the American Art Galleries and brought \$12,291. Miss Lorenz, agent, gave \$475 for a bronze layer of the Chow dynasty, \$425 for a bronze wine cooler of the Han dynasty; \$420 for a bronze wine jar of the same period; \$380 for a celadon bowl of the Yuan dynasty; \$350 for a large jade dish, and \$300 for a bronze wine vessel of the Han dynasty. Mr. Kaldenburg paid \$270 for a K'ang Hsi peach bloom writer's water holder, and Mr. C. Tinker \$290 for a painting of "Five Egrets." Mr. S. K. de Forest gave \$130 for two Sung plates.

**End of Dunwoody Sale.**

The late W. H. Dunwoody and others' sale closed at the American Art Galleries, Apr. 7, with a total for the fifth session of \$5,598, which brought the grand total of the sale to \$26,054. Mr. George D. Smith gave \$350 for a second folio, 1632 Shakespeare; \$225 for 74 volumes, all first editions, of the Waverly novels; \$175 for the Mss. of Swinburne's "Dedicatory Poem for the Third Series of Poems and Ballads;" \$150 for a "Book of Beauty with drawings in colors by Barret and Tenniel, and \$117 for 99 caricatures in color by Rowlandson, Cruikshank, Gilray, etc.

Mr. Madison paid \$345 for the Waverly novels and Lockhart's Scott, Edinburgh, 1901, both extra illustrated, and Mr. L. Clark, the same amount for "Shipwrecks," a volume of 9 pamphlets, London, 1804. Charles Scribner's Sons gave \$180 for Sargent's "Silva of North America" and Mr. F. Black, \$150, for the Mss. of Sherman's report to the Secretary of War, on the reorganization of the army. Mr. Morris gave \$137 for Coombe's "Dance of Death," with plates by Rowlandson.

**Persian Collection Sold.**

A collection of Persian antiquities belonging to Haji Ali Agha, sold at the Anderson Galleries on Thursday, brought \$4,112.50. An Isphahan rug, woven for a Shah, brought \$525 from Mr. Robert W. Watkins.

**A Blakelock Sells for \$265.**

At a sale, Wed. eve'g, at Silos' Fifth Ave. Galleries, "The Trout Brook," by Ralph Albert Blakelock, 12 by 10 inches in size, brought \$265 from Mrs. Sanford.

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**John Leech Collection**  
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**Red Cross Sale at Christies.**

A Red Cross sale has been going on for several days, opening Apr. 6, at Christies in London. On Apr. 8 offers by Delaslo, John Lavery, Augustus John and the Hon. John Collier, to paint portraits were auctioned. Mr. C. Agnew paid \$5,250 for the Lazlo portrait and Sir M. Samuel \$4,162 for the Lavery. The John offer brought \$1,630 and Sir John Collier's \$1,050. Another day the Duvcens gave \$7,500 for a group of four miniatures, two by George Englehart. A necklace given by Mrs. Adair sold to Mr. Weil for \$3,350.

**Book Sale at Anderson's.**

On Apr. 7, the libraries of Edson S. Jones and Charles J. Fisk were sold in two sessions at the Anderson Galleries for \$4,997.65. Mr. Gabriel Weis paid \$270 for the Joseph Jefferson autograph edition of Washington Irving; \$118 for an edition of Oliver Wendell Holmes, signed by him, and \$100 for a richly illustrated edition of Victor Hugo. Mr. George D. Smith gave \$230 for an autographed edition of Irving, with a page of Mss. Mr. A. W. Clark secured for \$105 a Coquelin edition of Moliere, with vignettes by Leloir.

**Freedman Furniture sold.**

At Silo's Fifth, Ave Galleries, Apr. 8, a collection of furniture, rugs, etc., brought \$20,849. A Louis XV reception suite, upholstered in silk Beauvais tapestry which belonged to Mr. Freedman sold to Mrs. Giddings for \$1,450. A French Renaissance Settee, upholstered in Flemish verdured tapestry, which also belonged to Mr. Freedman, sold to Mr. J. B. Scott for \$600.

**Haddock Library Sold.**

The opening session Monday at the Anderson Galleries, of the library of the late B. F. Haddock of Phila. brought \$1,571. Mr. H. B. Brugeheisen gave \$137 for the 11th edition of the Encyclopedia Britannica. Mr. H. Mischke paid \$44 for "Chants et Chansons "Populaires de la France," Paris, 1843. Mr. H. B. Smith \$30 for "Bleak House" in the original wrappers, London 1853, and Mr. Gabriel Weis \$28 for Chapman's translation of the works of Anato le France. The sale closed Wed., with a grand total of \$4,881.50. Mr. James F. Drake paid \$80 for the Grolier Club's Rubaiyat, and Mr. E. Turnbull \$77 for the same Club's "De cree of the Star Chamber."

**Print Sale at the "A. A. A."**

The opening session, Wed. eve., at the American Art Galleries, of a large collection of prints brought \$11,325. Mr. Edward D. Balken gave \$1,125 for a first state of Durer's "Adam and Eve." Mr. K. T. Chester paid \$800 for the "Melancholia."

Keppel & Co. gave \$520 for the "Large Fortune," and M. Knoedler & Co., \$510, for the "Virgin Holding a Pear." Mr. Seaman, agent, gave \$240 for the "Rape of Amymome," and \$235 for "The Little Horse." For Schongauer's "Christ Bearing the Cross," Mr. Chester paid \$750, while Mr. E. T. Junior gave \$250 for Mantegna's "Bacchanalian Group with Silences," and \$230 for his "Christ Descending into Hell." Da Modena's "The Fate of the Evil Tongue" went to Mr. Chester at \$200.

The final session Thursday brought \$14,786.50, which brought the grand total to \$26,111.50. Mr. A. Soldwedel gave \$1,700 for the color mezzotint of "Lady Charlotte Greville," by James Young. He gave \$900 for "A Young Lady Encouraging a Low Comedian," by Ward; \$510 for Smith's "A Visit to Grandfather," \$425 for "The Soliloquy," by Ward; \$325 for his "Lucy of Leinster," and \$300 each for Janinet's "La Confiance, Enfantine," and "La Crainte Enfantine." To A. Rudert, agent, went at \$950, Say's "Crossing the Brook," and for \$325, an XVIII century French print, "Le Dejeuner."

**Two Stamps Bring \$1,730.**

There were sold at auction, Apr. 12, in the rooms of the Collectors' Club, 30 E. 42 St., two rare postage stamps for \$1,730. Both had been issued by the Postmaster of Brattleboro, Vt., in 1846, one year before the U. S. Govt. made its first postal issue.

**Sale at the Parke Galleries.**

A sale at the Hiram Parke Galleries, Mar. 30-31, of the late Dr. M. C. Gould and others antique and modern furniture, art objects and engravings, realized \$6,929. Mr. Van Brinck gave \$120 for a bronze group; Mr. Thomas Greenwood \$100 for a Colonial mahogany dining room set, Mr. Di Salvo \$95 for a Sevres vase and Mr. Jules Glaenzer \$90 for a pair of blue and white Chinese vases.

**Velvets and Embroideries.**

The Vitali and Benguiat collection of old velvets and embroideries, was sold at the American Art Galleries on Thursday afternoon, for \$22,192.50. Mr. Edson Bradley gave \$900 for two crimson velvet staircase hangings. Mr. K. T. Stockton gave \$550 for a Florentine XVI century panel. W. W. Seaman, agent, paid \$2,425 for a crimson velvet cope, and \$400 for an Italian Renaissance velvet hanging.

**FOR ARTIST'S EQUITY IN WORK.**

The artists' committee of the Authors' League of America is inaugurating a propaganda to have a law passed to obtain for artists a lifetime equity in their works. The idea is to give the artist 2 per cent. of the increase in value. The idea was partly suggested by the Blakelock case.

**The Anderson Galleries**  
Announces an Important Sale of Paintings  
By the Late  
**WILLIAM KEITH**

Thirty Landscapes by this distinguished Artist are now on Public Exhibition, consigned by his son, Mr. Charles W. Keith of California, for Unrestricted Public Sale on the Afternoon of Saturday next, April 22, 1916, at 2.30 o'clock. Catalogues will be sent free to intending buyers.

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Mr. William B. McCormick, long art critic of the Press has lately joined the editorial staff of the Army and Navy Journal. He continues as art writer for the Mail.

Mr. Henry Reinhardt of 565 Fifth Ave., announces that his son, Mr. Paul Reinhardt, has been admitted into the business as a partner, and that from Apr. 15, the firm name will be Henry Reinhardt and Son.

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# American Art News

VOL. XIV., No. 29.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, APRIL 22, 1916.

10 Pages.

SINGLE COPIES, 10 CENTS.

## MR. FRICK'S HOUDON BUST.

The recent purchase, through Mr. Edward Brandus of E. Gimpel and Wildenstein by Mr. Henry C. Frick, of one of the most famous and important works by the early French sculptor, Houdon, exclusively announced in the ART NEWS last week, in the importance of the work and the almost record price paid for it as an example of Houdon's art, proves to be the most important art sale, with the possible exception of the transference to Mr. Frick of Gainsborough's painting "The Mall," of the current art season.

While neither the selling firm nor Mr. Frick care to give out any details of the transaction, which, in deference to their wish, the ART NEWS does not publish, it may be said that the work is a life size bust of a famous woman of Houdon's time, wonderfully executed, and notable, not only for the splendid pose and expression, but for the modelling of the accessories of flowered garlands around the lower part of the bust.

## NO NUDE MODELS AT CAL. UNIV.

Moral censorship is in full reign at the University of Cal. at Berkeley. Its taboo has fallen on life models for the art classes. Petitions from students and professors were denied. The art classes in the graphic arts and architectural departments are getting along with clothed models and will apparently have to do so for some time. Representations were made to the college authorities that the work of the students was being cramped by the fact that life models could not be used. Back came the word that the rule would continue in force.

Some of the classes, such as that of C. Chapel Judson, professor of drawing, are furnishing themselves with their own models. But they are fully garbed.

## MURALS AT HOTEL GRAMATAN.

Two mural paintings by Gerald Cassidy have been hung in the foyer of the Hotel Gramatan, at Bronxville, N. Y. One represents the scene of the deeding of the land where the hotel now stands by Chief Gramatan whose name appears on many old deeds in Westchester County, and the other shows an Indian leaning against the ruins of an old California Mission.

## S. F. MUSEUM BUYS PICTURES.

Out of the legacy of \$10,000 given by Alice Skae for the purpose of paintings for the Golden Gate Park Memorial Museum the Park Commission has bought pictures representing 32 Cal. artists. The canvases and etchings, which were selected under the direction of Comr. Earl M. Cummings, the sculptor, are intended to form the nucleus of a permanent coll'n.

The artists whose works have been purchased by the Skae fund are as follows:

Oils—Frank Van Sloun, Maynard Dixon, Maurice Del Mue, Bruce Nelson, Clark Hobart, E. Charlton Fortune, Carl Oscar Borg, Betty de Jong, Armin C. Hansen, Xavier Martinez, Amedee Joullin, Richard Partington, Gertrude Partington, Francis McComas, Will Sparks, Gottardo Piazzoni, Charles Rollo Peters, Theodore Wores, Aaron Altman, Charles D. Robinson, Giuseppe Cadenasso, Chapel Judson, Lee Randolph, John A. Stanton, Clarence Hinkle, Rinaldo Cuneo, Joseph Raphael, Henry V. Poor, Ferdinand Burgdorf.

Etchings—Robert Harsh, Armin C. Hansen, Gertrude Partington, Pedro J. Lemos, Gottardo Piazzoni, J. W. Winkler, Lee Randolph.

## Boston Museum Report.

A deficit of more than \$34,000 in the operation of the Boston Art Museum for 1915 is reported by Director Morris Gray in his annual statement for 1915, this deficit being met at present by using the principal of "unrestricted" funds. It is hoped to build up the administration fund to \$1,000,000.

The number of visitors for 1915 was 267,211, as against 205,109 during the preceding year.

The running expenses of the Museum last year were \$162,480.91, and the total of gifts and bequests \$392,596.

## COLLEGE ART INSTRUCTION.

Definite steps for determining just how much instruction in art there is in American colleges have been taken by an investigating committee of the College Art Ass'n. according to Prof. Holmes Smith, of Washington University, the chairman. Prof. Smith is sending out letters to every college, asking what art instruction they have. He will take steps to raise the standards in his gallery.

## BUYS ANOTHER BLAKELOCK.

The tenor John McCormack, who recently bought Blakelock's "Spring Rock Cove" for \$10,000, has now purchased for \$4,000 his "Autumn Landscape," the profit of which was offered to the Blakelock fund by Scott & Fowles, of 590 Fifth Ave., who bought it at the Lambert sale for \$3,300.

## SARGENT PORTRAIT TO SON.

The will of the late Egerton L. Winthrop left his portrait by John S. Sargent to his son Egerton L. Winthrop, Jr., with the request that he in turn leave it to his eldest son. He also receives a portrait of Gen. Hamilton, two Clodion statuettes and a painting by Walter Gay of an interior in the testator's home.

## MACK LIBRARY TO MISS NASH.

The will of John Mack, a prominent sporting man, leaves his library, valued at \$50,000, and his antiques, to his niece, Miss Florence Nash, the actress.

## T. B. CLARKE BUYS HUNT CLUB.

Mr. Thomas B. Clarke, the well known art collector, has purchased the old Rogers Homestead used as a clubhouse by the Suffolk, L. I., Hunt Club, which was owned by Richard Newton, Jr. Trowbridge and Livingston are to remodel the Colonial house, which will be renamed Lindenland and used as a residence.

## NEWPORT'S NEW ART BUILDING.

The Newport (R. I.) Art Association has recently purchased a large building in that city which they will use for current exhibitions and in time for a permanent art display. The money for the building, some \$80,000, was raised chiefly by Mrs. John Elliot. Mrs. Harry Payne Whitney has taken an active interest in the matter and has worked hard for its success. The committee on painting is Robert Reid, William H. Cotton and Mrs. Harry Payne Whitney. They are collecting art works for the next annual exhibition which will take place during the summer and which they hope to make one of the most important art events of the season. The growth of the Association, only started three years ago, has been remarkable, and proves that Newport society has evidently art love and taste.

## ANOTHER STUDIO BUILDING.

The latest project for a cooperative studio building is being pushed by a group of artists who hope to erect a building suitable to the pockets of artists who have to depend entirely upon their art for a livelihood. The idea of the promoters of the scheme is to erect a building in a section of the city where land is not so expensive as in the fashionable quarters like 67th St. Halls and staircases will be of simple design, and everything will be inexpensive, but comfortable. The site to be selected will probably be in the vicinity of West 57th St. between Ninth and Tenth Aves.

## HANFSTAENGL CLOSED BY GOV'T.

A famous German business which has been estopped from business in England, under the "Trading with the Enemy Act," is that of Hanfstaengel who for nearly 80 years have done the bulk of the art-reproduction business in London. Queen Victoria, who regarded German enterprise in England with favorable eye, allowed the firm the prerogative of photographing the pictures in the Royal collections and in the National Gallery, a privilege which at once conferred great distinction upon them and naturally led to other important undertakings.

So powerful did they become that anyone intending to reproduce an Academy picture, for instance, whether for a magazine or for advertisement purposes, was ill-advised to take any steps without first consulting them, for not only were their rights far-reaching, but they never hesitated to resort to costly litigation to vindicate them. A number of legal actions brought by them concerned theatrical rights as to tableaux vivants drawn from famous pictures as well as the right of illustrated papers to publish sketches of these, and in one instance a case was taken even as far as the House of Lords for settlement.

Indeed it is largely due to the zeal displayed by Messrs. Hanfstaengel for litigation, that the English law concerning pictorial copyright has now been so definitely formulated.

## HERSHEY'S "NYMPHS" STORED.

In a storage warehouse in Harrisburg, Pa., there has been lying since last Autumn the fountain showing nude figures of three dancing nymphs, by the Italian sculptor, Giuseppe Donato, valued at \$25,000, presented to that city some months ago by Mr. M. S. Hershey, the "Chocolate King" who built the co-operative town of Hershey, Pa. The City Commissioners had planned to erect the fountain at Front and Locust Sts., but have not yet provided the \$4,500 necessary for the placing of the work. The city has been paying \$230 yearly premium on a \$20,000 insurance policy protecting the sculpture, but the Commissioners feel that they are not able to spare even the insurance premium on the renewal of the policy April 24.

## STATE ART COM'N FOR VA.

Virginia has recently authorized the appointment of a state art commission, and will make this same commission a permanent institution. The commission is to be composed of an architect, a painter, a sculptor, the governor of the state and a layman, known to be a connoisseur of art. The functions of the commission are advisory, but it is understood that all matters pertaining to art are to be referred to it for consideration and report.

The legislature of North Carolina has during the past winter made a similar enactment.

## A BLAKELOCK "MOONLIGHT."

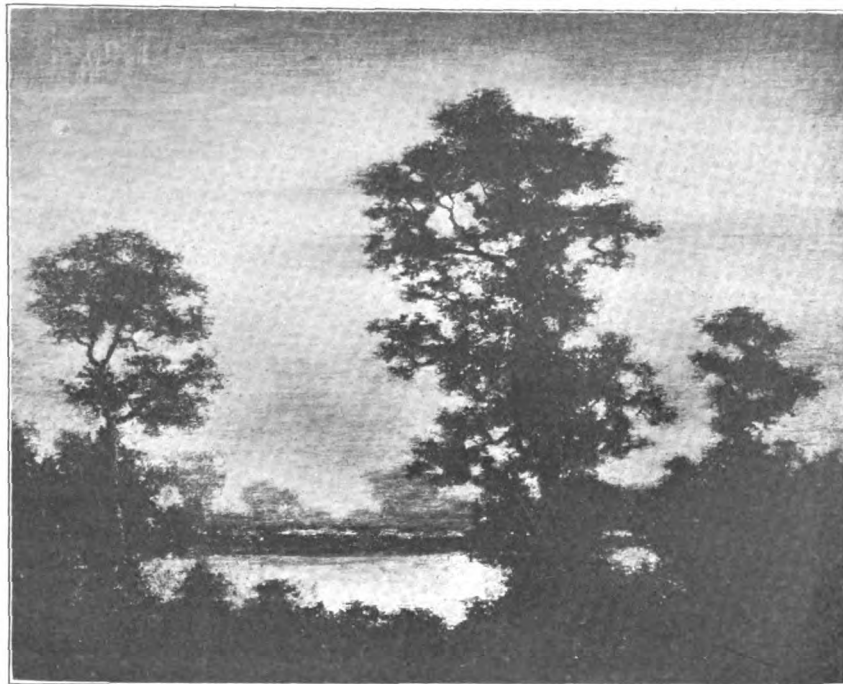
One of the best of the veteran American artist Blakelock's landscapes is the "Silvery Moonlight," owned by Mr. John W. Young of Chicago, reproduced on this page.

Mr. Young, who has always been a warm admirer of Blakelock's work, and a firm believer in his ability and the ultimate value of his paintings, has been a consistent buyer of these paintings for a number of years and has sold a great many to Western collectors. He has interested himself in the movement to raise a fund for the artist and the support of his family and came on here to see the recent Blakelock exhibition at the Reinhardt Gallery. He is now organizing an exhibition of the works he owns and others that may be loaned, in his Chicago galleries, and wishes it known that he will give to the Blakelock fund or to Mrs. Blakelock any sum for which any pictures sent him for this display over the owner's fair limit of price, may be sold.

Mr. Young has a letter from Mrs. Blakelock, thanking him for the recognition of her daughter Marian's talent in painting, many of whose pictures he has sold without any profit to himself for her and recommending him to all owners of Blakelocks.

## Blakelocks for Chicago.

The exhibition of works by Ralph A. Blakelock which recently closed at the Henry Reinhardt and Co.'s galleries here, has been transferred to the Chicago Galleries of that firm.



SILVERLY MOONLIGHT.

R. A. Blakelock

Property of Mr. J. W. Young of Chicago.

## INNESS'S "LAND OF PLENTY."

The large and striking early example of the art of George Inness, reproduced on page 8, and owned by Snedecor and Co., a canvas 36 1/4 inches high by 49 3/4 inches wide, was painted about 1855 or '56. It was purchased by the late William A. Davies of Pasadena, Cal., formerly President of the Farmers and Manufacturers Bank of Poughkeepsie, N. Y., in the late sixties or early seventies from the old art firm of William and Stevens, with which firm the late John Snedecor began his business career, and which he left to found his own business in 1852.

The picture which comes from Mr. Augustus Davies of Pasadena, has all the American master's characteristics of composition, light, color and feeling for Nature, and is rich in quality and joyous in atmosphere. It has never been restored or touched up, as are so many pictures in any way, save for one necessary cleaning and varnishing. It is in its original condition, just as it left the artist's easel, only improved by the mellowing which time alone can produce.

It is interesting to note that the "Land of Plenty" was first shown in public in the old Snedecor gallery at 749 Broadway, Mr. Snedecor having been the first dealer here to encourage American artists by giving them the privilege of individual exhibitions

## PURCHASE BY ART FIRM.

The firm of Messrs. L. & L. Milch, art dealers, have purchased the four story dwelling, 108 W. 57, adjoining on the east the Lotos Club. After alterations the firm will occupy the two lower floors for its business, while the upper ones will be studios and apartments.

## APPRECIATIVE COLLECTOR.

A touching incident occurred recently in the studio of a New York artist, according to the N. Y. "Times." The artist had sold one of his pictures a few years ago to a Fifth Ave. dealer for \$700 who had resold it to a private collector at \$500 profit. The canvas was recently sold at auction for \$750, and the purchaser, a woman, wrote the artist expressing her pleasure in possessing the picture and adding that her only regret was that she had not bought it direct from the painter and paid him the full price, \$1,250, which it had cost the former owner. The artist was greatly touched by this simple tribute, and was about to return the note to its envelope when a check for \$500, payable to the artist, fluttered to the floor.

A picture by Henry Lovins, who has 3 canvases on exhibition at the San Diego Exposition, has been sold to the Santa Fe Railroad and will be hung in the new offices at Phoenix, Arizona.



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**CHICAGO.**

The Poster exhibition from Newark, N. J., now installed at the Art Institute, and which was noticed in the ART NEWS when first shown in Newark, is much liked by local art lovers.

A collection of paintings of Paris buildings and street scenes by the late Ferdinand Janin has been added to the architectural show. Janin is the young Frenchman who was associated with Burnham and Bennett in creating Chicago plan drawings. The paintings are loaned by S. A. Marx.

The first international exhibition installed by the Independent Society of Artists, an association of recent organization on the "revolt against the jury system" idea, is a success in the quality of a majority of the pictures on show, and in the attendance. It is a cosmopolitan show, and indifferent work in spots is expected in it—for even in iron-clad exhibitions bad art spots happen. Edgar Payne is happily exemplified in a landscape and a seascape, "Hills of Brown" and "Sea Bandits." Lillian Owen glorifies—if that were possible—the Chicago River in "State Street Bridge," "Where the River Branches," and other scenes of the river by which Clusman exploited his fame. Fay Barnes Powell contributes decorative panel and paintings, "The Beach" and "The Pines." Norman Tolston shows talent in his "Green Brooch," and there is good technique in his "Zebra Poster"—Tolston has buoyantly arrived in the poster field. Laura Stoddard, Charles V. Sutherland, Frank Wolcott, Vernon Thomas, J. Bland Sloan, George Rich, Jacob Richard, Minne C. Neebe, Olaf Olesen, Mrs. Ralph Mojeska, A. Lou Matthews, Gardner Hale, Elizabeth R. Scott, Margaret Baker, Jeanette Buckley, O. Irwin Meyers, Lyla Marshall and Paul T. Sargeant are among other artists represented.

Jerome and Lucile Blum have returned to their home here from a sojourn of several months in the Orient, and are giving an exhibition of paintings and sculptures

done in Japan and China. Jerome Blum made quite a sensation about five years ago when he came from Paris and gave a show of very "independent" paintings. He still retains a distinctive expression in coloring, but has modified his palette. He has seven Japanese paintings in line, "A Street in Kyoto," "Madame Crysanthemum," "Outdoor Restaurant, Peking" and "Sunlit Canal," "Bridge at Soo Chow." Mrs. Blum shows ten statuettes, all graceful in line, including "The Dancer," "Japanese Peasant Woman," "The Little Mother," and "Korean Mother and Child."

The Swedish-American Art Exhibition will be installed at the Swedish Club, April 30.

Bronzes and sculptures from the Italian section of the Panama Exposition are on view in the Marshall Field galleries.

Pastels and wood-block prints by Elizabeth G. Colwell are on exhibition at Roullier's.

A group of Persis Kirmse's paintings of cats and dogs are a quaint feature at the Art Institute, this week.

Some 20 canvases were sold from Ben Foster's exhibition in the Art Institute during March, and three additional are under consideration.

"Bamboos in Wind and Rain," by Wu Chen, of the Yuan dynasty, has been acquired by the Art Institute.

H. Effa Webster.

**PHILADELPHIA.**

At the Penna. Academy a comprehensive exhibition of contemporary Swedish art numbering 241 works, and including oils, watercolors, bronzes and wood-carvings, is now on. Many of these have already been seen at San Francisco, but certain appropriate additions have been made replacing works that have been sold or withdrawn, thereby retaining the essential national quality of the group and its unique claim upon the attention of connoisseurs. The painters of the Scandinavian Peninsula have a different point of view of their art from that of most of the others in Europe, more wholesome perhaps, closer in its observation of natural phenomena, shown here very decidedly in many of the canvases, such as for instance, in Anshelm Schlotzberg's picture of "Swedish Midsummer Night," where the peculiar light of the midnight sun of northern latitudes glances across the objects in an apple orchard in full blossom.

That Sweden is the land of snow is the painter's opportunity and that it has not been neglected one sees here especially in certain canvases by Gustav Adolf Fjaestad entitled "Easter" and "Pool in Winter" beautifully harmonious in golden tints reflected on the snow and contrasted with deep purplish shadows. For the real indescendent color flashing from glacier and snowdrift and northern sky Miss Anna Boberg's canvases, "First Snow in the Mountains," "Glacial Lake" and "Arctic Night," show wonderful power of interpolation, the display of auroral light in the last named picture being most effectively rendered. A virile bit of brush work is the figure subject by Emil Zoir entitled "Potato Picking"—and another by Wilhelm Smith of "Fisher Folk." Well constructed portraits of Rector Schuch by Helmer Mas-Olle and of Professor Carl Curman by Emil Osterman deserve especial notice as does a "Dalecarlian Girl in Winter Costume" by Anders L. Zorn whose work is so well known to the American public.

Some good bronzes, imaginative in conception, are exhibited by J. H. Lundberg and artistic wood sculptures, cleverly humorous as character studies are shown as the work of Axel Petersson.

Eugene Castello.

**ST. LOUIS.**

Paintings by Robert Vonnoh and sculpture by Mrs. Bessie Potter Vonnoh, on view at the Museum.

Among Mr. Vonnoh's portraits shown are those of Dr. Talcott Williams, Charles Francis Adams and Daniel French. There also is a portrait of Mrs. Vonnoh.

Mrs. Vonnoh's share in the exhibit is a group of 32 small bronzes, charming in their delicacy and feeling. Mrs. Vonnoh, a native of St. Louis, is virtually self-taught, with the exception of three years spent in study at the Chicago Art Institute.

In addition there is on view a group of 14 portraits by Harrington Mann.

Luis Graner of Barcelona, Spain, and who has been in New Orleans for two years past, has an exhibition of his oils in the rose parlor of the Buckingham Hotel, St. Louis, until April 30.

Some recent purchases by the St. Louis Museum include a painting by F. Ballard Williams, "A Glimpse of the Sea," one by Henry W. Ranger, "New England Village," and Alfred Stevens's "Meditation," from the Reisinger collection.

**BOSTON.**

The exhibition now on at a local gallery offers a rather hard nut for timid and conservative Bostonians to crack, being the work of advanced modern Americans, including some of the New York "Independents." Of course, one wants to see the latest fashion in pictures, as well as to read the last novel and to hear the newest opera. But alack! Some Bostonians find a number of the modernists frankly depressing, and still others crude and violent. Non-academic, are they? Well, rather! George Bellows' "Harbor and Fishermen" is signalled out for dismal comment, because "leaden and slaty," but, personally, I consider it a strong and compelling work, as also Rockwell Kent's black and frowning canvas "Toilers of the Sea." Among the "violent arrangements" one would perhaps place Carl Gordon Cutler's "Girl in Blue Hat," with its startling color scheme of bright blue, yellow, and red—evidently intended as a tour de force, and cleverly executed. Interior decorators use the term "vogue" for these peculiar color combinations, when applied to house interiors, and declare that the public clamors for them. Mary Cassatt's "Apres le Bain," depicting a mother and child is a highly individual achievement, with nicely balanced color relations and values.

Charles W. Hawthorne's "Le Pegnoir Rose," an interior with the figure of a young woman, which does not impress the most captious as either "violent" or "dismal." Rather it appealed as a charming and satisfying canvas, with true dignity of tone, and worthy of the Isidor medal which it bore away at the Winter Academy last year. Randall Davey is represented by a sketch of a "Portuguese Baby," Robert Henri by the unflattered head of a "Workingman," Frieseke by an effective figure piece, "The Kitchen Door," Hayley Lever by a decorative "Spring in Devonshire"—to mention only a few characteristic pictures by these audacious modern breakers of academic idols.

A stranger visiting Boston a few years ago, after viewing acres of dead and foreign art at the Art Museum, innocently (or perhaps cynically) inquired if the "Hub" had produced no artists since Copley's time. With snail-like deliberation the Museum is beginning to announce to Bostonians and to the world that the town has had a few artists since Copley's time. I refer more especially to the Museum's recent purchase of Mrs. Adelaide Cole Chase's portrait study, "The Violinist," and William Paxton's study, "A Nude," both selected from the recent exhibition of the Guild of Boston Artists. The Museum has also bought Bela L. Pratt's charming and graceful statue of a young girl, and two red chalk drawings by Alexander James. This is certainly encouraging as the aftermath of the Guild exhibition. One might have predicted for it some such happy ending! As for the fortunate Frederic Bosley, consider how highly he is esteemed by his fellow artists! Headed by Edmund C. Tarbell, they have even made up a subscription and purchased for the Museum one of his recent paintings, "The Dreamer," which has aroused their admiration, but which, au contraire, the man in the street would consider distressingly queer and unsatisfying. Meanwhile, the noted and opulent connoisseur, Mrs. W. Scott Fitz, has presented to the Museum two more valuable Italian primitives—a Madonna and Child by Ugolino da Siena and a fourteenth century Florentine Madonna and Child, artist unknown.

Jerome Downes's show at the Copley Gallery has aroused much favorable comment. It is a most pleasing and interesting exhibition, by a young painter of considerable promise, comprising portrait studies and landscapes. Mr. Downes's treatment of character is unusually sympathetic, and he has a very subtle feeling for beauty in everything that he depicts.

Paintings, sketches, and pastels by the late Marcus Waterman, who has been called America's greatest colorist, make up an important exhibition now on at a local gallery. In subject the pictures range from New England to Holland, Normandy, Spain, and Algiers.

Recent events which caused a little stir in local art circles were John S. Sargent's visit to install his mural paintings in the Public Library, and the dinner given by the Copley Society in honor of John Wilson, the sculptor, who has given so generously of his time and talent, for ten years, as instructor of Copleyites. It is an encouraging sign of the times that they did not wait until Mr. Wilson was old and decrepit, or deceased, to honor him!

John Doe.

Frederick A. Bosley's canvas, "The Dreamer," recently shown at the Guild Gallery, has been purchased by subscription by a group of artists and art lovers, headed by Edmund Tarbell, and presented by them to the Boston Museum.

(Other Cities on Page 7.)

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State of New York, County of New York.  
Before me, a Notary Public in and for the State and county aforesaid, personally appeared James B. Townsend, who, having been duly sworn according to law, deposes and says that he is the Editor of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, and business managers are:  
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4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and that affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

JAMES B. TOWNSEND,  
Editor.

Sworn to and subscribed before me this 31st day of March, 1916.

HENRY RITTERBUSCH,  
Notary Public.

My commission expires March 30, 1917.

(SEAL)

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CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden.  
Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.

Some French Artists during the Siege and Commune, by William Aspenwall Bradley.

Albert Steiner's Lithographs,  
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**EXHIBITIONS NOW ON**

**Salmagundi Thumb-Box Sketches.**

The annual exhibition of Thumb-box sketches, at the Salmagundi Club, 14 W. 12 St., is now on to Apr. 27 and is open free to the public afternoons and evenings. Already nearly \$2,000 worth of the little works have been sold. The contributions grouped together of the 132 artists represented, fill completely the gallery space.

The Charles Vezin prize of \$100 for the best sketch in the exhibition was awarded to a brilliant little landscape by F. de Haven, which has also been sold. The Frank S. Turnbull prize of \$100 for the best group of sketches went to Guy C. Wiggins, for his five striking N. Y. views. The James W. Porter prize of \$50 for the second best sketch was awarded to Edmund Greagen, for his attractive figure of a girl with a fan.

Others notably well represented are Norval H. Busey, M. J. Burns, Harry Roseland, Henning Ryden, Nathaniel Dolinsky, Edward K. Kingsbury, Herbert A. Morgan, Clarence K. Chatterton, Oscar Fehrer, Frederick J. Waugh, Geo. L. Nelson, Max Herrman, H. A. Vincent, Carl Rungius, Leon Kroll, S. R. Burleigh, Norward Mac Gilvary, Everett L. Warner, Walter Douglas, W. O. Sweet, F. Luis Mora, Alfred Hutty, F. J. Mulhaupt, C. F. Kellner, H. Ledyard Towle, Henry Mosler, H. H. Ahl, J. F. Brown, Eugene Castello and Lawrence Grant.

**Valls' Paintings of Spanish Life.**

A Spanish painter of considerable talent, Ernesto Valls, a native of Valencia, is showing at the Arlington Galleries, 274 Madison Ave., a collection of 40 odd oils, striking in color and effect and representing scenes of Hispanic life, many of them on bathing beaches. A number of the latter in the Sorolla vein, are, though effective and attractive, somewhat lacking in the values of the flesh against the light.

Among the best of these are the really brilliant picture of a little girl washing some dishes on the beach called "A Symphony in Blue" and "Giving the Dog a Bath." There are besides "Children Playing on the Beach," "Morning on the Beach" and "Evening on the Beach." Two good seashore scenes in more serious vein are "Launching the Boat" and "Mending Seines."

Large figure works handled with vigor are the single figure of a young woman in bridal dress called "The Orange Flower," "A Valencian Festival," "Two Friends," "A Valencian Christening" and "Preparing for the Festival."

**Fine Color Effects by Worcester.**

A painter of much ability, quite remarkable as a colorist is Albert Worcester, who is showing 19 works at the Ralston Galleries, 567 Fifth Ave., to Apr. 29. Mr. Worcester, who is a pleinairist of the Pissaro School shows figure subjects of refined type, shore scenes and landscapes.

Among the figure subjects handled with much skill include "Girl in Blue" by a mirror, "The Miller's Daughter," "Girl in Red," at a breakfast table, a "Study" of a girl on a lounge, and a capital figure of a woman looking at herself in a handglass, and also reflected in a dressing table mirror. "Sunlight" shows a female figure laying out clothes in a landscape. An old woman is effectively shown in a "Normandy Orchard," and there is also "The Dancer," and a lively "Portrait of Miss H." Very artistic are the shore scenes "The Ship Yard," "Fishing Boats at St. Tropez," and "Quay at St. Tropez." Three landscapes are "The North Wind," "Afternoon" and a scene in the Elyreces.

**Hero Aeronaut Artist's Exhibit.**

A Russian artist, with a French name, Leon Gaspard, recently landed in N. Y., after most sensational war experiences, and is exhibiting a vivacious and brilliant series of 30 odd scenes from Russia and France in war times, at the Reinhardt Galleries, 565 Fifth Ave., to Apr. 29.

Such a calm unconcerned personality is Mr. Gaspard that one would never imagine that he, as a French aeroplane scout, fell with his craft some 1,300 feet at Ypres, and while his mechanic was killed, suffered himself only a hemorrhage of the lungs from the shock and a trifling injury to his right leg. That he escaped is wonderful, and that he was not shot, crawling as he did 6 hours to reach the French trenches, only 270 feet away, seems little short of miraculous. When the Germans entered Brussels, says his friend, Robert W. Vonnoh, who first met him in Paris 8 years ago, they swept him clean of pictures and funds.

But in France and Russia, where he went and painted with the army after he left the hospital, he painted, with great industry, and the result is a really remarkable series of scenes, chiefly of the lighter aspects of war and of the places and peoples in war times.

There is a "Sunday Morning," in a Siberian village, full of color and life, with very lively crowds. Fine in color and with many deftly handled figures is "La Kermesse," a Tryptich. Scenes of graver aspect are "Unhappy Travellers in Poland, 1914," "Refugees Leaving Lomza, 1914," "Russian Artillery in Snow" and "The Retreat of the Russian Army." There are "Typical Heads of Poland Refugees" and some "German Prisoners in the North of France." A strikingly picturesque example is "In the Carpathians Near the Firing Line." Character studies are "A Cossack's Mother," "Young Cossack," "Senagalese Soldiers," "A Serbian Soldier" and "A Little German Prisoner."

**Municipal Art Society Show.**

A display of much variety and interest, is that of work of members of the Municipal Art Society, now on at the National Arts Club, 119 E. 19 St., to May 5. It consists of architecture, painting and sculpture, and one section is devoted to the work of the Municipal Departments.

The sculpture exhibit includes the Fred E. Clark large group of "Music and Faun" for the Schenley memorial fountain at Pittsburgh which was first seen at the Architectural League display in Feb., a small replica of D. C. French's standing figure of Lincoln, Helen Sahlner's striking "The Spirit of Revolt," Angelica S. Church's effective "The Hunter," George T. Brewster's admirable relief head of Augustus St. Gaudens, Robert Aikin's graceful pair of lovers, and a large allegorical figure in low relief on a memorial panel to Jas. Wall Finn.

From the Lamb studios comes a three figure rose window of effective design and Ella Condie Lamb signs a figure of Music. A scene depicting the founding of Paterson is by Katherine S. Dreier. There is a snake charmer Oriental street scene by Louis C. Tiffany, a N. Y. street view in winter by Robert Henri, a wedding scene by Jennie Browncombe, a landscape by R. K. Mygatt, and a seacoast scene by Howard Russell Butler. A large figure by the late J. W. Alexander shows a young girl in a garden seat, while a female study head is by E. H. Blashfield. Some striking oil studies are by Charles Vezin. A tryptich by Salvatore Lacari for the Washington Irving High School depicts N. Y. in very early days. There are window and other decorative designs by William Laurel Harris.

The Peabody Institute has purchased out of the Rinehart fund Edward N. Berge's bronze figure of an Indian, entitled "On the Trail," and will present it to the city of Baltimore for erection in Clifton Park.

**Sculptures in Bronze and Ivory.**

Ettore Cadorin, an Italian sculptor of much talent, is showing at the Reinhardt Galleries, 565 Fifth Ave., to Apr. 29, a number of ivories carved in low relief on panels, as well as small bronzes cast by the cire perdue method and a couple of clay statuettes. The ivories, which are most delicate in effect, while handled with vigor, include portraits of the Queen of Italy, the artist's wife, Vicomtesse de Janze, and Signor Caruso. The ideal is shown in the quarter-length of "Tragedy" and a "Fifteenth Century Maid."

Two powerful figures among the bronzes are the nude figure of "The Belgian Girl," symbolical of her country's misfortunes, recently purchased by Signor Caruso; "Grief," also a female figure, and "Amazon Resting." There is a study of Isadora Duncan and a female figure in "Perplexity." An ideal figure of fine quality is "Toward the Light."

E. Raymond Holland, who graciously withdrew their exhibition from the galleries, to allow of the Blakelock Fund dis-

play, has had it rehung, adding four interesting canvases, of which "Fourth of July Night, Roton Point, Conn.," is quite a tour de force in color and effects of light, the many figures being in fancy costumes.

**Three-Man Show at Goupil's.**

There is now on at the Goupil & Co. Galleries, 58 W. 45th St., to May 1, a three-man show of much interest, consisting of sculptures by Edward Field Sanford, Jr.; monotypes, aquatints, etchings, drawings and pastels, by Prince Jean Paleologue, and oils by Paul Philippoteaux.

Mr. Sanford, who is a sculptor of ability, reaches the height of his powers in the really remarkable group called "Fortitude and Despair," two strongly modeled and fully expressive female and male figures. There is much expressiveness also, in the single female figure called "Fortitude." Well modeled and posed, but rather perfunctory, are the figures of "Hercules," "Pesagus" and "Ajax," the last being the best. In addition to several creditable portrait busts, there are also shown several well characterized and vigorously modeled figures of animals, the chief of which is a highly impressive, indeed monumental, figure in stone of a Great Dane.

Some of the monotypes of Prince Jean Paleologue are very artistic, especially the beach scenes such as the sunset at the "Mouth of the Thames," "On the Quai, Belgium," "Cliffs, Etretat," and "Sunlight on the Beach," various study heads, "Winter in the Trenches," and "Danseuse." Notable among the capital etchings are "Old House in Bruges," and "Amiens Cathedral," the dry points of Irving as A'Becket and a "Bathing Girl," and the aquatints "Reguinage near Bruges," "Etretat Beach" and "Old Street, Bruges." The most attractive of the drawings and pastels is the rather too delicate "Marquise."

The works of Philippoteaux, now residing in New Orleans, and well known as a painter of panoramas, are chiefly game scenes in Egypt, but include also a couple in Bulgaria and Brittany. The picturesque Egyptian subjects are handled with facile technical skill and are agreeable in color. They include "Arab Horsemen at the Trough," "Crossing the Nile" and "Village in the Plain of the Pyramids."

**Works by the Late Andre Champollion.**

An exhibition of works, chiefly scenes in India, by that sympathetic personality, Andre Champollion, grandson of the late Austin Corbin, and the distinguished Egyptologist whose name he bore, who was killed in action in France last year, is now on to May 1 at the Folsom Galleries, 396 Fifth Ave. The transcripts of Indian architecture and life, while true in color and careful in statement are rather lacking in spirit and tame in effect. There is more quality in the few American and Riviera landscapes shown. The twenty odd portraits of different Indian types, male and female, are of much interest and considerable ethnological value. They are very well characterized.

Among the more important East Indian scenes are "The Burning Ghat, Benares," "The Bathing Ghat, Benares," "Hanuman Temple, Benares," "Hindu Temple and Sacred Elephant," "The Golden Temple, Amritsar" and "Palace Gate, Jaipur." Three character compositions are "Snake Charmers, Punjab," "A Conversation," and "Native Police, Bombay."

**Four Groups at the Macdowell.**

At the Macdowell Club, 108 W. 55 St., there is now on view to May 7, an exhibition of watercolors, pastels and drawings by four groups of artists. Among the exhibitors are Caroline B. Blommers, Horace Brodsky, John F. Parker, F. Tolles Chamberlain, C. A. Needham, Bertrand Rasmussen, Carl Springhorn, Randall Davey, Ben Ali Haggin, Robert Henri, Amy Londener and Henry Reuterdaahl.

**Paintings by Lewis F. Herzog.**

An artist of real talent and a fine colorist is Lewis Edward Herzog who is showing to May 15 at St. Mark's Hall, attached to the church of St. Mark's in the Bouerie, a striking little collection of 16 oils, chiefly foreign marines, shore scenes, and landscapes. There is, however, an American "Cavalry Charge," in fine movement, a "Scraggy Bit, Maine Coast," a glimpse along a woodland brook, "Golden Fall," and the effective "Silent Mere." The marines are handled with great vigor and are full of the spirit of the sea.

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**MR. SYMONS' ART MUSEUM.**

There are Museums and Museums—the large public institutions and the few private ones, such as those of Messrs. Henry Walters of Baltimore, Henry C. Frick of New York and Mr. Joseph Widener of Philadelphia, for these collectors have extended their quest of the beautiful in art into so many diverse fields that their galleries, filled with varied treasures, richly deserve to be called Museums.

It is not often, however, that an art dealer, so extends his assembling of works and objects that his collections become so large and varied as to make his Galleries a real Museum. This Mr. Henry Symons who came from London two years or more ago has accomplished, and his handsome rooms at 12 East 45 Street are a veritable Museum—filled with pictures old and modern, porcelains and potteries of all periods and lands, old and modern furniture, bric a brac, old English and French miniatures, curios of all descriptions and rich furnishings and stuffs.

The art lover who can devote a few hours to the inspection and study of Mr. Symons' belongings will be richly repaid. There is no such collection of the kind, in scope and general quality in the country. To this art museum Mr. Symons has recently added two remarkable murals—ceiling decorations by James Thornhill, who his admirers, with reason, have called "the English Michael Angelo" from a certain manner of handling of masses and power of composition. It was Thornhill who painted the famous Colonna ceiling in old St. Paul's in London for Queen Anne. Among other pictures recently imported by Mr. Symons are two charming decorative still lifes by Desportes.

Among the old English furniture pieces in the Symons gallery are a fine old Four Poster bed with posts and head and foot boards painted by Angelica Kauffman, and a most unusual large Italian ebony cabinet, inlaid with tortoise shells from the collection of Lady Mary Charteris. Mention must also be made of the old Saxe and Meissen pieces among the porcelains, and especially of two striking figures in old Vienna ware. But the above mentioned objects are only the most notable of recent accessions, and there are hundreds of others worth study.

**Americans at the Strauss Gallery.**

Mr. J. H. Strauss is showing to May 3, at his gallery, 275 Fifth Ave., a second collection of works by American artists. The 16 works are by F. W. Kost, C. W. Eaton, W. J. Whittemore, C. J. Blenner, C. Yates, G. Symons, G. H. Bogert, J. S. King, E. Dufner, J. Turcas, J. Lie, C. C. Curran, H. Ballin, A. Helsby, J. T. Murphy and B. Foster.

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.  
AMERICAN ART NEWS CO., INC.,  
Publishers.

15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . 2.75  
Single Copies . . . . . .10

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakeslee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, is now ready.

## "FAKES" &amp; "REPRODUCTIONS."

"Agesilaus, the Lacedaemonian king,  
on being invited to hear a man who  
mimicked the nightingale to great per-  
fection, declined, saying, 'I have heard  
the nightingale herself.'"

With this apt quotation from Plut-  
arch's Agesilaus, Dr. Edwin Atlee  
Barber, Director of the Pennsylvania  
Museum Hall, Fairmount Park, Phila.,  
opens the interesting and valuable  
Catalog he has compiled for an exhibi-  
tion he has arranged for his Institution  
of old "Faked" and "Reproduced" por-  
celains, pottery, glass, stoneware,  
ivories, bronzes, brass objects, silver  
enamels and metal work.

Dr. Barber in both the arranging of  
his exhibition and the writing of his  
Catalog, has performed a great service  
to American art lovers and collectors  
and we could only wish that he had in-  
cluded "faked" and "reproduced" pic-  
tures and tapestries in the display.

In his preface Dr. Barber points out  
the fact, well known to all art appraisers  
and "experts," that the vast amount of  
spurious or wrongly attributed art  
works of all kinds now in the United  
States and Canada, began to flow in  
about 1840, with the beginning of travel  
in Europe—at that time possible only  
to a few—by wealthy Americans, who  
bought and collected without having  
had the opportunity of cultivation of  
art taste or the acquirement of art  
knowledge, and who were therefore  
an easy prey to the European dealers  
of the period, many of whom were not  
dishonest, but had little real art knowl-  
edge themselves.

These spurious or wrongly attributed  
works were brought home by the trav-  
elling Americans, and in time passing  
to their descendants—even when their  
original purchasers were aware of their  
character, became, through family tra-  
dition, original creations of noted mast-  
ers. This influx continued almost  
through the last century, and even now,  
with better knowledge and more cau-  
tion, has not wholly ceased. But the  
recession of the incoming flood left a  
large amount of bad art works in the  
country.

There have always been and prob-  
ably always will be forgers of, and deal-  
ers in false art works, both respective-  
ly very skillful in making and disposing  
of false wares, and every American col-  
lector and art lover should take the now  
pleasant and easy trip to Fairmount  
Park, and see and study the remarkable  
display Dr. Barber has arranged. The  
purpose of the display Dr. Barber  
states "is the education and protection  
of collectors and the general public, as  
far as may be, against the wiles of the  
forgers, by exhibiting side by side, for  
comparison and study, genuine anti-  
quities and their modern counterparts."

## A Tribute from Boston.

AMERICAN ART NEWS,  
Gentlemen:  
I wish to acknowledge with thanks your  
notice of my exhibition of California paint-  
ings at present at Doll & Richards Gallery,  
Boston.  
Your frank and friendly criticism is much  
appreciated.  
Kindly send me fifteen copies.  
Very truly yours,  
Paul Harvey.  
382 Commonwealth Ave., Boston.  
April 12, 1916.

## CORRESPONDENCE

## Case of Frau Hanfstaengel.

Editor AMERICAN ART NEWS.

Dear Sir:  
If Frau Hanfstaengel, who you state is  
the mother of Herr Hanfstaengel, the Ger-  
man art dealer at Fifth Ave. and 45 St.,  
this city—was correctly quoted by the  
German newspaper, the Vossische Zeitung  
on her return to Germany from a visit to  
New York this last winter which interview  
you published last week—to the effect that  
she found anti-German sentiment every-  
where in New York, that hotels patronized  
by wealthy Germans were boycotted (pre-  
sumably by Americans) and most astonish-  
ing statement of all, that a "distinguished  
looking American spat in the face of a  
German lady who was reading the Staats  
Zeitung in a trolley car, I wonder how  
Herr Hanfstaengel's American customers  
and patrons like these slanders, for they are  
nothing else, upon their country and coun-  
trymen.

I would strongly advise Herr Hanfsta-  
engel to caution his mother, if she really  
did utter these slanders, (I have seen no  
denial from him or his firm of the interview  
you published) not to repeat them.

Yours very truly,  
American Collector.  
New York, April 20, 1916.

## Important Tapestry Collections.

Editor AMERICAN ART NEWS,

Dear Sir:  
One of the New York dailies in comment-  
ing on the recent sale of the Morgan col-  
lection of tapestries, referred to that collec-  
tion as "the only one of great importance"  
in the country. This, I regard as decidedly  
misleading. There are a number of tapestry  
collections in America of "great import-  
ance," among them those of Messrs. George  
Blumenthal, Harry Payne Whitney, John R.  
McLean, H. E. Huntington, and Mmes.  
John Lowell Gardner, Hearst, and H. McK.  
Tombly. It is true that the Morgan col-  
lection is larger than any of these collec-  
tions, and that it contains at least one piece,  
I refer to the Mazarin tapestry, finer than  
any piece in any of these collections, and  
there is not the slightest doubt that among  
private collections it is the most important  
in the country. But to say that it is "the  
only one of great importance" is a very  
different thing, from saying that it is "the  
most important."

Certainly, even the casual observer, un-  
acquainted with our great private collec-  
tions, would hardly deny that the tapestry  
collection of the Boston Museum is one "of  
great importance." Also, there is at least  
one dealer whose collection of important  
tapestries is many times larger than the  
Morgan, and affords a better opportunity  
for the comparative study of tapestries of  
different weaves and different periods than  
is afforded by even the Morgan collection.

There are today at least fifty collections  
of tapestries in this country that might pro-  
perly be described as "important." Some  
of these are important in quantity rather than  
quality, while others are important in qual-  
ity rather than quantity. No collection  
that includes a tapestry like Mr. Philip  
Lehman's "Last Supper" after Bernard Van  
Orley; or Mr. George Blumenthal's "Cruci-  
fixion" also after Van Orley; Mr. Martin  
Ryerson's "Annunciation" probably after  
Mantegna; the "Life of the Virgin" and the  
"Adoration of the Magi" in the Altman col-  
lection at the Metropolitan Museum; or Mr.  
George Blumenthal's two magnificent Early  
Renaissance "Mercury and Herse" tape-  
stries; another owner's two Early Renais-  
sance "Scipio" tapestries, rich with gold and  
with superb compartment borders of the  
type developed by Giulio Romano; Mr.  
George F. Baker's three Beauvais-Bouchers,  
or the Gothic "Andromache's Lament" now  
in a New York shop, should be referred to  
as "unimportant."

Only recently the acquisition of a late  
Gothic "Prophecy of Nathan" from the fa-  
mous "Story of David" series was justly  
hailed as adding St. Louis to the list of  
"Tapestried Cities." In New York and vicin-  
ity there are many tapestries which one  
never hears spoken of or referred to in print,  
but which are of sufficient importance arti-  
stically and historically, as well as in price,  
to entitle the collections to which they be-  
long to the phrase "of great importance."

Very truly yours,  
George Leland Hunter.  
New York, April 18, 1916.

## John Ross Martin.

John Ross Martin, for 42 years ass't sec'y  
and m'gr of the San Francisco Art Ass'n,  
died in that city recently, aged 79. He went  
West in 1852 and was one of the founders  
of the Ass'n.

## THE ART PRESS AGENT.

Dr. Albrecht Montgela, art writer for  
the Chicago "Examiner," in commenting  
upon the recent story in the AMERICAN  
ART NEWS concerning a young sculptor  
who worked a little press agent "stunt" on  
the police and press of New York, declares  
that "the story is told with all the ridicule  
such a procedure deserves, and says it gives  
him for certain reasons great pleasure to  
make it known to a larger public." Further  
on the Doctor writes:

## Fake Fire Report.

"It seems as if press agent stories to ad-  
vertise artists and their work will soon be-  
come as legitimate as in the field of the  
sister arts, music and drama. Some time  
ago the report went through all the papers  
that a big canvas by a French painter had  
been destroyed in a conflagration aboard a  
certain steamer. The fact was, and the im-  
porter of course knew it, that the par-  
ticular picture had not even left France.  
But the public had to be prepared for its  
coming.

"The personal press agent for painters  
has recently made his appearance in Chi-  
cago. Not long ago I received an anonymous  
statement to the effect that a certain Chi-  
cago artist was going to have an exhibit.  
In this communication the young man was  
referred to as the artist who paints differ-  
ent' and 'the Billy Sunday among the paint-  
ers.' Not bad, what? And yesterday a gen-  
tleman who signs his name, but gives no ad-  
dress, wrote me that a certain landscape  
painter whose show at the Art Institute has  
just come to a close, sold eighteen of his  
pictures, from which truly extraordinary  
fact the gentleman draws the strange con-  
clusion that this was the 'best one-man  
show that has ever been displayed in Chi-  
cago.' Sir, 'the backing of the art lovers  
in Chicago,' while it has meant much to the  
exhibitor in this case, has very little value,  
I am sorry to say, when it comes to judging  
the artistic, not sentimental, value of works  
of art.

"Not by what Chicago backs, but by what  
it does not back, must the value of such  
backing be considered.

## Press Agent's Purpose.

"The press agent's activity in this par-  
ticular instance went even so far as to in-  
duce one of our afternoon papers to publish  
an editorial on the man's work. All this is  
very repugnant to the real art lover, be-  
cause from the experience in other fields it  
has been shown that the press agent is used  
for creating interest in a person and his or  
her work quite apart of its merit."

[We heartily concur in what Dr.  
Montgela has to say in his final sen-  
tence, for it must be apparent to all  
thoughtful observers that the press  
agent is entirely out of place in the do-  
main of art. Publicity is most desir-  
able for recognized art works, since  
they are a means to higher education;  
but it is a debasement of art to exploit  
questionable and sensational achieve-  
ments in the public press in the guise  
of genuine and accepted works of  
genius.—Ed.]

## OBITUARY.

## James S. Patterson.

James S. Patterson, a well-known wood  
engraver, died Apr. 15 at Hackensack, N. J.,  
at the age of 84. He was many years with  
Ringle & Co., of which firm his son, Mr.  
John B. Patterson is treasurer.

## Herbert H. Horne.

The news of the death at his Villa in  
Florence, Italy, of Herbert H. Horne, comes  
by cable to the ART NEWS via London.  
Mr. Horne was the most eminent of  
critics and "experts" on the Italian quattro  
and cinquecento Primitives, and his death,  
which followed a long illness, is a great loss  
to the art world.

## John W. Burke.

John W. Burke, a veteran writer, jour-  
nalist and translator, died recently in a Jer-  
sey City Hospital having long resided in  
that city. He was born in 1847 and early in  
life evinced a remarkable aptitude for lan-  
guages which made his services in his  
chosen profession of journalism most valu-  
able. He could easily and accurately read,  
write and translate German, French, Span-  
ish, Italian, Russian and other tongues. For  
a number of years, the veteran, who bore  
many ailments cheerfully and bravely, was  
a welcome weekly visitor to the ART NEWS  
office, bearing his sheets of art news from  
foreign lands translated from the art jour-  
nals of Germany, France, Spain, Italy and  
Russia. His passing is mourned by the  
ART NEWS, with his family of a widow, six  
sons and three daughters. Always faithful,  
able and brave, "We shall not look upon his  
like again."

ART AND BOOK SALES PAST AND TO COME

Old Masters from Russia.

Of somewhat more than the usual interest is the collection of old masters brought to this country by M. Nicolas Riabouchinsky of Moscow, and to be seen from today at the American Art Galleries, until sale on the evening of Apr. 26 at the Plaza Hotel.

Besides the quality of the works themselves, their provenance, and the modesty of the claims made for them in several instances, speak for the genuineness in the main of their attributions. To many the gem of the collection is the truly beautiful "Madonna and Child" of Filippo Lippi, so fine in quality and so delicately artistic in its rich yet subdued detail which was reproduced in last week's ART NEWS.

Two "Altar Panels," one showing a sacrificial altar with figures and the other a male and a female figure, are set down to Gerard van der Meer. There is a group of "Peasants Fighting" by Breughel, the Elder, and by Jan Breughel and Hendrick van Balen is an attractive composition, "Madonna and Child with Angels."

Oshima Oriental Art Sale.

The important collection of antique Oriental art objects, procured in China by Mr. Kano Oshima during his recent annual research in the Orient for objects of exceptional beauty and superior quality, will be sold at the Fifth Ave. Auction Rooms, 25th St. and Fourth Ave., next Wed., Thurs., and Fri. afternoons, April 26-28.

The collection, as a whole, is one of the most interesting and attractive of its kind which has been offered this season. It will be on exhibit in the galleries of the Fifth Ave. Auction Rooms until the hour of the sales, 2:30 o'clock each afternoon.

Drawings by John Leech.

Mr. Stanley Kidder Wilson's (of Philadelphia) collection of original drawings by Leech and books illustrated by him is now on exhibition at the Anderson Galleries to be sold there on Monday afternoon and evening next.

Books illustrated by the artist and books bearing on his life and work fill the first half of the catalog. Among these are the Goldsbury Legends, first editions, with an autograph letter by the author; the first thirty-eight volumes of Bentley's Miscellany, with illustrations by Cruikshank and Leech, an extra illustrated copy of the Christmas Carol, etc.

The second session of the sale will contain Mr. Wilson's wonderful collection of original drawings and watercolors by Leech.

Tiffany Studio Rug Sale.

A collection of 145 old Chinese rugs and carpets are to be sold by direction of the Tiffany Studios at the American Art Galleries on the after. of Apr. 28 and 29. A number of the examples are of fine quality.

Dickensiana and Thackerayiana Sale.

The finest copy of "Pickwick" in the world owned by the late Harry Widener is in the Widener Memorial Library at Harvard, and the second finest copy now on exhibition at the Anderson Galleries, is the property of Edwin W. Coggeshall of N. Y., and is to be sold with his Dickens and Thackeray collection, Tuesday-Thursday after. next.

The Thackeray collection is not quite so large, but is extremely important, containing nearly everything that Thackeray wrote. Many of the books are in the finest possible condition, with original letters and drawings by the great novelist.

The collection of miscellaneous books which will be sold includes some very important volumes, notably those extra-illustrated.

Rare American Autograph Sale.

With the exception of a signature of Button Gwinnett, the late Howard K. Sanderson of Boston, had a complete set of "The Signers" and in addition a large collection of the autograph letters of the great Revolutionary soldiers and statesmen. His collection will be placed on exhibition at the Anderson Galleries on Tuesday next, April 25, and following the Sanderson collection and arranged under a separate alphabet in the catalog are autograph letters and MSS. from various consignors, all to be sold on afternoons May 1-3 inclusive.

Coming Sale at Christies.

An important sale of pictures, drawings and sculptures, owned by the late Thomas James Barratt, the proprietor of "Pear's Soap," will take place at Christies, London, on May 11 and 12. Among the 157 pictures to be sold are some of exceptional character, including a number of Constables; several good examples of David Cox; Landseer's well-known "Monarch of the Glen," 64 1/2 x 66 1/2, one of his finest works; and another Landseer, "The Twins," and a number of examples of Morland, Muller, Lawrence, Turner, Crome, Diaz, Gilbert, Greuze, De Heem, Kneller, Rolfe, Sartorius, Soulaacroix, Teniers, and Vincent.

Chinese and other Art Objects Sold.

The opening session of a sale of Chinese art objects at the Anderson Galleries, Tuesday, brought \$2,489.50. A landscape painted in silk by Senri brought \$200 from Mrs. R. F. Hughes. A square Kang-Hsi vase sold for \$75 and a small Chien-Lung beaker for \$62.50.

The second session, Wednesday, brought \$2,509.25, which made the total for two days \$4,998.75. Mr. Joseph Brummer paid \$105 for a Corinthian amphora dating from 600 B. C. Mr. J. A. Conway paid \$80 for three Tanagra groups.

The third and final session Thurs. aft. brought the total to \$12,214.75. Mr. H. M. Harriman paid \$800 for a XVI century Flemish tapestry; John McCormack, \$400 for a gilt tapestry suits, Louis XVI style.

Wasserman Porcelains Sold.

The collection of Chinese porcelains of the late Edward Wasserman, was sold at the American Art Galleries, on Apr. 14 and 15, for \$88,550 the first session fetching \$15,052 and the second \$73,477.50. At the final session Mr. Parrish Watson gave \$5,000 for a tall Lang-Yao mirror glazed oxblood vase, once in the Richard Bennett collection.

Mr. Seligmann gave \$3,000 for a large lapis blue jar of the Ming period, and \$2,100 for a tall sang-de-boeuf vase. Mrs. C. Spreckels gave \$2,400 for a pair of Ch'ien Lung parrots perched on rocks and \$2,050 for two porcelain phoenixes. Mr. A. G. Henderson paid \$1,950 for a pair of ginger jars and \$1,025 for a rose du Barry vase. Mr. S. S. Henry gave \$1,550 for a sang-de-boeuf bottle, and \$1,325 for a powder blue vase. Mr. W. B. Delevan gave \$1,200 for a pair of cranes standing on a rocky base.

At the opening session, Mr. E. I. Farmer paid \$975 for a white jade incense burner, and Mr. Francis Welsh \$580 for a pair of Japanese carved ivory tusk vases.

Barrow Library Sale.

The library of the late John Wylie Barrow was sold Apr. 14 at the Anderson Galleries and brought \$21,272.05 in two sessions. Mr. Gabriel Weis gave \$625 for first editions in 3 volumes of "Endymion" and other poems by Keats; \$535 for "Pepys Diary," extended to 12 volumes by extra illustration; \$525 for the 13 volumes of "The Annals of Sporting and Fancy Gazette," 1822-28, with plates by Cruikshank, Alken and Landseer among others; \$375 for an autograph edition of Mark Twain in 25 volumes; \$345 for Ackerman's "Repository of Arts," London, 1809-28; \$340 for an extra illustrated Sloan's "Napoleon"; \$285 for an extra illustrated Foster's "Dickens"; \$250 for a limited edition of Whyte-Melville and \$220 for a first edition of the "Finish to the Adventures of Tom, Jerry and Logic."

Miller Art Sale.

At the two opening sessions Monday at the Hotel Savoy, of the sale of the collections of the late Daniel S. Miller, held under the direction of Mr. Samuel Marx \$9,253 was realized. F. Vichis marble figure, "The Dance of the Veils" brought \$850 from Mr. Jesse Foote. Berlin and Waterson, of which firm Mr. Irving Berlin is a member, gave \$400 for a French gilt bronze and gray marble clock set, \$370 for two green onyx cylindrical pedestals, and \$250 for a pair of Sevres Napoleon pedestal vases with panels by Desprez.

At the third and fourth sessions on Tuesday the total was \$27,205.10. Mr. Berlin gave \$2,600 for 40 volumes of Shakespeare, an extra illustrated Edinburg edition. He also gave \$475 for the autograph edition of Bret Harte; \$465 for the Edinburg edition of Stevenson, and \$350 for the Sophocles edition of "The Drama."

Mr. Gabriel Weis paid \$1,350 for an illuminated Mss. by Sangorski and Sutcliffe of some poems of Tennyson; \$775 for the illuminated Keats' "Ode to Psyche" by the same, and \$322 for the autograph edition of Mark Twain. Mr. George D. Smith gave \$875 for the illuminated Mss. by Sagorski and Sutcliffe of "The Lady of Shalott"; \$750 for the same firm's "Allegro" and "Il Penseroso," and \$450 for a jewelled binding by the same of Quarles' "Emblems." Mr. J. D. Oppenheim, agent, gave \$625 for the Connoisseurs set of Scott.

The fifth and sixth sessions on Wednesday fetched \$13,275.50, which brought the total up to \$49,736.50. The highest price paid for a picture at the evening session, was the \$1,210 given by the Holland Galleries for Ridgway Knight's "Gathering Apple Blossoms." Mr. C. W. Kraushaar gave \$500 for Bouche's

"L'Abreuvor," and \$350 for Lerolle's "The Shepherdess." The Henry Schultze Co. gave \$400 for Henner's female head.

Jades, Ivories and Porcelains.

The seventh session, Thursday aft., totalled \$17,134 and was devoted largely to Chinese porcelains, jades and rock crystals. The highest price was \$1,775, paid by George A. Smyth, agent, for an Imperial Rock Crystal base. Senator Clark bought a mutton fat jade vase at \$750.

An extensive purchaser was Mr. E. J. Farmer, who bought a Cornelian vase for \$250, another at \$275, an Imperial emerald jade able screen for \$775 and a Cornelian flower vase for \$575. Mrs. J. Kayser paid \$175 for a Malachite flower pot, and J. G. Oppenheim, agent, bought a mutton fat jade vase for \$500, a white jade at \$450, a large rock crystal vase at \$575 and a fine rock crystal vase at \$800.

The last session, Thursday eve'g, brought out some good pictures and a large attendance, but prices ruled low, and many bargains were obtained. Mr. Samuel Stern paid \$3,650, the highest figure, for a fine example of Bouguereau. Mr. C. W. Kraushaar, the dealer, who sold most of his pictures to Mr. Miller, was the largest buyer. The total of the afternoon session, or \$17,134, with that of the evening session, obtained for the pictures, or \$28,678, added to the totals of the previous sessions made a grand total of \$95,548.60 for the entire sale.

The list of pictures which sold for more than \$100 with the name of artist, title, buyer and the price follows:

Table listing art sales with columns for artist, title, buyer, and price. Includes entries like E. Semenovskiy, 'The Siesta', Oppenheim, 110; A. Musin, 'Marine', Oppenheim, 110; Eugene von Blaas, 'Childhood', Mrs. Vess, 105; etc.

WIDENER BUYS TAPESTRY.

Mr. Joseph E. Widener has bought from P. W. French & Co., 6 E. 56 St., for about \$600,000, the famous Mazarin tapestry "The Triumph of Christ and the New Dispensation," formerly in the J. P. Morgan collection and lately sold with other tapestries to the firm. This magnificent work was woven about the year 1500, and long belonged to the great Cardinal.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York) "The history of art is like a chain in which every age contributes some links. The Hobbema joins the Claude, the Constable connects with the Hobbema, the Barbizon with the Constable, and so on. Each new man has something of the past; the personal note which he contributes, coming from his own peculiar temperament and environment, distinguishes his link from the rest of the chain."



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Academy of Design, 215 W. 57 St.—91st  
annual exhibition.—Daily and Sunday,  
through April 23. Admission 50c. with  
Catalog.

American Art Galleries, 6 E. 23 St.—Collec-  
tion of Old Masters of Nicholas Riabouch-  
chinsky, Tiffany Studio collection of Chi-  
nese Rugs and Carpets and Views of Old  
N. Y., etc., on exhibition from Apr. 22.  
Gen. Hwang Hsing Oriental Art from  
Apr. 25.

Anderson Galleries, Mad. Ave. at 40 St.—  
The Dickens and Thackeray Coll'ns of  
Edwin W. Coggeshall, of New York. The  
Leech Coll'n made by Stanley Kidder  
Wilson.—Autograph Coll'n of the late  
Howard K. Sanderson of Boston.

Arlington Galleries, 274 Madison Ave.—  
Modern Spanish Paintings by Senor Er-  
nesto Valis.

Berlin Photographic Co., 305 Madison Ave.—  
Paintings and Drawings by David Kar-  
funkle.—Wood Blocks in Color by Amer-  
ican Artists to Follow.

Bonaventure Galleries, 601 Fifth Ave.—Illumi-  
nated Books, Mss., etc., to Apr. 29.

Bourgeois Galleries, 668 Fifth Ave.—Exhi-  
bition of Modern Art, to Apr. 29.

Brooklyn Museum—Memorial Exhib'n of  
Wood-Engravings by Henry Wolf to  
Apr. 25.

Canessa Gallery, 1 West 50 St. (formerly  
Altman Gallery), Opening Exhibition of  
High Class Antique Works of Art.  
Cathedral Parkway Gallery, 2837 Broadway.  
—Works by John Sharman to Apr. 28.

Century Association, 7 W. 43 St.—Loan Exhi-  
bition of Theatrical Models, Sketches  
and Drawings, to May 2.

Daniel Gallery, 2 W. 47 St.—Watercolors by  
Modern Artists, to May 7.

Durand-Ruel, 12 E. 57 St.—Paintings and  
Pastels by Manet and Degas, to Apr. 29.

Folsom Galleries, 396 Fifth Ave.—Paintings  
of India by the late Andre Champollion,  
to May 1.

Goupil Galleries, 58 W. 45 St.—Sculptures  
by E. Field Sandford, Jr., Monotypes and  
Color Prints by Prince Jean Paleologue  
and Oils by Paul Philippoteaux, to May 2.  
Grolier Club, 29 E. 32 St.—Edited editions  
of Shakespeare's Plays and engraved por-  
traits of the Poet, to Apr. 30.

Lewis and Simmons, 581 Fifth Ave.—Exhi-  
bit'n of Old Masters and Objects of Art.  
Kennedy & Co., 613 Fifth Ave.—Early  
Aerial and Velocipede Prints, from Apr.  
24.

Keppel & Co., 4 E. 39 St.—American  
and Foreign Lithographs, Apr. 27-May 20.

Knoedler Galleries, 556 Fifth Ave.—Works  
by Blakelock and Sorolla.—Works of P.  
L. Rosseau, Apr. 24-May 6.

Little Gallery 15 E. 40 St.—Calumet  
Crochet and Lustrated China and Glass by  
Sarah Ryle Cromer.

Macbeth Galleries, 450 Fifth Ave.—Ameri-  
can Art, Past and Present, to Apr. 27.

Macdowell Club, 108 W. 55 St.—Exhibition  
of Watercolors, Pastels and Drawings by  
Four Groups of Artists, to May 7.

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 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils,  
Watercolors and Pastels of a Selected  
Group of American Artists from Apr. 25.

National Arts Club, 119 E. 19 St.—Municipal  
Art Society Exhibition, to May 5.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."  
—Stuart Gallery.—A. W. Drake  
Memorial Exh'n of Wood-Engravings.  
Shakespeareana, to May 31.

Photo-Secession, 291 Fifth Ave.—Works by  
Marsden Hartley, to Apr. 29.—Drawings  
by Virginia O'Keeffe, Watercolors by  
C. Duncan and Oils by Rene Lafferty to  
follow.

Ralston Galleries, 567 Fifth Ave.—Paintings  
by Albert Worcester, to Apr. 29.

Reinhardt Galleries, 565 Fifth Ave.—Works  
by Raymond Holland, L. Gaspard and  
Ettore Cadorin, to May 6.

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Salmagundi Club, 14 W. 12 St.—Free Exhi-  
bition of Thumb-box Sketches by mem-  
bers, afts. and eve'gs to Apr. 27.  
Jacques Seligmann Galleries, 705 5th Ave.—  
Portraits by Emile Fuchs, to Apr. 29.  
Snedecor & Co., 107 W. 46 St.—Works by  
W. R. Leigh, Apr. 22—May 20.  
J. H. Strauss Gallery, 275 Fifth Ave.—Works  
by a Group of American Artists, to May 3.  
Thumb-Box Gallery, 24 E. 49 St.—Drawings  
and Sculptures of the Dance from Apr. 24.  
Max Williams, Madison Ave. at 46 St.—  
Colored Mezzotints by S. Arlent Ed-  
wards, F. G. Stevenson and Others.

### CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St.—  
Nicolas Riabouchinsky Collection at the  
Plaza Hotel eve'g Apr. 26, Tiffany Studios  
Chinese Rugs and Carpets at the galleries,  
afts., Apr. 28-29. View and Prints of Old  
N. Y., etc., Apr. 26-28.

Anderson Galleries, Madison Ave. at 40 St.—  
John Leech Coll'n made by Stanley  
Kidder Wilson of Philadelphia, and exhi-  
bited at the Grolier Club in 1914, aft.  
and eve'g of Mon., Apr. 24.—Dickens and  
Thackeray Coll'ns of Edwin W. Cogges-  
hall, of N. Y., Afts., Apr. 25-27.—Auto-  
graph Coll'n of the late Howard K. San-  
derson of Boston, including with one ex-  
ception a full set of the "Signers" on  
exhib'n from Tuesday, Apr. 25 to sale,  
May 1-3.

Fifth Ave. Auction Rooms, Fourth Ave. at  
25 St.—Kano Oshima Collection of  
Chinese Porcelains, Cinnabar Lacques,  
Antique Rugs, Bronzes, Potteries, Carved  
Jades, etc., Afts., Apr. 26-28.

Hiram H. Parke Galleries, 924 Broadway.—  
Collections of the late C. B. Webster,  
formerly of R. H. Macy & Co., Prof. E. A.  
Dowd and A. G. Holzappel of London,  
eves. Apr. 27-28.

Scott and O'Shaughnessy, Inc., Collectors  
Club, 30 E. 42 St.—Books, Drawings and  
Autographs, Apr. 27.—First Editions and  
Standard Sets, Apr. 28.

### SALES PAST AND TO COME.

(Continued from Page 5.)

#### Important Sale in Phila.

A life size three quarter length portrait  
of Chief Justice Taney by Emanuel L. Utze  
was sold to a member of the family for  
\$3,200 at Stan V. Henkel's auction rooms,  
Phila., April 13-14. The life size bust por-  
trait in oil of Henry Clay by Thos. Sully  
from the Joseph Harrison collection was  
sold to "H. C. S." for \$700. Raffael's "Place  
de la Trinite, Paris" went to Mr. Miller for  
\$700. A painting of "Christ Crowned with  
Thorns" and entitled "The Divine," attrib-  
uted to Albrecht Durer was sold to Mr.  
D. G. Dery of Allentown, Pa., for \$600. Oil  
portraits of Bass Otis and wife by himself  
went to "Mr. Earl" for \$700 each. Mr.  
John F. Braun was the purchaser of Sully's  
portrait of Daniel Boone for \$370.

Mr. Macbeth of New York got Sharpless'  
pastel, "Portrait of Gentleman" for \$235,  
and another with similar title, probably a  
member of the Continental Congress and  
by the same artist, for \$225. Jos. F. Sabin  
bought another Sharpless, probably a por-  
trait of Gouverneur Morris for \$160. Mr.  
Macbeth also acquired a crayon portrait of  
James Campbell by St. Memin for \$135. Mr.  
Albert Rosenthal was the purchaser of an  
oil painted self-portrait of Edward G. Mal-  
bone, the famous miniature painter for \$100.

Isabey's ivory miniature of Napoleon dated  
1813 was sold to Mr. Daws for \$200. An-  
other of Napoleon by Augustin went to Mr.  
Miles for \$100. Mr. Max Williams acquired  
still another miniature of Napoleon by an  
unknown artist for \$60. Mr. Day was the  
purchaser of a miniature of the Empress  
Josephine by Lemaistre for \$65. A mini-  
ature of Hortense Eugenie de Beauharnais  
by Lue went to Mr. Daws for \$65. "Sheep  
and Goats," a painting by Verboeckoven,  
slightly damaged, 18 x 22 inches, went to  
Mr. Miles for \$140. Mr. Macbeth bought  
two miniatures by James Peale of James  
Claypoole Copper and his wife for \$125  
each. Mr. John F. Braun paid \$115 for a  
life size bust portrait in oil of James Clay-  
poole Copper by Rembrandt Peale, and \$155  
for a portrait of his wife Elizabeth by the  
same painter.

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26, and 27.

### Autograph Collection

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Authors. Letters by all the Colonial  
and State Governors of Massachusetts,  
and other great rarities, including Let-  
ters of the highest importance by  
George Washington. On Exhibition  
from April 25th. To be Sold on the  
Afternoons of May 1, 2, and 3.

John Leech Collection

of

**Stanley Kidder Wilson**

of Philadelphia

The largest Leech Collection in ex-  
istence, exhibited at the Grolier Club  
in 1914, will be Sold on the Afternoon  
and Evening of Monday, April 24.  
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NEW HAVEN (CONN.).

The fifteenth annual exhibition of the New Haven Paint and Clay Club is now on in the main gallery of the Yale Museum of Fine Arts, a more advantageous situation than that offered by the Public Library last year. While the present show is, like former ones, of local interest particularly, there are perhaps more exhibits than usual, representative of the kind of art that appeals universally. Several canvases loaned by Mr. Burton Mansfield from his important collection of significant American paintings and several loaned by Mr. William S. Pardee lift the exhibition to an eminently serious plane, despite the fact that the number of immature and mediocre performances is large. It is the reviewers' duty, however, and should also be his pleasure, to especially look out for new talents that merit recognition and encouragement.

A head of an old woman called "Marie Jeanne" which has the look of being painted in Brittany is one of the best executed heads in the exhibition. The painter, Edith Barry also contributes a study of a girl outdoors "Martha" which is less good in texture. Huc-Mazelet Luquiens, who has shown promise in former years seems to be falling into conventionality with his portraits—"Master Charlton Ferris" and "John P. Cushing." His "Portrait Sketch" also is lacking in freedom and personality. Violet Sattig's "South Shore" in autumn is a notable small canvas by an unfamiliar worker.

The Mansfield loans include a fine George Fuller "Child in the Woods," an extremely beautiful little La Farge, "The Windmill," a dark rich "Marine" by Albert Ryder and a large, exciting, and colorful Elliott Daingerfeld, "The Grand Canyon, Arizona." A delicious little golden brown "Pagliacci," by George Luks; a figure group by Charles W. Hawthorne "The End of the Day," a woman and child with landscape called "The Golden Stream" by Arthur B. Davies and a view of "The Palisades" by George Bellows are the Pardee loans.

A portrait arrangement by Hugo Ballin, also loaned by Mr. Pardee, is an unusual production by a man chiefly known as a decorative painter. The exhibits of John H. Niemeyer, Emeritus Professor of the Yale School, are interesting and varied. Mr. Niemeyer, who recently returned from a protracted visit to Europe, contributes the most striking vision of a local subject, his "Early Candle Light" representing New Haven's historic "Green" in a light reminiscent of the Whistler nocturnes. His portrait of an aged negro "Daddy Macrum, 102 Years" is also striking as is his "Portrait" of a man in a blue morning robe reading a newspaper. "The Sealskin Muffs" by Josephine Paddock, a picture well known in New York, makes a fine impression here. The outdoor pictures of George Langzett and Carl Rungius have the outdoor ring. Two pictures by Elizabeth Wentworth Roberts, "High Noon" and "The Dark Sea Pool" are highly individualized renditions of outdoor motives.

Among other exhibitors are Annie Aldrich, Alice W. Ball, Jean Barhydt, Gerrita Benneker, Carl Blenner, Caroline Beau Bloomers, Clarence Braley, Charlotte Brewster, Walden Brown, Saxton Burr, Elsie Chase, Ethelyn Cobb, Constance Cochrane, E. M. Dawes, Max Dellfaust, Adelaide Deming, F. Usher De Voll, John L. H. Downes, Edward Dunfer, Mabel B. English, J. E. Enneking, Durant Felter, Grace Ferris, G. D. Goodwin, G. V. Grinnell, Constance Hertev, H. Hilborn, Ch. Hoffbaver, Marion Howard, W. M. Hubbard, Will Hutchins, J. C. Johansen, A. E. Jones, Mary N. McCord, Herman Marcus, F. T. Morgan, Frances Orr, Agnes Peton, Clarice Petremont, Harriet Philipps, Miriam Roberts, H. Soderstrom, W. E. B. Starkweather, Edwin C. Taylor, G. A. Thompson, and Geo. Thomson.

Paul Trumbull.

KANSAS CITY.

Some 51 oils and drawings are in the annual exhibition by local artists which will remain open to April 29. The exhibit is on a higher plane than last year's, although there are no striking individual works. Birge Sandzen of Lindsborg, Kan., is winner this year of the S. W. Moore prize of \$100. Sandzen is a former student of Anders Zorn. Charles A. Wilimovsky, formerly a student under Chase and Johansen, is winner of the O. H. Dean prize of \$50. Sandzen's is a colorful oil of the Grand Canyon, "The Hours of Splendor." Wilimovsky's "Missouri Trees" was shown at the Penn'a Academy this year. First honorable mention was given to "Violett Flagg," a portrait by Edward B. Ulreich; second honorable mention to "The Old Tannery" by Fern I. Coppedge, of Topeka, Kan.

Some 30 old masters from the Ehrich Galleries, New York, are at the Findlay

MINNEAPOLIS.

The April exhibition at the Minneapolis Institute consists of 25 pictures by Robert Henri. With the exception of two canvases they are all of carefully chosen models, representing types of people, especially suited to bold handling and high colors, of coarse features, as Ramon, the Mexican Po Tse (Water Eagle), the gaudily dressed Indian, forceful "squatter's" wife, all showing the powerful technique, masterly brush work and directness of Henri's method. There are also Gypsy camps and fortune tellers, Spanish and Chinese women, as seen in Southern California, and such types as Couse has depicted in his New Mexican studio. All the pictures are in very strong colors, and, unlike his earlier pictures, the backgrounds also are in deep blue, red, green, and yellow. The picture of the Irish boy Fi, owned by the Institute, would be interesting in this collection showing Henri's skill, ability, and virility.

A gift of a scholarship for the Minneapolis School of Art, for three years, \$150, has just been made by the Tourist Club, to go to the dept of Applied Art. This school has again made a record for its poster work, five of the competitive prizes being won in the recent N. Y. Modern Art Society exhibit, by the same students who took the prizes here in posters for "Baby Week."

The remainder of the Dunwoody library, not sent to N. Y. for sale, was disposed of here, at a local book store, last week.

The Minn. State Art Commission, has offered \$500 in cash prizes, for plans for a brick dwelling for city or town, not to exceed \$2,500 in prizes. Two other such competitions have given plans for model farm houses, one of which is erected on the State Fair grounds.

At the same meeting Mr. Joseph Breck resigned his directorship of the art school, a duty he had assumed with the directorship of the Institute, at the request of the trustees. A permanent head of the art school will be chosen and Mr. Breck will devote all of his time to the institute.

At a recent meeting of the trustees of the Minneapolis Museum an announcement was made that Mrs. John R. Van Derlip and Dr. Angus W. Morrison had increased their original gift of \$25,000 to \$50,000, for the erection of an art school building which was to be a memorial to their mother, the late Mrs. Clinton Morrison. The new art school, it is said, will be a model of its kind.

M. C. Wells.

CLEVELAND.

An exhibition of bronzes and oils by W. G. Paddock and oils by Karl Andersen has just closed at the Gage gallery. "Golden Day" and "Children of the Borghese Gardens," formerly shown at the Carnegie institute were included among Mr. Paddock's oils, the former sculpturesque in feeling, and the latter charmingly primitive. Among several fountains exhibited were "Bay with a Sponge," "Bay with Ball," a bubble fountain designed for the children of Saginaw, Mich., "The Water Goddess" and "Drooping Flowers." Among the small bronzes were "Epicurus," "Pandora" and "Dancing Lights."

Mr. Andersen's prize canvas "The Heirloom" and his portraits of his two nieces, the Misses Constance and Eileen Creelman, shown under the title "The Sisters," with "The Young Mother" go from here to Detroit and his large canvas "Her Ladyship's Attendants" to the summer exhibition of the Cincinnati Museum by invitation. His own little sunny haired daughter figures in this and in "The Heirloom" and a small god-daughter of the Queen of Roumania is another of his successful child studies. Portraits of the small daughters of Mr. and Mrs. Frank H. Ginn and Mr. and Mrs. Frank Abbott of this city attracted much attention during the exhibition.

Miss Mary Helen Carlisle is now holding a display of her garden pictures at this gallery.

At Korner and Wood's gallery Keppel & Co. of N. Y. have been showing several interesting plates by Edward Borein, the "cowboy etcher" whom they regard as one of their noteworthy "finds." Indian villages in New Mexico and other western scenes are strongly portrayed. Rare painter etchings made this display a fine opportunity for the study of black and white work.

Wilhelm Georg Reindel, who has just had two etchings purchased for the permanent display at the Chicago Art Institute, will hold an exhibition of 25 oils, mostly landscapes, and 45 etchings at the Guenther gallery, from April 24. Mr. Reindel is a member of the Chicago Society of Etchers. Jessie C. Glasier.

FREEDMAN PICTURE SALE.

The auction sale of the 52 modern pictures which formed the collection of the late Andrew Freedman held in the Plaza Ballroom April 14, resulted in a total of \$115,850, while two records were broken—one by the fine "Cattie in Pasture" by the gifted daughter of Emile Van Marcke, Marie Dieterle, which sold for \$8,900 to Mr. Seaman as agent, and the second by the rich virile landscape, "Sanderson's Creek—New Jersey" by the late Julian Rix, the American, and which sold to Mr. S. Birch for \$1,300.

The bidding was good throughout and at times spirited, and Mr. Thomas E. Kirby, the auctioneer was in his best form. The good figures brought by the examples of Corot, Isabey, Ziem, Thaulow, Dieterle and Hapignies gratified collectors and dealers in modern foreign pictures of the schools of these painters, as they disproved some pessimistic opinions of late uttered that the work of these men and their fellows was declining in value.

The highest figure of the sale, \$20,000, was paid by Mr. John M. McCormack, the tenor, for the large and fine landscape by Corot, "Nymphs Bathing." This canvas of Corot's middle period—before he began to produce what is known as his "silvery" landscapes, was purchased at the Mary Jane Morgan sale in 1886 by Knoedler and Co. for \$9,000, who sold it to the late Alexander Blumensteil. After his death it brought only \$7,700 at the sale of his pictures in 1906 where it was again purchased by Knoedler and Co., who sold it to Mr. Freedman.

The three examples of Blakelock brought somewhat disappointing prices, considering the recent "boom" in his works. The small "Moonlight," a study for his \$20,000 canvas of the same title at the Lambert sale brought \$1,300, the large landscape \$2,500 from Mrs. Isabella Freedman, and the small "Nymphs in the Forest" only \$310.

The large "Venice" by Ziem, an exceptionally fine example, brought \$6,200 from Seaman as agent, and the large Thaulow \$4,700, also from Seaman as agent, probably a record auction price for works by the dead Norwegian master.

The large and spirited Schreyer, "Arabs en Route," one of the most brilliant examples of this master ever offered at auction brought \$10,600 from a Pittsburgh collector, through Mr. Bernet as agent.

The examples of Jacque, Dupre and Troyon sold comparatively low, but were not notable examples, although \$8,700 given for the early and not impressive Troyon by Mr. Stephen Birch was a good one for its value.

The following is a list of the pictures sold April 14, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable and the prices.

1—Prinzenfried, H., "A Cardinal" (Panel), 4 1/2 x 3 1/4, Stephen Birch.....	140
2—Scheuerer, J., "Chickens" (Panel), 7 x 9 1/2, Stephen Birch.....	50
3—Walker, J. A., "A Cavalry Bugler" (Panel), 9 1/2 x 7 1/2, D. B. Freedman.....	90
4—Reinuss, H., "The Horse Market" (Panel), 8 x 10 1/4, Seaman, Agt.....	80
5—Brendel, F., "In Pasture" (Panel), 10 1/2 x 13 1/2, C. J. Sullivan.....	80
6—Pasini, A., "Le Marchand D'Etouffes," 10 1/2 x 8 3/4, Seaman, Agt.....	500
7—Constable, J., "A Passing Shower" (Canvas, backed by a wood panel), 5 x 12, Bernet, Agt.....	300
8—Blakelock, R. A., "Nymphs in the Forest" (Panel), 5 1/2 x 8 1/2, T. Heckscher.....	310
9—Cazin, J. C., "The Cottage on the Moor" (Panel), 5 1/2 x 8 3/4, A. O. Levy.....	525
10—Henner, J. J., "Jeune Fille" (Panel), 10 1/2 x 7 1/2, Bernet, Agt.....	675
11—Blakelock, R. A., "Moonlight" (Panel), 9 1/2 x 7, Henry Reinhardt.....	1,300
12—Fromentin, E., "The Falconers" (Panel), 13 1/2 x 10 1/2, Knoedler & Co.....	2,425
13—Netscher, C., "Two Ladies with Fruit and Flowers" (Panel), 13 1/2 x 11, J. S. Van Wessel.....	1,650
14—Fantin-Latour, H., "The Bathers," 14 x 11, John Levy.....	1,000
15—Gérôme, J. L., "The Caravan," 10 1/2 x 14, A. Rudert, Agt.....	750
16—Alma-Tadema, L., "The Flag of Truce," 17 1/2 x 8 1/2, A. Rudert, Agt.....	2,650
17—Vibert, J. G., "The Cardinal" (Panel), 16 x 11 1/2, Geo. C. Heimerdinger.....	1,250
18—Harpignies, H., "The Willows" (Panel), 16 1/2 x 11 1/2, Moses Tannenbaum.....	650
19—Diaz, N. V., "Pool in the Forest" (Panel), 12 1/2 x 16 1/2, Seaman, Agt.....	2,100
20—Cazin, J. C., "Le Moulin," 16 x 14, Seaman, Agt.....	5,000
21—Henner, J. J., "Tête de Jeune Femme" (Panel), 18 x 13, "Jack" Harris.....	1,300
22—Harpignies, H., "Les Petits Pêcheurs," 12 x 15, A. O. Levy.....	800
23—Fantin-Latour, H., "Nymph at Waterside," 18 x 14, Henry Reinhardt.....	925
24—Diaz, N. V., "Forest of Fontainebleau" (Panel), 14 1/2 x 18 1/2, Seaman, Agt.....	5,200
25—Cazin, J. C., "Paysage avec Grandes Herbes," 18 1/2 x 15 1/2, C. J. Sullivan.....	1,300
26—Charlemont, E., "A Noble African," 19 1/2 x 13, Stephen Birch.....	1,000
27—Harpignies, H., "Paysage au Bord de la Mer," 14 1/2 x 20 1/2, Bernet, Agt.....	1,950
28—Henner, J. J., "Sleeping Nymph," 15 x 24, G. Town, Agt.....	1,800
29—Blakelock, R. A., "The Edge of the Forest," 16 x 24, Mrs. Isabella Freedman.....	2,500
30—Dupré, J., "Petite Rivière Ombragée," 15 x 22, Stephen Birch.....	2,150

31—Isabey, E. L. G., "La Rixe," 26 x 16 1/2, Stephen Birch.....	700
32—Weiss, J., "The Old Bridge," 11 x 23 1/2, Mrs. Isabella Freedman.....	400
33—Ferre, G., "Returning from the Washing Place," 22 x 18, C. J. Sullivan.....	150
34—Henner, J. J., "Magdalen," 18 x 25 1/4, Geo. C. Heimerdinger.....	2,200
35—Harpignies, H., "La Passerelle du Moulin Colas," 24 x 20, A. Rudert, Agt.....	1,200
36—Jacque, C. E., "Sheep and Landscape, near Fontainebleau," 26 x 21 1/2, Clapp & Graham.....	3,000
37—Ziem, F., "Sunset in Venice," 28 x 22, Mrs. D. B. Delavan.....	3,300
38—Beyschlag, J. R., "A Nymph of Diana" (Canvas, oval), 24 1/2 x 33 1/2, Bernet, Agt.....	500
39—Koester, A., "Swimming Ducks," 22 x 38, P. Burns.....	825
40—Henner, J. J., "Nymph Reclining," 20 x 36 1/2, Henry Schultheiss Co.....	2,150
41—Ziem, F., "Venice" (Panel), 28 x 36, Seaman, Agt.....	6,200
42—Washington, G., "Arab Horsemen," 30 x 38 1/2, Stephen Birch.....	775
43—Evans, D. S., "Picking Roses," 43 x 24, J. J. Julia.....	150
44—Rix, J., "Sanderson's Creek, New Jersey," 32 x 42, Stephen Birch.....	1,300
45—Carrier-Belleuse, P., "Confidences" (Pastel), 34 x 45, R. Deutsch.....	175
46—Thaulow, F., "The Red Roofs," 32 x 40, Seaman, Agt.....	4,700
47—Corot, J. B. C., "Nymphs Bathing," 40 x 30, John McCormack.....	20,000
48—Dieterle, M., "Cattie in Pasture," 41 x 32, Seaman, Agt.....	8,900
49—Troyon, C., "Normandy Pastures," 34 x 46, Stephen Birch.....	8,700
50—Schreyer, A., "Arabs en Route," 35 x 48, Bernet, Agt.....	10,600
51—Tissot, J. J., "On the Thames," 57 1/2 x 40, T. E. Gilchrist.....	150
52—Chelmonski, J., "Morning after the Soiree," 22 x 56, J. S. Van Wessel.....	325
Total.....	\$115,850

Ross Hall Maynard Sale.

The sale of the Ross Hall Maynard collection of Colonial antiques in Boston March 27-29, reached a grand total for the three days of about \$35,000. A mahogany Chippendale bed brought \$1,100; a painted satinwood table, in the manner of Angelica Kauffman, \$1,050; a Hepplewhite escriptoire of 1780, \$950; a mahogany Sheraton sideboard, \$840; a Hepplewhite bookcase of 1775, \$600; a Simon Willard hall clock, \$500. Mr. W. W. Nolan paid \$290 for the Aaron Willard shelfclock. A Dutch couch went to C. W. H. Blood for \$400; two Dutch side chairs to Mrs. Morris Weithorn of N. Y. for \$270; a walnut mirror of 1690 to Henry Vaughan for \$420; a Royal Bokhara rug to Mrs. E. H. Sears for \$260, and a mahogany and satinwood bureau and a Sheraton sewing table to Mrs. P. W. Whittemore for \$200 each. A maple, pine and cherry six-legged chest of drawers sold for \$300; a wing chair in walnut with duck feet brought \$230; a Hepplewhite sofa went to Mrs. W. B. Wendell for \$200; a Martha Washington mirror sold for \$200, and a Hepplewhite dressing table and writing desk for \$200.

First Shakespeare vs. Bacon Book Sold.

The hitherto undiscovered first book on the Shakespeare-Bacon controversy brought \$1,825 at a sale at the Walpole Galleries, 10 East 49 Street, March 10, when it made its first appearance in the auction room as a hitherto unknown book attributing the authorship of the Shakespeare plays to Lord Bacon and antedating all other books on the controversy by nearly a hundred years. It was bought by Mr. Ernest Dressel North.

The book published anonymously, although the author is supposed to be Herbert Lawrence, a surgeon, was published in London in 1769, with the title "The Life and Adventures of Common Sense: An Historical Allegory." It describes how "Wisdom" (Lord Bacon) went to London, and made the acquaintance of a "Person belonging to the Playhouse." "This man was said to have been a profligate in his youth, and some had been a Deer-Stealer," going on to narrate how this "Deer-Stealer" stole Wisdom's Common-Place Book, and commenced play-writing:

"How he succeeded it is needless to say when I tell the reader that his name was Shakespeare."

Up to the present time the first book that doubted the Shakespearean authorship of the plays, described in all bibliographies as being the earliest on the subject, is Cox's "Romance of Yachting," published in 1848, followed immediately by the better known work of Delia Bacon.

The appearance, therefore, of a book printed nearly a hundred years prior caused great interest among Shakespearean collectors with the astonishing price as stated above as a result.

IN THE STUDIOS.

A free class in mural decoration has recently been organized in the Beaux Arts Building, 126 East 75th St. The teachers are William Taylor and William Mackay. Arthur Crisp is chairman of the Education Committee. The classes which are open during the afternoon and evening were begun by the Beaux Arts Architects who have been conducting classes in architecture and sculpture for several years past.



## LONDON LETTER.

London, April 12, 1916.

Crowds assembled at Harrod's recently to attend the sale of Owen Grant's furniture, the bulk of which was seized by enthusiastic buyers within an hour or so of the opening of the doors. There was no doubt about the genuineness of the occasion, and choice pieces, which a few weeks before had been marked in three figures, were bought in for a couple, while there was not an inferior item in the entire collection. Personally, I should have thought that it would have proved more profitable to disperse furniture of this calibre at Christie's, whose salesrooms' buyers are more accustomed to frequent. However, there was no doubt about the keenness of those who attended.

As an example of an opposite nature, that is to say, of works of art which, in a comparatively few number of years have changed hands at a figure representing many times the original cost, there must be quoted the case of a pair of old Italian bronze groups, bought at Driver's in 1865 for 25 guineas by the collector, Mr. Tulk, one alone of which was sold by his grandson at Christie's a few days ago for 1,100 guineas. This was a XV century figure of a horseman, probably by the Paduan sculptor, Andrea Briosco which stands no higher than 10½ inches.

**Late Lord Scarsdale's \$150,000 Rembrandt.**

The death of Lord Scarsdale, father of Earl Curzon of Kedleston, which occurred a few days ago, calls to mind his famous collection of pictures, which contains a number of undisputed examples of Rembrandt's genius, including the fine "Portrait of a Man Seated in a Red-backed Chair," bought years ago for less than £200 (\$1,000), but worth today at least £30,000 (\$150,000). Among other important pictures are Giordano's "Triumph of Bacchus," a "Holy Family" ascribed to Da Vinci, a splendid Albert Cuyp, and a set of 36 Limoges enamels after Durer's engravings of the "Passion." When so many treasures are allowed to leave us for America, it is refreshing to be able to note a number of masterpieces still in the possession of one of our ancestral houses.

The retirement from the French Gallery of Mr. W. Lawson Peacock, for many years associated with Messrs. Wallis, has led to a dispersal at Christie's of a portion of their collection of modern pictures and drawings. The prices have not as a whole ranged high, some of the most satisfactory being "A Shallow Stream," by B. W. Leader, which fetched £204, "A Serbian Bard" by Joanowitch which was bought for £141, and "A Terrace at Tangier" by J. Lavery, sold for £78.

Under the title of "Some Recent Developments of Modern Art" an interesting exhibition is on at the Dowdeswell Galleries, 160 New Bond St. Happily, the art is not so "modern" as to be unduly disturbing, for the least advanced of us is by this name accustomed to the art of such painters as Sargent, while even Augustus John might be deemed classic as compared with certain eccentricities to which we are treated elsewhere. Taking into consideration the diversity of "modern developments" now existent, those responsible for the present selection have displayed discretion of no mean order, avoiding what is of a merely evanescent nature and restricting themselves to really significant manifestations of latter-day art.

**"Show Sunday" Without Society.**

"Show Sunday" passed this year without that social element which usually makes the function a fashionable rather than an artistic event, and many artists did not issue any invitations to view their Academy pictures. Nevertheless, there are rumors that the Spring Show is to be of exceptional interest and that it will reflect the storm and stress of war conditions in a more vital way than any exhibition we have had since the outbreak. At last we are promised a canvas which is to record our London illumined by the searchlights which at present form such an impressive feature of the city by night, Mr. Verpillieux having chosen Trafalgar Square as the subject of his study. There are to be two battle-pieces from the brush of W. B. Wollen, taken from encounters in the neighborhood of Ypres; and Gerald Moira is sending a picture of lady war-workers making bandages for the wounded. An interesting portrait of Emil Cammaerts, the Belgian poet, is coming from Hugh Riviere, and from the Hon. John Collier an election scene entitled "The Successful Candidate." Sculptors are finding exceptional difficulties this year in regard to the transport of their exhibits, and for this reason the sculpture section is likely to be more limited than in former seasons. Owing also to the shortage of wood and the general encouragement of economy, the use of heavy frames and mouldings for the pictures is out of favor, L. G.-S.

## BALTIMORE.

A number of modern Japanese and Chinese potteries, lacquers and sculptures, purchased by Mr. Henry Walters at the Pan-Pacific Exposition, have been added to the Walters Gallery. There is one XVIII century French work, a terra cotta portrait bust of Marie Leczinska, attributed to Augustin Pajou. The wooden statue of a woman by a Japanese sculptor is also striking.

Other additions to the Gallery from the Exposition are a large pagoda of gold with damascene decoration; a statuette of beaten iron, "The Storm King in Peace," by Chazoburo-Yamada, two Chinese vases, a Persian bowl, a carved oviform vase with enameled landscape, by Sobei-Kinkosavi, and a family group, small ivory figures called "Rest." The Gallery will close for the season April 29.

Frances Evans is showing oils and sketches at the French War Relief headquarters, some of which are to be sold for the benefit of the fund.

The annual "fakir" exhib'n opened at the Charcoal Club March 20, with 20 to 25 canvases burlesquing some of the pictures at the recent Peabody display.

There is an exhib'n of etchings by Gobo at Purnell's galleries.

Reproductions of some remarkable war drawings by Louis Raemaekers were shown recently by the local branch of the Surgical Dressings Committee.

## SAN FRANCISCO.

Chas. D. Robinson's painting of Gen'l Grant's arrival in S. F. Bay has been sent to Washington, D. C., for exhibition. Other works by this artist will be sent East for display, and he will spend several months in Eastern cities.

E. W. Christmas has more than 40 of his canvases in the Castle & Cooke rooms. This artist won a bronze medal at the Expos'n for his "Christ in the Andes."

Dry points, pencil portraits and decorative drawings by Arthur G. Learned are shown in the Paul Elder galleries.

Charles Rollo Peters has some new pictures at the Taylor-Curtis Galleries, and a canvas by William Keith, attractive in color, is on view at the Gump Galleries.

Throngs of visitors are attending the new California Art Exhibition in the Memorial Museum in Golden Gate Park, San Francisco. Mr. M. H. De Young is one of the local art lovers and collectors who has been largely instrumental in bringing about the present fine show, which is supplemental to the recent displays in the Palace of Fine Arts on the exposition grounds—which is to be a permanent structure and home of art on the Pacific Coast.

Joseph Raphael has a fine exhib'n of more than 60 of his works at the Hellgen Galleries, chiefly scenes painted in Belgium and Holland during the past two years.

Francis Brugiere is showing oils with unique photographic backgrounds. He is



THE LAND OF PLENTY  
George Inness

Property of Snedecor & Co.

The exhibition of sculpture by Paulanship at the Peabody Gallery proved one of the best shows of its kind here during recent years. The display was large and included several of the best things the sculptor has yet done, all of which have been shown and noticed in N. Y.

Exhibitions of paintings by "The Six" and of a collection of Japanese prints under the auspices of the Handicraft Club have also been held in the Peabody Gallery.

"The Six" gave a particularly good account of themselves this year and each of the Baltimore women artists included in the group was well represented. They include Alice Worthington Ball, Marie de Ford Keller, Josephine G. Cochrane, Camelia Whitehurst, Maude Drein Bryant and Mary Kremelberg.

Miss Ball is at present represented at a number of important shows, including the Spring Academy in New York, the Arts Club in Philadelphia, the Home Club, Washington, the New Haven Paint and Clay Club and the Sweat Memorial Museum, Portland, Oregon.

An exhibition of wax medallions by Ethel Frances Mundy of Syracuse, N. Y., and one of prints by the Photographic League, a new organization devoted to pictorial photography, are on at the Peabody.

An exhibition of etchings by Gobo, whose work has been heretofore unknown in this city, at the Purnell Galleries has attracted much attention. W. W. B.

**BIRMINGHAM, ALA. ART CLUB.**

Beginning nine years ago with a nucleus of four earnest women, the Birmingham Art Club, now numbering forty-five artists and art lovers, has just held its eighth annual exhibition, April 12-16. It contained specimens of wood-craft, metal-craft, decorated furniture, household, novelties, ceramics, oils, watercolors, miniatures, plaster-cast portraits and reproductions in wax.

## PARIS LETTER.

Paris, April 12, 1916.

A gallery on the Boulevard de la Madeleine has nothing but pictures of the late Henri Edmond Cross, some 100, on its walls. Cross was a member of the old Delacroix family, but anglicized his name in the early part of his career to escape invidious comparison with the great romantic painter who, with Gericault, led the revolt against the school of David in the first quarter of the last century. Cross died in 1910 and virtually all his works are in the hands of one dealer. They are typical of one of the most notable developments of contemporaneous painting, one, however, that is restricted to a small group of artists, who resemble each other in this particular alone. Nearly all present-day painters have devoted themselves very earnestly to the production of so-called vibrative effects in color, thereby intensifying the luminosity of the latter; but Cross adopted, to this end, a bolder and franker manner than most of the others. All of his paintings have, near at hand, the look of mosaics, but at a distance their brilliant notation softens and blends and its living quality is most obvious. Blacks and browns are entirely absent from his color-schemes. He used only prismatic hues. Everything that he touched became joyous. His late pictures are absolutely distinctive in character; yet prior to 1908, in spite of a unique method, the influence of such men as Claude Lorraine and Caneletti could not but be recognized, especially in his marine pictures, while not detracting in the least from the impress of his originality.

An interesting lot of XVIII and XIX century prints is to be sold this week at the Hotel Drouot. It has been assembled from various sources and is uneven in quality; yet contains many specimens of real value. It is especially rich in English colored engravings; but there are also some excellent ones in black and white. French as well as English. Among the artists represented are Bird, Cousins, Crawford, Skrimshire, Stevenson, Westal, Boilly, Debucourt, Delaunay, Moreau, Duffes, Moyreau, Larmosin, Boucher, Chapennier, Charadin, Fragonard, Greuze, Lawrence, Reynolds, Pater, Pigal, Morland, Pollard, Alkon, Singleton, Waltner, Watteau, Vernet and Vernier.

**American Art Ass'n Exhib'n.**

The second exhib'n of French artists at the club-rooms of the American Art Ass'n presents great variety, notwithstanding that they are all classed as neo-post-impressionists. By far the finest works are a still-life by Charles Dufresne, with an exquisite delicacy and tender harmony of color, and two very dark canvases, obviously best suited to serve as models for stained glass, by Dunoyer de Segonzac. Firmness and strength in design and a profoundly poetic sentiment in the latter are highly suggestive of Millet, with greater vigor than he ever displayed. Dunoyer's use of a Murillo brown in juxtaposition to rich and sombre greens is admirable. Henri Ottman has given great luminosity to an ugly female nude, whereof the harmony, however, is nearly perfect. Picart le Deux has a woman clad in leaden gray, with dull flesh-tints, and a shadow on the face which looks like a smudge. Grillon shows still-life that betrays a strong, but futile, desire to paint like Cézanne. His porcelaine is excellent; but his fruits, too, seem to be of porcelain, and that is rather unfortunate. André Basqué has two port scenes which are poems in color, but unsatisfactory in design. Roderic O'Connor, by sharp contrasts, has produced in a still-life picture a great vivacity of light; but, while attractive, it is also irritating to the eye. Fully half of the artists represented are engaged in war.

A delicious Corot, in his best manner, exhibited at a well-known gallery, is for sale for 80,000 francs.

A Cézanne, "The Two Sisters," was sold in N. Y. for a Paris art dealer recently for something over 100,000 francs.

Eric Tayne.

**DETROIT.**

Some 40 paintings by American artists are on exhib'n at the artists museum to May 1. Bellows, Lever, Lawson and Glackens, Schofield, Symons, Dougherty, Henri, Hassam, Weir and Chase are all represented.

The Detroit Museum has added to its permanent collection a painting by Richard E. Miller, "Summer Reverie," and two small bronzes by Paul Troubetzkoy.

**OMAHA.**

The Omaha Fine Arts Society has an exhibition at the Public Library of works by the following local artists: Augusta Knight, George Barker, Jr., A. W. Dumbier, Elizabeth Ferguson, Robert F. Gilder, Lillian Rudersdorf, Sara S. Hayden, Mary W. Lincoln, and Alice Cleaver. The picture receiving the largest popular vote will be purchased.

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CHICAGO, ILL.

At her Sherwood Studio, Helen Watson Phelps is painting a three-quarter length portrait of Miss A. McCurdy and also a fanciful composition with a girl as subject.

Leon Dabo, who has unfortunately been ill during the greater part of the winter, is happily recovering and has returned to his studio, 28 W. 63 St., and resumed work.

A cover design drawn by Warren Davis, for one of the leading monthly magazines, proved so popular that a series has been ordered by the same publication. Some of his nudes have been purchased this winter by prominent collectors.

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Recently Pierre Tartou received at his studio, 6 E. 46 St., and showed a completed and attractive three-quarter length pastel portrait of Miss Mildred Hughes, one of last season's debutantes.

At his studio, 236 W. 86 St., Ernest Ipsen is painting a three-quarter-length standing portrait of Miss Anna Leach. A black gown and sables add distinction to an interesting head. It is a dignified and well modelled work. He has just completed an unusually fine portrait of Miss Helen Ballard, a Boston society girl. A simple, frank presentation of a young girl, it is lovely in color and interesting in the simplicity of composition.

Karl Andersen, who spends the greater part of the year painting at his studio at Westport, Conn., has recently taken a New York studio where he will remain until the late Spring.

It may interest some of the original members of the erstwhile Society of American Artists, who have long believed that body dead, to know that it has never been abolished. Every time a meeting of the National Academy is called, it is followed by a formal recognition of the Society. Minutes are read and other necessary formalities adhered to.

Paul Bartlett has left his studio, 400 W. 23 St., and will remain in Washington, D. C., until late May. He is at work on the pediment for the South Wing of the Capitol. The composition, which comprises some eighteen figures and a number of animals, symbolizes "Peace Protecting Genius." His statue of Franklin has been placed at Waterbury, Conn. He also has under way a decoration for the facade of the New York Public Library which contains two figures, "Romance and Religion."

R. Bruce Horsfall, bird painter, naturalist and author, is in Oregon assisting in making a natural history survey of the State under the Fish and Game Commission. He has presented one of his original watercolors, life-size, of "Holboell Giebe," to the Portland (Ore.) Audubon Society.

Martha Wheeler Baxter, who suffered a severe illness this past winter, is recuperating at Biltmore, N. C., where she has again resumed her painting. She will probably return to her Sherwood Studio about May 1. Some of her watercolors are being shown with the Rotary exhibition of the Am'n Watercolor Soc'y and her miniatures with another Rotary exhib'n.

The Titanic statue of Mrs. Harry Payne Whitney will shortly be placed in Potomac Park, Washington.

Colin Campbell Cooper, Emma Lampert Cooper and Rhoda Holmes Nicholls have just closed a successful exhibition of their work which was given at the rooms of the San Diego Art Guild. Three of the more important canvases were sold. The artists are painting views of the Panama California International Exposition.

Mrs. Ada M. Miller, a Kentucky artist, recently showed some watercolors at the Duluth (Minn.) Commercial Club. One depicts the first steel mill in Kentucky, and another is a view of the old Kentucky State Capitol.

Henning Ryden had an exhibition of his recent landscapes and portrait impressions at his studio, 32 E. 28th St. lately. Though initially a sculptor, Mr. Ryden has a nice sense of color and keen perception which help him to see and to make appealing notes of choice arrangements in nature. The exhibits are principally thumb boxes—"The Thaw" being the only large canvas.

Mr. and Mrs. Joel Nott Allen gave a charming reception at their new home, 550 Park Ave., on April 16. A number of artists were present during the afternoon, among them Arthur T. Hill, Mathias Sandor, Stanley and Mrs. Middleton, Mrs. Carroll Beckwith and Henry Wechsler.

Harrington Mann recently completed an interesting portrait of Dana Pond at his studio, 33 West 67th St.

Mr. and Mrs. Hugo Ballin plan to leave New York for their summer studio at Westport, Conn., about May 1. The artist has had an unusually successful winter at his studio, 18 West 47th St., where he painted several portraits and made sketches for a mural decoration.

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Martin Borgord, formerly director of the Pittsburgh and Allegheny art schools, returned Tuesday from abroad where he has spent 10 years chiefly in Norway and Holland. He will join the summer colony at Lyme, Conn., and make an exhibition in N. Y. in the autumn.

Miss Sonia Frances Rosental, a sculptress of 6 Macdougall Alley, was married Wed. at the Old First Presbyterian Church to Mr. William Gordon Brown of 318 W. 57 St.

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# American Art News

VOL. XIV., No. 30.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, APRIL 29, 1916.

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## KENDALL DEFENDS HIS WORK.

Wm. Sargent Kendall, painter of "The Sphinx" at the Winter Academy, which has aroused so much adverse comment, led by the AMERICAN ART NEWS, has written the following letter to Harry W. Watrous, corresponding secretary of the Academy:

"Dear Watrous: In connection with the attacks which are being made on my picture, 'A Sphinx,' now at the Spring Academy, I should be very glad indeed if you would officially notify the art critics—or, better still, write to the newspapers—that Academicians all received notices this year asking them to use their red tickets in order to spare the jury the examination of so much work.

"This notice was my own reason for sending 'Sphinx' with a red ticket. I have never before used one except once in the case of a portrait. My pictures have invariably been submitted to the jury, and this one would certainly have been so, likewise, had it not been for the Academy's request. I am utterly astonished at the comment the picture has evoked. Redfield objected to it eighteen months ago at Washington, when there was no drapery; but I supposed that it was now perfectly acceptable, and had heard no rumor to the contrary from Chicago, where it was exhibited.

"There is no use in touching the matter, except as the use of the red ticket needs explanation. I think the Academy will be glad to make clear my position by a public statement as to the fact. Please believe me, with apologies for the trouble I am giving you, always sincerely yours,

"Wm. Sergeant Kendall."

"Yale University School of the Fine Arts,  
New Haven, Conn., April 11, 1916.

(We are as much, if not more, surprised than Mr. Kendall is surprised, that his repellent picture should have brought out such a storm of adverse criticism from press and public. As it seems to us that if his "offence was rank" in painting such a decadent work and sending it anywhere for public exhibition, his lack of understanding as to how and why it has offended against the canons of good taste—we might almost say—decency—is amazing.

We are pleased to be informed that Mr. Redfield suggested the drapery which Mr. Kendall painted in before sending the canvas to the recent Spring Academy. He might have gone further and suggested the suppression or destruction of the work entirely—if he wished to conserve his fellow artists' former well deserved reputation as a painter of rare refinement and good taste.—Ed.)

## GIFT TO PENN'A ACADEMY.

By the will of the late Sarah D. Cox, a former resident of Phil., who died March 31 at St. Heller, Isle of Jersey, England, the Penn. Academy will receive \$5,000 after the deaths of several relatives of the testatrix, to be used toward the endowment of the School of Art.

## HARD ON THE ACADEMY.

"In general, the closing Academy received more adverse comment than is usually the case. This was due partly to the fact that the exhibition was a weak display of its kind, partly because the outsiders who rarely or never are represented at official exhibitions, have developed so many exhilarating talents that the organization groups are forced to meet a higher standard, and partly to the fact that a few machine-like canvases demanded outspoken criticism. Of these, the painting called "A Sphinx," by Sergeant Kendall was the leader. Critics and public joined hands in literally pouncing upon this picture, editorials were written round it, and it was seized upon as a glaring example of the fallacy of the present use of the red-ticket system. In fact, no painting by a conservative Academician has lately received such widespread comment." Forbes Watson in N. Y. Evening Post.

## NAT'L ACADEMY SALES, \$27,790.

Mr. Perk van Lith, salesman at the Nat'l Academy, reports that the sales at the 91 annual exhibition of the National Academy which closed April 23, met with unusual success, 23 works selling for \$27,790. Nineteen paintings were sold for \$27,390; 2 sculptures for \$175 and 2 miniatures for \$225. The sales in April were: Lillian Genth, "Story of Priscilla," \$2,000; Fred J. Waugh, "The Moon Path," \$800; Bruce Crane, "December Morning," \$500; E. Irving Couse, "The Leafy Screen," \$300; Harry C. Johnson, "Miniature," \$200; Helen Sahler, "The Dancer," \$100, and C. A. McKay, "Study from Life," \$75.

## IN HONOR OF CERVANTES.

The trustees of the Hispanic Society of America have arranged in its building, 156 St. W. of Broadway, a highly interesting collection of books relating to Miguel de Cervantes Saavedra, in commemoration of the Tercentary of his death.

## BLAKELOCK AN ACADEMICIAN.

At the annual meeting of the National Academy of Design Wed. Ralph Albert Blakelock was advanced to full membership. Other members chosen were Arnold W. Brunner, architect, and Paul Manship, sculptor. The following officers were re-elected for one year: President, J. Alden Weir; Vice-President, Howard Russell Butler; Corresponding Secretary, Harry W. Watrous; Recording Secretary, Charles C. Curran, and Treasurer, Francis C. Jones. Elliott Daingerfield and Douglas Volk were elected to the Council of Directors for three years.

## BARLIZONS FOR MUSEUM.

Two oils, valued at \$39,500, by the will of Miss Sarah M. Spooner will go to the Golden Gate Park Memorial Museum, San Francisco. One of the paintings is entitled "Shepherd and Sheep," by Millet. The other is a landscape by Daubigny, valued at \$22,500.

## ROBINSON ANTI-MODERNIST.

In writing of "A New Greek Marble" in the April number of the Metropolitan Museum Bulletin, Director Edward Robinson gives his opinion of modernist art as follows:

"It should be a great event when a work of pure and tranquil beauty comes from the ancient Greek world to restless New York. The contrast which its eternal calm offers to our high-strung civilization is full of useful lessons, and should give pause for reflection upon the distance we have traveled in our artistic tendencies from the spirit which made such a creation possible. Especially is this true at the present moment, when the layman, if he gives it more than a passing glance, and allows himself to become absorbed by its influence, can carry away more than a transient distraction from the troubles of the outer world; and the artist may find in it a standard which will recall him to the days when beauty was the fundamental principle of art, as the expression of a people to whom the beautiful and the good were synonymous terms.

"In these last years we have seen many artists, both in Europe and in our own country, groping for some as yet undiscovered principle of art, turning their backs upon the established and well-trodden paths, seeking one that should lead them in an entirely new and untried direction, to find which they have discarded—so far as it was in their power to do so—all the old, established principles, upon the ground that these had been 'worked out.' Some of them, seized by the 'isms' with which the artistic world has been afflicted, and stoutly denying the truth of the old dictum that art is representation, that is, the re-presentation of some form of nature as the artist interprets or imagines it, have sought a field of expression unknown to the world before, vainly endeavoring to represent that which cannot be represented. Their reason or excuse is that for the artist of today variety of form has been used up by his predecessors, and he must find something new to express. But surely one of the chief lessons of Greek art, as of all the great arts of the past, is that form is infinite, and its possibilities can no more be exhausted than those of light and air and color. Those who now think otherwise have merely wandered from the path to which their art will certainly return, sooner or later, either under their own influence or that of their followers, possibly all the saner for the experience through which it has passed.

"Now it is one of the most important functions of a museum which attempts to serve the higher interests of a community like ours, that it should place before its public examples from the great ages in the history of art which will act as correctives to the tendencies that have been described, examples to which both artist and layman can turn as standards because their beauty appeals to both alike, and is known to have stood the test of time."

## BUYS BOUGEREAU CANVAS.

Mr. N. M. Kaufman, president of the Congress Hotel Co., Chicago, purchased on April 24, Bougereau's "L'Admiration," for the reported sum of \$30,000.

The canvas, which is more than five feet in length, was immediately hung in the hotel lobby. It was bought direct from the artist by R. G. Dun of N. Y. several years ago. Later he sold it to J. G. Snyder of Chicago.

## W. A. COTTON WINS PRIZE.

The Boston Art Club awarded last week a \$1,000 prize to William A. Cotton for his beautiful canvas "Russian Girl," shown at the Winter Academy exhibition. A fine landscape by Walter Griffin was second in the competition.

## MULLER-URY PAINTS MRS. WILSON.

A. Muller-Ury finished on Wed. at the White House in Washington, a portrait of Mrs. Wilson, wife of the President. It will hang with those of other wives of Presidents in the Executive Mansion.

It is learned that John S. Sargent, who is at present in Boston engaged in placing some more of his decorations in the Library, finds the prospect of getting them from the Custom House and on the walls extremely slow. It is not likely that he will return to New York for some time.



THE WONDER OF MOTHERHOOD

Sherry Fry

Sold to Toledo Museum.

## CHICAGO INSTITUTE SUIT.

William F. Tuttle, assistant secretary at the Chicago Art Institute; Thomas Waller and John Christopher, two guards, and South Park Policeman John McCormick, have been made defendants in a suit for \$10,000 filed by Charles A. Kinney. Kinney, who is a postgraduate of the art school, was expelled in Feb. because he is alleged to have created a disturbance at a meeting of the students in Fullerton hall as was told in the ART NEWS at that time. The basis of the suit is alleged assault and false imprisonment.

## MINNEAPOLIS GETS TWO OILS.

The Minneapolis Society of Fine Arts has just received two important gifts of paintings. Mr. James J. Hill has given an oil by J. V. Chelminski, the Polish artist, and Mr. Eugene J. Carpenter has presented a Marine by Paul Dougherty.

## THAYER COLL'N FOR KANSAS CITY.

Mrs. W. B. Thayer, of Kansas City, has offered to the residents of that city her collection, valued at \$50,000, provided they will house it in a fireproof building. The coll'n embraces pictures, old glassware, textiles, metals, costumes, and miscellaneous objets d'art. The Field Columbian Museum in Chicago and Missouri University were both desirous of having the coll'n.

## RICKETTS GETS PICTURES.

A decision of the U. S. District Court awarding Mrs. Mary L. Pinckard possession of 36 paintings valued at \$36,000 in her suit against Robb Roy Ricketts was reversed by the U. S. Circuit Court of Appeals in Chicago last week, when it held that the pictures must be added to the assets of the Moulton & Ricketts Company, which failed two years ago with liabilities of \$888,000.



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**EXHIBITIONS NOW ON****A Selected Group at Montross's.**

Mr. Montross is displaying in his galleries, 550 Fifth Ave. to May 13, nearly half a hundred oils, watercolors and pastels by a selected group of American artists. Geo. Bellows makes a somewhat sensational appearance, even for him, with two portraits which though startling are remarkably life-like, of "Lucie," a blue-eyed young lady in a rose-colored dress against a green background and "Olivia," a green-eyed little girl in a riding habit. T. W. Dewing has one of his elegantly elongated ladies seated in "Rose and Black" in a high-backed armchair. Guy Pene Du Bois is almost as violent in statement as Mr. Bellows in his well-characterized portrait of "Mrs. Crogan."

Horatio Walker has a large and dramatic moonlight, "Lime Burners at Night," which is somewhat in the Blakelock vein. There is a fine sky on Alexander Schilling's "Lingering Twilight." A superb stretch of country is handled with great skill by Joseph T. Pearson, Jr., and is called "Winter Evening." There are four sensitive works by Ben Foster, especially notable among which is "Moonrise Among the Hills." A superb effect of light and color is seen in W. L. Lathrop's "Evening near the Shore." Eliot Dangerfield sends a poetic "Meadow Mists and Moonlight." By C. Bertram Hartman there is one of his decorative landscape fantasies called "The Mirror."

Others represented are Arthur W. Dow, Jonas Lie, Gordon M. McCouch and James Preston.

Among the watercolors and pastels are particularly notable examples of Childe Hassam, G. W. Tryon, Horatio Walker, James Preston, Jerome Meyers and Arthur W. Dow and George Hart. Other works are by Howard Coluzzi, Herbert Crowley, Eliot Dangerfield, T. W. Dewing, C. B. Hartman, Elmer McRae, A. Schilling and Max Weber.

**Suitable for a Country Home.**

The Ehrich Galleries, 707 Fifth Ave., have again at the opening of the spring and summer season, hung a gallery with a collection of pictures suitable for a country home.

One of the most interesting of the canvases is a large and fine example with many figures of men and animals "At the Ford," by Pieter Wouwermans. There is a spacious English "Landscape" view by J. B. Shaw, with a remarkably true effect of light breaking from behind storm clouds, and a gray afternoon view by Jan van Goyen, a Dutch "Harbor Scene." By Girolamo Romani (Romanino) there is a picturesque portrait of a middle-aged dignitary. Hoppner has presented in impressive fashion a figure of a county magnate, Sir Robert Wigram. The charms of the then Duchess of Portsmouth are deftly set forth by the facile and masterly brush of Sir Godfrey Kneller. Allan Ramsay is represented by a robustly handled picture of a sturdy English squire. By Magnasco there is an extensive landscape view with dramatic light and cloud effects and groups of small figures.

**Four Groups at the McDowell Club.**

The McDowell Club, 108 W. 55 St., closes its season as usual with a large and interesting display, numbering over 350 watercolors, pastels and drawings by four groups of artists. F. Tolles Chamberlin sends some brilliant drawings and etchings, among the former striking portraits of a Princess Colonna. Admirable qualities are shown by Charles Farley in some vigorously handled drawings and watercolors. Several strong watercolors are signed by Guillermo Bergnes and F. K. Detwiler has a capital group of foreign studies. F. H. Marvin shows excellent scenes in crayon in Venice and Paris.

Vigorous qualities are shown by Edith Louise Paddock in some nudes and landscapes and there is artistic spirit in the works of Edith Haworth. A most interesting series of drawings is by John Sloan and Henry Reiterdahl, Robert Henry, Randall Davey are also represented. Benjamin Greenstein has several works which are strong in character.

Other contributors are Caroline V. Blommers, Horace Brodsky, Robert Martin, John F. Parker, Heppie En Earl Wicks, George H. Ingraham, Elinor T. La Roque, Lucia D. Leffingwell, Charles Austin Needham, Alice W. Donaldson, Florence Dreyfous, Harriet M. Olcott, Catherine B. Stetson, B. Rasmussen, George M. Richards, Gertrude L. Richards, Hilda Ward, Nell Winters, Ben Ali Haggin, Amy Londoner, Marjorie Organ and Ethel M. C. Plummer.

**Exhibition of Browning Mss.**

Mr. Robert H. Dodd has an exhibition at Fourth Ave. and 30 St. of an extraordinary collection of original Mss. and association items of Robert and Elizabeth Barrett Browning. Some of the more important Browning items shown are Charles Hayter's pastel portrait of Mrs. Browning, Leighton's pencil portraits, Robert Browning's Mss. of an unpublished poem, "Epps," "Last Word to E. B. B." and "Home Thoughts from Abroad." Mrs. Browning's Mss. include criticisms, "Poems Before Congress," "Sonnets from the Portuguese," and "Aurora Leigh." Letters from Carlyle, Rossetti, Swinburne and Tennyson to Browning, his personal copies of his works, corrected proofsheets, presentation copies of Mrs. Browning's books to her husband, and first editions of the works of both poets complete the exhibition.

**Western Scenes by Leigh.**

That sparkling craftsman and painter of usually dramatic scenes of life in the Far West, W. R. Leigh, is now making an exhibition of 23 works to May 20, at the Snedecor Gallery, 107 W. 46 St. A most striking group, full of action is "Bison Hunting." Other notable examples are "Buckling," "A Ticklish Undertaking," "Pony Express" and "Halt for the Night." A wolf picture is "Voice of the Desert." There is a certain pathos about the tethered horse that is "Waiting," while "The Sentinel" is dramatic in its feeling of solitude. A capital portrait is that of "A Navaho Chief."

**Mrs. Watrous' Exhibit at City Club.**

Elizabeth Nichols Watrous, an artist of much talent and with a remarkably virile technique is showing at the City Club to May 8, a dozen paintings. They include the dramatic life size figure of a woman with a gun, at whose feet lies a Russian helmet, with the title "Self Defense," and a much talked of nude. The female heads are most attractive and include portraits of Mrs. B. and Mrs. W., and an old lady called "The Duchess." Two senic genres are "Orphaned" and "In the War Zone."

**Aerial Prints at Kennedy's.**

There is now on view at Kennedy & Co.'s, Fifth Ave., a most interesting collection of plain and colored prints, chiefly English of the middle of the last century, depicting aerial and velocipede subjects. A number of these, intended evidently to be satirical, are strangely prophetic of the aerial fleets of the present day. Besides the flying machines and the passenger mortars and tunnels, there are views of Montgolfier and other balloons. The bicycle scenes, one of which shows a race with a mounted man, depict wheels propelled by the rider's feet. A notable series of etchings, many of them remarkable for the largeness and authority of their handling of architecture, are by W. Walcot. There are a few modern scenes in England and on the continent, but of chief interest are such subjects as "A Tragedy of Sophocles," "The Trojan Horse," "At the House of a Patrician," "The Baths of Caracalla," "The Atrium," "The Temple" and "Anthony in Egypt."

A bust of Gen. Joe W. Wheeler, paid for by subscription, by a number of his admirers, which is to be presented to the National Museum in Washington, was on exhibition recently at the office of Henry Clews, 15 Broad St.

**Designs for Architect Certificates.**

The N. Y. Chapter of the American Institute of Architects, through the courtesy of the State Board of Registration for Architects, showed recently in its rooms at the Fine Arts Building, 215 W. 57 St., the designs submitted in the competition for the design for the certificate of registration. The first prize design has a Greek frieze at the top; the second shows the inscription on an old slab amid ruins; the third has features of Classic design, while the fourth and most ambitious shows two well modelled male figures, both with extra small heads, at either side of the base. A number of the competitive drawings are of the illuminated text and decorative script type.

**Dance in Line and Round.**

"Drawings and Sculptures of the Dance" furnish the current exhibition at the Thumb-box Gallery, 29 E. 49 St. Those represented by interesting groups of drawings are Troy Kinney, Katherine Beecher Stetson, Van Deering Perrine, John Sloan, Margery Stocking, Maud Stumm, Mell Daniel and Edith M. Magonigle. The sculptures are by Saral Morris Greene, Malvina Hoffman and Katherine Beecher Stetson.

**Allied Artists' Exhibition.**

The following have just been elected members of the Allied Artists of America, whose annual exhibition is to open at the Fine Arts Building, 215 W. 57 St., on May 3: Ossip L. Linde, Robert Nesbit, Max Boehm, Louis Bernecker, Howard Giles, Andrew T. Schwartz, Robert Vonnoh, Gustave Cimiotti, Charles Raille, Mrs. L. M. Sterling, Ernest Ipsen, De Witt Lockman, Cullen Yates, Richard M. Kimble, John Follinsbee, Armin Hanson and Willard Paddock.

The third annual exhibition, as said above, will open with a private view on the aft. of May 2 at the Fine Arts Building, 215 W. 57 St. The display will be open to the public free from May 3 to May 25 inclusive. The Varnishing Day view will be held Tuesday morning.

**S. C. Landscapes by Ashton Knight.**

Ashton Knight made a one-day show at the Scott & Fowles Galleries, 590 Fifth Ave., on Wednesday, of a number of oils and watercolors he recently painted for Mr. Bernard M. Baruch at his estate, Hobcaw Barony, near Georgetown, South Carolina. Several of the works are of good size and in all, Mr. Knight has been especially happy in his presentation of the half-tropical scenery. Besides views of the estate, house and the shore there were woodland scenes with the picturesque moss and views in Georgetown, including some of the old Church. Particularly happy is the effect of sun drawing water in view of the Clam Bank.

**Important Exhibition in Stockholm.**

In the new Liljevalch Art Museum of Stockholm, Sweden, there is now on, an important exhibition of Sweden's "Big Three"—Anders, Zorn, Carl Larson and Bruno Liljefors, which comprises 135 oils by Zorn, 143 by Larson and 65 by Liljefors. Of especial interest to Americans is Zorn's portrait of Miss Constance Irene Morris of Chicago, daughter of Ira Nelson Morris, U. S. Minister to Sweden, a canvas completed last December. Larson is represented by the large "Midvintervlotet," "Magen Sjunger," "Hennes Hoghet Stora Syster" and portraits; Liljefors' pictures are of wild fowl and are considered the greatest by any living artist.

**NOTES OF EXHIBITIONS.**

A most interesting and creditable exhibition of work done by the pupils of the N. Y. Evening School of Industrial Art is on to May 6. It includes sketch class and other drawings, book and costume illustrations, jewelry designs, interior decoration, stained glass designs, modelling in clay, poster designs, expositions of the principles of decorative design, mural decorations and textile designs.

An exhibition of sixteen pictures of dogs, sometimes in extensive landscape settings, by Percival Rosseau, is on to May 6 at the Knoedler Galleries, 556 Fifth Ave. The dogs, mainly of sporting breeds, are excellently painted and in fine action.

Eleven attractive landscapes by Carl Eric Linden, are on view at the Gamut Club, 69 W. 46 St., to May 1. They are agreeable in color and effectively handled, some of them in a subdued pointillist manner. Among the titles are "The Melting Snow," "The Red Barn," "Nocturne," "The Cloud" and the "Blue Hills."

Carl Springhorn has on view at the galleries of George H. Hellman, 366 Fifth Ave., a collection of drawings in color and in black and white.

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At the Caroline Lorillard Wolfe Art Club the exhibition this month consists of works by Caroline Geiger, Margaret W. Huntington, Dorothy Mitchel, Clara Mamie Norton, Ethel Louise Paddock, Josephine Paddock, Florence Seely, Martha Simkins and Harriet W. Titlow.

The Messrs. Lamb, have recently had on view in their studios, 25 Sixth Ave., several memorial windows to be unveiled at Easter. Among them were the Pellet window, showing the "Ascension," St. Paul's Church, Louisville Ky., the Bailey window, showing Defregger's "Madonna and Child," St. Paul's Church, Weston, W. Va., and the Trail window, of which the subject is Christ as the Good Shepherd, All Saints Church, Frederick, Md.

An exhibition of monotypes by Andre Artique is now on to May 6 at the Samuel Schwartz Sons & Co. Galleries, 290 Fifth Ave.

**Shakespeare at the Grolier.**

A very large collection of portraits of Shakespeare, and an exhibition illustrative of the text of his plays, is on at the Grolier Club, 29 E. 32 St., as its contribution to the tercentenary celebration. There are nearly 450 portraits and the splendid display of editions, includes the four great folios, one the copy Sir Sidney Lee chose for reproduction in facsimile.

At the Powell Gallery there is a remarkably interesting portrait of Lamartine by Henry Powell, Sr., father of the present owner of the gallery. It is an unusual work, finely modeled, dignified in pose and thoroughly good in execution, a splendid example of the art of the period it represents, a most representative American portrait and deserving a place in one of our leading museums. It may be seen at the gallery during the remainder of the season.

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston,  
and Lecturer on The History and Principles of  
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[CONTENTS OF THE APRIL ISSUE:  
"A Jupiter in Sabots," by Robert J. Wickenden.  
Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman.  
Some French Artists during the Siege and Commune, by William Aspenwall Bradley.  
Albert Sterner's Lithographs, by Martin Birnbaum.

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LONDON LETTER.

London, April 19, 1916.  
The recent Red Cross Sale at Christie's has monopolized attention to the exclusion of other topics, though little of a particularly sensational character has occurred in the salerooms. The bidding for the "empty frames" given by various eminent painters with the promise of portraits to be executed later aroused as much enthusiasm as anything, 1,000 guineas being given for that contributed by P. A. de Laszlo, Mr. Charles Agnew being the purchaser. The Lavery frame ran this very close, fetching 850 gns., but there were some surprises in store on the other hand with regard to artists such as John Collier, whose frame, in spite of the very considerable vogue which he has enjoyed of late years, went for no more than 200 gns. The fashion for de Laszlo portraits just now was well exemplified in an amusing incident when a fashionable woman, evidently unaccustomed to frequenting salerooms, bid, with evident excitement and excitement, for the Lavery frame under the impression that it was that of de Laszlo, and having raised the bidding as high as 800 gns., only discovered her mistake just in time to withdraw. It is said that at the present time de Laszlo is the only artist whose income necessitates his paying the super-tax and that a certain duke is having the whole of his family painted by this much sought-after portraitist. Certainly these Red Cross sales provide a good deal of gratuitous advertisement, also, for our modern men, whose generosity in the bestowal of canvases is often subsequently well repaid.

Tom Mostyn Exhibition.

The Mostyn Exhibition recently opened with considerable success at the Grafton Galleries, visitors finding in the feast of color provided by his work a welcome relief from the general drabness of the past winter. Indeed, in canvases in which color arrangement plays so important a part, it is by no means easy to do justice to the artist in mere reproductions; yet something of the dignity of Tom Mostyn's compositions may be deduced from the illustrations which we are privileged to give in this issue. "My Master Hath a Garden" is the title of the terraced landscape, so characteristic of a certain portion of this artist's work, in which a sky of deep, rich blue forms a background to the stately trees. The foreground is all ablaze with brilliant flowers and foliage, but nowhere is there sign of life other than that of nature. "Isolation" is the title of the other illustration, in which a Cardinal in his robes of scarlet stands before the gaping figures of the crowd, a man removed by his position and his mentality from the comprehension of the populace. Both pictures possess that quality of artistic suggestion which always makes this artist's work of more than common interest.

Amor Wins Suit for Commissions.

The action brought by Mr. Albert Amor, the art dealer, against Baron de Forest for recovery of commission, regarding which I have already written, has now been concluded in favor of the plaintiff, the judge ruling that he made fair charges for the work which he had undertaken, both in regard to the valuation of the Baron's property and in the preparation of the catalog. Much of the art collection of Baron de Forest was inherited by him from the Baroness Hirsch by whom he was adopted. Following on the successful public subscription of funds with which to purchase for the nation the "Premier Matin" of the Belgian sculptor, Egide Rombaux, a committee of artists and collectors has been formed under the chairmanship of John Lavery for the purpose of securing in a similar way the splendid "Mother and Child" of the Serbian sculptor Ivan Mes-trovic.

L. G. S.

CHICAGO.

The Palette and Chisel Club opened its first annual exhibition in the Institute April 26. This show illustrates the wide scope of the Palette and Chisel for it includes paintings, sculptures, pastels, posters, etchings, and all kinds of illustrative work. Gustave Baumann, the Chicago artist, who was honored with a gold medal at the Panama Exposition, is represented by wood-block prints and book decorations. John Carlson has paintings in line and likewise wall-paper decorations. Gordon Ertz and Watkins Williams present stage scenery and decorations. Wilson H. Irving, Jansson, Harry Engle, George J. Leideneck, Walter Ufer, A. H. Ullrick, John E. Phillips, Glen Shaffer, Sam Kennedy, David Hunter, Carl Grafft, Rudolph Ingerie, Louis O. Griffith, Theo. Lely, Max Gundiach, C. Louis Coy, Emory P. Seidel, among others are represented by landscapes and portraits. Carl Path shows hand-carved and painted screens, and H. L. Timmins, Felix Schmit, Chas. Simmons, Otto Hake, J. McCoombs, R. V. Brown, Gordon St. Claire, Hiram H. Thompson and Grant Tyson are to the fore with magazine and book illustrations, posters and decorative schemes. The interest in Ralph Albert Blakelock's pictures as a materialized interest in the artist has come like a tidal wave from New York to Chicago and the galleries are installing landscapes painted by him, loaned from private collections and others held by dealers, as a "benefit" addition to the fund for the artist's family. Mrs. Blakelock is in the city, and is the presiding genius of



SUMMER ON THE BEACH.

Ernesto Valls

At the Arlington Galleries.

an exhibition of Blakelock paintings in J. W. Young's American Art Galleries. There's an assemblage of Blakelock paintings in the Chicago Reinhardt Galleries, this week, and there's still another assemblage of paintings by this artist in another local gallery.

The Art Institute has acquired several paintings by Ben Foster—selected from an exhibition of canvases recently on show in one of the galleries.

A collection of bronzes by Anna Vaughn Hyatt are installed in one of the galleries of the Institute.

H. Effa Webster.

OMAHA SOCIETY BUYS PICTURES.

At the annual dinner of the Friends of Art Society at the Hotel Fontenelle in Omaha, April 18, one of 13 valuable pictures exhibited in the ballroom of the hotel was purchased and presented as a contribution toward a public art gallery for the city. The Society has about 200 members who have pledged \$125 each, or \$25,000 in all, as a fund from which to purchase canvases for the proposed municipal art gallery.

PITTSBURGH.

On April 27 the collection of pictures from the Luxembourg, Paris, on exhibition last year at the San Francisco Exposition, were shown at Carnegie Institute; and at the same time another group of French paintings, from the Exposition, and some English canvases were hung.

Portland, Maine—Not Oregon.

In the ART NEWS of April 1 a gift of 18 pictures to the Art Museum of Portland, Oregon, was recorded. The report should have stated that the 18 pictures were the gift of Mr. and Mrs. Nathan Clifford Borwn to the Portland, Maine, Museum.

PARIS LETTER.

Paris, April 19, 1916.  
The gift of his unique art collection to the State by Auguste Rodin is an event of considerable importance. It has culminated only after three years of negotiation. The great sculptor wanted the State to have his art treasures, but only under his own conditions; and in this he was perfectly right. Preceding the war, there was a long, intermittent controversy in a part of the press as to whether Rodin should be allowed to retain his studio and suite of rooms in the XVIII century pavilion, near the Invalides, known as the Hotel Biron, so-called after a noble French family, which became part of the ancient convent of the Sacred Heart. Rodin has never quite lived down the hatreds which jealousy of his success raised up against him many years ago, and probably he never will. In art he is comparable to what Victor Hugo was in literature. Hugo also was never forgiven by the little men who had once presumed to be his rivals. From a Cabinet minister Rodin had a promise, legally binding the government, to cover his occupancy of the pavilion. So for the last five or six years he has remained there, rent-free. The convent, confiscated under the law dissolving the teaching congregation, has been mainly demolished, leaving little standing save the pavilion itself and the chapel. Rodin, now more than 75 years old, was not to be shaken in his purpose by petty journalistic persecution. He intended to perpetuate his collection by leaving it in the hands of the State, and he intended to remain in possession of the old convent pavilion for the rest of his days. Both wishes have been granted. The State by its minis-

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PROVIDENCE.

The Art Club annual exhibition of painting and sculpture opened April 18 with a "Members' Night." The gallery presents a dignified appearance.

F. C. Frieseke is represented by a large canvas, "Memories." The seated figure in white and the accessories of bric-a-brac and drapery are all treated in this artist's individual manner, but a lack of realism in the leaden flesh tints is depressing. Wm. C. Loring is happily represented by his distinguished portrait, "Ke," which deserves the place of honor which it occupies on the east wall. H. Cyrus Farnum has never so well painted the hot tropical sunlight beating furiously down on white plastered walls as in his excellent canvas, "Biskra Market Place."

Mabel M. Woodward in "By the Window" treats successfully the problem of light and shade and her graceful sitter is well drawn and modeled in broad but conscientious fashion.

August Satre, whose work has been lightly considered heretofore because of his decidedly modern tendency, is receiving a degree of praise this year for his large "At the Dumps."

Other noteworthy pictures are the three examples of Harry A. Neyland of New Bedford, Mass., whose "Old Whaleship" is especially popular; the three typical New York scenes by F. Usher De Voll, which are all very spirited especially the "Coming Up the Harbor;" "The Goldfish" by Gertrude Fiske of Boston, agreeable in color but containing two carelessly drawn figures; "Distant Hills" by George A. Hays, "October Afternoon" by Edwin A. Cram, a deep-toned "Portrait of Miss T." by Kleber Hall; two excellent New England landscapes by John F. Weir, "Lamp Lighting Hour," a poetical treatment of twilight by "Antonio Crino;" "The Brook in Winter" by Stephen W. Macomber, a large freely painted picture, and "Making Tea" by Stacy Tolman.

At the Rhode Island School of Design, the two small galleries are filled with a show of portraits by American artists. There are 54 paintings and 37 miniatures all of unusual excellence.

The honors seem to be shared by Wm. Sergeant Kendall and Wm. M. Chase. The former is represented by "The Interlude," lent by the National Gallery of Art—a typical example, refined and tender, represents the artist in his serious and wholly admirable style, and makes the wonder grow that such an artist could have perpetrated "the repellent Sphinx." Wm. M. Chase in his life size portrait of Mrs. Eldridge Johnson well sustains his reputation.

W. Alden Brown.

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at New York Post Office under the Act  
March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.  
YEAR, IN ADVANCE . . . . . \$2.00  
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Foreign Countries . . . . . 2.75  
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sary expense. It is guaranteed that any  
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gard to personal or commercial motives.

The Burlington for April.  
Roger Fry opens the April number  
of the Burlington Magazine, with a  
short account of tempera painting on  
panel, of S. Catherine of Alexandria,  
attributed to Bartolomeo di Giovanni,  
and owned by Mr. Henry Harris.  
Lionel Cust writes at some length  
about Charles Nicolas Cochin "A  
French Artist in Italy in the 18th Cen-  
tury," and his sometimes naive com-  
ments on the works he saw. Camp-  
bell Dodgson discusses "Two Early  
Woodcuts in the British Museum" and  
Tancred Borenius a portrait of a man  
owned by Mr. P. Wilson Steer. He  
accepts Mr. Roger Fry's suggestion  
that it is by Giuliano Bugiardino.  
Mr. G. T. Hill discusses, under the  
title of "Christus Imperator," Mrs.  
Arthur Strong's lectures on Art and  
Religion under the Roman Empire.  
The new Pieter de Hoogh at the Na-  
tional Gallery is written of by D. S.  
Maccoll. In Roger Fry's lecture, "Art  
in a Socialism," he pokes fun at the  
American multimillionaire "who buys  
the finest that has come into the mar-  
ket, for twice as much as anyone has  
hitherto paid." The Burlington may be  
had of the American agent, James B  
Townsend, 15 E. 40 St.

ACADEMICIANS AND  
MODERNISTS.

We give space, again this week, to  
the Academician who is disgruntled  
by the adverse criticism of the recent  
Spring Academy exhibition, made by  
that Apostle of the so-called "Modern-  
ist" painters, and critic of the New  
York Sun, Mr. Henry McBride.

In the "Merry War," now raging  
between the followers of old and ac-  
cepted canons of the painters' and  
sculptors' art, and those who are madly  
pursuing the new and strange Gods  
of so-called "Modernist" art—which  
term includes "Post-Impressionists,"  
"Futurists," "Cubists" and others,  
more or less fantastically named—and  
while heavy blows are being dealt by  
the respective protagonists, it is the  
part of wisdom for the AMERICAN  
ART NEWS to preserve strict neutral-  
ity, as far as possible.

Only, as in the great world and real  
war, if some overt and unprecedented  
act, such as the sinking of the Lusitania  
should be committed by either party to  
the warfare, would we be at liberty to  
abandon our neutrality.

Fiercely as Mr. McBride denounces  
the Academy and the art of certain  
Academicians, and relentlessly as  
Messrs. Kenyon Cox and our own  
Academician correspondent, fire upon  
him and his fellow critics of the Acad-  
emy, and those whom they call "Old  
Fogies" and "Conservatives," it all  
stimulates public art interest and  
makes for good. We would, however,  
remind Mr. McBride and his fellows  
that the veteran Academy—whatever  
its shortcomings or defects of manage-  
ment, etc., may be—kept alive the long  
feeble flame of art in America, during  
a half century or more before "Mod-  
ernism" was dreamed of. The old story  
of the boys and frogs is also pertinent  
to this occasion. The boys found vast  
amusement in throwing stones at the  
frogs, but didn't hurt the frogs.

## Carroll Beckwith on "Modern Art."

At the recent annual luncheon of the  
Brooklyn Women's Club, Carroll Beckwith  
and Mrs. Gertrude Atherton were among  
the speakers. Mr. Beckwith, who described  
himself as an "old fashioned Academician,"  
spoke on "Modern Tendencies in Art" and  
was not in favor of the cubist methods, al-  
though he felt kindly toward them. He de-  
clared the wave of modernism is nothing  
but a wave of laziness, inertia, and igno-  
rance. On being further interviewed by a  
representative of the ART NEWS, he said:  
"A fundamental necessity of all pictorial  
art is the obligation of comparatively cor-  
rect representation of form. I do not mean  
by this, photographic correctness, but a  
presentation both of line and proportion  
that will meet with the approval and give  
pleasure to the cultivated eye and mind of  
the beholder. This, mark you, is entirely  
apart from color which is mostly emotion,  
while drawing is an intellectual accomplish-  
ment to be mastered, even by the most  
gifted, only by long and laborious study.  
This is why artists, as a rule, collect draw-  
ings by masters. A collection of drawings  
shows a more cultivated taste than a collec-  
tion of paintings.

"In the development of modern tenden-  
cies in art I find an obvious disregard of  
form, a negation of the beauty of line, a  
blindness to grace and beauty of composi-  
tion, a disregard of aesthetic culture and  
the standards which the most gifted as well  
as trained producers in art of the past have  
bequeathed to us. It is this fundamental  
principle of my profession in which I find  
the modernist practitioner sadly lacking."

## Architects to Work with Columbia.

Columbia University has decided to invite  
three N. Y. architectural societies to elect  
three practising architects each, to form a  
Committee of Visitors.

## CORRESPONDENCE

## Academician Scores Sun's Art Critic.

The second review by the Art Critic of  
the N. Y. Sun of the spring Academy ex-  
hibition, just closed, was reprinted in the  
AMERICAN ART NEWS in the issue of April  
15th. Possibly this reviewer would feel  
abashed, if he were called upon to read his  
review at the forthcoming annual dinner of  
the National Academy. If he were to see  
the size and distinguished character of his  
audience, he might hesitate to repeat some  
of the expressions he used, a few of which  
will be quoted in another part of this letter.

One may call his attention to the fact  
that the National Academy includes among  
its members a large majority of the most  
talented painters, sculptors and architects  
of this country.

It is not fair, without further evidence,  
to believe that the attacks upon the Acad-  
emy and upon individuals, made by this  
critic, are part of a propaganda for the ex-  
ploitation of a group of radical and ultra-  
modern painters. Certain it is, other artists  
are rarely mentioned with favor by some of  
the critics. It is not conceivable that our  
important newspapers consciously lend  
themselves to the press agent advertising  
of a few artists, to the detriment of the  
profession as a whole.

It would not be possible in a limited space  
to reply to Mr. Forbes Watson's able ar-  
ticle in The Evening Post on the "Authority  
and Failings of the Academic System," in  
answer to the present writer's letter, en-  
titled, "The Divine Right of Critics." Mr.  
Watson's article served the purpose of  
diverting the discussion from the egoism  
and personal bias displayed in the review  
in the N. Y. Sun of the recent exhibition  
at the Academy to that of the flaws in the  
Academic System itself.

It is an open question whether any art  
reviewer or official art organization has the  
right to presume to finality of judgment?  
The jury of eight painters and sculptors,  
whose opinion was so lightly and confi-  
dently set aside by the Sun's critic, cer-  
tainly did not presume to infallibility of  
judgment. We may be sure they merely  
did their best and did it honestly; and it is  
safe to assume that they acted with entire  
freedom from pride.

## "Self Constituted" Authority.

Let us consider this question of "self con-  
stituted" authority. Can this Jury of  
Awards be described as self constituted? It  
was elected by the vote of the National  
Academy as a whole; and there are about  
250 Academicians and Associates in the Or-  
ganization. The members receiving the  
largest number of votes are elected to be  
on the various juries. There is no possi-  
bility of collusion, secret understandings,  
or political connivance. There are too  
many antagonistic opinions for that. It  
therefore follows that this jury represents  
the consensus of opinion of the majority of  
those who voted at the election. This group  
of men does not claim to be incapable of  
error. Absolute perfection of judgment is  
for certain Art Reviewers and Critics and  
God alone.

On the other hand, is not the Art Re-  
viewer a self appointed authority? The im-  
pression prevails that he elects himself.  
Would the Art Critic of the N. Y. Sun, or  
any other professional writer, concede for  
a moment that an artist (appointing him-  
self) was a better judge of literature than  
a jury of eight editors, novelists, poets and  
reviewers, chosen by the vote of the fore-  
most writers of this country? If this artist,  
to continue the hypothesis, presumed to  
waive aside the decision of the hypothetical  
jury with the assertion that the subject of  
their choice was "absolutely undistinguished,"  
and that the best was so and so, would the  
writers feel that the artist was open to the  
accusation of exaggerated egoism?

## Rosen's Prize Picture.

It is quite conceivable that the prize pic-  
ture by Mr. Rosen described as "absolutely  
undistinguished as a work of art" may ap-  
peal to a multitude of people still capable  
of receiving normal impressions. The  
beauty of design and the technical excel-  
lence of the picture, together with its feeling  
for nature on a cold clear day, would pos-  
sibly surprise even this reviewer, if he were  
not so accustomed to a high average of  
winter scenes by our strong school of out-  
of-door painters. Compare that picture with  
the snow scenes of former generations and  
the reason for the award will be obvious.

Perhaps the necessity of giving the public  
what it wants in the form of sensational  
copy, combined with the jaded appetite that  
comes with excessive contemplation of art  
works, explains some of the inefficient art  
criticism of today. When the taste has be-  
come dull by a surfeit of highly seasoned  
food, condiments are usually needed to stim-  
ulate the appetite. The professional re-  
viewer is tempted to assume that his per-  
sonal and individual taste should be every-

one's taste. If limburger cheese and garlic  
alone make the necessary appeal to him,  
everyone should be taught to like them.  
The likes and dislikes of every honest man  
seem to him to be the truth. There are  
among us certain less gastronomically gifted  
people who prefer American cheese.

## If Critic Had Been on the Jury?

One must admit, however, that academies,  
juries and official bodies are imperfect and  
liable to error. Alas! it is neither practical  
nor possible for art reviewers to serve on  
art juries. Consider for a moment the  
vexation and trouble that might have been  
avoided if the N. Y. Sun's critic, for ex-  
ample, could have served on the jury of  
awards. He says, no doubt after much self  
questioning, "The prizes are more numerous  
than ever and with a single exception have  
been bestowed upon intensely commonplace  
pictures;" and again, "Waving jury opinions  
aside the three best pictures are," also, "There  
is not a single picture in the exhibition that  
fires one to such enthusiasm that one rushes  
about town exhorting one's friends to see it."

This vivid word picture reveals to the  
uninitiated an unsuspected phase of a dig-  
nified art reviewer's activities. Would it be  
amiss to suggest that a special costume  
such as college athletes wear for long dis-  
tance running might be appropriate for the  
exercise of this function? Imagine the ap-  
pearance of our streets if there were sev-  
eral such pictures to be seen.

One may remind these writers that there  
is an aesthetic as well as a moral conscience,  
and that criticism from a large, dispas-  
sionate viewpoint alone has value. No ex-  
ception is taken to the praise that is be-  
stowed upon the men mentioned, for  
most of them have proved themselves to be  
very talented. It is the constantly repeated  
laudation of these men and their friends  
only that is unfair. This leads to the con-  
clusion that there is either a strong bias on  
the part of some of the art writers, or they  
have a limited artistic taste.

The following quotations from the re-  
views in the N. Y. Sun speak for themselves.  
Of the juries, the writer observes, "Occasion-  
ally some one with a drachma or two of red  
blood more than an academician is supposed to  
have permitted something with a little life and  
originality to be accepted."

There were sixty men on the two annual  
academy juries, not including the juries of  
awards, of whose blood, opinions or any-  
thing else this reviewer must know very  
little.

And then follows this irrelevant but il-  
luminating statement: "One heard of him  
(Mr. Cox) and his juries as continually ex-  
cluding something" (naturally as there is room  
on the walls for but one in four or five pic-  
tures submitted).

One may be permitted to ask why the  
N. Y. Sun, admittedly one of the most ably  
edited journals in New York, lends its pages  
to this trivial and irresponsible gossip on  
the subject of art apparently written to  
boom certain individuals.

The catalog of the present exhibition at  
the Nat'l Academy lists 90 exhibits by  
Academicians, 88 by associates, and 335 by  
non-members. Does this prove the Acad-  
emy to be a close corporation, run chiefly  
for the benefit of its members? It would  
be advisable for destructive art writers to  
study the size, organization, and adminis-  
tration of the Academy before attacking it.

MEMBER OF THE NATIONAL ACADEMY.

New York, April 24, 1916.

## OBITUARY.

## Howard G. Cushing.

Howard Gardiner Cushing, portrait  
painter and an associate of the National  
Academy, died on Wed. of heart disease, at  
his home, 121 E. 70 St., at the age of 47.  
He was born in Boston, the son of Mr.  
Robert and Mrs. Olivia Dulany Cushing,  
and after graduating from Harvard in 1891,  
went to Paris and studied five years at the  
Julien Academy. He was elected an as-  
sociate of the National Academy in 1906.  
Though best known as a skillful portrait  
painter, Mr. Cushing, several years ago, did  
a series of mural paintings for the studios  
of Mrs. Harry Payne Whitney at Roslyn,  
L. I. He also painted a portrait of Mrs.  
Whitney's daughter, Flora. A number of  
his portraits were of his wife, who was Miss  
Ethel Cochrane of Boston. Among these  
were "A Woman in White," exhibited at  
the Academy several years ago; "Woman  
in a Silver Dress" and "Sunlight." Mr. Cush-  
ing was a member of the Somerset and  
Tavern Clubs of Boston, of the Players  
Club of this city and the Architectural  
League.

## David H. King, Jr.

David H. King, Jr., the well-known  
builder, who was noted as a collector of  
paintings, died Apr. 20 in this city aged  
67. He sold his first collection, which  
fetched nearly \$273,000 at auction, in 1896,  
and a second one, chiefly of English, French  
and Dutch pictures, in 1905, the 70 works  
bringing \$201,035.

# ART AND BOOK SALES PAST AND TO COME

## BOSTON.

Richard S. Meryman's exhibition at the Guild of Boston Artists has proved to be one of the most important of the year in point of quality. It has become almost trite to speak of the talented youngsters that the Art Museum School is turning out so freely, but it must be chronicled of Mr. Meryman that he is "another," and one of the cleverest. "Clever," however, is not exactly the term to apply to work so strong and sincere as his, both in portrait and landscape. Two very much admired but dissimilar portraits in the exhibition are those of Hugh Camp and Mrs. Matthew Hale and little daughter. There is a masterly presentment of Mt. Chocorua, Monadnock, and other phases of the New England mountain region as seen in winter. It is announced that Mr. Meryman is to begin service on an ambulance of the American Hospital at Neuilly-sur-Seine.

How carefully guarded are our art magnates these days! As carefully guarded as our financial magnates, or as royalty itself. The humble-minded art critics who were invited to meet Mr. John Singer Sargent at the Boston Public Library one recent morning didn't get a chance to interview him, after all. Not that Mr. Sargent wasn't there in the flesh; he was, but he had nothing to say; he had a spokesman (Mr. Benton, trustee). It must have been like reading the famous program of the play with Hamlet left out. Several times the art critics cheered up; the great man cleared his throat as if to speak, but Mr. Benton would not let him. Firmly and patiently he did all the explaining about the pictures that Mr. Sargent had come to install at the Public Library.

Joseph Lindon Smith ("Joe," as his friends familiarly call him) hasn't been to Egypt and India recently, to paint the old monuments which he has copied almost to perfection in the past. But he did take a little run down to Guatemala to paint the old Maya sculpture in Quirigua. His renderings of these ancient limestone bas-reliefs, which go back to the beginning of the Christian era, are now on view at the Copley Gallery, being among the best work, we believe, that he has yet done. Also on view at this gallery are pastels and watercolors by Caroline M. Parker and Marion L. Peabody. Mrs. Parker's subjects consist mostly of quaintly posed children and attractive bits of gardens, while Miss Peabody has some very effective portraits and landscapes.

The three men who awarded the famous \$1,000 prize of the Art Club Exhibition to Mr. Cotton of Newport, for his "Russian Girl," although artists of the highest standing, were not Art Club members. It is hinted that the Art Club, as a body, is feeling a little sore over the final choice, and a little dubious about offering such a big prize again; while the art-interested public is both mystified (as usual) and thoroughly disgruntled.

John Doe.

## PHILADELPHIA.

The remarkable collection of XVIII century English paintings formed by Mr. John Howard McFadden, has been loaned to the Pennsylvania Academy for exhibition, to continue through the summer. A subscription private view was held on Thursday afternoon, the proceeds to be used for the benefit of the "Fraternité des Artistes." Gainsborough's portrait of Lady Rodney, Lawrence's portrait of Miss West, Turner's picture of the Burning of the Houses of Parliament, important examples of the work of Reynolds, Raeburn, Romney, Hoppner, Hogarth, Morland, Crome, Constable, Wilson and others equally interesting as representative of the British School at its best, are included in the collection, about thirty-eight in all. The generous thought of the owner in giving the public an opportunity to enjoy the sight of these treasures will certainly be appreciated.

The Swedish Exhibition will be continued at the Academy until and including Sunday, May 7th, and in connection with the educational "raison d'être" of the exhibition, Christian Brinton, M. A., Litt. D., delivered a lecture last evening on Modern Swedish Art in the galleries.

The Second Annual Exhibition of Contemporary Etching is now being held at the Art Club, and so numerous are the prints that space could not be found for all of them. Those that are placed have been arranged in groups. Among the exhibitors are Childe Hassam, Thos. R. Congdon, Bertha E. Jaques, Mary Cassatt, Ernest D. Roth, Geo. T. Plowman, John Sloan, Earl Reed, Mathilde de Cordoba and Zella de Milhau. The exhibition has been organized by members of the Art Club assisted by Mr. and Mrs. Jasper Y. Brinton. Mrs. Bertha E. Jaques, secretary of the Chicago Society of Etchers is also in a great measure responsible for getting the collection together.

Eugene Castello.

### Gen. Hwang Hsing's Collection.

There is now on view at the American Art Galleries, prior to sale there on the afternoons of May 1-2, the very remarkable collection of antique Chinese porcelains and pottery, enamels, jades, snuff bottles and old Chinese paintings of General Hwang Hsing, first president of the Chinese Republic. There are a number of fine screens, the chief of which is Caromandel example in 12 leaves showing a Royal Visit to the Emperor. The porcelains are of great beauty, as are also the lacquers, while there are a number of very fine jades. The Chinese paintings are in a portfolio.

### Books About Napoleon.

Miscellaneous books, including the Napoleon collection made by the late Sidney Wright Hopkins, will be placed on exhibit at the Anderson Galleries on Monday next, previous to the sale a week later. Pettit's Vision of Government, London: 1684, mentioning New York, which is apparently the first copy ever offered at auction; Chauncy's Discourse, Boston: 1766; Morgan's Anti-Paedo-Rantism, printed by Franklin in 1747; Livingston's Other Side of the Question, New York: 1774; a complete set of Valentine's Manuals; Burgoyne's State of the Expedition, London: 1780; Large Paper copies of American Statesmen Series and of the works of leading American authors, and books on Lincoln are among the interesting items in addition to the many books relating to Napoleon.

### Sanderson Autograph Letters.

The late Howard K. Sanderson of Boston was a collector of autograph letters for many years and the most important part of what he gathered is to be sold on the afternoons of Monday, Tuesday and Wednesday, next at the Anderson Galleries. With the sole exception of Button Gwinnett, Mr. Sanderson had a complete collection of the "Signers," and many of the letters are fine. The Lynch, of course, is a signature, as the N. Y. Public Library owns the only autograph letter of the young signer that has ever been brought to light. Among this miscellaneous material the 17 Washington letters and documents are of first importance. Of these one relates to the family genealogy and Washington's efforts to ascertain the important facts regarding his ancestors. Another is of particular interest to N. Y. collectors, for it discloses the methods which Washington employed to maintain a spy in this city, shows how he paid him, how he should conduct himself so as not to arouse suspicion, and gives a hint as to the kind of information he wants regarding the plans and movements of the enemy. Original Mss. by distinguished authors; the autograph note book of Joseph Rodman Drake, one of the most important literary discoveries in many years; war letters by Hamilton, Greene, Jefferson, Lee and John Paul Jones; a document signed by Ethan Allen; and a war letter, by John Connolly, the Pittsburgh conspirator, are among the other treasures in this collection.

### Collection of Chinese Art.

A large and varied collection of Chinese art, formerly the property of Capt. Enoch Berry of San Fran., is now on exhibition at the Anderson Galleries and will be sold on the afternoons of Thursday, Friday and Saturday, next. Many of the textiles, jewels, screens, mirrors, jades, lacquers, enamels and carvings will appeal to collectors. From other consignors come Chinese paintings and rugs and old silver and Sheffield plate. A Ch'ien Lung rug in rose color with a floral medallion in the center and a decoration of flowers in vases at each end, in lovely blue, yellow and pink shades, is an attractive piece. Most of the old silver in the collection was made by Bateman, Beldon, Hennessey, Burwash, Robbins and Barnard in London.

### Second Coggeshall Library Sale.

A second and concluding sale from the Edwin W. Coggeshall Library is announced by the Anderson Galleries for the afternoons of May 15-17. The great feature will be the 600 autograph letters by Charles Dickens, the largest sale of the kind ever held in this country and probably in the world. Some 125 of the letters are wholly unpublished and will be offered as a single lot, so that the buyer, if he chooses, can take up with the Dickens heirs the question of publishing an entirely new book about the great English novelist.

### Dickensiana and Thackerayana Sale.

The opening session Tuesday of the sale of Dickens and Thackeray collections and other rare books and autographs, from the library of Edwin W. Coggeshall, at the Anderson Galleries produced \$37,189. Mr. George D. Smith paid the highest price, \$5,350 for a first edition of "Pickwick Papers." This is an unusual copy, containing a page of the original manuscript, the four scarce addresses and 43 fine impressions of the illustrations by Seymour, Buss and "Phiz," otherwise Hablot K. Browne. The book was originally sold by Mr. Smith to Mr. Coggeshall for \$5,520. Mr. Smith also gave \$3,950 for a volume containing 16 letters by Lincoln, Grant, Farragut, Stanton, Halleck and J. C. Palmer. He further gave \$1,260 for the Mss. of Dickens' speech at Gore House, Kensington, May 30, 1851; \$1,000 for the Mss. of the "Dedication of the Village Coquettes," to John P. Harley, manager of St. James Theatre; the same amount for a presentation copy of the "Chimes" to "Charles Dickens, Jr. from his affectionate Father" and \$650 for a copy of "The Old Curiosity Shop" presented by Dickens to Mrs. Smithson.

Mr. Gabriel Weis gave \$3,800 for the "Battles and Leaders of the Civil War," extending from four to twenty-five volumes by the insertion of portraits, views, letters, signatures and documents. This was originally in the Augustin Daly sale, but had been added to by the last owner. Mr. Weis further gave \$875 for an original edition of "Oliver Twist," a presentation copy from the author to Thomas Hill and with an inserted autograph letter, \$775 for a first edition of "The Hated Man," a presentation copy from Dickens to Thomas Beard, \$610 for a presentation copy of the first edition of "Our Mutual Friend," and \$585 for a presentation copy of "Sketches by Boz."

The E. P. Dutton Co. paid \$1,750 for a first edition of the "American Notes," a presentation copy from Dickens to Carlyle and with that writer's name on the fly leaf and \$975 for a first edition of "Nicholas Nickleby" bound by Riviere, a presentation copy from the author to Samuel Rogers. Dr. A. S. Rosenbach secured for \$1,000 a first edition of "A Christmas Carol," a presentation copy from the author to Albany Fonblanque, and \$700 for a copy of the "Cricket on the Hearth" presented by Dickens to Mme. De La Rue. To Mr. Charles Sessler went at \$790 the copy of "Pictures from Italy" that Dickens gave to Douglas Jerrold.

At the second session, Wednesday, \$12,824 was realized. Mr. Gabriel Weis gave \$1,425 for a XV century North of France vellum Mss., "Hours of the Virgin Mary," with 8 large miniatures, bound by Cloves Eve. Mr. George D. Smith paid \$1,020 for an extra illustrated Irving's Washington; \$950 for Dickens's narrative of "The Great International Walking Match of Feb. 29, 1868"; \$460 for an extra illustrated Forster's Dickens, with letters by Dickens and Hablot K. Browne; \$455 for an extra illustrated Pierre M. Irving's "Life of Washington Irving"; \$370 for two chairs of mahogany, from Dickens's dining room at Gad's Hill; \$305 for Helen Jackson's "Ramona," with watercolors by W. H. Drake; \$285 for the copying book of "All the Year Round," with impressions of six Dickens letters to Charles Reade and others; \$225 for Forster's Dickens, with two letters of the subject inserted; \$220 for eight letters of George Eliot to Mme. Bodichou, bound by Riviere, and \$205 for a letter from Dickens to Lord John Russell, giving an account of Douglas Jerrold's illness and death. The E. P. Dutton Co. paid \$200 for "Cato Major" of Cicero, the first Franklin imprint, Phila., 1744.

The third and last session, Thursday, afternoons, totalled \$11,035.85, making the grand total \$61,048.85. Messrs. E. P. Dutton & Co. paid \$1,225 for the first edition of Thackeray's "Vanity Fair," with autograph letter of the author; \$320 for the first edition of R. L. Stevenson's "Graver and the Pen"; and \$250 for a pen-and-ink drawing by Thackeray of his daughters seated in a garden. Mr. Walter M. Hill, of Chicago, gave \$740 for a presentation copy of "Mrs. Perkins's Ball" from Thackeray to Lady Duff Gordon; Mr. Gabriel Weis, \$660 for Thackeray's "Second Funeral of Napoleon," showing rare etching of Napoleon by the author; Mr. W. T. Walters, \$660 for an autograph letter from Thackeray to Mrs. E. B. Brownrigg;

### Riabouchinsky Old Masters Sale.

An interesting picture auction sale was that of the 32 old masters of the early German, Dutch and Italian schools, owned by Mr. Nicolas Riabouchinsky of Moscow, Russia, and formerly the property of Prince Golincheff-Koutousoff, in the Plaza Hotel Ballroom Wednesday evening.

While the pictures were of a character not understood or appreciated by the general art public, so that the audience was the smallest at any picture auction this season, the event was of unusual interest to collectors of and dealers in old masters.

Mr. Thomas E. Kirby made a brief and felicitous address in opening the sale on the subject of "Old Masters and Doubtful Thomases." He told of the remark made by Mr. Catholina Lambert, just previous to his recent sale, which contained a number of old masters, to a friend who intended purchasing some of these at the sale, and who wished Mr. Lambert's opinion upon those he had selected. "I can bring you twelve 'experts,'" said Mr. Lambert, "and each one will have a different opinion." Mr. Kirby then told the audience that a collector he knew, who was present, wisely purchased old pictures that pleased him, regardless of their attributions. "If, after I buy an old picture," said the collector, "it is well proven to have a correct attribution, so much the better, but if critics differ regarding it I am none the worse off if the work pleases me."

While a number of the pictures undoubtedly sold very low, others brought good prices, and to those who know from experience that American art auction frequenters and buyers are rarely as wise as the collector of whom Mr. Kirby spoke, and fear to trust their own judgment or even that of the dealers they patronize on old pictures, the total of the sale was better than they had expected.

The following is a list of the pictures sold Wednesday evening with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

1—Moreelse, P., "Portrait of a Young Man" (Panel), 9 1/2 x 7 1/2, R. Ederheimer	\$150
2—Cranach, L., the Elder, "Portrait of Martin Luther" (Panel), 9 1/2 x 7, E. K. Stringer	100
3—Van Dyck, A., "Portrait of a Young Man" (Panel), 9 1/2 x 7 1/2, Seaman, Agt.	400
4—Mabuse, J. V., "The Virgin Enthroned" (Panel), 11 1/2 x 8 1/2, Bernet, Agt.	525
5—Van Balen, H., & Brueghel, J., "Madonna and Child with Angels" (Panel), 10 1/2 x 13, Bernet, Agt.	675
6—Koffermans, M., "The Crucifixion" (Panel), 13 1/2 x 10 1/4, Edward Stone	250
7—Potter, P., "Milking Scene" (Panel), 14 x 18, Bernet, Agt.	1,775
8—Cranach, L., the Elder, "Portrait of a Man" (Panel), 15 1/2 x 12, Kleinberger Galleries	550
9—School of Boucher, "Sleeping Nymphs Surprised by Satyrs" (Panel), 16 1/2 x 13 1/2, D. G. Dery	700
10—Van Ruisdael, S., "A Waterside with Boats" (Panel), 15 1/2 x 23 1/4, A. S. van Wesel	1,050
11—Van Goyen, J., "River Fishing Scene" (Panel), 14 1/2 x 23 1/2, A. S. van Wesel	550
12—Brueghel, P., the Elder, "Peasants Fighting" (Panel), 16 x 22, E. K. Stringer	300
13—De Momper, J. & Brueghel III, P., "Landscape with Figures" (Panel), 16 1/2 x 23 1/4, Bernet, Agt.	550
14—Van Cleef, J., the Elder, "Madonna and Child" (Panel), 19 x 13 1/2, Edward Stone	550
15—Bazzi, G. A., (Sodoma), "Madonna and Child" (Panel), 22 x 14 1/4, R. Ederheimer	700
16—Attributed to the Milanese School of Leonardo Da Vinci, "Madonna and Child," (Panel), 24 x 17 1/4, R. Ederheimer	1,050
17—Lippi, F., "Madonna and Child" (Panel), 25 1/2 x 16 1/2, Seaman, Agt.	1,550
18—Van Der Meere, G., "Altar Panel" (Panel), 30 1/2 x 10 1/4, Kleinberger Galleries	1,250
19—Van Der Meere, G., "Altar Panel" (Panel), 30 1/2 x 10 1/4, Kleinberger Galleries	650
20—Amberger, C., "Portrait of Charles V of Germany and I of Spain" (Canvas), 25 x 19 1/2, A. S. van Wesel	325
21—Di Cosimo, P. (Di Lorenzo), "Madonna and Child" (Panel), 24 x 20, Seaman, Agt.	1,100
22—Bazzi, G. A., (Sodoma), "The Holy Family with St. John" (Panel, Tondo), Diameter, 30 3/4, Kleinberger Galleries	8,500
23—Van Der Goes, H., "Flight into Egypt" (Panel), 31 1/2 x 11, R. F. Oliver	850
24—Van Aeken, H., "Christ with the Doctors in the Temple" (Panel), 26 1/2 x 23, V. de Brozik	325
25—German School, "Martyrdom of St. Catherine" (Panel), 26 1/2 x 27 1/2, E. K. Stringer	300
26—German School, "Prisoner before an Emperor" (Panel), 26 1/2 x 27 1/2, E. K. Stringer	225
27—De Momper, J., & Brueghel III, P., landscape with figures, 24 1/2 x 40 1/4, A. S. van Wesel	650
28—Met De Bles, H., "A Mountain Landscape with Abraham's Sacrifice of Isaac" (Panel), 23 1/2 x 33 1/2, J. M. Wimpie	600
29—Patinir, J. D., "Landscape with Representation of the Nativity" (Panel), 25 1/2 x 36 1/2, Metropolitan Museum	2,800
30—Moroni, G. B., "Portrait of a Man" (Canvas), 37 1/2 x 29 1/2, A. T. Sedgwick	350
31—Cranach, L., the Elder, "Madonna and Child with St. John and Cherubs" (Canvas), 46 1/2 x 32 1/2, T. Brummer	900
32—Poussin, N., "A Bacchanal" (Canvas), 38 x 54, Seaman, Agt.	1,600
Total	\$31,850

**FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)**  
 "The feeling of a landscape-painter for his work is very difficult to describe. When I attempt to talk about it, as I seldom do, I feel somewhat, I fancy, as Stalky did in the Kipling story when the fat-headed Councillor came down to the school to present a flag. I can only venture to say how I work personally. Whether that would be of any help to another or not, I cannot say."



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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—Etchings and Color Prints and Views and Paintings of San Francisco and other American Cities.—From May 4, Collection of Paintings owned by Mrs. Benjamin Thaw and others.—From May 6, Library of the late Major Charles J. Buchanan of Albany.

Anderson Galleries, Madison Ave. at 40 St.—Autograph Coll'n of the late Howard K. Sanderson, containing with one exception a complete set of the "Signers" and many Washington letters and other rarities.—Chinese Coll'n of the late Captain Enoch Berry of San Francisco and Chinese Paintings, Rugs, and old Silver and Sheffield Plate from other consignors.—From Monday, May 1, Miscellaneous Books, including the Napoleon Collection of the late Sidney Wright Hopkins.—From Friday, May 5, Autograph Letters and Manuscripts by Dickens, Thackeray and others and Original Portraits of these Authors and of the Brownings, Carlyle, Scott, Thackeray, Lafayette and others from the library of Edwin W. Coggeshall of N. Y.

Arden Studios, 599 Fifth Ave.—Exhibition of Country House and Garden Ornamentation, to May 16.

Arlington Galleries, 274 Madison Ave.—Modern Spanish Paintings by Senor Ernesto Valls to May 6.

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Berlin Photographic Co., 305 Madison Ave.—Paintings and Drawings by David Karfunkle.—Wood Blocks in Color by American Artists opens May 1.

Bourgeois Galleries, 668 Fifth Ave.—Exhibition of Modern Art, to May 13.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Century Association, 7 W. 43 St.—Loan Exhibition of Theatrical Models, Sketches and Drawings, to May 2.

City Club, 55 W. 44 St.—Works by Elizabeth Nichols Watrous, to May 8.

Co-operative Mural Work Shops, 311 Fourth Ave.—Exhibition of Industrial Art Work, to May 8.

Daniel Gallery, 2 W. 47 St.—Watercolors by Modern Artists, to May 9.

Durand-Ruel, 12 E. 57 St.—Paintings and Pastels by Manet and Degas.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Fine Arts Building, 215 W. 57 St.—Third Annual Exhibition of the Allied Artists of America, May 3-25.

Folsom Galleries, 396 Fifth Ave.—Paintings of India by the late Andre Champollion, to May 1.—Group Exhibition of Five American Artists from May 3.

Goupil Galleries, 58 W. 45 St.—Sculptures by E. Field Sandford, Jr., Monotypes and Color Prints by Prince Jean Paleologue and Oils by Paul Philippoteaux, to May 2.

Grolier Club, 29 E. 32 St.—Edited editions of Shakespeare's Plays and engraved portraits of the Poet, to Apr. 30.

Lewis and Simmons, 581 Fifth Ave.—Exhibition of Old Masters and Objects of Art.

Kennedy & Co., 613 Fifth Ave.—Early Aerial and Velocipede Prints.

Keppel & Co., 4 E. 39 St.—American and Foreign Lithographs, to May 20.

Knoedler Galleries, 556 Fifth Ave.—Works by Blakelock and Sorolla.—Works of P. L. Rosseau, to May 6.—Portraits by Mary Foote, to May 13.

Little Gallery, 15 E. 40 St.—Ashbee Guild of Handicrafts Exhibition.

Maddowell Club, 108 W. 55 St.—Exhibition of Watercolors, Pastels and Drawings by Four Groups of Artists, to May 7.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists, to May 13.

Municipal Art Gallery, 40 Irving Place.—Exhibition of Work by Pupils of the N. Y. Evening School of Industrial Art, to May 6.

National Arts Club, 119 E. 19 St.—Municipal Art Society Exhibition, to May 5.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving."—Stuart Gallery.—A. W. Drake Memorial Exh'n of Wood-Engravings. Shakespeariana, to May 31.

Photo-Secession, 291 Fifth Ave.—Works by Marsden Hartley, to Apr. 29.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty to follow.

Ralston Galleries, 567 Fifth Ave.—W. A. Coulter's "Burning the Blue Light," to May 6.

Reinhardt Galleries, 565 Fifth Ave.—Works by Raymond Holland, L. Gaspard and Ettore Cadorin, to May 6.

Jacques Seligmann Galleries, 705 5th Ave.—Portraits by Emile Fuchs, to Apr. 29.

Snedecor & Co., 107 W. 46 St.—Works by W. R. Leigh, to May 20.

J. H. Strauss Gallery, 275 Fifth Ave.—Works by a Group of American Artists, to May 3.

Thumb-Box Gallery, 24 E. 49 St.—Drawings and Sculptures of the Dance.

Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlet Edwards, F. G. Stevenson and Others.

### CALENDAR OF AUCTION SALES.

American Art Association, 6 E. 23 St., at the Galleries.—Gen Hwang Hsing Collection Chinese Porcelains and Antiques, afts. May 1-2.—Etchings and Color Prints and Views and Paintings of San Fran-



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cisco and other American Cities, evgs. May 3-4. Collection of Paintings by Mrs. Benjamin Thaw and others, evgs. May 9-11, Plaza Ballroom.

Anderson Galleries, Madison Ave. at 40 St.—Autograph Coll'n of the late Howard K. Sanderson of Boston, including with one exception a full set of the "Signers," Afts. of May 1-3.—Chinese Coll'n of the late Captain Enoch Berry of San Francisco, Afts. of May 4-6.—Miscellaneous Books, including the Napoleon Collection of the late Sidney Wright Hopkins, Afts. of May 8-9.—Autograph Letters by Dickens and Thackeray, Mss. and Original Portraits of Dickens, Thackeray, the Brownings and others, from the library of Edwin W. Coggeshall of New York, Afts. of May 15-17.

### Thirty Keith Oils Sold.

The sale of 30 oils by the late William Keith consigned to the Anderson Galleries by the artist's son, Mr. Charles W. Keith, of San Francisco, through Mr. Curtis, an art dealer of that city, took place at the Galleries on the afternoon of April 22. This was the most important lot of examples of Keith that has ever come upon the market, with the result that the auction gallery was well filled with dealers and collectors. Owing to the absence of the art reporters of the dailies, a surprising innovation in N. Y. auction sales was not recorded. This was the direct participation in the auction by the dealer, Mr. Curtis, who, standing by Mr. Chapman, the auctioneer, on the rostrum, not only delivered a longer or shorter oration on each picture, before bids were called for, and as it came up, but presumably started several of the bids himself. It is questionable whether this innovation will be followed up in this city, and it is the general opinion among the frequenters of art auctions that the innovation was not particularly helpful to the sale. It is noticeable, as will be seen by the following list, that five of the pictures, three of which brought among the highest prices of the sale, were announced as having been sold to a Mr. R. C. Hughes.

Mr. Curtis told one interesting story relative to the painting, "Near San Rafael," which was sold to Mr. B. M. Barrett for \$1,500, which was to the effect that the painting was executed by Mr. Keith in company with George Inness who painted the same subject at the same time, although neither man saw the work of the other until it was completed. When completed, the pictures were found to be almost fac-similes, save for the natural difference in technique of the two men.

The following is a list of the pictures sold April 22, with the numbers, titles, sizes in inches, first height and then width, the names of the buyers, and the prices:

1—Sketch, panel, 5 1/2 x 8, D. Calo & Sons...	\$100
2—Sketch, panel, 5 1/2 x 8, E. Williams...	90
3—"Cattle in Green Landscape," 6x14, W. H. Pratt	90
4—"Woods in Autumn," 10x12, F. Nichols	185
5—"An Autumn Wood," 10x13, McDonough	210
6—"The Woodland Pool," 7x9, M. Redwall	150
7—"The Promised Land," 9x21, Vic. Mapes	185
8—"Spring Landscape," 15 1/2 x 23, R. Grant	435
9—"A Green Keith," 16x24, G. Keene	435
10—"Golden Hour," 20x30, R. C. Hughes	1,200
11—"At the Edge of the Wood," 16x30, McDonough	285
12—"Valley in the Foothills," 16x24, M. L. Hamilton	400
13—"Whispers of Autumn," 16 1/2 x 22, J. W. Wright	400
14—"Yosemite Valley," 34x27, McDonough	225
15—"Meditation," 22x28, William Richardson	1,450
16—"Cattle in an Autumn Wood," 22x28, McDonough	550
17—"Spring in Marin County," 19 1/2 x 25 1/2, H. S. Schley	400
18—"The Shepherd and His Flock," 22x28, R. C. Hughes	1,200
19—"Beside the Still Waters," 18x26 1/2, S. Raymond	1,000
20—"April Showers," 30x40, R. C. Hughes	1,450
21—"Mt. Tamalpais," 22x28, R. C. Hughes	600
22—"Meadow," 22x28, O. L. Smith	1,450
23—"Carmel Bay," 50x40, F. Griswold	2,300
24—"Harvest," 25x30, R. C. Hughes	2,500
25—"Evening Hour," 20x30, W. A. Manchester	960
26—"Near San Rafael," 22 1/2 x 33 1/2, B. M. Barrett	1,500
27—"The Oaks," 40x50, E. J. Sherman	3,250
28—"Golden Heritage," 40x60, H. M. Kittridge	4,900
29—"Evening Solitude," 22x28, W. H. Hill	1,100
30—"Twilight Hour," 20x26, W. E. Elkins	1,100
Total	\$30,800

(Sales Continued on Page 7)

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**Leech Collection Fetches \$13,407.75.**

The sale in two sessions at the Anderson Galleries on Monday, of the John Leech collection of Mr. Stanley Kidder Wilson, of Phila., brought \$13,407.75. Mr. George D. Smith paid \$750 for 25 pencil sketches by Leech, including 8 of the series "Mr. Briggs and his Doings." He also gave \$490 for an oil sketch by Leech of "A very Great Man," \$480 for his pen and ink and watercolor drawing "The Race for the Derby, 1851"; \$310 for "Hunting and Sports and Pastimes," with 25 reproductions in color of sketches in oil by Leech; \$300 for 38 volumes of "Bentley's Miscellany," with illustrations by Leech and Cruikshank; \$205 for the Leech watercolor "Hunting the Hounds," \$200 for the first edition of Surtees' "Plain or Ringlets," \$180 for 7 volumes of sporting novels by Surtees, illustrated by Leech and others; \$160 for an extra illustrated edition, with a letter by the author, of Dickens' "Christmas Carol"; \$130 for Surtees' "Mr. Sponge's Sporting Tour," illustrated by Leech, and \$118.50 for Surtees' "Handley Cross," illustrated by Leech.

Mr. Gabriel Weis paid \$430 for Frith's "John Leech, his Life and Work," extra illustrated with nearly 700 prints; \$215 for an album of original sketches for Punch, and \$167.50 for the first edition of the "Ingoldsby Legends," with illustrations by Leech, Buss and Cruikshank. Mr. James F. Drake secured for \$410 the watercolor by Leech, "Lay of St. Gengulphus," and for \$310 16 sepias by Leech of "Our Fido and his Adventures." Dr. Rosenbach gave \$245 for Leech's pencil drawing of "The Old Customer."

**Old Views and Maps Sold.**

The first session of a sale of old views and maps at the American Art Galleries, Wed., brought \$2,085. Mr. Hill Tolerton of San Francisco gave \$100, for an early view of that city, corner of Montgomery and California Streets, 1853, and \$75 for the "City and Harbor of San Francisco, Oct. 31, 1849." Mr. J. H. Jordan paid \$60 for an aquatint of Washington in 1835 and Mr. Grammercy, \$52.50 for "West Point from Phillipstown, 1831."

The second session, Thursday, brought the total to \$5,988.50. Mr. L. E. Ellis gave \$515 for the 1835 "Broadway, Looking North from Canal Street"; by J. Hill and Kennedy & Co., \$375 for Bennet after Chapman's 1836 aquatint "From the Bay near Bedloe's Island," and \$360 for Ganst's engraving of Howdell's Southeast view of New York City.

**Oshima Oriental Art Sold.**

At the Fifth Avenue Auction Rooms on Wed. aft., the first session of the Oshima Oriental art sale fetched \$5,413. Mrs. Herman Frasch gave \$250 for a pair of Imperial jade flowering plants in gilt bronze jardinières. Mr. R. T. Oliver paid \$145 for two pairs of jade table screens, and Mr. S. S. Wolff, \$72.50 for a hawthorn ginger jar. Mr. Elwell paid \$70 for another hawthorne jar and \$67.50 for a bronze censer. Countess del Drago gave \$50 for a bronze statuette of Kwan-Yin.

The second session, Thursday, brought \$6,928, which made the total that far \$12,442. Mr. E. H. Hubbard gave \$925 for a Chinese palace carpet, and Mrs. Herman Frasch \$310 for a pair of cinnabar lacquer vases.

**Books, Drawings and Autographs.**

A sale of books, drawings and autographs held by Scott and O'Shaughnessy at the Collectors Club, Thursday, fetched \$3,109.80. Mr. George D. Smith gave \$712.50 for a first edition of "Pictures from Italy," given by Dickens to d'Orsay, and Charles Scribners Sons, \$92.50, for a set of Dickens' "Christmas Books," bound by Riviere.

**CANFIELD ART VALUATIONS.**

A transfer tax report filed Thursday with Deputy State Controller, Boardman, gave the following as the value of the former art properties of Richard A. Canfield: Porcelains, \$12,915; books, \$834; antique furniture and objects of art, sold for \$159,999; other furniture, \$7,075; paintings sold for \$10,379; collection of Whistler lithographs, \$5,000; portrait of Mr. Canfield, by Whistler, \$3,000, and bronze Bacchante by MacMonnies, \$250.

**IN THE STUDIOS.**

A special exhibition of original cartoons by Clifford K. Berryman is on view to May 4 in the new special exhibition room of the Corcoran Gallery of Art at Washington.

Max Bohm, who returned to this country last summer after several years' residence abroad, intends to remain in New York.

Orlando Rouland's recent portrait of James Lane Allen was placed last month in the public library at Lexington, Ky., the author's native town. The artist will soon begin a portrait of Irving Bacheller. At his studio, 130 West 57 St., are a number of landscapes and several portraits of children.

F. S. Church recently completed a portrait of Mr. Grant B. Schley, of Far Hills, N. J. Mr. Schley's favorite dog is depicted seated at his feet.

E. L. Henry's "Street Scene in Old Johnstown," recently purchased by a well known collector, is one of his largest canvases, has a number of figures, and represents costumes and vehicles of 1862. The old residence of Judge Cady, as well as his portrait, is faithfully recorded, and also that of Elizabeth Cady Stanton. The old Caydetta Hotel is also accurately recorded.

Miss Clara T. MacChesney, who has been for several months on the Pacific Coast teaching and painting, returned some weeks ago to her Chelsea studio, where she shows a number of portraits and landscapes.

Colin Campbell Cooper and Emma Lambert Cooper have been in California all winter and have painted in Santa Barbara, San Diego and several other places. They will not return to their Gainsborough studio until autumn.

Thomas R. Congdon and Mrs. Congdon have gone to their summer home, "Villa Vose," at Campbells, New York. Mr. Congdon will begin at once the erection of a large "plein air" studio, a garage and remodel his barn into a studio for his class in out-of-door painting.

Coulton Waugh has on view to May 1, in the Pink Room of the Band Box Theatre, East 57 St., several pen and ink drawings of somewhat wierd design, but showing cleverness. They are in the Aubrey Beardsley vein, and inspired by the Oriental antique.

**ACADEMICIANS DINE.**

Over 150 National Academicians and guests were at the annual dinner at Delmonico's Thursday night. Among the speakers were Mr. Edward L. Morse, son of S. F. B. Morse; Mr. Morris Gray, president of the Boston Museum; Mr. Edward Robinson, director of the Metropolitan Museum; Mr. A. Augustus Healy, president of the Brooklyn Museum, and J. Alden Weir, president, and Harry W. Watrous, corresponding secretary of the Academy.

Mr. Alexander Tooth, the art dealer of London, who failed in January, 1915, as told in the ART NEWS at the time, on a recent application for discharge in bankruptcy, was allowed, previous to the granting, a month to satisfy a judgment of £300 (\$1,500).

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CARROLL Beckwith, N. A., will receive a few private pupils in Drawing and Painting in his summer studio at Onteora-in-the-Catskills, during the months of July, August and September, 1916. This class will be held on the mornings of Monday, Wednesday and Friday. Out-of-door work will be included. Terms per month, \$25.00. For particulars regarding classes apply to Mr. Beckwith at his studio, 57 West 45th St. Regarding residence or boarding facilities of different kinds, apply to Miss Annie Flint, 60 East 34th St.

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# American Art News

VOL. XIV., No. 31.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 6, 1916.

SINGLE COPIES, 10 CENTS.

## GETS MACOMBER ARMOR.

Boston, May 4, 1916.—The new Cleveland (Ohio) Art Museum, to open June 6 next, will probably have as a feature of this opening the well known collection of armor, formed by Mr. Frank G. Macomber of this city and a Trustee of the Boston Museum.

The collection recently sold to the Cleveland Museum en bloc by Mr. Macomber has some 600 numbers and is considered second only in scope and value and importance to the Riggs collection, recently given to the Metropolitan Museum.

## TO BUY MARSHALL'S LINCOLN.

An association of prominent men has been formed for the purpose of purchasing and presenting to the nation, the late William E. Marshall's portrait from life of Lincoln. The work, the Marshall-Lincoln Association intends to purchase, is owned by the artist's brother, Mr. Oscar Marshall, of Newark, N. J., who has agreed to sell it for \$15,000 on condition that it be purchased by public subscription. Mr. G. Petit Le Brun, the secretary of the association, announces that no subscription in excess of \$10 will be accepted. Among those on the Advisory Committee are Postmaster-General Burleson, Lieut.-Gen. Nelson A. Miles, J. Alden Weir, president of the National Academy, Mr. Hudson Maxim, and Maj.-Gen. Charles F. Roe.

## DUVEENS BUY FURNITURE.

The purchase by Duveen brothers of the famous Chabrierès-Arles collection of French Renaissance furniture and art effects, which is stated to be valued at over \$1,000,000, is announced. It is said that negotiations have been going on for four years with the heirs of the late Paris and Lyons merchant. Many of the pieces were shown at the Retrospective Exposition, held at Lyons in 1877 and at the exhibition in the Petit Palais in Paris in 1900. The collection contains about 250 objects, including a few pictures of the XV and XVI centuries, some arms, clocks and watches; bronzes and faience. It will be shortly brought over and will be exhibited for a few weeks at the Duveen establishment.

## FINE TAPESTRY FOR MINNEAPOLIS.

Mrs. Charles J. Martin of Minneapolis, has presented the Art Institute of that city, with one of the finest tapestries of the Morgan collection, recently purchased by P. & W. French of this city. It was woven in 1470 and shows the story of Esther and Ahasuerus. It remains at the Metropolitan Museum until June, when it will be shipped and hung with the Charles Jarius Martin Memorial Collection.

## CHAMBERS FINDS A TURNER?

The Cincinnati Times-Star is responsible for a story to the effect that the novelist Robert W. Chambers recently identified a picture in the Weston Galleries, No. 622 Lexington Ave., this city, as one of "St. Michael's Mount-Cornwall" by Turner.

Mr. Weston, who was much astonished at Mr. Chambers' discovery (?), secured the picture from the son of a New Orleans colored man named Wilson, who, before his recent death, in that city, had been in the habit of visiting New York yearly to dispose of old pictures, which he procured from old houses in the "Creole City." Among some pictures which he left here in a storage warehouse on his last visit was this canvas. This colored man's son learned by accident of the fact that his father has left pictures here and coming on tracked them, and sold this picture to Mr. Weston. It is said to have come from an old Southern family who did not know it could be attributed to Turner.

The canvas has the signature "J. M. W. T." but even with this Mr. Weston, who cleaned the canvas, was in doubt as to whom to attribute it, until Mr. Chambers called and declared it to be the work of Turner.

It may interest the younger Wilson to know that his father also left some old pictures with the AMERICAN ART NEWS, and that they can be seen at its office.

## GERMAN LUSITANIA MEDAL.

A special cable to the "Sun" from Paris says: "The 'Figaro' gives with illustrations representing the obverse and reverse sides, a description of a medal which Joseph Reinach found in the numismatic catalog issued by Schulmann of Amsterdam.

"The catalog begins with medals struck by the central European Powers from 1914 to 1916, with the prices. Twelve celebrate the Austro-German Alliance, thirty Von Hindenburg, ten the Crown Prince, one Chancellor von Bethmann-Hollweg, eleven Von Mackensen, four Von Kluck, seven Admiral von Tirpitz, and five Count von Eppelin. Then comes 'The Torpedoed Lusitania,' a satirical medal by K. Goetz.

"One side of the medal shows a crowd of passengers before a ticket window where a skeleton sells tickets. Around the medal are inscribed the words 'Business Above Everything; Distribution of Tickets at the Cunard Line.'

"The other face shows the vessel sinking into the waves with the inscription 'No Guarantees, Great Steamship Lusitania Sunk by German Submarine.' The price is seven florins. The medal is bronze.

## MORGAN COLL'N AT MUSEUM.

Mr. Edward Robinson, director of the Metropolitan Museum, has announced that, with the exception of the miniatures, the Morgan loan collection will remain on exhibition as it is at present until May 29, when the galleries will be closed, to facilitate the delivery of such parts of the collection as are to be withdrawn and the rearrangement of the remainder.

## NOT TO DO CLEVELAND MURALS.

Henry G. Kellar was to have furnished the new Cleveland City Hall with mural paintings, the contract being awarded for \$25,000, by the late Baker administration, without competition. The artist has now cancelled his contract for \$1,000 and Director of Service Bernstein regards the settlement as very satisfactory to the city. It is not on record what the artist thinks about it.

## GOLDMAN'S PAINTINGS AT BOSTON.

The Fogg Museum at Harvard, has now on view a special exhibition of old Dutch masters loaned by Mr. Henry Goldman of this city. They are Rembrandt's "Saint

## NOTABLE ART SALE.

As the ART NEWS goes to press, the news comes of the purchase by the Kleinberger Galleries of Paris and New York of the well-known and valuable collection of French and Flemish Primitives of Mrs. Chauncey J. Blair of Chicago. The collection came from the old Chateau of St. Roch in the south of France—that of the Comte de Montbrison. It includes examples of those quaint old masters among the Primitives, Cornelis de Lyon, the St. Severin master, the Maitre du Moulin, and Mabuse, together with several examples of Francois Clouet. The sale is a most important one.

## CLEVELAND MUSEUM TO OPEN.

The new Art Museum of Cleveland, O., will be opened June 6 with an inaugural reception which is to be an invitation function. The inaugural exhibition will include art treasures from the leading public and private collections in the country, and is to remain open three months. Several donations will be announced.

The Society of Cleveland Artists, numbering fifty, is holding its spring exhibition at the Gage Gallery. At the Guenther Galleries Wilhelm Georg Reindel, painter and etcher, is holding the most important exhibition he has yet shown, consisting of 47 etchings and more than a score of landscapes in oil.

Among the etchings are several exhibited by invitation at San Francisco and a number more, recently shown at the Chicago Society of Etchers' last exhibit at the Chicago Art Institute. In his paintings, Mr. Reindel combines strength with great delicacy of tone.

## OMAHA BUYS PICTURES.

The Friends of Art Association of Omaha, having \$17,000 to spend for works for the projected art gallery, have bought Douglas Volk's "Pioneer Mother and Child" and the Dutch painter Gorter's "Autumn Scene." The two paintings which led in the voting, but were considered too expensive, were Jules Breton's "The Vintage," held at \$10,000 and Le Sidanier's "Venetian." The Omaha Friends of Art already owned five paintings, three of which are in the Museum at the Public Library.

## FEDERAT'N OF ARTS CONVENTION.

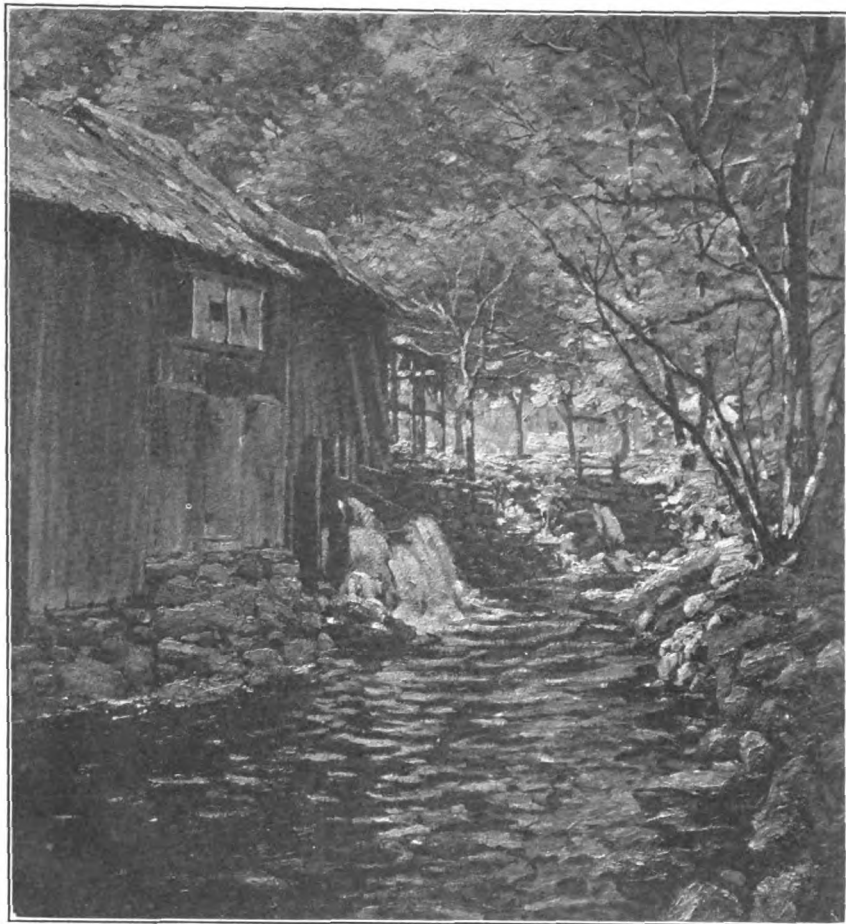
The annual convention of the American Federation of Arts will be held in Washington, May 17-19, and the chief subject of consideration will be "Art and the People." Among the speakers are to be Senator Newlands, Mrs. Herbert Adams, Director Edward Robinson of the Metropolitan Museum, Margaret E. Sawtelle, J. G. Butler, Jr., Henry Turner Bailey, Samuella Crosby, Mary Powell, Paul Grummann, Grosvenor Atterbury, George E. Kessler, Paul W. Bartlett, Ralph Adams Cram, J. M. Fitzgerald, William Laurel Harris, C. R. Clifford, Cass Gilbert, Herbert Adams, Alfred Noyes, Horatio Parker, William M. Chase, and Augustus Thomas. On the evening of May 18 the John W. Alexander Memorial meeting will be held in the Corcoran Gallery, where the exhibition of his works is held.

## CHARGE FRAUD IN BANKRUPTCY.

Fred D. Jackson and others of the firm of Jackson and Semmelmeier, art dealers, of Chicago are charged with attempting to conceal assets in bankruptcy, by William H. Moore, Jr., of Los Angeles, who filed a bill in the United States Court Apr. 29. He says that within four months of the time the firm went bankrupt Fred D. Jackson transferred \$10,000 worth of pictures to the Gift Shop, 1008 Wilson avenue, for a consideration of \$7,000 and that he bought an interest in the art shop, all this in an effort to cut down his bankruptcy assets.

## ARRESTED FOR PUBLISHING NUDES

The Society for the Suppression of Vice on Wed. caused the arrest of Editor Sewell Haggard, and business manager William J. Johnson of Hearst's Magazine, for publishing Adolph Brutt's nude sculpture "The Night," recently exhibited at the National Academy. They were released on \$500 bail and were given time to prepare a defense.



OLD GRAY MILL  
G. Glenn Newell

Allied Artists' Exhibition

## LAURIK HEAD S. F. MUSEUM.

It is announced that J. Nilson Laurik has been appointed Director of the new San Francisco Museum of Art, which was established May 1 in the Exposition Palace of Fine Arts. Mr. Laurik has begun the work of assembling a new collection for the museum, and of procuring extensions of time for the works which form the Post-Exposition Exhibit. The new director arrived in San Francisco two years ago, after a tour of Europe as a special commissioner for the Exposition Department of Fine Arts. He is a Norwegian who studied art at the Antwerp Academy. He came to the United States in 1901, and became editor of "American Art," published in Chicago. After service as art critic of the N. Y. "Evening Post" and the "Times," he went abroad, and on his return became assistant art director at San Francisco.

## FIRE ON MR. T. E. KIRBY'S ESTATE.

Fire destroyed, Monday morning, at Bedford Hills, N. Y., the carriage house, stables, garage, ice houses and employees residences on the estate of Mr. Thomas E. Kirby of the American Art Association, the damage amounting to between \$15,000 and \$20,000.

Bartholomew." Hals' portrait of a man, Van Ostade's "Peasants Playing Cards," David Teniers Jr.'s five small pictures of "The Senses," Girolamo da Santa Croce's portrait and Tintoretto's unfinished "Diana."

## EXPOSITION ART AT PITTSBURGH.

A display of European art, including the principal exhibits from France, Belgium, Italy, and Germany at the Pana-Pacific Exposition opened April 27 at the Carnegie Institute in Pittsburgh to continue two months. The German paintings returned to Pittsburgh, having been first seen there at the international exhibition in 1913. The Swedish collection will be placed on view May 14 and the group of paintings by English artists collected by Harrington Mann will also be shown.

## DIRECTOR WYER GOES OUT JULY 1.

A despatch from Muskegon, Mich., says: Raymond Wyer, director of the Hackley Art Gallery, will sever his connection with the local institution July 1, the culmination of a battle between two factions on the board of education, the victorious faction being opposed to the policies inaugurated by the present gallery director since practically the beginning of his work here.



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**EXHIBITIONS NOW ON**

**ALLIED ARTISTS' THIRD DISPLAY.**

Considering the fact that they accept themselves as well as hang, selection of place alone being made by lot, the third annual show of the Allied Artists, now on to May 25 at the Fine Arts Building, is a creditable one. With the material at hand in the 396 exhibits and placing by a committee, the general effect would naturally have been better.

The centre of honor, in the large Vanderbilt Gallery, has fallen by chance, somewhat happily, to Oscar Fehrer's decorative figure of a young woman seated on the stone steps of a woodland path. The figure is somewhat lacking in relief, but the whole is well handled in broad summary strokes and the color is of good quality. A second, and not so successful example, shows a young woman seated pensively, with chin resting on hand. Two highly successful examples of Ernest Albert are an off coast marine, "Misty Morning, Ogonquit," and a snow-covered mountain road, hung apart but as pendants, on the same wall. Very striking is a large view across a valley, called "The Hush of Fall," by G. Cimiotti, with two, not very happily introduced, female figures at the foot of a huge tree. Timely in subject is Frank Tenney Johnson's group of three "Mexican Bandits," seated smoking in the moonlight by their horses. This is effective, but much finer in quality is the same artist's group of oxen, lying at night by a prairie schooner. A large decorative Italian landscape, with several figures, in "The Garden of the Lake," does credit to R. S. Bredin. Capital is H. A. Vincent's group of fishing boats by a dock at evening. Alexander Grinager shows a good "Portrait of Arnolf."

A strong little group of male and female portraits by H. S. Hubbell includes a brilliantly handled picture of a Japanese mother and child. Alton S. Clark signs a sparkling winter sunshine effect on a New England colonial country mansion. Broadly handled and with well kept values is a portrait by H. L. Hildebrandt of a gentleman, seated out of doors, enjoying a cigar and a mint julep. Two spirited coast scenes, one with storm-tossed trees, and the other with a number of small sail off shore, are by Lester D. Boronda. H. Ledyard Towle sends an excellent portrait of two young men, "Jerry and Leigh," in cut of door costume. There is great verity of effect in Glenn Newell's midsummer picture of a mill and mill stream.

**Portraits and Landscape.**

Naturally posed and vigorously handled is DeWitt M. Lockman's seated figure of a well-known woman art writer. Two effective cattle subjects, one with a strong effect of sunlight are by Edward C. Volkert. Paul King sends a couple of gray green pictures in the J. Alden Weir vein, which are highly attractive, one a dock scene with catboats. "Memories," a girl by some flowers, and a bright ballet scene, are by Arthur Crisp. By Arthur J. E. Powell there is a striking winter scene with a group of horses by a water side. In a different vein is R. M. Kimball's winter road side at "Moore's Mills,"

which is fine in color. A well realized, sober male portrait of Mr. Cyrus Sulzberger, is by Leo Meilziner, who also has a charming figure in pastel of "Else," a young girl with hanging blonde hair. A strong autumn landscape and an airy summer view across to a stretch of water are by Frank A. Bicknell. F. Edwin Church has a Renoiresque picture of a baby in a high chair with an orange. Walter C. Hartson signs a large and vigorous view of a rocky brook.

A highly decorative scene in Stuyvesant Square is by Eliot Clark. Christine Morton sends a striking figure of a girl in fancy costume and a well lit nude. Some firs on "Sand Dunes" have furnished a good material for the vigorous brush strokes of Roy Brown, while a winter mountainside and a summer view over a lake, well represent Gustave Weigand. A pretty girl in white is attractively brushed by Arthur Spear, who also sends his effective three-figure café scene. Sunlight over a snow-covered road, with brilliant colored foliage, make up an effectively handled canvas by Alton S. Clark.

**In the South Gallery.**

As is somewhat unusual the outer gallery makes the better general effect. Here among the first to catch the eye is Armin C. Hansen's storm-tossed sea, with a tug "Crossing the Banks." He has also a San Francisco dock scene with fishermen. Louis F. Berneker sends his effective and graceful moonlit group of wood nymphs and a three-figure nude group in woodland sunshine called "Lilies."

A blue-eyed young woman, made very picturesque in a light blue costume and holding a fan, is by Edmund Greacen, who also has a portrait of "Nan," a little girl with her doll. Very vivid and true is the effect of Cullen Yates' "Indian Summer" mountain landscape. So is that of W. R. Leigh's striking picture of an Indian boy goatherd with his charge in "The Land of His Fathers." B. Gutmann shows good performance and much promise in two groups of peasant heads in church, and in a breakfast table group of a mother and child. A sprightly sketch of a young woman seated on a dock is by Irving R. Wiles. The distance recalls Lhermitte. R. F. Maynard has rather too suavely pictured a young girl with her violin. Just how ugly a well-painted nude with an attractive face can be made is shown by W. H. K. Yarrow, who also sends a capital portrait of a nice old lady posed on the selfsame sofa. John F. Folinsbee is represented by an effective group of four landscapes, two of which are snow scenes. By Chauncey F. Ryder there is a remarkably well painted sky over "The Desolate Hillside." W. B. Closson has pictured well an unusual subject in a peacock "Pluming Himself."

An impression of great solidity is made by the methods by which Charles Reiffel paints his landscapes, his two examples being likewise fine in color and vivid in effect of light. E. L. Ipsen's golfing girl and cat is effective if rather undecided in textures. A large landscape "In the Green Mountains," with a spacious sky, is well handled by Andrew T. Schwartz. A third Alton S. Clark shows a lady seated in a ball dress, and a fourth, an effective city view in winter. Brilliant in color is E. H. Potthast's beach scene with many figures in full sunlight. Not so fine in quality are his two smaller contributions. There is considerable sparkle in H. Giles' picture of a young woman walking through the woods. Attractive types of a mother and child are found in G. L. Nelson's quite effectively painted and very well colored composition, "Memories," a female figure effectively handled against the light and a Venetian study represent Robert H. Vonnoh. Two delicate evening scenes, a sunset over snow and a marine, are the best of the four contributions of Birge Harrison.

**Sketches and Studies.**

The large collection of sketches and studies in the middle gallery forms as last year an attractive feature of the display. Here are also shown sculptures by Lindsey Morris Sterling, one a relief of a youthful Pan.

Notable are examples of Benj. D. Koopman, G. L. Nelson, Arthur Crisp, one toe dancer inimitable, George Elmer Browne, Frank Tenney Johnson, G. Glenn Newell, Oscar Fehrer, R. W. Vonnoh, Abrinager, Jules Turcas, Eliot Clark, Christina Morton Clark G. Voorhees, H. S. Hoffman, G. Cimiotti, E. Albert and H. S. Hubbell.

**Co-Operative Mural Workshop Show.**

The Co-Operative Mural Workshop, Miss Katherine S. Dreier, president, now established as "The Ark," in commodious quarters at 311 Fourth Ave., is holding to Monday, a most interesting display of its own and other producers' art handicraft. The display is shown amid picturesque backgrounds, arranged by the Workshop's Interior Decoration Department, under Misses Katrina Kipper and Maud Sherwood.

There is a large display of quaintly artistic painted furniture made at the Workshop, from designs by Miss Dreier and Miss Margaret Owen. Much of this is peculiarly adapted for country home use and decoration. A display of Slavonic China, with antique Bohemian designs and bright in color, comes from the decorative work-rooms of the Jan Hus Neighborhood House. A rich group of ornamental and useful objects of silver and copper, do credit to the design and workmanship of Miss Marie Zimmerman.

There are also a group of Batik work hangings and draperies designed by Miss Cooper, various mural designs worked out in color by the Co-Operative Workshop artisans, and a number of artistically interesting photographic studies by Mrs. Walter L. Ehrich.

**Group Display at Folsom's.**

Five painters are making an interesting display at the Folsom Galleries, 396 Fifth Ave. Edmund Greacen shows one graceful deftly brushed portrait of a young woman with a fan, and another of a little girl, and two river views, one a very artistically handled effect, "Hazy Sunlight," looking across the North River and the other a scene close to the docks, as well as a couple of pastel figure studies.

Arthur Crisp besides a sober and agreeable picture of a girl in "The Blue Jacket," shows a pretty girl standing in "The Sunny Breakfast Room," an effect of "Sunshine and Shadow," "A Decoration" and some bright pastels of ballet dancers. D. Putnam Brinley groups a lot of color masses, with some effect, until they represent a "Connecticut Farm," and George Macrum handles with largeness and simplicity among other scenes, one of the tall buildings in Park Row; a view at Douarnenez, and a little "Procession," passing along the foot of French coast mountains.

Among E. Varian Cockroft's group of works is prominent a decoration in which one lanky nude woman and a half nude companion both with purplish flesh, figure. "The Tired Model" shows reclining an unlovely copper colored nude woman, and in another work three yellow skinned Oriental women disport themselves al fresco, as to garments. The artist also shows a "Landscape" and "My Aquarium."

**Wood Block Prints in Color.**

The directness of statement, the simplicity of composition, and the purity in the use of color make artistically produced prints from wood blocks, peculiarly attractive. Of the latest American productions in this line, the Berlin Photographic Co., 305 Madison Ave., is making a display to May 31, which is comprised of 138 works by 20 artists. It is not too much to say that many are admirable and all of interest. With the prints are shown examples of the wood blocks used for the printing.

Rudolph Ruzicka shows in simple colors and dignified line several N. Y. views and one of Pittsburgh. Margaret Patterson has picturesque scenes at Cape Cod and in Belgium. Charming are the flower subjects of Edna Boies Hopkins. Florence Wyman Ivins found capital inspiration in the dancing of the Russian ballet. Attractive are the Japanese subjects of Elizabeth Colwell and very artistic the series of landscapes, some with houses of Gustave Baumann. Charles W. Bartlett sends from India a quite remarkable little series of views with cleverly introduced figures.

Others represented are Dean Babcock, Herbert M. Baer, Michael C. Carr, Arthur W. Dow, Gordon Ertz, Eliza D. Gardiner, Ada Gilmore, Mary B. Jones, Tod Lindenmuth, Ethel Mars, Mildred McMillen, Juliette S. Nichols and B. J. O. Nordfelt.

Frederick Keppel & Co. have arranged, for the People's Art Guild, an exhibition of engravings, etchings and wood-cuts by old and modern masters, which remains on view to June 2, at the University Settlement, 184 Eldridge St.

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**Miss Foote's Group of Portraits.**

A score of portraits by Mary Foote, now on view at Knoedler & Co., 556 Fifth Ave., to May 13, are several of them most interesting, but would have more effect if the collection were smaller. The artist has a vigorous technique, catches a likeness well and colors agreeably. Several of the examples are of well-known artists. There is a full-length figure of Madame Yorska, and other more or less familiar faces are those of Frederick MacMonnies, Stephen Haweis, and Mme. Ossip Gabrilowitsch. Other notably successful works are those representing Messrs. Elisha Dyer Hubbard, Umberto Coletti and John de Koven Alsop, Miss Elsie Seeger and Mrs. H. W. Foote and her son.

**Landscapes by Theodore Pembroke.**

Theodore K. Pembroke's exhibition of landscapes at a Gallery in the Hotel Plaza, is meeting with deserved success. Dramatic quality, combined with richness of color and good execution distinguish the works in the display. He sees Nature with a poet's eye. The display is uniform in quality, and some of the works that most strongly appeal are "The Lone Oak," "Sleepy Nature," "The Guards of the Meadow," and "Glory of an Autumn Wood."

William J. Potter, who spent some years abroad, is holding his first individual show since his return, at 140 West 46 St. The exhibition includes dock scenes and shore pictures, painted at St. Ives, England, and are faithful records of the locale. The artist, however, has infused a personal note and a trace of poetry and romance into the subjects. His color and composition are good. Always a student of nature, more particularly of marines, his last work shows a remarkable advance over any of his previous efforts.

(Continued on page 4)



**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON Curator of Prints at the Museum of Fine Arts, Boston, and Lecturer on The History and Principles of Engraving at Harvard University The only periodical in English devoted exclusively to etchings, engravings, lithographs and drawings

CONTENTS OF THE APRIL ISSUE: "A Jupiter in Sabots," by Robert J. Wickenden. Drawings by Italian Artists in the Metropolitan Museum of Art, by George S. Hellman. Some French Artists during the Siege and Commune, by William Aspenwall Bradley. Albert Sterner's Lithographs, by Martin Birnbaum.

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**LONDON LETTER.**

London, April 24, 1916.

The recent Red Cross Sale offered some wonderful opportunities to the dealers on the days on which the less important lots were offered, for the small attendance of the outside public on these occasions, has left the field open to the trade, which has, in consequence, been able to acquire many interesting and valuable items at exceedingly advantageous prices. This has been especially noticeable in the case of jewelry, both modern and antique, much of which, so far as the minor pieces are concerned, fetched considerably less than might have been the case, had they been sold across a shop counter. It seems as if some reserve should be placed on the articles, in order to obviate the fall in prices resulting merely from unsatisfactory attendance, for there is no doubt that in a number of instances gifts went for sums totally inadequate to their value.

The opportunity has recently occurred of acquiring for the nation the 20 oils and watercolors by Rossetti, purchased from the artist by Mr. George Rae and representing much of the finest work executed by the famous Pre-Raphaelite. These pictures have been offered by the trustees of the late owner to the National Art Collections Fund, with the idea that they should not be separated, but should be acquired intact for the nation and, if possible, housed in the Tate Gallery. With this in view, special concessions are to be made in regard to price and although the collection has been valued at about £15,000, the sum of £9,695 will be accepted under present wartime conditions. Of this Mr. Arthur du Cros has already offered £3,000 and it is greatly to be hoped that the remainder will before long be forthcoming. It is rumored that a ready market might be found either in America or in France and that should the necessary funds not be raised over here, buyers in both these countries will be only too anxious to secure the pictures. These include such famous works as "The Beloved," "Monna Vanna," "Paolo and Francesca," "Venus Verticordia" and several others painted during the period when Rossetti's genius was at its richest and most decorative point.

**Royal Society's Watercolor Display.**

Once more the Royal Society of Painters in Watercolors is holding an exhibition but this time echoing a little more definitely than on former occasions the warlike tones of latterday existence. A thing that should be of especial interest, but which somehow fails to prove so, is Claude Shepperson's "Homecoming," a design intended for the Edinburgh exhibition in aid of the soldiers and sailors blinded in the war. Here indeed is a theme, rich in all kinds of emotional possibilities, one indeed whose scope it would be a difficult task to exhaust, but the artist, gifted as he undoubtedly is, has unfortunately perceived but a fraction of all that it might include. Another watercolor by the same artist, depicting aeroplanes in flight is more successful, the gliding motion of the aircraft being surely and strongly felt. But for sheer mastery and facility there is, of course, nothing to approach Mr. Sargent's "Guidicca," a brilliant representation of astonishing actuality. When one has said this, however, nothing remains, for the picture makes practically no appeal whatever to the emotions and leaves behind it no feeling beyond that of astonishment at its extraordinarily clever technique.

The establishment of official guides to our museums, inaugurated shortly before the war, has been abandoned as part of the national economy crusade, but it is encouraging to note that owing to offers of voluntary help the work will still be carried on, members of the Art Teachers' Guild having generously come to the rescue.

**Forain's War Cartoons and Etchings.**

A particularly interesting exhibition, now being held at the house of Mr. Campbell

Dodgson, Keeper of the Prints at the British Museum, is that of war cartoons and etchings by Jean Forain, whose lithographs, though exhibiting a somewhat different outlook from that of his famous Dutch contemporary, Raemaekers, are no less poignant in expression and trenchant in satire. Forain's art is perhaps more subtle than the Dutchman's, compelling the spectator to look less upon the actual horrors of warfare and touching his sensibilities by means which call for greater powers of imagination. As a draughtsman, the Frenchman is at the summit of his art, achieving unerring effects with the simplest arrangements of line, and with striking economy of means producing a composition which is expressive in the highest degree. These cartoons represent Forain to the Londoner in a different light from that in which we have been accustomed to know him, for hitherto we have been most familiar with his intimate scenes of Paris boulevard life, depicted in a much lighter vein of satire. The greater theme has discovered in Forain a greater artist.

A most generous and acceptable gift has been made to the city of Bath by the collector, Captain Huth, who has presented a portrait of Henry VIII by Mabuse, another of the same monarch by Holbein and a portrait of James I by Paul van Somer. This is indeed a regal gift and one which our own National Portrait Gallery would by no means have disdained.

The failure, owing to the war, of negotiations in Italy and Russia for the purchase of "Old Masters" was the reason given by the art-dealer and advertising agent, Mr. de Conlay, for his recent bankruptcy, in which

**PARIS LETTER.**

Paris, April 24, 1916.

"Marcel Lenoir is a painter of today who is coming into his own." He has long been known as an "artists' artist," that is to say, one whom his confrères, but not the public, have known how to appreciate. For years Rodin has had in his personal holy of holies, the private den to which only a few of his friends are admitted, whole walls, covered with drawings and paintings by Lenoir. Denys Cochin, cabinet minister and man of universal culture, one of the keenest connoisseurs in France, and reputed to be extremely wealthy, has steadily bought Lenoir's work, while unthinking gazers at pictures have passed it by, unknowing. Lenoir is now but little past 50, but his fine, poetic face, deeply marked, framed in unruly, greyish brown hair, has the look of three score and ten. It is probable that a malady of the chest will end his days. He has helped to deepen its clutch upon him by his absolute absorption in art.

Lately an exhibition of a half-hundred or so of pictures by Lenoir has drawn half of cultured and art-loving Paris to a small gallery in the Rue La Boétie, and almost everything that he showed there was sold at once. This is another evidence of the fact, much noticed of late, that the French public, despite the stress of war, is buying liberally of contemporary productions in painting and sculpture. The dominant feeling of the rich Frenchman seems to be that, while he should set the example of legitimate economy in the necessities of life, he is rendering the nation a real service in contributing all that he can to sustain its esthetic pre-eminence.

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the breadth of its appeal, by its all-embracing humaneness.

**Sales - Engravings.**

Further lots of interesting engravings have been sold at the Hotel Drouot of late. The prices appear to me to be far below the average of what prints by the same artists, and in equal condition, usually fetch in America. Three fine examples of Boilly were sold for \$44, \$43 and \$40 respectively, a good impression of the great work of Debucourt, "Les Courses du Matin," for \$48, and two prints by Pollard for \$224. On another day "Le Gouter Champêtre" and "Le Départ d'une Foire," by Jubier, after Huet's paintings, fetched \$275; an engraving after Goya, "Le Supplicie par le Garrote," a subject full of revolting horror, first impression, \$244; and a superb portrait of Turenne, after de Champagne, by Vanteuil, \$241.

The stock of Heilbronner, a bric-à-brac dealer of the Quai Voltaire, whom the war forced into bankruptcy, produced no important prices, though many of the objects sold were of peculiar value. A silver Louis XVI soup tureen brought \$432. At another sale \$1,720 was paid for a Louis XV Aubusson tapestry, representing a pastoral scene, and \$640 for another, adorned with a landscape and figures. Eric Tayne.

**ST. LOUIS.**

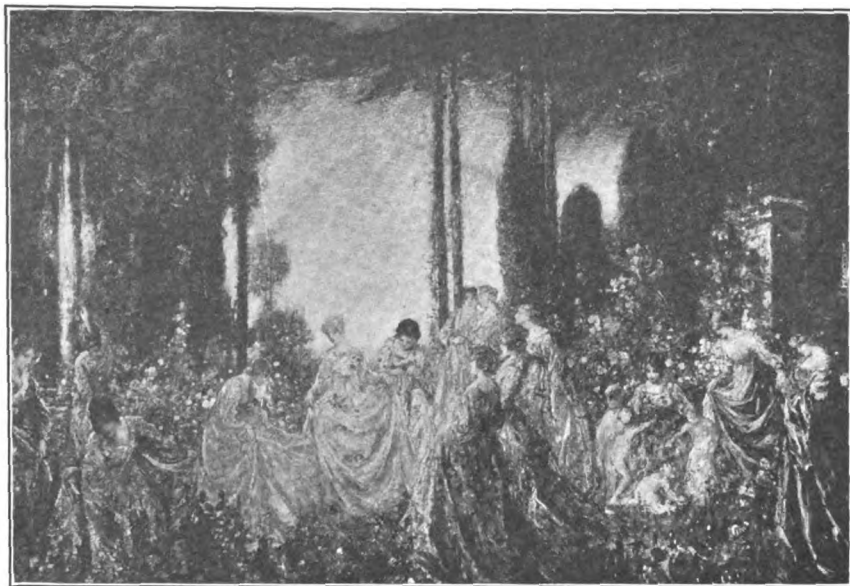
The City Art Museum will display two exhibitions during the current month, one of a group of paintings of the older schools, lent by the Ehrich Galleries of N. Y., including examples of John Crome, Goya, Lawrence, Largilliere and Tintoretto, the other of the collection of paintings, miniatures and sculpture by the members of the Guild of Boston Artists which is making a circuit of the country.

The Vonnoh collection and Miss Maury's exhibition of pastels have both proven popular and sales have been made from both shows.

Two accessions have been made to the permanent collection of the museum, a uoloaga and a Dougherty. The Zuloaga is "The Philosopher," and the Dougherty his "After the Gale."

The displays now on at the Noonan-Kocian Galleries include a group of artistic photographs by Miss Williamina Parrish, a collection of twelve portraits in oil of prominent St. Louisans by Mr. S. D. Rogers and a group of small sculpture by Caroline Risque, a local sculptress of more than usual promise.

The paintings and sculpture entered in the competitive exhibition at the Artists' Guild are still on view. This "St. Louis Salon" is stimulating a great deal of healthy interest in local art and artists. J. B. M.



THE GOLDEN ISLAND  
Tom Mostyn

In Royal Academy Exhibition

his liabilities were calculated at over £6,000 and his assets as under £1. Had these negotiations been duly carried through, Mr. de Conlay stood to make a profit of about £12,000, and had apparently regulated his expenditure accordingly.

The Statue of Queen Victoria, executed for British Columbia by Albert Bruce-Joy has been given a temporary place till the conclusion of the war, in the courtyard of the Royal Exchange. The figure gives a most dignified and gracious presentation of the Queen in the early days of her accession, arrayed in all the accessories of state robes and regalia. It is a handsome and impressive piece of work. L. G. S.

**KANSAS CITY (MO.).**

Mrs. W. B. Thayer has announced the gift of her large collection of textiles, potteries, fashion plates, to the Fine Arts Institute here. The collection is valued at \$75,000 and contains many rare Oriental porcelains, Egyptian, Chinese, Japanese, Persian, Indian and many French and Italian rarities from mediaeval courts. The collection includes a group of marionettes, costumed to represent different European periods and peoples. Curious basketry from Central America, the Philippines, and the American Indians are also in the collection. When the Atkins Museum building is built, it will house the collection.

Mrs. Thayer also plans to give her paintings as a loan collection during her lifetime, finally to go to the Institute or the Atkins Museum. The collection includes three Winslow Homers—two watercolors, one of the Gulf stream group—and examples of Inness, Sorolla, Richard Miller, Henri, Mesdag, Carlsen, Anna Boberg and Dougherty.

Arthur Crisp has received a commission to paint a series of decorations for the new Robert Treat Hotel in Newark, N. J., to be in place by May 10.

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers,  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	50
Foreign Countries	2.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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Brentano's, Fifth Ave. and 27th St.  
William R. Jenkins, 851 Sixth Ave.  
Powell's Art Gallery, 983 Sixth Ave.  
R. W. Crothers, 122 East 19th St.  
(Irving Place)

A. Kassof, 3 Greenwich Ave.  
Charles Zito, 179 Columbus Ave.

## WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

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PARIS.  
Brooklyn Daily Eagle, 53 Rue Cambon  
Morgan, Harjes & Cie, 31 Boul. Haussmann  
American Express Co., 11 Rue Scribe  
Munroe & Cie, 7 Rue Scribe  
Student Hostel, 93 Boulevard Saint-Michel  
The American Art Students' Club, 4 rue de Chevreuse  
Lucien Lefebvre-Foinet, 2 Rue Brea

## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

## ARTISTS' SALE PERCENTAGE.

The movement to effect legislation, inaugurated by the Authors League, providing for a life interest for artists in their work is growing. The N. Y. Sun Sunday last published a symposium with artists and others on the subject, which made good reading.

Among those who wrote and talked on the subject were J. Alden Weir, Cecilia Beaux, Alexander Harrison, Mrs. W. Astor Chanler, Henri Caroderville, Jules Pascin, Arthur B. Davies, Paul Bartlett, Janet Scudder, Jo Davidson, A. Coomaraswamy and John Quinn, lawyer and Commissary General of the so-called "Armory" group of "Modernist" painters.

The proposed law will give, if enacted, 2% on the increased valuation of his work to an artist, during his lifetime, or to his heirs, after his death, and the recent sale of Blakelock's "Moonlight" for \$20,000, and the following "boom" in his works has started the agitation. The same law was to have been enacted in France, just as the war broke out, and this enactment is probably only postponed there until the end of the conflict.

Of those who took part in the Sun's symposium Messrs. Weir and Bartlett are sceptical as to its feasibility, Miss Beaux is optimistic, Mr. Davies likewise, as are also Mrs. Chanler, M. Caroderville, Janet Scudder and Jo Davidson. Mr. Coomaraswamy is mildly in favor of the proposed law and Alexander Harrison, while doubtful as to its practicability, considers agitation of the subject a good thing.

It remained for the lawyer Mr. John Quinn to state frankly that the proposed legislation, in that it would make the artist dependent upon auction sale results, is distasteful, and to suggest the practical alternative of taxing all art sales and auctions and to thus create a fund, out of which pensions could be granted by the State to all deserving artists. He does not believe it would be possible to obtain the enactment of a law setting aside 2% to artists from the amount secured by dealers or at auctions from appreciation in the value of their work.

We are inclined to agree with Mr. Quinn in his well considered argument as to the probable difficulty of enacting the proposed law but wonder, at the same time, how his suggestion will strike our worthy art auctioneers and collectors? Will Messrs. Kirby, Anderson, Silo, Hartman, Clarke and others, and those owners selling through them, view favorably the deduction of 2% from the amount brought by artists' works at their sales?

## "Thimble-rigging" in Art.

"Now you see it and now you don't, but you see something else."

"This might well be applied to Professor P. F.'s dry method of restoring old masters. For on several notable occasions, while restoring a canvas that supposedly had but one picture on it, he has discovered, under the painting he was working on, an older painting—an older master."—Gustave Kobbe's N. Y. Herald's Sunday Art Page, Apr. 30.

## DEALERS' NOTE.

Mr. Eugene Glaenger of Jacques Seligmann & Co., 705 Fifth Ave., sails for France today on the steamer Espagne.

## CORRESPONDENCE

## A Chicago Protest.

Chicago, Apr. 28, 1916.

Editor, AMERICAN ART NEWS:

Dear Sir: Your issue of Apr. 15 last, mentions the fact that "two Japanese pictures owned by Jerome S. Blum" were recently ordered burned by the U. S. Collector at Chicago because of alleged obscenity.

Permit me to go into this matter in some detail, as it involves the right of a minor official to decree the destruction of masterpieces.

Mr. Blum, who is, as you know, a Chicago painter of repute, bought a few antiques, chiefly paintings and works of sculpture, during a recent visit to China and Japan, and sent them home in four packing cases. In one of these cases an assistant deputy inspector, one John R. Ford, found the two works in question, which were a Japanese scroll, or malsimono, twelve feet long, with eight figures, and a book of eight Chinese paintings. Mr. Ford pronounced these works obscene, and threatened to destroy the entire case, with all its other treasures, unless Mr. Blum would sign a paper permitting him to burn the pictures.

Mr. Blum offered to paint out any objectionable details, but was refused. He then called in Dr. Laufer, of the Field Museum, one of the world's leading experts in this specialty. Dr. Laufer pronounced the works masterpieces of their period (both seventeenth century), among the finest he had ever seen, whereupon Mr. Blum offered to present them to the Field Museum, for preservation in its most secret and discreet archives, if the collector would release them. This also was refused.

The collector of the port, Mr. Rivers McNeil, sent the pictures to his superiors in Washington, and was instructed to proceed "according to law," which, being interpreted, meant, in this case, according to his discretion of the official interpreter of the law. In the end, the efforts of the owner, the "experts" and others were unavailing; Mr. Blum was compelled to consent to the destruction of the paintings, in order to save the other contents of the case which contained them.

I submit that a law which puts the power of life and death over masterpieces of art into the hands of a petty government official—one who hardly knew that there were nude statues at the Art Institute—is a law which the artists of this country should protest against with a loud voice.

I did not see Mr. Blum's pictures, but I am informed by competent witnesses that they were both serious exotic poems in art, no more obscene than Montaigne, Rabelais, and countless other long accepted works of great literature, or than many drawings by great masters, including a portfolio of Rembrandts in the Louvre.

That a couple of myopic inspectors should have the power to veto the Field Museum's acceptance of works of great art, because the artists of old China and Japan did not measure up to their primes and prisms ideals, is a situation so absurd as to be incredible.

It is to laugh!—but meantime masterpieces have been destroyed.

Yours truly,

Harriet Monroe.

Chicago, May 1, 1916.

[While we agree in general with Miss Monroe's argument, and on her presentation of the case, sympathize with Mr. Blum and the Field Museum, the calm acceptance, by Chicago, without protest, of Sergeant Kendall's abominable and repellent picture, "The Sphinx," rather weakens our confidence in that city's judgment as to what is decent or indecent—we won't say "obscene"—in painting or literature.—Ed.]

## The Old Lady in a Black Cap.

Editor AMERICAN ART NEWS:

Dear Sir,  
In this serious life which we are forced to live I suppose we must allow ourselves our little joke.

But the statement in the catalog of pictures which belonged to my old and dear friend, Mr. Lambert, to the effect that Lot 327 was sold to him by my firm "as a Franz Hals," is a *lapsus calami*. The original invoice ran as follows:

"August 15, 1899.

"Portrait of an Old Lady with Black Cap and Frill, signed with monogram, FI. 36½ by 29 inches."

I am glad it brought \$1,800, which shows a very handsome profit upon the sum paid for it.

Yours faithfully,

Charles Dowdeswell.

April 25, 1916.

## EXHIBITIONS NOW ON.

(Continued from page 2)

## Chelsea Art Gallery.

A neighborhood art gallery was opened Tuesday night, under the supervision of the Chelsea Neighborhood Association, at 296 Ninth Ave., facing Chelsea Square. The purpose of the gallery, which was inaugurated formally, is to illustrate the relation of the arts to industry and commerce. The May display is composed of scenes of N. Y. designed for use on post cards. In June and July, posters will be shown; in August and September color prints; in October, sculpture; in November, public school work; in December, a display of the work of neighborhood painters and in January, arts and crafts. Mr. Thomas Benton is in charge of the gallery which is open afternoons and evenings of weekdays and on Sunday afternoon.

## Coulter's "Burning the Blue Light"

Under a moonlit sky, on a sea but lately calmed from the toss of tempest, a sailing ship lies dismasted in W. A. Coulter's powerful canvas, exhibited during the week at the Ralston Galleries, 567 Fifth Ave., and called "Burning the Blue Light." The calmness of the scene is in strong contrast to the helplessness of the large craft. The water flooded with light is well rendered and particularly happy is the effect of moonlight breaking through the still heavy storm clouds drawing off.

## Lithographs at Keppel's.

There is now on view to May 20 at Frederick Keppel & Co.'s 4 E. 39 St., a most interesting collection of foreign and American lithographs, 111 in all. Mr. Carl Ziggrosser signs a short and informing introduction to the catalog. The list of artists represented includes Delacroix, Menzel, Daumier, Gavarni, Raffet, Millet, Diaz, Calame, Hervier, Isabey, Prout, Corot, Whistler, Fantin-Latour, Legros, Toulouse-Lautrec, Forain, Le Sidanier, Ludwig von Hoffman, O. Fischer, C. Larsson, E. van Muyden, M. A. J. Bauer, Storm van's Gravesande, G. Spencer Fryse, H. Becker Shannon, Bolton Brown, G. H. Story, Sterner, Pennell and George Bellows.

## Little Gallery Show.

An exhibition has just opened at the Little Gallery, 15 E. 40 St., of designs and work from Mr. C. R. Ashbee's "Guild of Handicrafts," at Campden, Gloucestershire, England. All the work shown is by men now fighting at the front. The pieces to be shown are mostly metal work, enamels, jewelry and silverware in the shape of table service, tankards, ecclesiastical objects and trophies. Many of the designs are by Mr. Ashbee, who is now lecturing in this country.

## OBITUARY.

## Mrs. Bendann.

Mrs. Pauline Bendann of Baltimore, widow of David Bendann, the well known dealer, died Apr. 16 at her home in that city, after a short illness. Grief over the death of her husband a year ago is thought to be largely responsible for her death.

## Frederick N. Reed.

Frederick Newland Reed, architect, died Sunday at his home in Montclair, N. J. He retired several years ago on account of ill health. Born in Boston, he studied at the Massachusetts Institute of Technology and graduated in the class of 1891. After opening offices in N. Y. he became a member of the Architectural League. He is survived by a mother and brother.

## William H. Smith.

William H. Smith, a retired architect, died suddenly in New York, on Apr. 14, at the age of 70.

## MINNEAPOLIS BUYS SCREENS.

The Minneapolis Society of Fine Arts has purchased for \$20,000, from the Kelekian Galleries, 709 Fifth Ave., two large screens by Yeitoku, representing "Spring" and "Autumn."

August Franzen gave a luncheon in honor of Sir Herbert Beerbohm Tree on Sunday last in his Gainsborough studio. The guests were Sir Herbert Tree and Miss Tree, Miss Elsie Ferguson, Mr. and Mrs. L. K. Anspacher, Miss Martha Hedman, Mr. Melville Stone, Mr. and Mrs. Arnold Wood, and Mrs. Dudley Allen.

Mr. and Mrs. William H. Cotton gave a reception at their studio, 1 West 64th St. last week. A large gathering of friends enjoyed seeing several recent portraits, among them a striking presentment of George Barr McCutcheon, the noted author. Among the visitors were Helen Watson Phelps, Louis Valliant, DeWitt Lockman, Hugo and Mrs. Ballin and John Fox, director of the Brooklyn Art Institute.

CHICAGO.

At the exhibition now on at the Art Institute, Violet Oakley's studies for the Harrisburg State house, her frieze "Divine Comedy" cartoon and several of her brilliant color-drawings are praised by visitors.

Claude Bragdon's drawings and Edward S. Campbell's fine loan collection of sketches of French gardens, are features of the display as are other works by Otis and Clark, Frederick Perkin, Henry J. Schlack, J. M. White, Tallmadge and Watson, Joe. McCarthy, A. S. Alschuler, Howard L. Cheney, Elmer Gray, Brydges and Somers, Cecil Baker, Purcell and Elmslie, Holms and Fliin, Wilhelm Bernard, Lawrence Buck, Chatten and Hammond, Frank Chase, Percy T. Johnstone, Garden and Martin, J. B. Dibelka, Holabird and Roche, Marx and Vigeant, and Childs and Smith.

Architectural Students Work Shown.

Jessie Arms Botke's sketches for tapestry are an attraction. The Art Institute school provides frieze decorations, by Elizabeth F. Gibson, for Lake View High School. Roy C. Bodett and John Alstrom of the evening school are represented in architectural drawings.

Special mention should be accorded the drawings for Chicago's prospective Grace church, by Bertram G. Goodhue of N. Y., one of the most effective in the display.

The Academy of Rome sends work by a young Chicagoan there under scholarship, Eugene F. Savage, a mural decoration, "Idealism." In "The Tomb of a Famous Painter," Savage as painter, W. L. Ward as architect, and B. Neel as sculptor, have produced a collaborative problem.

The annual exhibition of paintings and sculptures by Swedish-American artists is now installed at the Swedish club house—and an interesting show it is. Charles Hallberg shows marines, and Arvid Nyholm and Alfred Janssen are at their best in several oils.

Elkhart Park and its field-house is holding its first annual Spring show of paintings. The Municipal League contributes many attractive canvases, and the Municipal Commission loans several pictures purchased for public education in art.

Walter Ufer, Carl Krafft and Edgar Payne have arranged exhibitions now on tour in the middle West. These shows were installed in Peoria and St. Louis, are headed north and will soon be installed in St. Paul, Minneapolis, and other Minnesota cities.

Several local artists are painting the picturesque scenery of Brown County, Indiana, Nashville being the center of rugged landscape. Lucie Hartrath is there painting Spring foliage, grasses, and early posies.

William Penhallow Henderson and Mrs. Henderson have leased their house, "Pennasanta Wood," Lake Bluff, to Mr. and Mrs. Richard Waterman of Phila. They have closed their studio in the Tree building and will soon journey to Santa Fe, New Mexico, where they will remain in this southwest town for several months.

The Art Students' League has installed its annual exhibition in the Art Institute. H. Effa Webster.

BUFFALO.

No less than four important exhibitions are on in the Albright Gallery; the Childs Hassam collection of oils, watercolors and etchings; Antonio Barone's pictures; the annual exhibition of the Buffalo Society of Artists, consisting of pictures and sculptures; and, finally, a remarkable collection of baskets and hats from the Philippines.

PHILADELPHIA.

The celebration of the Shakespeare Tercentenary was the occasion of the opening of a Loan Exhibition of Shakespeareana, Apr. 29, at the Pa. Academy, comprising a remarkable collection of rare quartos, folios and other books, prints and play-bills associated with the life and works of the Bard.

Among the first editions interesting to bibliophiles was a quarto owned by Mr. C. C. Harrison "The Excellent History of the Merchant of Venice," printed by J. Roberts, 1600, a set of four folios, loaned by Mr. George H. Earle, printed in 1623, 1632, 1663, 1685 and the first collected edition of Shakespeare's sonnets and poems, dated 1640, octavo, and containing Marshall's copy of the Droeshout portrait of the author, also lent by Mr. Earle. A rare quarto, "Henry the Fifth," dated 1608, the third edition and another, undated, but believed to be an edition of 1611, bearing a forged signature of Shakespeare's name by William Henry Ireland, were lent by Mr. Horace Howard Furness, Jr., who also contributed a model of the Globe Theatre, Shakespeare's playhouse in London.

A number of rare books known to have had bearing upon the poet's work, others interesting as being contemporaneous, are on view, notably a rare copy of Roger Ascham's "Toxophilus," published in 1545, formerly the property of Edward VI and containing his signature in two places and a copy of "Coryat's Crudities," published in 1611, owned by James I and bearing his arms stamped upon the covers.

The exhibition was organized by a committee of which Mr. John Ashurst was chairman and Dr. A. S. Rosenbach secretary. The 10th annual exhibition of the Ceramic League was held at the Plastic Club, Apr. 28 and 30. The Mitcheson Memorial Prize was awarded to Mrs. J. P. Ingram for the best "fish set," with special mention to Mrs. A. S. Biddle.

The University Museum has been presented by Miss Lydia T. Morris with a valuable collection of Roman glass, coins and Alaskan specimens assembled by her brother, the late John T. Morris. Most of the glass objects are articles to contain toilet preparations used by women of that day, and date from about 200 B. C. to 500 A. D. They were found in tombs in Northern Africa, Pompei, Egypt and Syria.

In reply to certain adverse criticisms contained in letter to the "Public Ledger" dated April 20, signed by Huger Elliot as supervisor of educational work, Boston Museum, Mr. John Frederick Lewis comes to the defense of local art institutions in a letter published in the "Ledger" of May 1. The attack is not directed toward the Pa. Academy, of which Mr. Lewis is the head, yet, with a wounded sense of civic pride, he comes forward to refute statements too sweeping in their character to be quite just.

The Loan Exhibition of Mr. John Howard McFadden's collection of the British School of Painting of the XVIII century at the Penn. Academy is most effectively hung in the North West Gallery and includes 36 examples, Raeburn heading the list with seven, including the fine portraits of "Lady Elibank" and "Master Thomas Bisland." The Romneys number six, including portraits of "Mrs. Crouch," "Mrs. Ackell," "Miss Finch," a sketchy head of "Lady Hamilton," and a wonderfully real "John Wesley." The position of honor is held by Gainsborough's "Lady Rodney," the epitome of aristocratic elegance.

English landscape art of this period can be studied here in the works of Constable, whose "Stour Lock" seems a thoroughly typical canvas, in the "Blacksmith Shop" by Crome, the "Manchester Coach" by Morland, "Going to the Hayfield" by David Cox, "Tivoli" by Wilson and "Burning of the Houses of Parliament" by J. M. W. Turner. Eugene Castello.

An exhibition of 26 American landscapes by Milton Mayer is now on to May 8 at the New Rochelle Public Library.

BOSTON.

A discriminating taste and judgment in matters artistic, the determination to set only the best and choicest examples of art before its patrons, has always been noticeable in the management of the Vose Galleries, where two current exhibitions of exceptional worth may now be seen, a collection of a dozen oils by American and European artists, in one gallery, and a "two-man" show, by H. D. Murphy and Ettore Caser, in the other.

In the works of Messrs. Murphy and Caser there is a surprisingly unmodern feeling for beauty, and each of these artists has a decorative sense which he uses to considerable advantage.

Albert Sterner is showing pastel portraits and drawings at a local gallery, which leave to doubt in anyone's mind as to his ability to draw well. It is no reflection on Mr. Sterner's ability as an artist to say that he has a special knack at portraying pedigree, and one knows what this means in Boston! No wonder that pedigree likes to sit to him for its likeness!

The Art Museum has again been favored with a valuable gift, namely Thomas Sully's famous "Boy with the Torn Hat," which has just been donated by Miss Belle Greene and Mr. Henry Copley Greene, in memory of their mother, Mrs. J. S. Copley Greene. The picture, by the way, has so long been a loan to the Museum, that no doubt many of the public believed it the Institution's own property.

Two drawings by William M. Hunt, made as preliminary studies for his mural painting of "The Discoverer" in the Albany, N. Y., State Capitol, are exhibited in a local gallery.

This gallery contains also a group of landscapes in watercolors by W. H. Smith, with watercolors by Margaret Patterson, H. H. Clark and Caroline H. Rimmer, and pastels by Mabel J. Wilkers.

There is unusual distinction in the loan exhibition of one hundred of the best drawings by the Old Masters, from Mr. John Pierpont Morgan's collection, at the Fogg Museum.

Pictures by F. C. Frieseke and sculptures by F. W. Allen are on exhibition at the St. Botolph Club.

Etchings of London by W. Walcot, of Rome in color, by Dante Ricci, and others by Malcolm Osborne are on view in a local gallery.

John Doe.

NOTES FROM OTHER CITIES.

The annual exhib'n of the Portland (Me.) Soc'y of Arts is on at that city.

Some 46 miniatures cut from chorals and missals, purchased at the Hoe Library sale, have been presented to the Fogg Museum, of Harvard University.

The art gallery of Newcomb College, New Orleans, has acquired a landscape and several pastels by Theodore Robinson and a landscape by F. Usher de Voll.

An excellent statuette of Mayor Davis of Cleveland has been done by Max Kalisch, of that city, who has commissions to execute heroic figures for the National Capitol at Washington.

At the Perkins Gallery, Colorado Springs, there is now on an interesting display of 100 pictures by local artists.

Birge Harrison's picture, "St. Michael's, Charleston," has been purchased for \$1,000 by Mr. J. G. Butler, Jr., pres't of the Mahoning Institute, Youngstown, Ohio.

Carl Olaf Erickson, of Minneapolis, has given one of his landscapes to a local hospital.

William R. Leigh's Western pictures are on view at the Beard Galleries, Minneapolis.

Miss Margaret T. Jackson, ass't director of the Minneapolis Institute, has resigned and will come East to pursue her art studies.

Some 65 pictures by leading contemporary Spanish artists have just been placed on exhib'n at the San Diego (Cal.) Exposition.

The Am'n Watercolor Soc'y rotary exhib'n is on at the Memorial Art Gallery, Rochester.

The Women's Club of Des Moines (Iowa) is to erect an art gallery with an auditorium seating 750.

A coll'n of paintings and etchings by Alfred Philippe Roll was on display to May 1 at the Telfair Academy, Savannah, Ga.

EARLY CHINESE RARITIES.

In the artistic Galleries of Lai-Yuan & Co., 557 Fifth Ave., there is now an exhibition of early Chinese porcelains, potteries, jades, bronzes, and stone statues of unusual rarity and interest. These are exceptionally well displayed—the porcelains, potteries, and smaller bronzes in cabinets whose fronts are old lacquered screens, in themselves worthy of close study.

The assemblage of bronzes, large and small, is most varied and valuable—perhaps the finest of its kind yet seen in New York. In the same gallery with the bronzes is a female head of black stone, wonderful in expression and truthfulness of modelling and a unique flower shaped Sung vase, with a gold and silver patina of rare beauty. The early porcelains include two richly decorated T'ang bowls, and some Yuan and Sung pieces, notably an exquisite Claire de Lune vase. There are also in the gallery some hard paste T'ang pottery, several cut white Sung vases, and some rare jades, including a tall, carved, narrow placque, the symbol of power, a Chou jade knife with old bronze handle and a curious terra cotta bird with a human head.



AN APOSTLE OF BUDDHA At the Lai-Yuan Galleries.

In another gallery there are shown a number of fine stone statues and a carved stone Shrine—with Buddha seated on a throne with the figures of four attendants on the sides and four or five angels above on the obverse, and on the reverse the figure of a seated Buddha and the forms of trees above. This is dated 559 A. D. and a long description, stating the piece was offered by Liou So Tang the 6th day, 6th month, second year of Yung Ting, or 559 A. D.

But the clou of the exhibition is a large, striking and impressive figure in pottery of a Lohan or Apostle of Buddha—one of five similar figures, of which one is in Toronto, another in Philadelphia, still another in Boston and the fourth, purchased by the Metropolitan Museum just before the war is in Berlin, waiting the war's end, to be shipped here.

This Lohan is the last one, considered to be complete, of the set that was discovered in the cave near Icheou in Chihli Province, and has come from China during the last few years. This is the very same figure that was known to be hidden in some city in Chuhli Province.

The expression of this Lohan is remarkable; and the costume and way in which the hands are placed adds greatly to its beauty. The height of the figure with stand is 49 inches; its width 25 inches; and the stand is 27 inches high.

Boston's Portrait of Prof. Hooper.

The Brooklyn Museum has on exhibition a fine portrait of Prof. Franklin W. Hooper, for 25 years Director of the Brooklyn Institute and who died August 1, 1914. The picture has been purchased by the Trustees from the artist, Joseph H. Boston, who must be congratulated on having painted a lifelike and sympathetic portrait, and at the same time, a splendid picture, considered as a work of art.

The artist's own affection for Prof. Hooper, and intimate acquaintance with him, led him to produce this work and submit it to the Trustees, with the result that it met their immediate approbation.

ELMIRA (N. Y.).

An exhibition of etchings by contemporary etchers has been on the last fortnight in the Arnot Art Gallery. During May, there will be held the third annual exhibition of watercolors. This exhibition comes to Elmira from Rochester where it has been shown at the Memorial Gallery.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York) "When I came to New York, American art was at its lowest ebb. The old Hudson River School, or the American Dusseldorf, which had been popular and fairly successful, had become thoroughly discredited, with the result that the two leading picture houses, Goupil and Schaus, had entirely given up the handling of American art."



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TELEPHONE, MURRAY HILL 9369**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**American Art Galleries, 6 E. 23 St.—Collection  
of Paintings owned by Mrs. Benjamin  
Thaw and others.—Library of the  
late Major Charles J. Buchanan of Al-  
bany.American School of Miniature Painting, 96  
Fifth Ave.—Exhibition of Miniatures,  
May 9-11.Anderson Galleries, Madison Ave. at 40 St.  
—Miscellaneous Books, including the Na-  
poleon Collection of the late Sidney  
Wright Hopkins.—Autograph Letters  
and Manuscripts by Dickens, Thackeray  
and others and Original Portraits of these  
Authors and of the Brownings, Carlyle,  
Scott, Thackeray, Lafayette and others  
from the library of Edwin W. Coggeshall  
of N. Y.—From May 13, Chinese and  
Egyptian collections.—From May 16,  
Library of the late John T. Garvey of  
Utica.Aimone Galleries, Madison Ave. & 45 St.—  
Sale of Antiques, Objects of Art and high-  
grade reproductions.Arden Studios, 599 Fifth Ave.—Exhibition  
of Country House and Garden Orna-  
mentation, to May 16.Berlin Photographic Co., 305 Madison Ave.  
Wood Blocks in Color by American Ar-  
tists, to May 31.Bourgeois Galleries, 668 Fifth Ave.—Ex-  
hibition of Modern Art, to May 13.Canessa Gallery, 1 West 50 St. (formerly  
Altman Gallery), Opening Exhibition of  
High Class Antique Works of Art.City Club, 55 W. 44 St.—Works by Eliza-  
beth Nichols Watrous, to May 8.Co-operative Mural Work Shops, 311  
Fourth Ave.—Exhibition of Industrial Art  
Work, to May 8.Daniel Gallery, 2 W. 47 St.—Watercolors by  
Modern Artists, to May 9.Durand-Ruel, 12 E. 57 St.—Paintings and  
Pastels by Manet and Degas.Ehrich Galleries, 707 Fifth Ave.—Pictures  
Suitable for the Country Home.Fine Arts Building, 215 W. 57 St.—Third  
Annual Exhibition of the Allied Artists of  
America, to May 25.Folsom Galleries, 396 Fifth Ave.—Group  
Exhibition of Five American Artists.Goupil Galleries, 58 W. 45 St.—Original  
Etchings by Members of the British So-  
ciety of Graver Printers in Colour, to  
May 30.Lewis and Simmons, 581 Fifth Ave.—Ex-  
hib'n of Old Masters and Objects of Art.Catherine Lorillard Wolfe Art Club, 802  
Broadway.—May Exhibition of Work by  
Members.Kennedy & Co., 613 Fifth Ave.—Early  
Aerial and Velocipede Prints and Etch-  
ings and Dry Points by William Walcot.Keppel & Co., 4 E. 39 St.—American  
and Foreign Lithographs, to May 20.Knoedler Galleries, 556 Fifth Ave.—Works  
by Blakelock and Sorolla.—Portraits by  
Mary Foote, to May 13.Little Gallery, 15 E. 40 St.—Ashbee Guild  
of Handicrafts Exhibition.Macdowell Club, 108 W. 55 St.—Exhibition  
of Watercolors, Pastels and Drawings by  
Four Groups of Artists, to May 7.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 25c. Free other days.Montross Gallery, 550 Fifth Ave.—Oils,  
Watercolors and Pastels by a Selected  
Group of American Artists, to May 13.National Arts Club, 119 E. 19 St.—London  
War Poster Exhibition, May 10-31.N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—"Making of a Wood-Engraving."  
—Stuart Gallery.—Henry Wolf Mem-  
orial Exhibition.

Shakespeariana, to May 31.

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Marsden Hartley.—Drawings by Virginia  
O'Keeffe, Watercolors by C. Duncan and  
Oils by Rene Lafferty to follow.  
Reinhardt Galleries, 565 Fifth Ave.—Por-  
traits by Walter Goldbeck to May 22.  
Snedecor & Co., 107 W. 46 St.—Works by  
W. R. Leigh, to May 20.  
Thumb-Box Gallery, 24 E. 49 St.—Drawings  
and Sculptures of the Dance.**CALENDAR OF AUCTION SALES.**American Art Association, 6 E. 23 St.—Col-  
lection of Paintings owned by Mrs. Ben-  
jamin Thaw and others, evgs. May 9-10,  
Plaza Ballroom, and evg. May 11 at the  
galleries.—Library of the late Major  
Charles J. Buchanan of Albany, at the gal-  
leries, afts. and evgs., May 10-12.Anderson Galleries, Madison Ave. at 40 St.  
—Miscellaneous Books, including the  
Napoleon Collection of the late Sidney  
Wright Hopkins, Afts. of May 8-9.—Auto-  
graph Letters by Dickens and Thackeray,  
Mss. and Original Portraits of Dickens,  
Thackeray, the Brownings and others,  
from the library of Edwin W. Coggeshall  
of New York, Afts. of May 15-17.—  
Chinese and Egyptian Collections to be  
sold by order of Thomas Jefferson Ryan,  
Esq., attorney, and Azeez Khayat, afts.  
of May 19-20.—Library of the late John  
T. Garvey of Utica, afts. of May 22-23.**SALES PAST AND TO COME.**

Mrs. Ben. Thaw and Others' Sale.

Of great interest is the collection of  
paintings owned by Mrs. Benjamin Thaw  
and others, now on view at the American  
Art Galleries and to be sold at the Plaza  
Hotel on Tuesday and Wednesday evenings,  
and at the galleries on Thursday evening.  
Besides a fine array of American paintings,  
including several Twachtmans, there is a  
notable gathering of English and Con-  
tinental old masters, a number modestly  
put down as attributed. Among those  
represented are Beechey—"The Stanley  
Children," Rubens' "The Arrival of  
Bacchus," Del Mazzo, "Portrait of a Spanish  
Lady," Coello "Dona Katarina de Bragan-  
za," Kneller "Lady Catherine Wyndham,"  
Mignard "Portrait of a Lady," Allston,  
Blakelock, Bonington, Chase, Constable,  
Copley, Gainsborough, Fortuny, Greuze,  
Hogarth, Inman, Inness, Larzilliere, Law-  
rence, Lebrun, Lely, Maratti, Morland the  
Peales, Poussin, Reynolds and Turner.**Interesting Sale of Rare Books.**The Napoleon collection of books,  
formed by the late Sidney Wright Hopkins  
is on exhibition at the Anderson Galleries  
and will be sold there on the afternoons of  
May 8 and 9. From other consignors come  
valuable items of Americana and a large  
number of fine editions of works of standard  
authors.Among the rarities in the sale are Pettit's  
Vision of Government, London, 1684, men-  
tioning New York, apparently the first copy  
ever offered at auction; Chauncy's Dis-  
course, Boston, 1766; Morgan's Anti-Paedo-  
Rantism, printed by Franklin in 1747;  
Livingston's Other Side of the Question,  
New York, 1774; a complete set of Valen-  
tine's Manuals, and Burgoyne's State of  
the Expedition, London, 1780.**Aimone Art Treasure Sale.**Art lovers and connoisseurs of fine an-  
tique furniture and high grade reproduc-  
tions are interested in the special sale now  
on at the Aimone Galleries, Madison Ave.  
and 45 St., New York City, which, owing to  
the firm's decision to discontinue its retail  
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**Tiffany Rug and Carpet Sale.**

The first session, on the aft. of Apr. 28, of the sale at the American Art Galleries, of the Tiffany Studio's collection of old Chinese rugs and carpets, fetched \$11,177.50. Mr. M. L. Jellenek paid \$450 for a dark blue Ch'ien-Lung carpet. Mr. Kevorkian gave \$410 for a mauve silk palace carpet and Mr. W. W. Seaman, agent, the same amount for a salmon pink Ch'ien-Lung carpet. The latter also gave \$370 for a flame colored Yung-Ch'eng rug, \$340 for a copper colored Ming carpet, \$270 for a Ming rug; \$260 for a K'ang-hsi Lotos rug, \$200 for an outline scroll rug and \$175 for a Ming pavement tile rug. Mrs. R. Outerbridge gave \$400 for a pair of rose tinted Chinese Turkestan rugs. She also gave \$185 for a K'ang-hsi apricot rug. Mr. Charles F. Stoddard secured for \$290 a K'ang-hsi carpet with a yellow field, and Mr. R. G. Munroe for \$275 a gold ground Ch'ien-Lung rug. At the final session, Apr. 29, \$33,490 was realized, which made the grand total of the sale \$44,667. Mr. Seaman, agent, gave \$8,000 for a very large carpet made for the private temple of the late Dowager Empress of China. Mr. Bernet, agent, gave \$1,300 for a six-pointed star Ming rug and \$1,075 for a red gold rug. Mr. Kelekian paid \$1,100 for a XVI. century lion palace carpet and Mr. Seaman, agent, \$925 for an animal rug.

**Sale of Dickensiana and Thackerayana.**

The largest collection of the letters of Charles Dickens ever offered for sale in America and probably in the world is now on exhibition at the Anderson Galleries, Madison avenue at Fortieth street, preliminary to the public sale on the afternoons of May 15, 16 and 17. In all, there are about six hundred numbers, all of the most intimate and interest character. Full details of this sale will be given next week.

**Autograph Sale at Anderson's.**

At the opening session, Monday, at the Anderson Galleries, of the autograph collection of the late Howard K. Sanderson, of Boston, \$6,485.75 was realized. Mr. Robert H. Dodd paid \$750 for the signature "Lynch," of the Signer, cut from a volume of Swift's works and with a letter of authentication from Lyman C. Draper. This same signature of the rarest of all the Signers, brought \$190 in the Lambert sale. Mr. Frederick W. Morris gave \$625 for a letter of Joseph Hewes and Mr. Robert H. Dodd \$310 for autographs of the Signers, Robert T. Paine, Joseph Bartlett, William Ellery, William Williams and George Wytche. Mr. George D. Smith secured for \$225 a letter of William Harper, Signer from South Caro-

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- IMPORTED TERRA COTTAS AND GARDEN MARBLES
- TORCHIERES NOVELTIES

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lina. He gave \$212.50 for a letter of William Whipple, Signer from New Hampshire, and \$100 for one of John Penn, Signer from North Carolina.

At the second session Tuesday, \$4,144 was realized. Mr. Gabriel Weis gave \$985 for the Mss. of Joseph Rodman Drake's "Culprit Fay," and "The American Flag," which together with other "Trifles in Rhyme" figured in the poet's note book. In the Mss. of "The American Flag," the alterations are by Fitz Greene Halleck. Mr. W. F. Whitehouse secured for \$335 a letter of John Paul Jones to the Danish Prime Minister, Count de Bernstorff, claiming damages for ships captured by him and surrendered by the Danes to Great Britain. To Mr. Weis went at \$200 the Mark Twain Mss. of "English as She Is Taught," and for \$75 a Mss. agreement of Washington Irving with his publishers, anent his "Life and Voyages of Christopher Columbus." Mr. J. F. Sabin gave \$130 for a letter from Gen. Nathaniel Green to Gen. Morgan, describing the battle of Guildford Court House. Mr. Smith paid \$80 for Gen. Grant's account book as a West Point cadet.

On Wednesday \$6,326.45 was realized, which brought the grand total of the sale to \$16,956.20. Mr. H. Cunningham gave \$585, for one of 17 Washington letters. This was to Gen. Benjamin Tallmadge, and refers to an American spy in N. Y. Mr. H. O. Wright gave \$475 for a letter to Washington's nephew Col. William Augustine Washington, asking about a branch of the Washington family, to use in making a genealogical account, for which Sir Isaac Heard had written from England. Mr. Wright gave \$280 for a letter to James Madison; \$204 for a document written by Washington and describing some of his property; \$145 for a letter of thanks to Gov. Martin of North Carolina, and \$140 for a letter to Gov. Hancock of Mass. Mr. L. C. Harper paid \$170 for a survey made by Washington when 19. A letter to George Read, the signer, brought \$155 from Mr. J. F. Drake and a letter to Maj. Gen. St. Clair \$112.50, from Mr. George D. Smith. Mr. Smith also paid \$355, for a deed of land signed by Sir Thomas Lucy, the original of Justice Shallow; \$212.50 for the original charter, granted to Thomas Stillwell, Oct., 1740, the consideration being two shillings and six pence yearly, for a ferry from Kings County to Nassau and Staten Islands.

**More Old American Prints Sold.**

The final session, at the American Art Galleries, on Apr. 28, of the sale of old views and maps of New York and other cities, fetched \$1,506, which brought the grand total of the sale to \$8,558.50. M. Knoedler & Co. gave \$125 for the colored aquatint by Francis Jukes, after Alexander Robinson's painting of "Mount Vernon in Virginia, the Seat of the late Lieutenant-General George Washington," London, Mar. 31, 1800, about three months after Washington's death.

**Print Sale at American Art Galleries.**

A session of a print sale at the American Art Galleries, Wed. evening, brought \$3,788.50. M. Knoedler & Co. gave \$195 for Muirhead Bone's "Piccadilly Circus." Mr. C. J. Sullivan paid \$180 for his "Rainy Night in Rome." F. Meder & Co. paid \$130 for Cameron's "Yvon" and Mr. Max Williams, the same amount for his "Amsterdam."

The second and last session, Thursday, brought \$6,365.50, which made the grand total of the sale, \$10,155. Mr. Max Williams gave \$2,100 for Thomas Thompson's colored lithograph, "The Battery Promenade and New York Harbor," in 1829. Mr. R. Fridenberg gave \$315 for Jukes' mezzotint of Robertson's New York from "Hobuck Ferry House." Mr. A. Swann, agent, paid \$160 for Bone's "Piccadilly Circus, which was resold, and Mr. C. J. Sullivan, \$147, for Watson's mezzotint of Reynolds' "Sir Jeffrey Amherst."

**Sale of the Hwang-Hsing Collection.**

The opening session on Monday, at the American Art Galleries, of the collection of Gen. Hwang-Hsing, first President of the Chinese Republic, brought \$3,611.50. The Long Sang Ti Company paid \$400 for a pair of jadeite bowls of the Ch'ien-lung period. Mr. F. W. Kaldenberg gave \$250 for a pair of cinnabar lacquer jars of the same period and Mrs. W. B. Franklin \$115 for a blue and white K'ang-hsi beaker shaped vase.

At the final session Tuesday \$4,831.50 was realized which made the ground total of the sale \$8,443. Mr. H. Hearne gave \$590 for a carved 12 panel coromandel screen. Mr. A. Rudert, agent, paid \$300 for a Ch'ien-lung turquoise bottle shaped vase and \$270 for a rose-du-Barry egg shell vase. For a

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K'ang-Hsi carved coromandel seen the Chon Yamm Co. gave \$160 and Dee and Fukushima \$125 for a Ming painting on silk by Tsan Ying of female historical personages.

**Ohsima Sale Total \$15,529.**

At the conclusion, Apr. 28, at the Fifth Avenue Auction Rooms of the Oshima sale, the results were \$3,787, which made the grand total of the sale \$16,229. Mr. J. W. Elliott paid \$102.50 for a K'ang-hsi temple jar. Mr. Carvalier gave \$97.50 for a beaker of the same period and Mr. Fukushima \$52.50 for a blue glazed K'ang-hsi gallipot. For a mirror black vase of the same period, Mr. Kaldenberg gave \$52.

**Oriental Art at Andersons.**

The opening session, Thursday, at the Anderson Galleries, of a sale of Oriental art, including that of the late Capt. Berry of San Francisco, brought \$2,093. Mr. E. Chapman gave \$120 for a Ming apple-green vase, and \$90 for a gourd-shaped vase of the same color. The latter amount was paid by Mr. H. J. Topping for a Yung Ch'eng Sang-de-boeuf vase.

**Leaves Metropolitan Museum \$50,000.**

The will of Miss Jessie Gillender, who died February 25th, leaves the Metropolitan Museum \$50,000 to establish a fund, in memory of her father to provide lectures for the public and artists on the contents of the institution.

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**CARROLL Beckwith, N. A., will receive a few private pupils in Drawing and Painting in his summer studio at Onteora-in-the-Catskills, during the months of July, August and September, 1916. This class will be held on the mornings of Monday, Wednesday and Friday. Out-of-door work will be included. Terms per month, \$25.00. For particulars regarding classes apply to Mr. Beckwith at his studio, 57 West 45th St. Regarding residence or boarding facilities of different kinds, apply to Miss Annie Flint, 60 East 34th St.**

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# American Art News

VOL. XIV., No. 32.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 13, 1916.

SINGLE COPIES, 10 CENTS.

## PIGOT LOSES PICTURE SUIT.

The suit brought by Mr. John Pigot, the Brooklyn dealer, against Mrs. McNulty, a wealthy art lover of Scranton, Pa., to recover some \$3,750, less \$1,000 paid on account, for seven watercolors, four by the American, John Wesley Little, and three by Adrien Moreau, the Frenchman, and Folchi, the Italian, and which was tried in Brooklyn last November, only to result in a disagreement of the jury, was retried in Brooklyn again this week, and this time resulted in a verdict for the defendant. Mr. Pigot will appeal.

The suit was really one on a contract, but again, this week, as at the former trial of the case, a lot of evidence as to values was permitted to be introduced.

The result was presumably a surprise to both sides.

The judge's charge to the jury was favorable all through to the plaintiff, Mr. Pigot. He told the jury that no misrepresentation or fraud was proven, and in fact it was disproven, so that the jury should not take into consideration what Mr. Pigot paid or what he received for the pictures. He also told the jury that if it was for him to decide he would give a verdict for the plaintiff, Mr. Pigot, but that he had to leave it to the jury. He said there was no question to his mind that the transaction had been any other than a strict business transaction.

Mr. Pigot proved that the artists, Adrien Moreau, Salvador Folchi and J. Wesley Little, were artists whose reputation was both national and international.

## BLAKELOCK CORP. CHARTERED.

Justice Delahanty, of the Supreme Court, signed last week papers incorporating the Blakelock Fund. Among the incorporators are President Weir of the Nat'l Academy; Robert W. de Forest, of the Metropolitan Museum, and A. Augustus Healy, of the Brooklyn Institute. The first meeting of the incorporators was held Tuesday at the offices of Edwards and Murphy, 26 Liberty St.

The following officers were elected: President, John G. Agar, president of the Nat'l Arts Club; Vice-President, Harrison S. Morris of Phila.; Secretary, Mrs. Van Rennselaer Adams, and Treasurer, Dr. George F. Kunz, president of the American Scenic and Historic Preservation Society. Mr. Emerson McMillin and William Ordway Partridge were added to the list of incorporators, which includes Col. Charles Elliot Warren and Messrs. Rodman Wanamaker, Frank L. Humphries, Cass Gilbert, D. C. French, Herbert Adams, Carroll Beckwith and E. H. Blashfield. A gift to the Blakelock Fund, by Mr. McMillin, of \$1,000, was announced.

## TO BE TRIED IN SPECIAL SESSIONS.

At the Jefferson Market Court Apr. 5, it was decided that the trial of Sewall Haggard, editor, William H. Johnson, business manager, and Kirke B. Johnson, advertising manager of "Hearst's Magazine," charged by the Society of the Prevention of Vice, with a misdemeanor, on account of matter published in the May number, should be tried in Special Sessions. Counsel for the defense argued that books and photographs he had bought and a novel, were more dangerous than the matter complained of which consisted of a photograph of a sculpture group, a drawing by Henry Hutt, parts of a story by David Graham Phillips and a sketch in a cigarette advertisement.

## A LAWRENCE FOR KANSAS CITY.

Mr. E. W. Shields of this city has presented to the Fine Arts Institute a portrait of John Philip Kemble, the actor, in Sheridan's "Pizarro," by Sir Thomas Lawrence. The portrait is heroic in size and is in its original frame. It was done in 1799 when Kemble was appearing at the Drury Lane Theatre with his sister, Mrs. Siddons. The painting was hung at the Royal Academy in 1900 and was for a time a part of the Peel collection at Drayton Manor. Mr. Shields bought it in New York at the first Blakeslee sale last year.

## LINCOLN STATUE FOR TOPEKA.

The school children of Topeka, Kan., and a few business men, have collected \$3,000 to purchase for that city Robert Merrill Gage's statue of Lincoln. It is of bronze, heroic in size and will be placed on a granite base in the State House grounds. The sculptor who studied in N. Y. is a native of Topeka.

## EVANS POMPEIAN STUDIO.

Rudolph Evans, a sculptor, lately returned from abroad, who recently purchased the house, 71 Washington Place, has commissioned his architect, Robert Cowie, to erect on the ground floor, a Pompeian studio with an exhibition gallery, 100 feet deep, a pool of water and a niche for sculpture. The five-story studio building will also have a roof garden. On the ground floor the space between the exhibition gallery and the pool will be used as a studio.

## BUYS ANOTHER TAPESTRY.

Mr. Joseph E. Widener, of Phila., who recently bought the great Mazarin tapestry has now secured another of the Morgan examples from P. W. French & Co., 6 E. 56 St. This is Bernard Van Orley's "The Crucifixion" and the price is said to have been about \$200,000. The Dollfus "Crucifixion," as it is often called, was woven about 1525 and was once part of the collection of the Duke of Berwick and Alba.

## TRASK FOR BUSINESS.

It is reported that Mr. John E. D. Trask, Fine Arts Director of the Panama-Pacific Exposition, and who was thought to be slated as Director of the projected new San Francisco Art Museum, a post, as told elsewhere, just given Mr. J. Nelson Laurvik, is going into business and will abandon the Field of Art Directorship.

## EXPOSITION ART MEDALS.

The few artists represented at the recent Panama-Pacific Exposition who did not receive medals, have the laugh on their fellows now, as there is universal complaint, not to say indignation, at the weak and inartistic character of the medals recently received. These bear on one side the figures of two men, and on the other, representations of the California and other building at the Exposition. An artist recipient says, "they are without grace, form or void."

## MEMPHIS' NEW ART GALLERY.

The Brooks Memorial Art Gallery in Overton Park, in Memphis, has been completed and will be turned over to the Park Commission in June. It is a gift of Mrs. Bessie Vanci Brooks in memory of her husband, the late Samuel H. Brooks. The building, designed by James Gamble Rogers of N. Y., measures about 90 by 100 feet, is of white Georgia marble, and cost over \$100,000. Miss Florence McIntyre was designated sometime ago by the Park Commission as custodian of the building. She is one of the organizers of the Memphis Art Association, which will arrange a suitable exhibition for the opening of the Brooks Memorial.

## TO FINISH WORK OF SIMMONS.

The Lewiston Journal states that the late sculptor, Franklin Simmons left a colossal, ideal composition of great promise, unfinished. One-half of the faces of the figures were modeled, and, at the request of the executors, a famous sculptor has addressed himself to completing the composition, which yet remains in clay, and may be reproduced in marble if the custodians of the collection think advisable. The sculptor did not wish any unworthy work remaining in his Italian studio to be sent to the Portland Museum, and so provided in his will. Mr. Carroll S. Chaplin, one of the executors, will go to Italy as soon as the war is over, and take personal direction of the shipment of the contents of the Simmons studio to Portland. As there are colossal works and rare marbles, the installation of the Simmons collection in the Portland Museum will be an important event. A large part of the estate of the sculptor was left to found a school of art in Portland, and the Journal estimates that from \$35,000 to \$45,000 will be available for this purpose. A special gallery will be devoted to the display of the Simmons' sculptures.

## THE DUVEENS WIN AGAIN.

The Duveen Brothers have successfully defeated the third effort of Mrs. Charlotte Springer, to collect a commission of \$20,000 for some tapestries sold by the King of Spain through Prince Francis de Bourbon, to the late Mr. J. Pierpont Morgan. Mrs. Springer claimed the King had promised her the sum to make the sale, that Mr. Morgan had referred her to the Duveens for their inspection and appraisal, and that they dealt directly with the King. The defendants claimed in their demurrer, upheld by the Appellate Division of the Supreme Court, that Mrs. Springer had not shown that the King had refused to pay her the alleged commission.

## W. A. CLARK BUYS REMBRANDT.

Former Senator William A. Clark has lately made two important additions to his collection, a Rembrandt and a Raeburn, both purchased from Henry Reinhardt & Son, 565 Fifth Ave. For the Rembrandt, "Portrait of a Man," he is said to have paid about \$180,000, and for the Raeburn some \$150,000.

The Rembrandt, which is reproduced on this page, is a well known picture, formerly owned by M. Charles Sedelmeyer, the veteran Paris dealer. It measures 37 inches in width, by 47 in height, was painted in 1635 and is reproduced in Dr. Bode's standard work. The pose of the figure, half turned to the spectator, is unconventional, with one arm resting on that of the chair and the other holding a cane. The background is of grayish brown and the costume, relieved by the white ruff, is black. The subject who is about 60, is very trim looking, his ruddy face contrasting finely with his closely cropped white hair and beard.

Senator Clark's Raeburn is a portrait of the artist's daughter, a brunette of about thirty, who is shown in half length standing, in a white dress and yellowish cloak, in a landscape. Until recently the chief of Mr. Clark's few old masters were Gainsborough's portraits of Lord and Lady Dustainville. The most notable among his fine collection of modern works is Fortuny's "The Choice of a Model," for which he gave \$42,000 at the William H. Stewart sale in 1888.

## THE MILCH'S ARE INCORPORATED.

Messrs. L. A. and E. Milch of 1025 Lexington Ave., incorporated on Apr. 22, under the name of E. and A. Milch, to sell oils, engravings and other works of art.



PORTRAIT OF A MAN

Rembrandt

Bought by Former Senator W. A. Clark from Henry Reinhardt & Son.

## FRENCH ART TO BE HONORED.

(By International News Service.)

Paris, May 10.—In connection with William Randolph Hearst's campaign to have the people of California acquire the French Fine Arts Palace at the Panama-Pacific Exposition as a permanent monument to French artistic genius, Fine Arts Minister Dalimier has sent the following letter to C. F. Bertelli, manager of the Hearst Bureau in Paris:

"I should be very happy, indeed, to have our Fine Arts Palace at San Francisco rendered permanent. I therefore very sincerely applaud the flattering and sympathetic initiative taken by Mr. Hearst and, in the name of the State, express to you my gratitude."—N. Y. American, May 11, 1916.

## THE PERSONS RESPONSIBLE.

Among recent incorporations at Albany is the following: Art Critic Co., Inc., magazine, \$6,000; D. St. Cyr, J. A. Quaro, S. Buffardi, 117 West 48th St.

## C. A. SLADE'S WORKS DESTROYED.

The destruction of the ammunition plant at Maybrook, N. Y., on Apr. 25, resulted in the regrettable loss, in the fire that followed, of several paintings by C. Arnold Slade. In the large freight depot there was a great deal of material for the Allies. Mr. Slade's case was on the way to exhibition in Milwaukee, and its destruction resulted in an utter loss of four years' work, there being no insurance. It contained the pictures "Christ Entering Jerusalem," "Christ in the Temple," "Departure of the Fleet" and "Toilers of the Sea." Mr. Slade valued the works at \$3,000 each.

## REMBRANDT GALLERIES AFFAIRS.

Mr. Charles Aelter of the Rembrandt Galleries, 2172 Broadway has filed schedules, showing liabilities of \$7,938 and assets, \$507.

At Samuel Schwartz's Sons & Co.'s Galleries, 290 Fifth Ave., there is now on an exhibition of monotypes by Andre Artque.



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SALES PAST AND TO COME

Chinese and Egyptian Art.

Two very important and interesting collections are now on exhibition at the Anderson Galleries, one of them of Chinese art to be sold by order of Thomas Jefferson Ryan, Esq., of New York City, and the other a collection of Egyptian and Persian art, consigned by Mr. Azeez Khayat of N. Y.

Many bronze mirrors of the Han dynasty in the Chinese collection will attract attention for the pieces are very rare. The old paintings are also unusually interesting, and the porcelains are numerous. Among other objects in the sale are two large Flemish tapestries in very fine condition.

Mr. Khayat's consignment is notable for the iridescent glass, the Persian potteries, a few Babylonian tablets, the Roman bronzes, the antique watches, and a number of necklaces of Egyptian beads. There is also a small selection of Persian rugs. These collections will be sold on the afternoons of Friday and Saturday next.

Dickensiana and Thackerayiana.

More than a hundred and thirty letters in the sale at the Anderson Galleries, May 16-17, from the Edwin W. Coggeshall collection, were written by Dickens to his sister-in-law, Georgiana Hogarth, and they are mostly unpublished. One hundred and twenty-five additional letters to Wills, which are wholly unpublished, will be offered as a single lot, so that the purchaser can take up the question of issuing an absolutely new book on Dickens. These letters were written from France, Scotland, and all parts of England, and mainly while Dickens was on his reading tours. They cover a period of more than 20 years, beginning in 1846. They show Dickens's daily life, and abound in the frankest criticism of many of his contemporaries. Quite a number of the letters to Miss Hogarth were written from America.

In addition to the Dickens material this sale contains some very important Thackeray Mss. and autographs, and some of his original drawings, which will enable the many Thackeray collectors in this country to fill out their collections. There are several first editions of Thackeray's books to which autograph letters have been added.

All this property comes from the library of Mr. Coggeshall, who has also consigned for sale a most interesting collection of original portraits. Among these is an unpublished watercolor portrait of Dickens by his friend Walter Henry Watts, who was a miniature painter of great ability. The three-quarter length portrait of Thackeray was painted in watercolors by Edwin D. Smith. Two colored crayon portraits of the Brownings are also of the highest interest. They were executed by Lowes Dickinson, shortly after the Brownings began their life in Italy. A life portrait in pencil of Lafayette by St. Aubin, is another valuable item. An original pen-and-ink sketch of the State procession on the day of the coronation of Queen Victoria has been increased in value by the autograph inscription by Thackeray. There are also silhouette portraits of Carlyle, Scott and Charlotte Brontë, and a full-length drawing of Disraeli by Maclise.

COMBINATION PICTURE SALE.

(First Session)

The first session of the combination sale at auction under the management of the American Art Association, of some 280 pictures, with few exceptions, oils owned by Mrs. Benjamin Thaw, of New York, Pittsburgh and Newport, Messrs. Alexander Morten and Charles Beers, Mrs. Joseph Carlisle, Mr. P. E. McMahon, the dealer, the estate of Mrs. John E. Cowdin, and various private persons and an Executrix was held at the Plaza Ballroom Tuesday evening, when 93 pictures, mostly oils, brought a total of \$20,450.

This sale, probably the last important one of pictures of the now closing art season, was held at the latest date in the Spring, for one of the kind, that can be recalled, but with fairly cool weather attracted a fair sized audience.

The feature of the first session, conducted by Mr. Thomas E. Kirby, was the offering of no less than seven examples of the refined art of the dead John H. Twachtman, all formerly owned by Mrs. John E. Cowdin. The value of this painter's work has been steadily appreciating of late years, and so there was good competition for the canvases—one "The White Bridge," bringing \$2,075, the highest figure of the session, from Mr. William Macbeth. The other Twachtmans all sold well. A Whistler watercolor brought \$450 from Mr. Bernet, as agent. Other American pictures sold well, notably examples of Arthur B. Davies—one for \$420, Theodore Robinson—one for \$510 to Mr. Wheeler, son-in-law of the late George A. Hearn. A good Bolton Jones brought \$490, an Ochtman \$470 and a Rehn marine \$300, while two Bruce Cranes sold for \$230 and \$300 respectively and some Hssams very low.

The old pictures sold, with few exceptions, were owned by Mrs. Benjamin Thaw and were announced, for the most part, as having been secured by agents and brought what appeared to be very low prices for their attributions. A so-called Greuze fetched only \$140, for instance. The highest figure for an old picture was \$550 and this was said to have been given by Mr. Bernet, as agent for a work attributed to Domenichino.

Mr. Kirby poked fun at one solitary example of the "Modernist" Americans, a puzzling arrangement entitled "The Skyrocket," by Middleton Manigault, expressed his surprise at its being in the sale and wondered as to how it got into Mr. Morten's collection, from whence it came. He also expressed surprise when a bid of \$10 was made for it and more when it was sold to Mr. Daniel, the dealer and firm believer in the painter's art, for \$55. It was evident that Mr. Kirby is not friendly to the "new school."

FIRST SESSION.

The following is a list of the pictures sold Tuesday evening, with the numbers, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices.

- 1—Henri, R., "Coast of Monhegan, Maine" (Panel), 8x10, Seaman, Agt. \$ 65
2—Davies, A. B., "Pastoral," 8x12 1/2, Wm. Macbeth 110
3—Whistler, J. A. M., "Inn in English Village" (Watercolor), 6 1/2 x 4 1/2, Bernet, Agt. 450
4—Blakelock, R. A., "Landscape with Indians," 10x8, Snedecor & Co. 130
5—Dewing, T. W., "A Lady" (Pastel), 10 1/2 x 8, Bernet, Agt. 200
6—Davies, A. B., "Group of Four Children" (Pastel), 12x9, Wm. Macbeth. 240
7—Reid, R., "Head of Young Woman" (Panel), 12x9, M. Alexander. 40
8—Blakelock, R. A., "Vase of Flowers" (Panel), 11 1/2 x 7 3/4, Seymour Rosedale. 160
9—Blakelock, R. A., "Carnations and Zinnias" (Panel), 11 1/2 x 7 3/4, Bernet, Agt. 130
10—Ranger, H. W., "Gathering Wood" (Watercolor), 16x11, Seaman, Agt. 75
11—McCord, G. H., "Off Coast of Holland," 12x16, K. Sheldon 55
12—Seignac, G., "In a Dilemma" (Panel), 13 1/2 x 10, R. A. Correa. 50
13—Breydel, K., "The Battle," 11 1/2 x 18, K. Sheldon 50
14—Witherington, W. F., "English Landscape" (Canvas), 12x16, R. Deutsch. 30
15—Attributed to Berghem, N., "Cattle and Landscape," 16 1/2 x 19, F. Baumeister. 60
16—Van de Velde, A., "Landscape and Cattle" (Panel), 14 1/2 x 19 3/4, Bernet, Agt. 80
17—Davies, A. B., "Visions of Glory," 10 1/2 x 15 1/2, D. C. Phillips. 420
18—Lathrop, W. L., "Landscape," 14 1/2 x 18, Bernet, Agt. 100
19—Reid, R., "Landscape" (Panel), 12 1/2 x 16, Gleason 55
20—Twachtman, J. H., "Landscape," 12 3/4 x 18 1/2, A. A. Healy. 370
21—Hassam, C., "Flower Garden" (Watercolor), 19 1/2 x 13 1/2, Seaman, Agt. 130
22—Thompson, J., "Head of Young Woman" (Pastel), 19 1/2 x 15 1/2, J. R. de Witt. 30
23—Coman, C. B., "Landscape," 16 1/2 x 19, A. A. Healy. 110
24—Johnson, E., "Finishing Touch," 20 1/2 x 16 1/2, M. Hare. 60
25—Robinson, T., "Ancient House: Winter," 18x22, Bernet, Agt. 230
26—Kost, F. W., "Duck Shooting," 16x24, C. M. Britt. 55
27—Post, W. M., "Lowland Meadows," 16x26, Bernet, Agt. 350
28—Gay, E., "Fisherman's Home Eastchester Creek," 18x24, Andrew J. Zabriskie. 110
29—Rehn, F. K. M., "Gulf Stream," 16x20, G. H. Blakely. 300
30—Robinson, T., "White Barn," 15 1/2 x 25 1/2, Geo. C. Wheeler. 510
31—Early Spanish School, "Saint in Attitude of Prayer," 19x14, J. G. Dreyfus. 210

- 32—Van Orley, B., "Madonna and Child" (Panel) 19x14, J. R. de Witt. 280
33—Early Flemish School, "Portrait of Gentleman" (Panel), 20 1/2 x 16, A. A. Healy. 130
34—Zuccherro, F., "Portrait of Robert Devereux" (Panel), 22 3/4 x 17, F. Baumeister. 85
35—Landseer, E., "Odin," 17x21, Bernet, Agt. 530
36—Landseer, E., "Hafed," 17x20 3/4, Bernet, Agt. 530
37—Coignard, L., "Ox Team," 15x22, K. Mortensen. 60
38—Greuze, J. B., "The Suppliant," 20x16, H. S. Ruhens. 140
39—Zuccherro, F., "Fernando Cortez" (Panel), 22 3/4 x 17 1/4, F. Baumeister. 80
40—Jimenez, L., "Resting," 20x24 1/2, McDonough Galleries. 100
41—Crome, J. (attributed), "Landscape in Norfolk," 25 1/2 x 22 1/2, Bernet, Agt. 110
42—Lely, P., "Princess Mary of Holland," 25x18 3/4, Bernet, Agt. 250
43—de Largilliere, N. (attributed), "Princess Clementine Sobieski," 24x20, Bernet, Agt. 280
44—Early Dutch School, "Landscape," 21x29, W. H. Coverdale. 130
45—Higgins, E., "Beside the Cradle," 20x15 1/2, T. Pasne. 40
46—Reynolds, J., "Portrait of Dr. Samuel Arnold," 29x24 1/2, Wm. C. Dickerman. 210
47—McChesney, C. T., "Still Life" (Watercolor), 16x22 1/4, T. Sylvester. 25
48—Hassam, C., "The Woodchoppers," 18x22, Seymour Rosedale. 410
49—Twachtman, J. H., "Deserted Wharf," 24x20, Holland Galleries. 260
50—Robinson, T., "Farmhouse and Rick," 15 1/2 x 25 1/2, Bernet, Agt. 390
51—Twachtman, J. H., "Autumn," 25x16, Bernet, Agt. 450
52—Dewing, T. W., "Portrait Margaret Anglin," 21 1/2 x 19 1/2, Bernet, Agt. 200
53—Crane, B., "Golden Afternoon," 18x24, W. V. Crawford. 230
53a—Chase, W. M., "Gray Day," 22x27, John C. Tomlinson. 160
54—Hassam, C., "Winter Day," 19 1/2 x 25, Seaman, Agt. 240
55—Coman, C. B., "Landscape," 25x19 1/2, T. Sylvester. 55
56—Keith, W., "Forest Interior," 20x24, Dr. M. A. Goldstein. 175
57—Champney, J. W., "Marie Antoinette" (Pastel), 27x21 1/2, Rudest, Agt. 55
58—Manigault, M., "The Sky Rocket," 20x24, Charles Daniel. 55
59—West, B., "Return from Promised Land" (Panel), 21x29, Geo. H. Ainslie. 300
60—Richtel, L., "Retour de Peche," 22x32, A. Costello. 310
61—Morland, G., "The Wreckers," 25x30, J. F. McCarthy. 105
62—Art, B., "Still Life" (Panel), 19 1/2 x 35, Seymour Rosedale. 45
63—Pinchard, E. A., "Chrysalis," 32x23 3/4, Geo. H. Ainslie. 150
64—Beyle, P. M., "Une Partie de Dames," 37x26, K. Mortensen. 100
65—Domenichino, "Lady with Palm," 36 1/2 x 30, Bernet, Agt. 550
66—Early English School, "Light from Heaven" (Canvas), 36x28, Louise McCarthy. 130
67—Lely, P., "Child and Dog," 30x24 1/2, F. A. Park. 400
68—Eighteenth Century Italian School, "Lady with Harp," 37 1/2 x 28 1/2, F. Baumeister. 90
69—Gill, Rosalie, "Arab with Knife" (Canvas), 35 1/2 x 24, J. J. Julie. 45
70—Davies, A. B., "Triptych" (Central Panel, Canvas), 17x22, (Side Panels, each Canvas), 12 1/2 x 5 1/2, Wm. Macbeth. 300
71—Reid, R., "Girl and Green Shutter," 30x25, E. T. Gleason. 100
72—Higgins, E., "Chain Gang" (Watercolor), 24 1/2 x 34, Seaman, Agt. 30
73—Twachtman, J. H., "Beach at Squam," 25x30, Macbeth. 825
74—Crane, B., "Brandywine Valley," 22x30, J. D. Wiggins. 300
75—Jones, H. B., "Summertime," 22x36, Bernet, Agt. 490
76—Ochtman, L., "Harvest Field," 24x36, Bernet, Agt. 470
77—Twachtman, J. H., "House on Rocks," 30x30, Seaman, Agt. 500
78—Twachtman, J. H., "White Bridge," 30 in square, Wm. Macbeth. 2,075
79—Crane, B., "In Mohawk Valley," 36x30, Snedecor & Co. 330
80—Tack, A. V., "Eve Weeping," 36x28, Seaman, Agt. 100
81—Chase, W. M., "Still Life," 28 1/2 x 39 1/2, Rudert, Agt. 210
82—Browne, G. E., "Domestic Task," 31 1/2 x 38 1/2, Sydney W. Curtis. 150
83—Bogert, G. H., "Moonlight," 28x40, H. S. Ruhens. 525
84—Lie, J., "The Fog," 35x42, Seaman, Agt. 110
85—Twachtman, J. H., "In the Garden," 26x69, A. A. Healy. 350
86—Smillie, G. H., "Marblehead Neck," 30x45, W. V. Crawford. 250
87—Ramsay, A., "Portrait, a Lord Chief Justice," 40x34, J. E. Aldred. 300
88—Attributed to Romney, G., "The Sisters," 43x28, Bernet, Agt. 110
89—Marati, C., "Claudius Caesar," 78x58, E. Prendergast. 100
90—Jose, Villegas, "The Page," 81x39, K. Mortensen. 175
91—de Miranda, J. C., "Christianity Vanquishing Paganism," 89x67, Seaman, Agt. 160
92—Degas, H. G. E., "Collection Twenty Process Reproductions," Wm. Macbeth. 140

(Second Session.)

At the second session Wednesday evening, the attendance was larger than on Tuesday, and a total of \$42,250 was obtained by Mr. Kirby and Mr. Bernet, as the former had to retire from the Rostrum, through hoarseness before the sale concluded—for the 89 pictures offered.

The prices were good, but not high on the whole and there were few dealers and collectors present. It was evident from this fact, and the languorous bidding, except at intervals, that it is late in the season for a lively picture sale, but happily this was the last important one this season.

The group of 30 interesting early American pictures, owned by Mrs. Benjamin Thaw—with two exceptions, portraits, from which much had been expected evidently did not meet the fair owner's hopes, as the majority were announced as having been sold to the Madison Ave. dealers, Clapp and Graham, which would indicate that they didn't wander far from home. The fine bust

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- 93—Raffaelli, J. F., "Churchyard" (Panel), 13 1/2 x 9 1/2, Chas. A. Platt. \$100
94—Isabele, E. L. G., "To the Rescue" (Watercolor), 7 1/2 x 12 1/2, Chas. A. Platt. 85
95—Inness, G., "Late Sunset" (Panel), 9 1/2 x 12, Bernet, Agt. 340
96—Murphy, J. F., "Autumn Afternoon," 7 1/2 x 14, J. D. Wiggins. 775
97—Blakelock, R. A., "Moonlight" (Panel), 10 1/2 x 11, Bernet, Agt. 250
98—Robinson, T., "The Harvest" (Watercolor), 9 1/2 x 12 3/4, Bernet, Agt. 80
99—Wright, A. H., "Baby in Bird's Nest" (Painted on copper), 10 1/2 x 8 1/2, Bernet, Agt. 120
100—Davies, A. B., "The Sisters," 16x11, Bernet, Agt. 170
101—Dewey, C. M., "Sunset" (Panel), 10 1/2 x 16 1/2, J. F. Donnelly. 100
102—Schreyer, A., "Arabs in Desert," 10 1/2 x 14, Seaman, Agt. 625
103—Turner, J. M. W., "View from Ehrenbreitstein" (Watercolor), 8 1/2 x 12 1/4, K. Mortenson. 850
104—Teniers, D., "The Castle of Perck" (Panel), 10x14 1/2, Bernet, Agt. 80
105—van Goyen, J. J., "Dordrecht Fishermen" (Panel), 15x18 3/4, W. H. Coverdale. 250
106—Robinson, T., "New England Brook," 20x15 1/2, Bernet, Agt. 380
107—Bunce, W. G., "Sunset" (Panel), 15x24 16x11, Wm. Macbeth. 60
108—Davies, A. B., "Girl with Thorn in Foot," 16x11, Wm. Macbeth. 190
109—Blakelock, R. A., "Landscape," 12x22, Bernet, Agt. 675
110—Keith, W., "Sunset," 17 3/4 x 22, Meredith Hare. 540
111—Ranger, H. W., "Morning on River Oise" (Watercolor), 18x24, Bernet, Agt. 200
112—Knight, D. R., "In Fields at Poissy," 22x18, Bernet, Agt. 900
113—Ryder, A. P., "Smuggler's Cove," 10x28, Charles Daniel. 825
114—Church, F. S., "The Dance," 26x23, H. Schultze. 135
115—Ryder, A. P., "Hunter's Rest," 14x24, Charles Daniel. 1,625
116—Hassam, C., "Fifth Avenue at Fifty-sixth Street," 24x20, E. L. King. 1,275
117—Martin, H. D., "The Waterfall," 28 1/2 x 20, Bernet, Agt. 200
118—McCord, G. H., "Dutch Luggers," 24x27, J. J. Bridges. 275
119—Blakelock, R. A., "Landscape," 20x30, J. D. Wiggins. 825
120—Blakelock, R. A., "Landscape with Cascade," 25x30, Snedecor & Co. 700
121—Rehn, F. K. M., "Massachusetts Coast," 30x25, A. Staheli. 110
122—Twachtman, J. H., "Reflections," 50 ins square, Knoedler & Co. 2,000
123—Hassam, C., "Maids in Mist," 32 ins square, C. C. Stevens. 2,750
124—Reid, R., "A Winter Landscape," 30x25, John C. Tomlinson. 110

(Continued on Page 6.)



**Shakespeareana, etc., at Princeton.**

Three special exhibits were held during the week at the Princeton University Library. In one is shown a biography, illustrated with pictures of places, made famous by Shakespeare, facsimiles of his birth record and will, a cast of the head of the bust in the Stratford Church, etc. A second display is of the Garrett collection of illustrated Mss. of the XIII-XVI centuries, with facsimiles of some 20 earlier Mss. to illustrate the history of the art of illumination. A war collection consists of an Iron Cross, a French war cross, a pennon of the Death's Head Hussars from the Battle of the Marne and about 100 French, British and Italian posters of heroes, past and present, battlefields, war sufferers and refugees.

**NOTES OF EXHIBITIONS.**

The May exhibition at the Catharine Lorillard Wolfe Art Club, 802 Broadway, consists of works by the following members: Ida Becker, Theresa Bernstein, Lillian Crittenden, Caroline Geiger, Emily Dunham Hall, Anna F. Morse, Katherine Milmoë, Therse Milmoë, Clara Mamre Norton, Marjorie Pegram and Sylvia Rafter.

The Independent School of Art, 1947 Broadway, gives an exhibition of drawings and paintings by members of the School today and tomorrow.

**PHILADELPHIA.**

The Phila. Chapter, American Institute of Architects and the T. Square Club 22nd Annual Exhibition is now on at the Art Club. Elaborate and well executed drawings and models of proposed works and photographs of those already erected in way of structural, decorative and landscape architecture, give one a very comprehensive view of the progress made in the art during the last year in America. The applied arts are also represented by sketches and paintings of decorative designs and by a collection of works carried out in wrought iron, art tiles, and stained glass.

Probably the most interesting object, locally, is a large model about 15 feet long of the proposed development of the east bank of the Schuylkill River known as the "Ellen Phillips Samuel Memorial" already described in a former issue of the AMERICAN ART NEWS, and the combined work of Edgar V. Seeler, architect, and Charles Grafly, sculptor.

A number of beautiful drawings, in perspective of buildings, including Grace Church, Chicago, and a Pasadena, Ca., residence, are by Bertram Goodhue and have decided charm as pictures. Day and Klauber also show some well rendered designs of buildings for Wellesley College and Cornell University. The work of a thoroughly equipped architect is seen in the designs for the Detroit Library, a competitive drawing of the "Scott Memorial Fountain," and a

**GERMAN LUSITANIA MEDAL.**

The story of the bronze medal, struck in Germany to celebrate the sinking of the Lusitania, which first came in a cable to the New York "Sun," and which story was republished in the AMERICAN ART NEWS last week, was read so much with surprise that letters and messages expressing doubt as to the truth of the story and even containing indignant protests against its publication, have been received at the ART NEWS office.

It is thought best therefore to confirm the accuracy of the "Sun's" cable which has been substantiated by mail advices to the ART NEWS, to publish today reproductions of the medal from actual photographs made in Holland of the original.

The medal is listed, as was told last week, in the Numismatic Catalog issued by Schulmann of Amsterdam as "The Torpedoed Lusitania," a satirical medal by Karl Goetz. The medal is of bronze and is sold at seven florins. Its reverse side shows a crowd before the window of a ticket office inscribed above "Cunard Line" while the face and upper half of a skeleton handing out tickets is shown in the window. On the obverse side the Lusitania is depicted sinking stern foremost with large guns mounted on her foredeck. The inscription is "Great Steamship Lusitania Sunk by German Submarine." The rim of the medal is inscribed "Business before everything—Distribution of tickets at the Cunard Line."

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**MONTCLAIR.**

At the Montclair Art Museum there is on view until May 28 a new loan exhibition of paintings, by thirty or more of the most prominent contemporary artists of New York. This is one of the strongest exhibits yet shown here.



MEDAL STRUCK IN GERMANY TO COMMEMORATE THE SINKING OF THE LUSITANIA

Obverse

Courtesy of the Boston Transcript.



MEDAL STRUCK IN GERMANY TO COMMEMORATE THE SINKING OF THE LUSITANIA

Reverse

Courtesy of the Boston Transcript.

A most attractive exhibition by Fred Dana Marsh of objects designed by him for country house and garden ornamentation is now on at the Arden Studios, 599 Fifth Ave., to May 16. The objects range from weather vanes and flower boxes, to bird houses and porch rugs, and are shown as far as possible in suitable surroundings.

capital perspective drawing of a New York Bridge, by Cass Gilbert.

Designs for the entrance to Schenley Park, Pittsburgh, show excellent planning of architectural features and landscape gardening on the part of Horace Wells Sellers and H. Bartol Register. One of the local attractions is a drawing of the front of the new Franklin Bank by McKim, Meade & White and Furness, Evans & Co. Academic work in architectural design by students of the University of Penna. and Carnegie Institute are shown. A very picturesque Italian villa for H. H. Rogers, Esq., at Southampton, L. I., is by Walker and Gillette of New York.

Art tiles are from the Enfield Potteries, a complete collection of wrought iron door furniture, grilles and railings are shown by Samuel Yellin and artistic stained glass by Nicola D'Ascenzo.

There will be an exhibition of Advanced Modern Art at the McClees Gallery beginning May 18th, mostly examples of post-impressionistic art and some of "cubistic" tendency. It will include some of the most noted contributors to the new ideas.

The Graphic Sketch Club will hold an exhibition of the work of its students in the Club Studios, 715-719 Catherine St., May 21-June 11. Eugene Castello.

**KANSAS CITY.**

At the City Club there is an interesting exhibition of 50 of S. Arlent Edwards' color prints.

**WASHINGTON.**

The prospectus of the newly organized Arts Club states that it was formed to bring into association those devoted to painting, sculpture, architecture, music, literature and the drama, to promote co-operation between them and to further interest in these arts in the capital city. The idea of its promoters is rather to make it a national, than a local affair. The club will include in its membership men and women, active and lay members, voting for a board of men governors, the women also voting for a women's advisory board. Artists are invited to donate pictures to the first auction sale, the proceeds to be applied to the furnishing of the clubhouse, the pictures will be exhibited before the sale at the New Willard Hotel. The President of the Men's Board is H. K. Bush-Brown and the vice-president of the Women's Advisory Board is Sarah Munroe. Michael Jacobs is the chairman of the Art Committee, and the corresponding secretary is Mr. W. H. Windom.

The artists now represented are: A. T. Van Laer, L. Ochtman, F. J. Murphy, W. L. Lathrop, E. Dangerfield, W. G. Bunce, C. H. Davis, F. K. Frieske, C. Hassam, C. W. Hawthorne, E. Carlsen, L. P. Dessar, B. Foster, L. Mora, E. Potthast, D. Volk, E. I. Couse, Henry Walker, Gardner Symons, F. S. Church, C. Wiggins,

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

## SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work 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.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

## A NEW ART DIRECTOR.

The news of the appointment of Mr. J. Nelson Laurvik, the Norwegian art writer and assistant to Fine Arts Director Trask at the recent San Francisco Exposition, as Director of the projected San Francisco Art Museum, comes as a surprise to the American art world, as it was generally understood that Mr. Trask himself was virtually slated for the position. As the San Francisco dailies make no mention of Trask in their long eulogies and elaborate biographies of Laurvik, are we to assume that Trask "has been lost in the shuffle?" While we have had differences of opinion with Mr. Trask in the past, and hold no brief for that gentleman, and while we have no prejudice against, nor enmity towards Mr. Laurvik, we would have preferred to have recorded the choice of the former, rather than of the latter, to the new and responsible post.

For, in addition to his qualifications of experience and knowledge, Mr. Trask is an American, and it would seem that at this critical period in the Nation's history when if ever Washington's old admonition "Put none but Americans on guard tonight" should be remembered and observed, that even in the matter of the appointment of a Museum art director, an American born and trained man should be preferred to that of one whose birth "fell in alien lands aside."

## GOOD RULES FOR COLLECTORS.

The following excellent rules for art collecting are given by Mr. John Anderson, Jr., in the catalog of his picture collection. They are so sensible and wise that they are worth remembering:

"Cultivate individual taste and knowledge by study and experience."  
"See and study as many good paintings as possible."  
"Judge a painting by what it is—not by the name it bears."  
"Only a great artist can produce a painting of great quality."  
"Distinguish between originals, copies and replicas—shun copies, but remember that replicas are often better than originals."  
"Refuse paintings that lack quality—genuine works will possess it."  
"Avoid paintings with an artificial note."  
"Do not countenance monstrosities in art."  
"Admit no picture to your collection not uncontestedly genuine; if one has inadvertently crept in, discard it promptly without regard to money loss. Make it up on something else."

## OBITUARY.

## Frank W. Berger.

Frank W. Berger, architectural sculptor and wood carver, whose work adorns a number of Minneapolis churches, died recently and suddenly at the Swedish Hospital Minneapolis, aged 70. Mr. Berger had been for 14 years instructor in modeling at Central High School in St. Paul.

## Gustavus Stahlein.

Gustavus Stahlein, architect, died recently in Newark, N. J. He was born in N. Y. in 1840. He was a member of the American Institute of Architects and studied in Munich, Vienna and Berlin. He was a member of the firm of Stahlein and Steiger.

## Montrose W. Morris.

Montrose W. Morris, an architect, with offices in this city, died at his home in Brooklyn, Apr. 14, at the age of 55. He was a member of the Montauk Club, and is survived by a widow, a daughter and three sons.

## W. U. Light.

William U. Light, a member of the firm of Forman and Light, architects of this city, died May 4 at his home in Riveredge, N. J., for which vicinity he had designed many residences. He was a member of the Architectural League.

## CORRESPONDENCE

## Marshall's Portrait of Lincoln.

Editor AMERICAN ART NEWS:

Dear Sir,

It would be interesting if you would follow the announcement, in your last issue, of the proposed purchase for presentation to the government of William E. Marshall's portrait from *Life* of Lincoln, with the proof that that Marshall's Lincoln is an original life portrait. Mr. Marshall did not make this claim himself for the portrait on his well known steel plate engraving. The inscription reads "Painted and Engraved by William E. Marshall." On the contrary, it seems to be well established that it was painted after Mr. Lincoln's death and consequently is not a life portrait.

In "American Engravers and their Works, by W. S. Baker, Philadelphia, 1875" we find on p. 109, in the notice of Marshall, "In the winter of 1860, he went to Boston to engrave the head of Washington \* \* \* and after its completion went abroad to study painting. While busily engaged with the brush at Paris, in 1865, he heard of the assassination of President Lincoln and immediately returned to his native country for the purpose of engraving his portrait, the picture to be painted by himself." And a contemporary notice of the engraving upon its publication, says "he had seen Mr. Lincoln, but once or twice, but he had studied his character and fully appreciated the great qualities of the man. When asked by his friends what portrait he would take for his model, he promptly answered, 'None! I will paint my own portrait and engrave from that.' And he did so. In the year and a half that has elapsed since Mr. Lincoln's death he has painted his portrait and engraved it, etc."

I was so well satisfied that Marshall's portrait of Lincoln was not a life portrait that I excluded it from my introduction to the catalog of "Portraits of Lincoln," exhibited at the Grolier Club, N. Y., in 1899, and the life portraits of Lincoln are so few that none should be admitted to that high rank, except upon unquestionable proof.

Charles Henry Hart.

New York, May 8, 1916.

## Against the Modernists.

Editor AMERICAN ART NEWS:

I have read attentively your announced neutrality, in your issue of April 29, in regard to the controversy between our academicians and the modernists. I sincerely hope that you may yet, openly uphold, the true, beautiful and inspiring art of our academicians and their fathers, against the extreme modernist critics.

The experiments, I should say, the research of the modernist have failed to produce anything worthy to be considered as art. Moreover, should the so-called new art exist through another number of years without opposition we would be bound to witness the worst degeneration, art in general, ever suffered.

In order to obtain the desired result of opposition against the issues the public should be enlightened properly on the subject; all the art magazines should contribute vigorously to that end.

Very truly yours,

Prosper Guerry.

91 Broad St., Elizabeth, N. J., May 5, 1916.

## A Far Western Tribute.

AMERICAN ART NEWS,

Dear Sirs:

The perusal of some copies of the Art News loaned by a friend has convinced me that, by reason of not being a subscriber, I have been missing a great deal of valuable information, and also a lot of amusing correspondence.

The column marked "Correspondence" with its various opinions, and answers pro and con about the same, is in itself worth the price of the magazine.

Enclosed please find check for a year's subscription.

Yours very sincerely,

Benjamin C. Brown.

120 N. El Molino Ave., Pasadena, Cal.  
April 30, 1916.

## Another Tribute.

Editor AMERICAN ART NEWS:

Dear Sir:

Herewith my renewal for the ART NEWS. To say that I am pleased is putting it mildly. Although never expecting to be a collector, there is nothing more welcome to me than perusing your paper, following the ART NEWS and especially the auction sales.

Hoping your paper may continue to improve and more subscribers become listed, all the time.

Yours truly,

Albert Doezemor.

April 24, 1916.

## EXHIBITIONS NOW ON

## Color Etchings at Goupil's.

Some members of the British Society of Graver Printers in Color, are now exhibiting to May 30, at the galleries of Goupil & Co., 58 W. 45 St., nearly eighty prints from their recent plates. As in the case of color prints from wood blocks, there is an individual and very decided charm in these color etchings, which are mainly highly decorative in effect.

Nelson Dawson shows three marines, one of sail beating against "A Headwind up the Channel," and another a view of "Scarborough in Twilight." W. Giles, whose color is of beautiful quality and whose lines have a fine sweep, has, among other works, a highly picturesque "Central Corsica—The Last Gleam," and views of Stonehenge, in early morning, and of the Florentine Ponte Vecchio. Among some delicately artistic plates by Mrs. Giles, are a Stonehenge view and "The Passing of the Flowers."

In the large manner, with broad masses are Miss E. Kirkpatrick's "Castle Rock Edinburgh," "The Outgoing Fleet," "Early Morning, Venice," and "On the Lagoons." F. Marriott has various effective views, in "France, Italy and Belgium." Birds are handled aptly by Allen W. Sealy and G. W. Rhead has various poetic figure groupings in the Burne-Jones manner.

Others represented are W. Douglas Almond, T. Austen Brown, Mrs. E. C. Austen Brown, H. J. Casey—a superb "Moonlight," Miss M. Deane, A. Hartley—notably "Jardin du Grand Trianon," Miss R. Heriot, E. C. Laurensen, Sydney Lee, W. Monk—"New York from Governor's Island," and "Statue of Liberty," Hilda Porter, Annie French, and Th. and R. Roussel.

## Some Portraits by Goldbeck.

As a portrait painter Walter Dean Goldbeck has gained in refinement and not lost in strength, while he has improved in quality. All this is shown in his second display, now on at the galleries of Henry Reinhardt & Son, 565 Fifth Ave., to May 22. The best of his pictures of women, among the twelve examples displayed, are those of Mrs. William J. Schieffelin, natural in expression and unstudied in pose, and Mrs. Ralph Pulitzer, picturesquely arranged in full face, in an old-fashioned chair, costumed in green against a background of red. Mrs. Arthur C. Train, Mrs. Courtland Bishop, and Misses Anne Morgan, Louise Morris and Teresa Fabbri are also sympathetically pictured, the last before a somewhat insistent purplish blue background. A quasi poetic profile is of Jan Paderewski. Mr. Warren Leeds is shown also in profile, seated with clasped hands in an almost square canvas. This is a thoroughly satisfactory work. There is also a lifelike half-length of Dr. Joseph Muir in outing shirt, and an effective profile in olive and browns of Mrs. Ernest Schilling. Mr. Arthur C. Train is shown with document in hand, in the act of propounding, the expression and attitude being well attuned.

## Poster Art Exhibitions.

Four national exhibits of American poster art will be made of the originals entered in the \$2,200 industrial poster competition for a design for the national electrical celebration next autumn. The contest will close June 1. The prizes are offered by the Society for Electrical Development, an educational institute of the United Engineering Societies, New York City.

The Poster Committee Chairman Mr. J. Tyrone Kelly, announces that the works of Eastern and Western artists will be arranged in separate exhibits and that designs submitted by art students and high school pupils will comprise two additional individual exhibits. It is proposed to hold these exhibitions in libraries and galleries from Boston to San Francisco and to extend the time for these displays up to the close of America's Electrical celebration, Dec. 2 to 9.

The prizes are the largest yet offered for poster work in the U. S. The winning emblem will receive \$1,000, the second prize is \$500. That design, the popular favorite at preliminary exhibits in Boston, New York, Pittsburg and Chicago, will receive \$300. The best original done by a student of an art school will be divided into five prizes for the school will be awarded \$200 and \$200 additional designs entered by pupils of art classes in the high schools of America.

The authorities who will judge the posters for the committee will be: Dr. James P. Haney and Messrs. John Quincy Adams, Arthur F. Wiener, P. L. Thomson, Henry L. Doherty and Herbert S. Hous.

## School of Fine and Applied Art.

The annual exhibition of the N. Y. School of Fine and Applied Art will be held at the studios, 2239 Broadway, cor. 80 St., from May 17-23, 10 A. M. to 6 P. M. and Friday, Saturday and Monday evenings.

**LONDON LETTER.**

London, May 3, 1916.

In my last letter I referred to the projected purchase, by the National Arts Collections Fund of the eleven Rossettis belonging to the Rae family and the importance of these paintings as a national asset. Since then the scheme has come perilously near to destruction, for in consequence of its premature publication in the press, through the indiscretion of a certain society lady, the offer was at one time in danger of being withdrawn altogether. Matters have, however, now been satisfactorily adjusted and the National Gallery, in spite of the exigencies of war time, is to be the richer by a very valuable addition to its treasures.

Three names have been added during the last week to the ranks of the Royal Academy Associates, namely those of D. Y. Cameron, Maurice Greiffenhagen and Bertram Priestman. The general feeling about all three elections is entirely favorable, a state of affairs which cannot with truth be said to have existed in many instances. Indeed, the foreground of painting would appear to be coming into its own nowadays at the hands of the Academy Council, and though we may look forward for many years to come to seeing the well-worn copybook type of picture predominating on its walls, yet the more advanced school is rapidly becoming refreshingly frequent.

**The Layard Portraits Again.**

Once more the question of the Layard pictures is before the public, this time in the form of an appeal brought by the nephew of the late Sir Henry Layard, against the decision given in the courts last year to the effect that certain pictures could not be regarded as portraits coming within the terms of the will. These pictures included fifteen dating from the XV to the XVIII centuries among which was a Bellini, depicting the Sultan Mahmud II and inscribed to the effect that the monarch had himself sat to the painter. The discussion as to what actually constitutes a "portrait" led to some interesting points, it being contended that a painter such as Andrea del Sarto, who frequently used his wife as a model, could by no means be said to have executed merely a series of portraits, though, to take a more modern instance, the question could hardly be so readily settled in regard to the pictures for which Lady Hamilton sat. In an opinion quoted by the counsel for the appellants, the presence of a halo at once removed a figure from the sphere of a human being, so that no picture in which this accessory appeared could reasonably be said to be a portrait! Put since halos went more or less out of fashion with the XVI century, this method of distinction no longer held good in regard to works of this and later date!

Similarly it was contested that special care bestowed on features constituted a portrait, whereas special care expended upon expression produced an ideal study. This, though interesting, could hardly be said to be helpful but more practical assistance was afforded by Sir Edward Poynter who definitely classed a number of the pictures as collector's pieces and others as non-collector's, that is to say, he classified some as of special interest to the testator's family and others as being of more general value. Decision, on which will depend the extent to which the National Gallery is to benefit, was adjourned.

**Saw Academy as a Duty.**

An amusing contention has been made in the House of Commons to the effect that the majority of visitors to the Royal Academy go each year out of motives of duty, rather than in the search for pleasure, and that they should therefore be exempted from payment of the new tax on amusements! This ingenious plea has not, however, been allowed by the Chancellor of the Exchequer, who has ruled that exhibitions of pictures, whether by a Society or a private individual, will be liable to the tax unless they come within the scope of entertainments provided for partly educational or scientific purposes. This decision threatens to prove extremely hard, in regard to shows given by the dealers, who anticipate diminished attendances in consequence of the imposition. In some instances the proprietors of galleries intend to endeavor to keep up the standard of attendances by paying the tax themselves and maintaining the entrance fee as before, but in any case their revenue from this source is likely to suffer materially. The latter course will, however, have the advantage of leading to a larger sale of catalogues and a greater probability of sales than will obtain if the public are asked to pay the increased fee, it being impolitic on the part of dealers to adopt any course, which involves a decrease of visitors to their galleries. The funds of public and corporation galleries, which depend largely on their admission fees for the expenses of their permanent collections, are likely to suffer very seriously.

L. G.-S.

**CHICAGO.**

The Palette and Chisel Club's first annual exhibition, at the Art Institute, closed in a blaze of glory, and the Art Students League's annual show was also lauded with special success. The annual national display of oils, watercolors and miniatures is installed in the several galleries, too late for detailed notice in this issue of the ART NEWS. There are 360 examples in the assemblage, including a rotary exhibition of watercolors and miniatures. There are 25 large landscapes in oils, by William Ritschel reflections for the most part, of California scenery. There is also an assemblage of watercolors by Alexander Robinson; a part of which were shown at San Francisco.

The Swedish-American Artists' exhibition at the Swedish Club scored a success. Arvid Nyholm's portraits enhanced his fame. Flower pieces by Ada Eveander and Bessie Hellstrom were praised for their naturalness. Ava de Lagercrantz's "Viking's Daughter" and Christian von Schneidau's portraits had vivid characterization. Birger Sandzen, of Lindsborg, Kan., is a startling colorist and C. Raymond Johnson is a close second.

Other artists who make up the 65 examples are Carl E. Wallin, Einer Bergsten, Rose Torey, Emil Gelhaar, Einer Soderwall, Carl Eric Linden, Olaf Grafstrom, Henrik Hillbom, Carl Ringius, Lisa Johnson, Ben Hallberg, John F. Carlson, Alfred Janssen, and Charles Hallberg. Sculptures by Agnes Fromen, Frank G. Gustafson, and Karl F. Skoog deserved the approval they received.

**The Blakelock Exhibits.**

The exhibitions now on at Reinhardt's and Young's Galleries draw more public interest daily and the fund for the benefit of this artist and his family is constantly increasing. Several Chicagoans have loaned canvases to the Reinhardt show. The Young gallery is fortunate in its loaned examples and Mr. Young has several Blakelocks of his own in line. There are ten canvases by Blakelock's daughter Marian, also on sale at the Young gallery for the benefit fund. The Young collection has 81 oils and including several sketches by Blakelock. This show will be continued through today.

There is a small showing of Blakelocks at another local gallery, including the Hackley Gallery's "Ecstasy," the only Blakelock shown at the San Francisco exposition. Paintings contributed by Chicago artists to the Blakelock fund have been installed in this gallery for sale, this week.

Oils, by George Inness, J. Francis Murphy, and Bogert, are on view at the American Galleries. At the Thurber and Anderson galleries masterpieces by European and American artists are featured. At Roullet's, there is a fine collection of mezzotints and etchings by European masters—and an assemblage of etchings by Pennell, including prints from new plates.

Enoch and Edna Vognild have closed their studio in the Tree Building and are painting the Saugatuck scenery, Michigan—and Pauline Kelley is with them.

H. Effa Webster.

**CINCINNATI.**

An art event of local importance is the opening reception this week of the first Cincinnati McDowell Club exhibition. The collection, beautifully installed at the Art Museum, has a quality and a real freedom of individual expression, characteristic of the ideals of this young society. The artists represented are: Elizabeth Nourse, Duveneck, Farney, Mr. and Mrs. James R. Hopkins, Edward C. Volkert, John Rettig, Herman Wessel, Dixie Selden, Mrs. W. J. Alexander, L. H. Meakin, Paul Eschenbach, Ernest Haswell, William Hentchel, Mrs. K. Schoepf, Mrs. M. W. Schaeffer, Mrs. Bellamy Storer, Lillian Whiteker, Stuart Todd, Helen Howell, Herbert French, Alfred Elzner and Norbert Heermann.

Mr. Heermann's new studio in the historic old Ogden Building, the former workshops of Buchanan Reed, Twachtman, Farny, Duveneck, Sharp, Rebisso, Noble, was recently opened with a reception, at which a group of paintings, by his friend Abel Warshawsky was shown. While here, Warshawsky painted portraits of Prof. Deutsch, Mr. Harry Levy, the son of Judge Hoffheimer and Mr. Emery Barton.

The former Cincinnati William J. Baer is holding at present his first "one-man" show of portraits painted in oil in the Museum. The artist, to whom the city more or less owes our Blum Room came on himself and has been much feted by his friends.

L. H. Meakin's present "one-man" show at the Museum is of special interest through a number of powerful paintings of Cincinnati, featuring the dominating new skyscraper, and all painted from the same place Norbert Heermann.

**BOSTON.**

The Guild of Boston Artists has been holding a "one-man" show by the veteran John J. Enneking—painter, philosopher, and controversialist. "The Fighting Enneking," as one critic calls him, keeps up a doughty battle with paint, as well as with words, and some of his canvases are fairly modeled in pigment, and heavy to lift, though far from ponderous in the effect they produce upon the beholder. Mr. Enneking has a definite philosophy of painting which may be summed up in the words of "Unity of Sensation." His aim is simplification and elimination, and in achieving it he spends months and even years, of patient work, to say nothing of quantities of paint! One of the finest examples he has accomplished in this line is his "December Thaw," the picture of a sluggish stream flowing through a winter frost. Another example, intensely simplified and instinct with feeling, "is "Morning," in which the pale red light of the sunrise is suggested on distant heights.

At a local gallery Leo Mielziner's clever portrait drawings in sanguine, charcoal, and silver point, and some lithographs are shown. Among the subjects, of whom the artist has made very fine portraits are Prof. Felix Adler, Mrs. Felix W. Warburg, Mrs. Jacob Schiff, Mr. Philip Sawyer, and Prof. Frank Jewett Mather. At the same gallery are Joseph Pennell's drawings and lithographs of wartime London, which in spectacular effects outdistance anything that he has yet produced. The big Zeppelins, hovering over the city like birds of evil omen, and the flaring searchlights give one shivers and thrills of excitement.

The Boston Art Club was the early bird when it induced John S. Sargent to "submit" to an evening reception in his honor last week! The affair was as distinguished and exclusive as the Art Club could make it, and really was "pulled off" with much éclat. There were present such personages as Mrs. "Jack" Gardner, Pres. Fairbanks of the Museum, Major Higginson, and Mrs. McCall, the wife of the governor, together with many lesser lights; and the evening ended with supper and dancing. If Mr. Sargent was bored he did not show it.

The Copley Gallery is exhibiting a variety of interesting pictures. Rosamond Tudor's group of paintings has some unusual motives, as, for instance, the landscape with two gamesome satyrs, and the landscape with a nude boy. Among other pictures in the gallery are the equestrian portrait by Emily Burling Waite, Ernest Ipsen's splendid full-length portrait of Miss Helen Bullard, and some charming winter landscapes by George Noyes.

John Doe.

**PROVIDENCE.**

Charles C. Curran is represented in the current display of the R. I. School of Design, by a rich deep-toned portrait of "Mrs. B.," conscientiously painted and Chas. Vail Flagg's portrait of "George L. Chase" is dignified. A dramatic note fittingly dominates the portrait of Otis Skinner who is portrayed in one of his many romantic roles.

A singularly pathetic and touching canvas is contributed by John Elliott in a "Portrait of Julia Ward Howe." This was painted when Mrs. Howe was nearing ninety years old and suggests the poise and nobility of character which always associate themselves with this remarkable woman. At the same time the painting strikes a note of sadness which lingers not unpleasantly in the memory.

At the Prov. Art Club, Mr. Percy F. Albee has been showing a series of recent decorations painted in tempera. Mr. Albee, who is a local artist and still a young man, has elected to follow the mural painter's calling and his friends are predicting a brilliant future for him basing their relief on the original and distinctive tendency shown in several important commissions, already executed. Mr. Albee's most important work in this exhibition consists of five large panels representing the "Industrial Arts of the Fifteenth Century"—printing, joinery, metal-making, majolica, and weaving. The whole series is decidedly interesting and is a spirited and ambitious work.

Wm. Alden Brown.

**MOBILE.**

The oil and watercolor loan exhibition at Battle House has aroused so much interest that funds have been pledged to assure an annual display. The artists represented are C. W. Boyle and E. Woodward of New Orleans and the Spanish painter, Luis Graner. The display was arranged by Mr. and Mrs. John A. Wetzel.

**PARIS LETTER.**

Paris, May 2, 1916.

One of the most distinguished Parisian critics, Roger Milès, publicly declares that the proposed law forbidding the sale to foreigners of works of art officially classed as deserving of special preservation will have the certain effect of killing the market abroad for French art and thus of favoring the producers of art in other countries, to the detriment of those of France.

"Those who would ostensibly constitute themselves the protectors of art," M. Milès truthfully says, "are usually just the people who are least qualified for such a rôle." He points to the fact that French works of art sold abroad often return to this country, and that its museums have never failed by reason of the freedom enjoyed by the commerce in art to enrich themselves continually. Certainly the Louvre, the Institute of France and the City of Paris itself have received in the last fifteen years many entire collections of extraordinary value.

On the other hand, the Comte de Camondo, a representative collector, exults over the prospect of such a law, as tending to eliminate the competition of Americans possessing enormous wealth in the French art market. He balks, however, at the idea that the State is competent to determine the value of any work of art, or that it has any right of search in private galleries, to discover art treasures, which shall be classed as too valuable for exportation.

Another collector declares that works of art gain in interest the more they "circulate," and that their value increases accordingly. "If many are exported from France," he adds, "many are imported also."

M. Veil-Picard, who owns more Fragonards than other private collectors in Europe, opposes the law because it limits the freedom of the art-dealer and places the art-lover in a very awkward position, if he should be forced to sell. "As to the official cataloging of private collections," he says, "I do not favor it, I have no confidence in 'experts.' I defy any one to prove that a picture is true or false, and I do not admit the right of a government, through its agents, to appreciate or depreciate an art collection or a work of art."

The women painters and sculptors are now having their 34th annual exhibition in the George Petit Galleries. Four hundred and thirty-five works are exposed, among them two pictures by Elizabeth Nourse, representing types of maternity, with her usual reserved tenderness and quiet, but very personal sense of color-harmonies; a strong portrait of a girl by Emma Chadwick; an interesting interior by Mme. Ullmann-Bloq, and a remarkable head of an ingénue by Mrs. Smith-Champion. The flower and other still-life pictures are in greatest number. While the majority of them are of indifferent merit, a few are really of striking quality, such for instance, as those by Marie Lemaire (forcibly reminding one of the work of the better-known Madeleine Lemaire); Mlle. Madeleine Boisguillaume, who produces wondrously soft watercolor effects; Mme. Léontine Darriet, whose depicting of old-blue faience, with a background of rich carved wood, has an almost unrivalled individuality, and Mme. Eugénie Faux-Froidure, who puts immense strength and reality of color into her gilly-flowers and buttercups.

The women-artists have been busy, too, with war-subjects and in some instances with commendable results. In sculpture, Mlle. Blanche Laurent presents with great simplicity and depth of feeling, a soldier's widow pressing her young boy to her bosom, and Mme. Anne de Mortemont, Dowager-Duchess of Uzès, has moulded the head of a Red-Cross nurse which may be said to be typical in expression of the patriotic kindness and devotion of the women of France.

**The Rodin Museum.**

The Rodin Museum is now created and will soon be an object of pilgrimage for visitors to Paris. In the collection are several of Rodin's most important works, which he has been disinclined to sell, many Roman, Greek and Egyptian antiquities, XIV and XV century sculptures, old pictures, porcelains and bronzes, and hundreds of small objects and fragments which are curiously archaic. The whole is estimated to be worth about \$1,000,000. There will probably be a secret room in the Rodin Museum, like that in the National Museum at Naples, to which only special admission will be had, and where art of the sort which is too free for the shrinking gaze of modern Puritanism will be closely guarded; for it is well known in the inner circles of Paris that the old sculptor has always had a strong penchant in this direction, and that some of the things he himself has created are hardly fit for public display, even in tolerant France.

Eric Tayne.

An exhibition of the work of Northwestern artists from the St. Paul Institute was held recently at Omaha.

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 "It is said of Teniers that, being ordered to copy some masterpieces for Philip, he succeeded so well that it was difficult for his contemporaries to distinguish between original and copy. If this is true, it would be practically impossible to differentiate them to-day. And to all intents and purposes one would be artistically as valuable as the other."



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SALES PAST AND TO COME.

(Continued from Page 2.) Combination Picture Sale.

Table listing art sales with columns for item number, description, and price. Includes items like 'Portrait of a Professor', 'A Team of Oxen', 'Rocks and Sea', etc.

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Autographs—Six Hundred Autograph Letters by Charles Dickens and many Autograph Letters and Manuscripts by Thackeray, with Original Portraits of these and other literary celebrities, from the Library of Edwin W. Coggeshall of New York. Now on Public Exhibition. To be Sold on the Afternoons of Monday, Tuesday, and Wednesday next, May 15, 16, and 17.

Books—Library of the late John T. Garvey of Utica. First Editions, early English rarities, Autograph Letters, many rare Works on Music, including a most important Collection of Books on the Violin. On Exhibition from May 16 to the Sale on the Afternoons of May 22 and 23.

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**Third Session.**

The third and concluding session Thursday evening brought a total of \$9,985, which, with the totals of the first two sessions or \$63,200, makes a grand total, with \$357.50, deducted for seven pictures sold the first two sessions to a Mr. T. Silvester, and not claimed, \$72,827.

The pictures sold were unimportant and brought low figures for the most part. A portrait by an unknown artist, said to be of Mrs. Abraham Lincoln, brought only \$55 from Mr. Flattau, the auctioneer.

The pictures which brought \$100, or over, were:

- 189—Attributed to Rodriguez, D., "Head of a Man," 14x13, G. Eddinger..... 175
- 200—Zuccherro, F., "Mary, Queen of Scots" (Panel), 19x16½, J. H. McDonald, Agt. 260
- 208—Fortuny y Carbo, M. J. M., "Roman Model," 22½x16½, McDonough Galleries... 240
- 209—Attributed to Lely, P., "Lady Anne Ashley" (Panel), 22½x16, G. Eddinger... 160
- 210—Mytens, J., "Portrait of a Lady," 22x18, J. H. McDonnell, Agt. 280
- 211—Ranger, H. W., "Wet Day in Amsterdam" (Watercolor), 18x24, E. L. King..... 100
- 217—Early Italian School, "Madonna and Child" (Panel), 24x20, G. H. Blakeley... 500
- 223—Wilson, R., "The Thames near Sion House," 18½x27¾, Edward Stone..... 135
- 228—Smith, H. P., "Giudecca Island near the Grand Central, Venice," 28x20, H. S. Rubens..... 290
- 229—Lawson, E., "On the Heights," 25x30, C. N. Brett..... 240
- 230—Period of Raphael, "Madonna and Child" (Panel), 27½x28, A. Rudert, Agt..... 240
- 234—Early Spanish School, "Three Nude Children," 29½x24, J. H. Jacobs..... 150
- 238—Early Dutch School, "Portrait of Lady in Court Dress" (Panel), 31x24, H. S. Rubens..... 310
- 240—Raphael School, "Madonna, Child and St. John," 33x24½, J. H. McDonnell, Agt. 250
- 241—Attributed to Velasquez, D., "Prince Baltazar," 34½x23, H. S. Rubens..... 120
- 242—Early Flemish School, "Madonna and Child with Attendants," 38x29½, G. Ettinger..... 310
- 243—Early Spanish School, "Madonna and Attendants," 36x28, J. H. McDonnell, Agt. 150
- 244—Titian School, "Madonna, Child and St. John," 37x31, J. H. McDonald, Agt... 525
- 248—Attributed to Tiepolo, G. B., "Adoration of the Magi," 38x31, L. H. Wallace... 575
- 254—da Vinci, L. (attributed), "Roman Ruins," 23x46, A. C. Zabriskie..... 215
- 256—Early Spanish School, "Perils of the Deep," 30x41, Edward Stone..... 420
- 257—Early Dutch School, "A Fleet of Vessels," 32x41, Seaman, Agt. .... 170
- 259—Early English School, "Portrait of two Children," 41x32½, Louise McCarthy. 250
- 269—Attributed to Constable, J., "Portrait of the Artist," 50x40, Seaman, Agt..... 120
- 270—Early Italian School, "Roman Historical Picture," 52x37½, William Andrews... 210
- 273—Eighteenth Century French School, "Classic Landscape," 39x53, G. Ettinger... 450
- 274—Early Spanish School, "Portrait of a Queen," 34x42, Robert Glendenning... 230
- 278—Early Italian School, "Altarpiece of Nine Panels," total height, 80x56 in. wide, central panel, 38x19, J. H. McDonald, Agt. .... 180

Total..... \$9,985  
Total, first 2 sessions..... 63,200  
\$73,185  
Less 7 resold pictures..... 357.50  
\$72,827.50

**Book Sale at Anderson's.**

The opening session Monday of the sale of the late Sidney Wright Hopkins' books at Anderson's realized \$2,403.10. Mr. Gabriel Weis gave \$175 for the Riverside large paper edition in 22 vols. of Hawthorne, \$136 for a limited de luxe edition of John Fiske, \$116 for the Riverside autograph edition of the works of John Burroughs in 18 vols., \$102 for the Riverside autograph centenary edition of Emerson and \$100 for the 35 vols. of the large paper "American Statesmen's Series" from the same press.

On Tuesday the sales amounted to \$2,461.05, which made the grand total for the collection \$5,864.15. Mr. George D. Smith gave \$302 for a set of 25 vols. of Valentine's Manual, 1841-66. Mr. J. F. Drake paid \$285 for the Kelmscott edition on vellum of Shelley. For a set of all first editions of Ruskin's "Modern Painters" Mr. G. Stonestreet gave \$122.50, and Mr. Weis secured for \$120 a copy of the limited edition of Thoreau with a leaf of his Mss.

**Buchanan Book Sale.**

The opening session, Wednesday, at the American Art Galleries, of the sale of the library of the late Major Charles J. Buchanan, fetched \$5,278. The author's autograph edition of Bret Harte brought \$385. Mr. E. Turnbull gave \$190 for the Riverside large paper "American Statesmen," and \$125 for the autograph edition of the works of John Burroughs. A large paper edition of the Cambridge Classics brought \$120. Brentano & Co. gave \$107.50 for the definitive edition of Balzac's "Comedie Humaine"; Mr. Kennel paid \$100 for Geoffroy's crayon edition of Irving, and Mr. Gabriel Weis, \$98 for the Bibliophile Society's Horace's "Odes and Epistles," and "A Thousand Horatian Quotations." Mr. E. Plant paid \$72.50 for the Burton Society of Denver's Richard F. Burton edition of "The Arabian Nights."

The second and last session, Thursday, fetched \$1,484.75, which made the grand total of the sale, \$6,762.75. Mr. Weis gave \$155 for a set of Harriet Beecher Stowe, with her life and letters, edited by Annie Fields, and the author's autograph. Mr. L. C. Harper paid \$105 for a rare first American of Shakespeare, Phila, 1795.

**Autographs Sold at A. A. A.**

At the American Art Galleries on Thursday, the first two session of an autograph, first edition and Napoleoniana sale brought \$1,110.75. Mr. W. A. Benjamin paid \$50 for a document signed by Henry VIII. Mr. Simes, \$47 for a warrant signed by Cromwell.

**Barrett Sale in London.**

Landseer's well known "The Monarch of the Glen" brought \$26,250, at the opening on Thursday, at Christies, in London, of the Thomas J. Barrett collection. For David Cox's "The Vale of Clwyd, North Wales," \$24, 150 was given. Other prices were: P. de Wint "View of Lincoln, from the Brayford," \$4,310; Landseer, "The Twins," \$3,810; Nasmyth, "A Woody Landscape," \$3,150, and Morland, "A Farmyard," \$2,940. Gibson's "Tinted Venus" statue fetched \$3,150.

**Art Students League Exhibits.**

The Art Students' League, 215 West 57th St., opened its annual exhibition of paintings and drawings, Thursday. The exhibition is to remain open to the public until today from 10 a. m. to 6 p. m. and from 8 to 10 p. m.

**STUDIO NOTES.**

Mr. Alexander Hudnut, who donated the prize for the best watercolor in the watercolor exhibition this season, has decided to leave the selection of the prize winner hereafter to a jury of art critics, instead of artists.

Teresa Bernstein has made a number of unusual stained glass designs at her Holbein studio during the winter, which she expects to exhibit this spring at the Catherine Lorillard Wolfe gallery, at Grace House. She has also painted several large decorative canvases interesting in design and color.

Mr. and Mrs. Roland Hinton Perry gave a charming reception at their Tenth St. studio last week to show a recent portrait of Mrs. Walter Pulitzer, whose blond beauty has been so much talked of in New York during the past three years. The work is an excellent likeness and reveals the artist's ability for portraits in color, as his sculptures have in bronze and marble. It is his purpose now to devote the greater part of his time to painting, and five portrait commissions which he has on hand will keep him busy during the summer.

E. H. Potthast has had a successful winter painting and has sold a number of his attractive beach scenes.

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Augustus G. Heaton of the Carnegie Hall studios has lately been entertaining W. Abranowitz, a Russian artist, long a resident of Paris, who is going to take a studio in this city.

Howard Hildebrandt will leave his studio, 27 W. 67th St., about May 15, for his summer home at Silvermine, Conn.

**At the Metropolitan Museum.**

The chief feature of the "press view," at the Metropolitan Museum Thursday, was the display of a recently acquired work by John S. Sargent, bought of the artist from the Arthur H. Hearn Fund. It is the very distinguished, and in character, thoroughly Gallic, full-length portrait of Mme. G. (Mme. Gauthereau) shown at the Salon in 1884 and lately seen at San Francisco and now known as the "Portrait of Mme. X." Among the other accessions and loans shown, was a highly interesting "fresco" by William Blake, "Elijah in the Fiery Chariot," and a fine Chinese rug of Ming design, both being purchases.

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# American Art News

VOL. XIV., No. 33. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 20, 1916.

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## AN ART AUCTION ROMANCE.

When, during the second session of the combination picture sale in the Plaza Ballroom Wednesday evening, May 10, last, Mr. Thomas E. Kirby, the auctioneer, announced that the picture entitled "Portrait of Two Sisters," by the old American artist G. P. A. Healy, and which was one of the most admired of the collection of American portraits formed by Mrs. Benjamin Thaw—had been withdrawn from the sale—a murmur of surprise and disappointment ran through the large ballroom.

The charm and beauty of the two young girls, the sweetness and softness of color, and above all, the rare refinement of the work, had greatly attracted visitors to the exhibition preceding the sale, and the disposition of the canvas had been awaited with unusual anticipation by dealers and collectors. As Mr. Kirby gave no reasons for the withdrawal of the picture, curiosity was heightened, and it gratifies the ART NEWS to now tell the story, which may well be called "a romance of the art auction room."

The "Two Sisters" is a double portrait of the wife and sister-in-law of a well-known and prominent New York attorney, members of an old and esteemed Rhode Island and New York family, painted when children, and highly prized in the family. Some years ago the picture disappeared, more or less mysteriously, and could not be traced, despite diligent efforts to so trace it, and had been given up as lost. The Sunday previous to the sale, May 7, the aged mother of the "Two Sisters" who was visiting her daughter and son-in-law, the attorney above mentioned, in N. Y., noticed a reproduction of the long lost picture in a Sunday page story of the coming sale.

She was naturally agitated and excited and her son-in-law at once proceeded to reclaim the canvas, if possible. Fearing that by some slip in bidding he might lose the valued picture at the sale, he called upon Mrs. Thaw and explained the curious chance that had brought the canvas to the knowledge of its former owners. Mrs. Thaw was much interested, and after some consultation, on the afternoon preceding the sale offered to withdraw the work, and permit the attorney to have it on virtually what he felt its possession was worth to the family, or in other words to "set" his own figure on the canvas.

So the matter was arranged, the picture was withdrawn, and now hangs on the wall of the attorney's drawing room to the delight especially of the aged mother of the two fair young girls, whose grace and beauty Healy so well portrayed.

## A LONG ISLAND ART UTOPIA.

A group of well-known artists, architects, sculptors and painters, is to create "An American Versailles" on the North Shore of Long Island, on Manhasset Bay, just south of Port Washington. Thomas Hastings of Carrere and Hastings has drawn the plans, and Owen Brainard of the same firm will have charge of the engineering details. The three largest fountains are to be created by Frederick MacMonnies, Paul Bartlett and Robert Aitkin, and they, as a committee, will have charge of all the sculptural features. The mural and other interior decorations will be in charge of J. Alden Weir, president of the Academy, Edwin H. Blashfield, Frank V. Dumond, Maxfield Parrish and Jules Guerin. Penrhyn Stanlaws is president of the organization, and Walter Russell, director-general.

The grounds of the "Dominion of Versailles," as it is called, include about 180 acres. An elevation is to be crowned with an adaptation of the Palace of Versailles which will be half a mile from the water's edge. This great building, 1,200 feet long, will rise, exclusive of the lowers from eight to sixteen stories, and will contain a large ball room and restaurant. A sub-street under the Chateau will have shops and there will be a great organ.

Persons living at the Chateau may have their own servants, or hire those from a regular staff as required. Other features will be a casino, theatres, out and indoor, yacht club house, school building, athletic club and tennis house and a bathing beach. The estimated cost is a bagatelle of \$30,000,000 and the chateau is to be the home of 1,000 or more co-operative owners. The cost of a unit of space would be \$10,000 or more.

The drawings of the project are on view afternoons and evenings to May 27, at the Fine Arts Building, 215 W. 57 St.

## PA. ACADEMY BUYS GREAT SULLY.

The striking portrait of John Hogg, an old New York actor and publican, by Thos. Sully, in the collection of Mrs. Benjamin Thaw, and which many critics consider one of the best works of the artist, and certainly his best man's portrait, announced as sold at the second session of the combination picture sale in the Plaza Ballroom last week—to Mr. Otto Bernet, as agent—was really purchased by the Pa. Academy. The canvas brought the record price, \$2,550, at auction, for an example of Sully.

## Mr. EVANS TO GIVE UP PROPERTY.

It is announced, in connection with the difficulties of the drygoods firm of Mills & Gibb, of which he is president, that Mr. William T. Evans, the well-known patron of American Art, will give all his real estate in an endeavor to save the situation. He is said to have offered the transfer of his entire and large holdings of N. Y. City property.

## A FRANS HALS DISCOVERED.

There has been discovered in Utrecht (Holland), in the collection of a private owner, where it has remained unknown for many years, an unusually fine example of Frans Hals.

The panel measures 11.2x13.2 inches and the subject is a half-length of a laughing boy with half-opened mouth, flat nose, thin eyes, a hair-lock on the forehead, clothed in a dark jacket with wide white collar. Through a slit in the jacket part of the shirt is seen. The boy is the same that the artist portrayed when older in years on the panel in possession of Mr. James van Alen, Rushton Hall, Kelting, England, reproduced in a number of "The Studio," in 1904-05, and is of the same period as the laughing boys in the collections of Mr. Quincy Shaw of Boston, Mr. E. Warneck of Paris, Mrs. Elkins, Philadelphia, and in the Museum of Dijon.

The painting will appear in one of the art sales to be held within a short time in Amsterdam.

## A NEW SAN FRANCISCO GALLERY.

Mr. Hill Tolerton of San Francisco, who is on a visit to this city, has purchased a lot at 540 Sutter Street, San Francisco, next to the Vickery, Atkins & Torrey Galleries and is erecting an art establishment to cost \$15,000. This he expects to open Sept. 1, with an exhibition of sculptures by Paul Manship and a collection of modern paintings. On the lot, 26 ft. wide by 138 ft. deep, the new building, designed in the style of the Italian Renaissance by William C. Hays, will rise two stories, the upper floor being of mezzanine height. The facade will be ornamented by two sculptured plaques by Herman McNeill, and a glass dome will be the roof. Inside an Italian courtyard will reproduce that of the Italian building at the late Pana-Pacific Exposition. There will be four galleries. One, the largest, will be devoted to paintings. In another there will be etchings and engravings, while in a third will be displayed fine books, chiefly on art, Mss., autograph letters, etc. The principal gallery, which will be 24 ft. wide by 50 ft. long and 28 ft. high, will be arranged so that it can be used as a lecture room.

Mr. Tolerton is also preparing to publish a history in two volumes of old San Francisco. The text of this work, which will contain 400 illustrations, several of the originals for which were bought by Mr. Tolerton at recent sales in this city, will be by Mr. Michael Williams, lately organizing secretary of the new S. F. Art Museum.

## J. W. ALEXANDER MEMORIAL.

At a memorial meeting to be held on May 28, the anniversary of his death, to the late John W. Alexander, announcement will be made of the details of a permanent memorial to be erected under the auspices of the Fine Arts Federation.

The committee in charge met May 12 to decide upon the form of the memorial. It was decided that it should be a bronze tablet bearing a portrait of Mr. Alexander or some other design, with a suitable inscription. Eventually the tablet will be in the permanent building for the United Art Societies which it is hoped will be erected and to which Mr. Alexander devoted so much of his time and energy.

Requests are being made to the members of the societies forming the Fine Arts Federation of New York for subscriptions of \$5 to form the nucleus of the fund. Frederick S. Lamb, 14 Gramercy Park, is treasurer.

The special committee is composed of John G. Agar, chairman; Edwin H. Blashfield, F. H. Bosworth, Jr., Arnold W. Brunner, H. A. Caparn, E. Irving Couse, Kenyon Cox, C. C. Curran, Daniel Chester French, Charles Dana Gibson, Richard Howland Hunt, Alexander Mackintosh, H. Bolton Jones, Frederick S. Lamb, E. V. Meeks, J. Alden Weir and William Laurel Harris.

## CARNEGIE GIFT TO ARGENTINA.

A library of 10,000 volumes devoted to the United States has been shipped to the Museo Social Argentino of Buenos Ayres, as a gift of the Carnegie Endowment for International Peace. Dr. Peter H. Goldsmith, of the American Association for International Conciliation, assembled the collection and has been charged with its delivery and installation in a hall set apart for it in the Museo. The opening and presentation of the library will take place July 4.

## DISMISS MAGAZINE CASE.

On May 12 in the Men's Night Court, Magistrate Nolan dismissed the case brought by the Society for the Suppression of Vice, against the editor and business and advertising managers of Hearst's Magazine, on the ground that the features complained of in the May number were not objectionable under the law.

Mr. W. M. Voynich of London is on the St. Louis due to-morrow and will be at the Waldorf-Astoria for a few days.

A young husband of the N. Y. modish world, who has been fitting up a new town house for his bride, when asked recently how the dove-cote was progressing, replied: "Quite well, thank you. Thus far I have been able to keep Elsie de Wolfe from the door."



THE BUTTERFLY  
Gabriel Nicolet

At the John Levy Galleries

## KEY MEMORIAL AWARD.

The Secretary of War, on Wed. approved of the award of the Jury in the Competition for the Francis Scott Key Monument to be erected by the Government at Fort McHenry. The first prize went to Charles H. Niehaus, sculptor, and E. V. Warren, architect, the former of N. Y. and the latter of Brooklyn.

The second prize was awarded to F. H. Packer, sculptor, N. Y., and Albert R. Ross, architect, N. Y. Third prize to Henry Herin, sculptor, N. Y., and Evarts Tracy, architect, N. Y., and fourth prize to J. Massey Rhind, sculptor, N. Y., and Albert R. Ross, architect, N. Y. Honorable mention was awarded as follows: First, C. A. Heber, sculptor, N. Y., and Armstrong & De Gelleke, architects, N. Y.; second, J. E. Fraser, sculptor, N. Y., and Albert R. Ross, architect, N. Y., and third, Edward Berge, sculptor, Baltimore, and Albert R. Ross, architect, N. Y.

## STOLEN ART COMING TO U. S.

A recent press letter from Rome says: "The recent robberies of valuable paintings from St. Peter's Basilica at Perugia and Etruscan gold jewelry from the Museum of Corneto, as well as thefts of minor works of art from small churches in Tuscany, are suspected to be due to the increased demand for Italian works of art abroad, and especially in America."

"In fact, despite the war art dealers in Italy are doing a profitable business. Many American buyers for museums and collectors in the United States are now in Italy. An ancient statue has been sold for \$160,000 in Rome, two figures by Donatello have fetched \$200,000 in Florence, and similar big deals in paintings and sculptures have been made in Venice and other cities.

"It is admitted that business transactions in works of art with American buyers have been aboveboard and legal, but it is believed that art dealers' agents resort to robbery to satisfy their customers."



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**ALLIED ARTISTS' SHOW.**

(By the Second Viewer.)

Hats off to the Allied Artists! for they have made the four corners of the Vanderbilt Gallery "jump" with color. They may be the "poor relations" of the Academy but they are out in gay regalia this spring, with their upwards of 400 pieces, painted, drawn, and modeled. The paintings make a lively impression. The color as a whole is much fresher than that of most Academy shows, and perhaps—all the cruder. Yet, although there are fewer "black" spots, and fewer old foggy productions, the level of the allied artists, on strict artistic grounds, is decidedly lower than that of the usual Academy. How could it be otherwise since they are, no matter how tartly they disavow it, mainly academic aspirants, revolvers, and—what is feebler—even imitators of academic weaknesses. And it isn't by their tongues, or by their pens, but by their brushes that they will convince of their right to distinguished and distinguishing consideration.

The exhibition this year makes a better impression upon the eye than upon the mind. It "looks" well. But once away from it, no salient work remains stamped upon the memory, at least no work seems important enough to efface the recollection of that feature of last year's exhibition—Rudolf Evans' fine bronze of "Frank Vanderlip, Jr., and Dog." However, it must be said that George Laurence Nelson's portrait of his wife and son is a serious performance and worthy of high commendation (despite a certain conventionality of technique) as a composition and for its really fine color quality.

Helen Turner's pictures with the exception of "The Evening" also are notable, at least for certain "nice" qualities of paint as in the little portrait of an "Old Man," and in the head of "Miss B." The method of hanging by drawing lots for position has worked out fairly well for the general appearance of the show, although certain painters—Robert Vonnoh, for instance, drew disadvantageous corners for themselves.

The show is not overburdened with snow pictures—or "surfs"—for this relief much thanks. Arthur Powell's "Bit of Old West Farms" does not offend, it is simple and looks as though the man had really seen the thing in nature. One notices a number of magazine illustrators have turned painters and with the usual sad results for color. Frank Tenney Johnson's "green" moonlight Mexican things have a certain tropical interest, however. Charles Reiffel's landscapes are noticed, especially the green one "On the Top of the Hills." Reiffel's portrait by H. S. Hubbell (shown earlier with the "Eclectics" at Folsom's) is here with a group of portrait studies. Howard Hildebrandt and Ledyard Towle also contribute portraits, the former an effective outdoor picture of H. B. Thayer.

A landscape with figures by Cimiotti and an upright "Garden of the Lake," by R. Sloan Bredin are rather frankly decorative, not too formal to be considered as essays in realism. Serious efforts at imaginative com-

position are not to be found—realism according to the examples of impression is the order. Oscar Fehrer's figure with landscape "On the Steps" is slightly Van Goghish and slightly reminiscent of George Luks' big park picture. De Witt Lockman's portrait of Mrs. Redgrave is interesting as a design but it lacks resonance in color and delicacy of characterization. Facile as usual is Chauncey Ryder in "The Desolate Hillside," dainty, too dainty is Edmund Greacen in "Portrait in Blue," and sickly in color is Benjamin Kopman in 5 pictures that seem trying to combine the tone of Hawthorne with that of A. P. Ryder.

A good word is due Richard Maynard for his well studied if rather ingracious full-length "Signorita Lolita" holding a violin. Some crude force of painting distinguishes Howard Renwick's "Lola" a Spanish looking in green seen against vivid yellow. Nisbet, E. Albert, Voorhees, Eliot Clark and Lester Boronda send their usual sort of thing, while Crisp Roy Brown, Arthur Spear, Wiegand E. Elmer Browne, Harry Hoffman and G. Glen Newell are true to their "accepted" virtues. Other allied exhibitors are W. H. K. Yarrow, I. Folinshie, W. B. Closson, A. T. Schwarz, E. L. Ipsen, O. S. Clark, E. Pieotto, Turcas, W. H. Singer, E. H. Potthast, H. Eilee, P. Cornoyer, Armin Hansen, E. B. Barr, L. Berneker, C. Yates, W. R. Leigh, B. Gutman, I. R. Wiles, Birge Harrison, Leo Mielziner, R. M. Kimbel, H. Nichols, G. E. Church, F. Roulant, F. A. Bicknell, J. H. Boston, Paul Kius, A. Grinager, H. Hoffman, E. C. Volkert, H. Vincent, Christina Morton, Walter Hartson and Lindsey M. Sterling, the sculptor.

James Britton.

**Fakirs at the Salmagundi.**

The Salmagundi Club, 14 W. 12 St., which so often has something of interest to show, has now on a "Retrospective Exhibition" by the Fakirs. Among the 100 "Fakes" are works by John F. Carlson, Charles C. Curran, Keyon Cox, James Montgomery Flagg, Cecilia Beaux, Irving R. Wiles, Henry Oliver Walker, Hilda Parton, Samuel Woolf, Mary E. MacMonnies, Sidney Dickinson, Charles Wright, G. C. Goodwin, Carleton Wiggins and Mrs. I. N. Stokes. A number of the "fakes" are caricatures of the artists own works. Of the paintings 88 are owned by Mr. Samuel J. Shaw, head of the Fakirs, who has been collecting them for nearly 20 years. Two prizes of \$25 each were awarded, the honors being equally divided between Samuel Woolf for his grotesque presentation of Israel Zangwill and Sidney Dickinson for his amusing satire "New York vs. Milwaukee."

**Interesting School Display.**

The New York School of Fine and Applied Art, of which Frank Alvah Parsons is president, and Susan F. Bissell, secretary and treasurer, is holding on four floors, at its home, 2239 Broadway, to May 23, an exhibition of the winter work of the classes. The display, which is well worth a visit, is open from 10 A. M. to 6 P. M., and from 7 to 10 P. M., on this and Monday evenings. The showing of the life classes in oil, in sanguine and in charcoal, is excellent, particularly interesting being the short time and memory sketches. There are portrait studies in oil, in color and black and white, as well as composition designs and illustrative work. A feature is made of commercial work, there being a fine array of posters, much interior decorative work, and many designs for stage and other more or less fantastic costumes. Among the group exhibits is one of the childrens classes.

**N. Y. School of Applied Design Prizes.**

The annual exhibition of the N. Y. School of Applied Design has been on during the week, at its building, Lexington Ave. and 30 St. The display is as usual of much interest. Prizes have been awarded as follows:

Elementary Department, \$50 scholarship, given by Mrs. Dunlay Hopkins; Alice Lane Jones.

Silk Department, \$50 scholarship, given by Mrs. Charles R. Flint; Florence Tifield.

Wall Paper Department, \$50 scholarship, given by Miss Frelinghuysen; Oga Jobs.

Antique, \$50 scholarship; to Harriet L. Ecelesnie.

Illustration, \$50 scholarship, given by Mrs. Reeve-Merrit; Dorothy Ferguson.

Architecture, \$50 scholarship, given by Thomas B. Clark; Katherine Thomas.

A stone tablet to Mrs. Dunlay Hopkins, commemorating the founding of the school, by her, in 1892, was unveiled on Monday.

**At the Daniel Gallery.**

A summer exhibition of works by American artists, at the Daniel Gallery, 2 W. 47 St., includes works of Ernest Lawson, Man Ray, W. J. Glackens, Hayley Lever, Samuel Halpert, Marsden Hartley and Bror Nordfeldt. Notable among the Lawsons is a

bridge scene; an unusual Lever is a landscape, and the Nordfeldt is an artistic view over a valley. The Glackens example is agreeable and in the Renoir vein.

**At the National Arts Club.**

There is now on view at the National Arts Club, to May 26, a loan exhibition of English posters, in connection with the London underground railway system. From May 17 to 20 eight sculptured wood-panels by Karl von Rydingsvard depicting scenes of pioneer life in America were shown and following these were placed on view to June 2, the bookplate drawings, submitted in the Shakespearean book plate competition held under the auspices of the Shakespeare Birthday Committee. From June to September there will be open a Members Sketch Exhibition.

**Recent Works of Jonas Lie.**

A brilliant series of oils by Jonas Lie, 17 in number, are now on view to May 27, at the Knoedler Galleries, 556 Fifth Avenue. They flare a little, are somewhat insistent but are remarkably effective. Among the fishing scenes, near shore, and a few landscapes, appear three huge flower compositions handled in bravoura fashion. The large "Autumn Fleet," which was at the fall Academy reappears, and there is a fine snow scene, "The First Ray." "The Return" is a dock scene with fishermen, loaned by Mrs. William Hurd Hill. "To Meet the Day" has a brilliant crimson sky, over a wide stretch of blue and green sea.

**Japanese Prints in Brooklyn.**

In the print department of the Brooklyn Museum there is now on view to June 11, a fine display of Japanese color prints, numbering one hundred, which have been recently acquired by the institution. Of Hiroshige there are 15 examples, one a view of Fuji, being, it is said, unique. Others represented are Hokusai, by ten examples, Shunsho, Toyoharu, Koriyasu, Kiyonaga, Yeishi, Shunzan, Shunyei, Toyokuni, Toyohiro, Shunsen, Yeisen, Hokujo, Torii Kiyomssu, Okumura, Masanobu, Torii Kiyoshige and thirty-six others.

**SCULPTURE SOCIETY AT BUFFALO.**

The National Sculpture Society has arranged an exhibition of American sculpture to be held under the auspices of the Buffalo Fine Arts Academy in the Albright Art Gallery from June 1 to Sept. 4.

The idea of such an exhibition originated with the late Karl Bitter, but his untimely death temporarily postponed the actual realization. The closing of the Panama-Pacific Exposition at San Francisco offered a felicitous opportunity to carry the idea into effect, and Miss Cornelia B. Sage, Director of the Buffalo Gallery, was quick to seize it.

All the Albright galleries will be cleared of paintings and the grounds will also be paced at the disposal of the sculptors. The sculpture from the Panama-Pacific Exposition will stop at Buffalo and many other pieces have been solicited. The exhibition will consist of medals, plaques, sculpture in bronze and marble, plaster and other material, wood and ivory carvings, sculptures in precious metals, portraits, allegorical statues and groups, ad works of decorative or monumental character.

**SALE TO BENEFIT FAMILY.**

The artist and poet friend of J. W. Alexander, Robert Burns Wilson, when he died recently in Brooklyn, left a widow and a young daughter unprovided for. His friends John H. Finley, State Commissioner of Education, the sculptor Partridge and Raymond Hyde, among others, have arranged for their benefit, an exhibition and sale of a number of works he left, which has just opened and is to continue to June 6th at the Snedecor Galleries, 107 W. 46 St. Mr. Wilson made a specialty of watercolors, but painted as well animal and marine subjects as well as portraits in oil.

**Leaves Portrait to Museum.**

Mrs. Catherine M. Dresser, who died on May 2, left a portrait of her grandfather Stephen Allen, Mayor of New York, to the Metropolitan Museum. She directed that if the museum declines the picture it should be offered to the city, and if the city also declines, the picture is to go to the Historical Society.

**James Portrait by Sargent for London.**

Henry James left his portrait by John L. Sargent to the National Portrait Gallery, with proviso that in case of non-acceptance, it should go to the Metropolitan Museum in this city.

Thomas Moran, who has been at El Tovar, Grand Canon, Arizona, will shortly be at the Schuyler, 57 W. 45 St., for ten days, prior to going to his Easthampton studio for the summer.

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**"THE BLAKELOCK SITUATION."**

"At this writing," says Mr. William Macbeth in his Art Notes for May, "the Blacklock situation is just a bit mixed in the minds of that public that knows about the gifted artist and his pictures.

"That steps are being taken to provide for him greater comfort than he can receive in a public institution, and for the support of his family is highly praiseworthy.

"To make arrangements for the sale of pictures he is expected to yet produce is, to say the least, somewhat premature. Make him and his family comfortable as far as can be done, say I, and await future developments in a very sad case.

"I have heard and read many comments on the present enormous profits being made by dealers on Blacklock pictures. To clinch the argument the fact is pointed out that in recent auction sales pictures fetched many thousands of dollars that cost their owners fewer hundreds. The benefit to the dealer in these transactions is not very apparent and none has cited particulars to prove it. To substitute 'collector' for 'dealer' might clear the situation.

"In spite of all the befogging charges there should be no hesitation in stepping forward with contributions. I do not think that either collectors or dealers will fail in doing what is really practical."

**TO FREE MISS BLAKELOCK.**

There is a movement on foot to have released, from the Hudson River State Hospital at Poughkeepsie, Marion Blacklock, the artist daughter of Ralph Albert Blacklock. Her works done at the asylum, have a ready sale, but as an incompetent it is difficult for her to market them. Chicago art patrons have taken steps in the matter.

**The Print-Collector's Quarterly**

Edited by FITZROY CARRINGTON

Curator of Prints at the Museum of Fine Arts, Boston,  
and Lecturer on The History and Principles of  
Engraving at Harvard University

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CONTENTS OF THE APRIL ISSUE:

"A Jupiter in Sabots," by Robert J. Wickenden.  
Drawings by Italian Artists in the Metropolitan  
Museum of Art, by George S. Hellman.

Some French Artists during the Siege and  
Commune, by William Aspenwall Bradley.

Albert Sterner's Lithographs,  
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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive,  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR, IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . 2.75  
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## BUREAU OF EXPERTIZING.

Advice as to the placing at public or  
private sale of art work of all kinds, pic-  
tures, 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. Per-  
sons having art works and desirous of dis-  
posing or obtaining an idea of their value  
will find our service on these lines a saving  
of time, and, in many instances of unneces-  
sary expense. It is guaranteed that any  
opinion given will be so given without re-  
gard to personal or commercial motives.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass  
upon the value of art works for collectors  
and estates, for the purpose of insurance,  
sale, or more especially to determine  
whether prior appraisals made to fix the  
amount due under the inheritance or death  
taxes are just and correct ones—and so  
often find that such former appraisals have  
been made by persons not qualified by ex-  
perience or knowledge of art quality or  
market values, with resultant deception and  
often overpayments of taxes, etc.—that we  
suggest to all collectors and executors the  
advisability of consulting our Bureau of  
Appraisal either in the first place or for  
revision of other appraisals. This Bureau is  
conducted by persons in every way qualified  
by experience and study of art works for  
many years, and especially of market values,  
both here and abroad; our appraisals are  
made without regard to anything but quality  
and values, and our charges are moderate—  
our chief desire being to save our patrons  
and the public from ignorant, needless and  
costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested  
are reminded that the first two numbers of  
Sales of the Year for 1915, in pamphlet form,  
are still on sale at the AMERICAN ART NEWS  
office, 15 East 40 St., at 25 cents each, post-  
age prepaid. No. 1, the Brayton Ives Col-  
lection of Prints, and No. 2, the Blakelee  
and Duveen Pictures Sales. The first of  
the series for 1916, No. 3, the Reisinger,  
Andrews-Canfield, and the Catholina Lam-  
bert Picture Sales, is now ready.

## THE LATE ART SEASON.

The deferred arrival of even Spring  
warmth, much less early Summer heat,  
which in normal years is apt to come  
at this time of the year if only for a  
brief period, has thus far prevented the  
usual exodus of the members of the  
modish world to the country, and has  
thus benefited the galleries, studios and  
especially the auction rooms, which  
last have never held important art and  
literary sales so late in the Spring, and  
with such a measure of success. Just  
so long as cool weather prevails, the  
city's attractions will prevail over those  
of the country, and correlatively deal-  
ers, artists and auctioneers will have  
customers.

Our Calendar of Sales and Exhibi-  
tions is again surprisingly long this  
week, and there is still opportunity, be-  
fore the Summer flitting, for collectors  
and art lovers to secure much that is  
good, and at moderate figures.

We keep pace this week, and will for  
still another week, with these late sea-  
son activities in the American art  
world, and our readers will find the  
present issue replete with interesting  
news.

## A GOOD MAN GONE.

In the passing of William H. Powell,  
whose obituary we publish, with sin-  
cere regret, elsewhere in this issue, a  
good man has gone from the New York  
art world.

For so many years the quiet little  
gallery and artists' material shop, con-  
ducted by William H. Powell on upper  
Sixth Ave., has been the Mecca of New  
York artists, even of those who did not  
have studios nearby, and probably no  
man in the trade had as many acquaint-  
ances and warm friends among artists  
of the city. He numbered also among  
his friends many a collector and art  
lover, who, like the artists, appreciated  
his kindly and loveable nature, his true  
knowledge of art and his taste and dis-  
cernment.

So the passing of William H. Powell  
is the passing of a friend, and one  
whose place in the Metropolitan art  
world cannot be filled. He died just  
after finishing his march as a patriotic  
citizen and a "Christian Soldier" in the  
Preparedness parade last Saturday, and  
his end was peaceful. To his widow,  
also the artists' friend, we extend our  
sincerest sympathies and our every  
wish for her success in the carrying on  
of the work her husband so well con-  
ducted.

The old Greek epitaph applies with  
peculiar fitness to William H. Powell.  
"Here wrapt in happy slumber—Cleon lies  
"Asleep—not dead—the good man never  
dies."

## WAS IT A "FAKE"?

"A portrait of Col. Theodore Roosevelt,  
signed with the name of John S. Sargent,  
but not guaranteed to have been painted by  
that artist, was bought for \$110 by C. Wat-  
son, agent, at the sale of foreign and Ameri-  
can paintings that ended Apr. 28 at Hiram  
H. Parke's galleries, Broadway, near 21st  
St."—N. Y. World.

## A New Jersey Tribute.

Editor, AMERICAN ART NEWS:  
Dear Sir:  
I enclose my subscription for another  
year. The AMERICAN ART NEWS is giving  
me thorough satisfaction. I enjoy each  
number, always finding there the latest news  
of art in general. Prosper Guerry.  
Elizabeth, N. J., May 17, 1916.

## HARRISON S. MORRIS AGAIN.

Seizing the opportunity afforded by the  
publication of a rejoinder by Mr. John F.  
Lewis, President of the Pa. Academy—in  
a Phila. local journal, to the statement, also  
published, made by a Mr. Huger Elliott, a  
Bostonian, to the effect that "Art was dead  
in Phila."—to get once more into the lime-  
light, Mr. Harrison S. Morris, former Man-  
ager of the Pa. Academy and later American  
Art Director at the Rome International Art  
Exposition of 1912, rushes into print in the  
Phila. Ledger in a column letter and pro-  
ceeds to pay his compliments to President  
Lewis and his management of the Pa.  
Academy and other art institutions with  
which the latter is officially connected.

With that modesty which is one of the  
most pronounced characteristics of Mr.  
Morris—he discourses on "the brilliant rec-  
ord of the Academy in its annual exhibi-  
tions (inferentially when Mr. Morris was  
Manager) and says that "the tradition of  
great annual shows in Phila. does not die  
easily." Then he throws an amusing side-  
light on the method of the Art Critic of the  
New York Herald (Mr. Gustave Kobbe)  
in writing up an out-of-town exhibition as  
follows:

"I was amazed at the critical notice of the  
exhibition before last in the New York  
Herald. It might have been reprinted from  
one of those eulogies of the great shows  
of the past. Mr. Lewis himself had been  
most apologetic for this weak and unrepre-  
sentative exhibition. But the New York  
Herald critic spilled out his abundant ad-  
jectives just as usual. So, I wrote to him,  
'Is your judgment failing or did you write  
without seeing the show?' He acknowl-  
edged, with jocund remorse, that he had not  
been to Philadelphia at all, but 'wrote from  
memories of other days.'"

As the Herald has been very kind to Mr.  
Morris this "show up" would seem to be a  
bit ungracious.

Mr. Morris fails to mention that the  
annual exhibition—that of 1915—which he  
so much derides, was the one immediately  
following the war's outbreak, which event  
took from it necessarily a distinguishing  
feature—namely the presence of works by  
American artists resident in France and  
England. Is it, therefore, entirely fair for  
Mr. Morris to make the comparatively less  
strong annual display of 1915, a chief count  
in his attempted indictment of Mr. Lewis  
and the Academy management?

But Mr. Morris cannot apparently see  
straight where the Academy or its present  
management are concerned. He has never  
recovered from the shock of losing the  
management of the veteran institution, and,  
although the ART NEWS holds no brief for  
Mr. Lewis nor the Academy—it is not its  
opinion that "Art is dead in Phila." even if  
Mr. Eliot, who Mr. Morris informs his read-  
ers is "The husband of Elizabeth Shippen  
Green." (My what ructions there must be  
in the Eliot household over the raising of  
such a question by Mr. El) so believes.

The entire matter is really local and a  
"tempest in a teapot." Mr. Eliot, by his  
seemingly ill-considered and unjust state-  
ment, has produced, however, a situation,  
of which Mr. Morris has taken advan-  
tage to vent his spleen against the Acad-  
emy management and to jump once more  
into the limelight, from which he speedily  
retired after the Rome Art Exposition.

## CORRESPONDENCE.

## A Significant (?) Omission.

Editor AMERICAN ART NEWS:

Dear Sir: Can you explain the entire ab-  
sence—alone of all the Fifth Ave. Art  
Dealers' Galleries—of any American flags  
or decorations of any kind on the fronts  
or in the windows of the galleries of Hanf-  
staengel & Co. and Arthur Hahlo during  
the great Preparedness Parade on the Ave-  
nue last Saturday?

This notable omission is looked upon by  
the art trade as rather significant of the  
attitude of the proprietors of these gal-  
leries towards the American character of  
Saturday's event.

American Art Dealer.

New York, May 16, 1916.

(We are unable to gratify our cor-  
respondent's curiosity. Possibly the  
recent republication in the AMERICAN  
ART NEWS of Frau Hanfstaengel's  
(mother of the dealer) comments, in the  
German Vossische Zeitung, on the atti-  
tude of New Yorkers towards Germany  
in the war, may explain why Hanf-  
staengel & Co. did not decorate their  
establishment or hang out the American  
flag during the parade.)

We understand that Mr. Arthur  
Hahlo, despite his name, is an American  
born and like Mr. Hanfstaengel is a  
graduate of Harvard. His failure to  
display the National colors, therefore, is  
beyond our understanding.—Ed.)

## OBITUARY.

## William H. Powell.

The well-known dealer in art and artists'  
materials, William H. Powell, died sudden-  
ly, May 13, shortly after he had finished his  
march with the great preparedness parade.  
He died in his wife's arms, in his store, 683  
Sixth Ave., to which he had been carried  
from the ranks. Mr. Powell was the son  
of the capable and popular historical painter  
and member of the National Academy,  
William Henry Powell, and was fifty-one  
years of age. His ambition was to become  
an artist, but his father died, when he was  
still young, and he became clerk and  
librarian at the Cooper Union, and after-  
wards secretary to the late former Mayor,  
Abram S. Hewitt. There was great sorrow  
at the news of his death, for his kindly  
nature and unfailing assistance to young



WILLIAM H. POWELL  
Irving R. Wiles

artists, to whom he often offered the hos-  
pitalities of his galleries for exhibition  
purposes, made him hundreds of friends.

Over thirty years ago Mr. Powell started  
in the art business, using but half of the  
present store, selling newspapers and sta-  
tionary and maintaining a library. The  
business grew rapidly, and now two floors  
are occupied. It will be continued by the  
widow, who was Miss Adelaide Henry, a  
sister of Mrs. H. C. Redding, well known in  
art circles. He is further survived by Mrs.  
Frances Lloyd, a sister, a painter, as well  
as her son now with the British army. Mr.  
Powell had a very wide acquaintance, among  
artists of this and the past generations, and  
from his father he heard much of Albert  
Gallatin, Alexander Dumas and Washing-  
ton Irving, who had sat to him, and of  
Lamartine and Eugene Sue, who were his  
friends.

## Thomas Wallis.

The death is announced from London, of  
Thomas Wallis, once a leading figure in  
art circles and senior partner in the com-  
pany which carried on the well-known  
French Gallery. The business still con-  
tinues at Pall Mall, but Mr. Wallis retired  
in 1910, when in his 73 year. In his early  
days he was an engineer and worked in  
Australia. He returned to England in 1862  
and went into his father's art business. It  
was he who started the late Sir W. Q.  
Orchardson, on the road of success, award-  
ing a prize of £100 to his picture "The  
Challenge," which brought ten times  
that sum, at the Quilter sale, a few years  
ago. By order of Queen Victoria, Meis-  
sonier's famous work, "La Rixe," was first  
shown in England at the French Gallery.  
It originally appeared at the Paris Uni-  
versal Exposition in 1855, and was so much  
admired by the Queen and the Prince  
Consort, that the Emperor Napoleon III  
purchased it for 25,000 francs and presented  
it to the former. When Mr. Wallis pur-  
chased Fortuny's "The Spanish Wedding,"  
the Queen had Mr. Wallis bring it to  
Windsor for her inspection. From Prince  
Napoleon, he bought Meissonier's "Napo-  
leon in the Campaign of Paris," and Rus-  
kin paid him 1,000 gns. for it. Thirteen  
years later Ruskin sold it to his great as-  
tonishment and joy at Christie's for 5,800  
gns. Though the auctioneers usually paid  
in a month, Mr. Wallis gratified the writer,  
by handing him a check for the amount.

## W. Irving Jenkins.

W. Irving Jenkins, who owned one of  
the most valuable collections of steel-en-  
gravings in the U. S. and was a retired  
banker, died May 12 in Clinton, Mass., at  
the age of sixty-seven.

**THE ROYAL ACADEMY.**

London, May 10, 1916.

We were promised a "War Academy" this year but the promise has not been fulfilled. That is not to deny that there are canvases in plenty depicting certain military incidents, portraying numerous officers in khaki, and even dealing with current events in a becoming allegorical form, but taken as a comprehensive whole, the heroic spirit, the martial attitude are noticeably absent.

A place of honor is given to Mr. Olivier's "Merville, December, 1914," a large canvas commemorating the meeting of the King with President Poincaré and General Joffre. This unfortunate canvas, though no doubt it will please a large section of that public which loves a picture to be a record rather than a work of art, is everything that a historic painting ought not to be, and has all the appearance of the artist's having principally aimed at correctness of detail in uniforms and overcoats, leaving all dramatic significance entirely out of his artistic calculations. Such an achievement, is to say the least of it disappointing for, given an inspiring theme, a mediocre treatment means a waste of valuable opportunity. Mr. Frank Brangwyn, too, despite the excellence of his "Poulterer's Shop," a magnificently decorative grouping of fruit and game, is far less at home in his "Mater Dolorosa Belgica," a composition arranged on the lines of a "Pietà," but lacking that intensity of feeling and insight which one instinctively looks for in a subject of such scope.

A War picture, which at least has the merit of being exceedingly good to look on is Mr. Moira's "War Workers," in which a band of nuns is pleasantly engaged in the sunshine on work for the forces. Here the artist has known how to blend his figures and their occupation into a harmonious whole, avoiding the error of making them merely items in a catalog, while at the same time keeping them in a well balanced relation to the composition. But perhaps the most imaginative and poetic war picture comes from Mr. Clausen, who in his "Youth Mourning," has struck a note which appeals at once by reason of its utter simplicity and sincerity. In the foreground is a single figure, that of an exquisite nude, bowed to the ground beneath its load of sorrow. The distance is sown with little white crosses, emblems of youth's companions who have fallen, and so delicately treated that they have the appearance of so many flowers blossoming in Elysian fields.

**Sims and Sargent.**

Mr. Sims is a man who troubles himself neither with war nor with peace, with life nor with death, for his pictures, delightful scraps of fantasy that they are, are frankly not concerned with this world, but with another that exists in this artist's imagination and which is faery rather than human. His "Iris" is a joyous, inspiring piece of work, exhibiting passages of pure, clear color, while his "Clio and the Children, 1915," in which a company of children are grouped around the Muse of History with her bloodstained scroll, is drawn with all that delicacy and subtlety so characteristic of his art.

We miss this year the Sargent masterpiece, for on this occasion only a couple of circular designs for mural decorations bear this distinguished name. These are in the classic vein and though effective, can hardly be called imposing. Now in place of the general rush, as in former years, to find the Sargent portraits, the average visitor is concerned to discover the latest Lavery and this year he will not be disappointed as to quality, for Mr. Lavery's portraits of Miss Elizabeth Asquith and of "Hazel in Black and Gold" are both distinguished achievements, excellent as regards color and notable in regard to brushwork. From Mr. Orpen come also several portraits, all displaying that lighting of the figure from both sides, to which this artist is so much addicted and which is at his hands so admirably effective.

In reference to the canvases exhibited by the President, Sir Edward Poynter, I propose to enter into no detail, for they are occupied with the classical and Shakespearean subjects of every former year, while much the same may be said of the works of Mr. Waterhouse who adds still another to the endless list of yearning maidens which he has already produced. One cannot help feeling just now something of a sense of affront at this divorce of art from actuality, though on reflection one must admit it to be preferable to an artificial output based upon an actuality but imperfectly realized.

The sculpture section is hardly up to its usual level, though interest attaches to the "Nurse Cavell" of Sir George Frampton and to "The Kiss" of Hamo Thornycroft, one of the purchases made by the Chantrey Bequest.

L. G.-S.

**LONDON LETTER.**

May 5, 1916.

An interesting outcome of the recent Red Cross Sale is the commission given by a committee of the Society to William Orpen to paint the scene in Christie's during the auction. The picture is intended for presentation to Messrs. Christie in token of appreciation of the great services which they have so generously rendered to the cause of our wounded soldiers and sailors. The artist attended the sale assiduously, in order to make the requisite sketches and it is anticipated that the canvas will contain a number of interesting studies, not only of members of the firm but also of habitual visitors to the rooms.

The month of April witnessed the death of two important figures in the art world, both of them men who commanded the greatest respect for the disinterested assistance which they were at all times ready to give to the cause of Art. One was Mr. W. C. Alexander, the patron of Whistler and father of the original of the famous portrait of "Miss Cicely Alexander," the other was Mr. Herbert P. Horne, an architect as well as a man of letters. Both of these gentlemen were distinguished for their scholarship and knowledge as well as for their inborn appreciation of things beautiful, while in each case all suggestion of pretentiousness was conspicuously absent. The last years of Mr. Horne's life were spent in Florence, where he was occupied in the preparation of an exhaustive work on the life of Botticelli.

**Some Spring Exhibitions.**

There are several Spring Exhibitions running just now, which are of more than common interest. Of these mention should especially be made in connection with the orn exhibition at Colnaghi and Obach's at 144 New Bond St. The present collection contains a number of portrait studies of exceeding delicacy and beauty. These drawings display greater reticence than did his earlier etchings, while it is observable that the artist has attained greater breadth and variety in the means which he adopts to obtain his luminous atmospheric effects. The enforced absence of color seems to impose fewer limitations on the art of this etcher than on that of any contemporary craftsman in this medium.

Another noteworthy exhibition is that at the Leicester Galleries, where the fine bust of the novelist, Mr. Joseph Conrad, executed by the American sculptor, Mr. Jo Davidson, is on view. The work is excessively modern in spirit and full of a nervous energy which makes it particularly attractive. Mr. Davidson has thrown convention to the winds and produced a bust which in addition to being a living presentment is also an artistic achievement.

**Amusement Tax Again.**

In my letter of last week I spoke of the way in which the new Amusement Tax was likely to work in regard to the exhibitions held by the dealers, and this week I am able to state that through the agency of the Imperial Arts League, a movement has been set on foot with the object of removing the imposition of the tax from shows of this kind. The grounds on which the appeal is being made is, that these exhibitions in addition to their educational importance, have the effect of encouraging contemporary art and act in a great many cases merely as channels by means of which art productions may be sold.

In the case of art society exhibitions, the show is often held through the generosity of individual members, the receipts by no means covering the expenses involved, so that the addition of a tax resulting in a decrease of attendances must necessarily have a tendency to shut down the exhibitions altogether. As regards the municipal galleries it is cited that in the case of the Liverpool Art Gallery, admission receipts dropped in 1914 from an average of £3,000 to £500, a portion of the deficit being made up by a few public-spirited citizens. The petition contains many very influential names and is headed by Sir Edward Poynter, President of the Academy.

Mr. Herbert Cook, whose name is well known as a collector of works of art as well as a writer on the Old Masters, has recently been appointed in conjunction with Mr. L. Harcourt, to the post of Trustee to the National Portrait Gallery. His famous collection at Doughty House, Richmond, was formed by his grandfather, Sir Francis Cook and contains many items of great rarity and interest. Mr. Cook is a member of the Committee of the National Art Collections Fund.

L. G.-S.

**IN THE STUDIOS.**

Glenn Newell has left the Van Dyck where he painted all winter, and has gone to his Dover Plains, N. J., studio for the summer.

Marion Swinton will probably be detained in New York and its vicinity the greater part of the summer as she has organized a class in painting which she proposes to take to Morsemere, the Palisades and the city parks, three times a week until October. She expects to paint portraits in her Van Dyck studio until June.

Recent portraits by Eugene Speicher are a full-length of Mrs. Franklin Kalbfleisch of Cleveland, O., and Mrs. C. H. Matthaissen and Mrs. Ralph Matthaissen of Irvington, N. Y. He is now at work upon a portrait of Mrs. Walter Davis of Portland, Me., which he hopes to complete by June, when he will go to Woodstock for the summer.

Jerome P. De Witt, who moved from the Van Dyck this winter to the Clinton, 253 W. 42 St., has been much occupied with portrait work. Among his recent sitters were Mrs. Phillips Linn of Uniontown, Pa., and Miss Miller May of N. Y. He expects soon to begin a group portrait of four members of a Southern family. This work will doubtless detain him in New York until late June. He will spend the remainder of the summer in Maine.

William R. Derrick plans to spend the summer at Mohonk, N. Y., where he will remain until the late autumn. He has had an unusually successful winter, having sold a number of his paintings to collectors.

Louis Valliant is painting three decorative panels for the home of Mr. Lafon Allen of Louisville, Ky. He recently completed a group of grisaille panels for the entrance hall of an apartment house in N. Y. He plans to spend the summer at Washington, Conn., leaving about June 1.

George Lawrence Nelson, whose "Mother and Son" group appears on page 3, is making strides in portraiture. Since his return from Europe a few years ago he has won recognition from artists and art patrons. He has long been an exhibitor at the National Academy and Allied Artists displays. His work reveals an honest determination to portray character. His color is fresh and good taste emphasizes his choice of subject and arrangement.

Martin Borgord, the gifted painter, who has spent the past ten years in Europe, principally in Holland, where he has a studio, returned to this country last month, owing to the Government's call to return and renew his citizenship. He is now at Lyme, Conn., where he will paint until July when he expects to return to Holland. Before leaving America, however, he will arrange for an exhibition of his work next season at one of the leading galleries, when art lovers will have an opportunity of seeing a new and refreshing group of paintings. He paints in a high key, has a joyous palette color and his subjects are as interesting as varied.

Mrs. Clara Lathrop Strong is working, in her studio at Marshfield Hills, Mass., on a large mural painting for the Congregational Church of West Barnstable, Mass. It is to be placed in August, when the church celebrates its 300th anniversary. Mrs. Strong will open a New York studio in the fall.

Mr. William Conant Church issued invitations for Wednesday and Thursday of this week, to view at the residence of the artist, 109 E. 39 St., his portrait painted by the Princess Lwoff-Parlaghy. Other portraits shown were those of Mr. John Burroughs, Hon. Joseph H. Choate and Prof. Henry Fairfield Osborn.

At the N. Y. School of Applied Design for Women on Monday, a tablet was unveiled commemorating the founding of the institution in 1892 by Mrs. Dunlap Hopkins. This memorial was erected as a tribute to Mrs. Hopkins by the Advisory Committee of the School.

Charles H. Davis will spend the summer at Mystic, Conn.

Henry W. Ranger and F. Ballard Williams are spending a few weeks painting at Noank, Conn. They will return to their New York studios next week to remain until June 1 when they will leave town for the summer.

**PARIS LETTER.**

Paris, May 10, 1916.

The public is in danger of becoming greatly fatigued with a surfeit of war pictures. A sympathetic attitude towards men who are fighting for their country has led, until the present, to a tolerance towards mediocre and sometimes inferior art which would be decidedly injurious if it were to last. The beginning of a reaction is manifest; but people will continue more or less to buy pictures illustrative of the war, merely because of that fact, be they good, bad or indifferent. Some exhibitions that are forced upon public attention, however, appear impertinent because, while hopelessly amateurish, they have not the excuse of giving aid and encouragement to artists serving in the army.

There is on the south side of the Seine what is known as the Latin Quarter Association. Mostly directed by American and English women, it gives afternoon teas at which gossip about the war flies about in an entirely irresponsible way, and it occasionally shows pictures, many of which might more wisely be hidden. Except Mr. Oberteuffer, the city landscapist, who fared so unjustly at the hands of the Panama Exposition jury, artists who have proved their title to distinction have fought very shy of sending anything to this association. On its walls at present is hung a rather interesting display, however, though devoid of any really salient features. There is a whole gallery of portraits of French, British and Belgian soldiers, all painted by Miss Julia Théophylactos. Fabius Lorenzi, an artist who was "mobilized" early in the war, contributes water-colors interpretative of things which he has seen in the battle zone. Among other exhibitors are Miss A. H. Holt, Miss Violet Mège and Miss Ruth Morley.

The ancient art of Japan and China is finely represented in an exhibition in an aristocratic mansion of the old Faubourg Saint-Germain quarter and the profits are to be used to restore the farms and villages of Alsace, devastated by the war. The most notable collectors of France have contributed to it, among them the Comtesse R. de Béarn, the Princesse de Murat, the Princesse Eugène de Murat, the Comtesse de Valencia, the Marquise de Ganay, David Weill, Baron Henri de Rothschild, Edmond Guerin and Gustave Schlumberger. The marvels shown include archaic Chinese bronzes, austere and elevated in style; Chinese, Japanese and Korean pottery, strikingly simple in form and beautiful in substance; jades and crystals; rings astonishingly clever in their fashioning; sword-hilts, minutely wrought; sumptuous screens, in the decoration of which there is an incomparable nobility; Chinese portraits of the first century of the Christian era, as meticulous as those of Holbein, but with a breadth of treatment and a magnificence of color which were unknown to him, and curious specimens of far-eastern wood-carving.

A controversy has arisen as to whether the so-called "new art" in France is principally due to German influence or not. Many persons are already writing anxiously about the character that French art is likely to assume after the war. On one side are those who contend that all the so-called "new art"—due to "Cubism," "futurism," etc.—should be rigorously eschewed as fraught with the infectious seeds of esthetic degeneracy. On the other side are those who vehemently deny that the Munich school had anything to do with the search after untried effects, of which this "new art" is the symptom, and that this search and its manifestations have already had a beneficial effect even upon conservative painters, though they will not confess it. It is frankly recognized by many artists and critics that the greatest danger to the future of French art is not innovation, but stagnation.

Eric Tayne.

George Breustel will leave New York about June 1 for Gloucester where he will paint until the late autumn.

A number of prominent American artists now here from abroad, plan to spend the summer in California and on the Pacific coast. Walter Griffin, a member of the American colony of artists in Paris, left this week for the West, and while en route, for the coast, will tarry for several days at the Grand Canon, Arizona. From thence he will continue on his trip to San Diego, Los Angeles, Santa Barbara, and San Francisco, where he is represented by a characteristic group of paintings at the California Art Exposition. He will sketch on the coast this summer and will probably give an exhibition of his pictures here upon his return in the autumn.

During his recent stay in New York Mr. Griffin occupied the studio of Paul W. Bartlett, who has been dividing his time between this city and Washington, D. C.

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 "My conception of a great picture, which I am still ardently trying to realize, is one that has the enthusiasm, the vigour and spontaneity of a sketch, with the ripeness of thought and colour, together with a subtlety that only comes from much labour. Oddly enough, none of the labour involved in this repetition of painting in and out is lost. The surfaces change, but the effect that which is covered up, in some intangible manner, still remains."



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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

Bandbox Theatre, 205 E. 57 St. Pink Room.  
—Colored Etchings by Robert W. Berg-  
man to May 29.

Berlin Photographic Co., 305 Madison Ave.  
Wood Blocks in Color by American Ar-  
tists, to May 31.

Canessa Gallery, 1 West 50 St. (formerly  
Altman Gallery), Opening Exhibition of  
High Class Antique Works of Art.

City Club, 55 W. 44 St.—Photographs of N.  
Y. by Kenneth Clark, to May 22.

Daniel Gallery, 2 W. 47 St.—Summer Exhi-  
bition of work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures  
Suitable for the Country Home.

Fine Arts Building, 215 W. 57 St.—Third  
Annual Exhibition of the Allied Artists of  
America, to May 25.—Dominion of Ver-  
sailles Exhibit, to May 27, 2 to 10 P. M.

Folsom Galleries, 396 Fifth Ave.—Group  
Exhibition by Five American Artists.

Goupil Galleries, 58 W. 45 St.—Original  
Etchings by Members of the British So-  
ciety of Graver Printers in Color, to  
May 30.

Lewis and Simmons, 581 Fifth Ave.—Exhi-  
b'n of Old Masters and Objects of Art.

Catherine Lorillard Wolfe Art Club, 802  
Broadway.—May Exhibition of Work by  
Members.

Kennedy & Co., 613 Fifth Ave.—Early  
Aero and Velocipede Prints and Etch-  
ings and Dry Points by William Walcot.

Keppel & Co., 4 E. 39 St.—American  
and Foreign Lithographs, to May 27.

Knoedler Galleries, 556 Fifth Ave.—Recent  
Paintings by Jonas Lie, to May 27.

Little Gallery, 15 E. 40 St.—Ashbee Guild  
of Handicrafts Exhibition.

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 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils,  
Watercolors and Pastels by a Selected  
Group of American Artists.

National Arts Club, 119 E. 19 St.—London  
Poster Exhibition, to May 31.—Shakes-  
peare Book Plate Competition Drawings,  
to June 2.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—"Making of an  
Etching."—Stuart Gallery.—Henry Wolf Mem-  
orial Exhibition.

N. Y. School of Fine and Applied Art, 2239  
Broadway.—Annual Exhibition of Stud-  
ents' Work, to May 23.

Photo-Seccion, 291 Fifth Ave.—Drawings  
by Virginia O'Keeffe, Watercolors by C.  
Duncan and Oils by Rene Lafferty.

Thumb-Box Gallery, 24 E. 49 St.—Drawings  
and Sculptures of the Dance.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Charles  
E. Locke Collection of China, Furniture,  
etc., Afts. and Eve'gs, May 23-25, Eve'g.  
May 26.—Vital and L. Benguiat Anti-  
que Laces and Embroideries, afts., May  
25-26.

Anderson Galleries, Madison Ave. at 40 St.  
—Library of the late John T. Garvey of  
Utica, notable for the books on music,  
Afts. of May 22-23.—Library of the late  
Samuel B. Snook, with two important  
consignments from London, Afts. of  
May 24-26.—Etchings and Engravings  
and rare New York Views from Mrs.  
Joseph B. Little, Estates of Dr. R. A.  
Withaus, William M. Franklin, and other  
owners, sale Ev'gs of May 25-26.—Col-  
lection of French Art, including decor-  
ative French Furniture, Bronzes, Marbles,  
Miniatures and Tapestries, consigned by  
M. Jules Ratzkowski of Paris, now on  
exhib'n to sale on the Afts. of May 27-31  
and June 1.—Rare Books on California  
and other Western States, on exhib'n  
from May 24 to Sale, Aft. and Ev'g of  
June 2.—Collection of English and  
American Autographs, on exhib'n May  
29 to Sale, Afts. of June 5-6.—Library of  
the late Edward Bunnell Phelps, on  
exhib'n May 29 to Sale, Afts. of June 7-9.

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The library of the late Samuel B. Snook  
of Upper Montclair, N. J., two important  
consignments from London, and the collec-  
tion of a Philadelphia gentleman, these last  
cataloged separately, are on exhib'n at the  
Anderson Galleries, preliminary to the sale  
on the afternoons of Wednesday, Thurs-  
day and Friday next. In addition to stand-  
ard sets, Riverside Press publications, fine  
copies of the Impartial History and Bever-  
ley's Virginia, and some remarkable ex-  
amples of the work of the binders, Derome,  
Roger Payne, Root, Riviere, Sangorski &  
Sutcliffe, and Zaehnsdorf, the sale contains  
many extra-illustrated volumes of unusual  
interest. The illuminated Mss. of the Fetes  
Galantes of Verlaire, for example, with  
nine miniatures, is in a jeweled binding.  
Cornwall's Lamb, with miniature portraits  
of Charles and Mary Lamb, each in a  
frame enriched with amethysts, is bound  
in full crushed levant morocco. The Edin-  
burgh edition of Stevenson is in full  
crushed levant morocco, and the twenty-  
six volumes of Mark Twain, with original  
drawings, watercolors and portions of the  
original Mss., is the finest set ever offered.  
The Delphine Latin Classics, from the  
Valpy Press, are in 141 volumes. Mark-  
ham's Life of Halifax is extra-illustrated  
and includes the only known copy of the  
Oxford Oath. One of the most elaborate  
productions in the whole history of color  
printing is the facsimile of the Book of  
Hours of Anne of Brittany. Among the  
early books is that by Galileo proving the  
rotation of the sun, Rome: 1613, the only  
copy that has ever been offered for sale in  
America.

**Etchings and Engravings.**

An important collection of etchings and  
engravings consigned by Mrs. Joseph J.  
Little of N. Y., the estate of Dr. R. A. Witt-  
haus, the estate of William M. Franklin, and  
other owners will go on exhibition at the  
Anderson Galleries on Thurs. next, prelimi-  
nary to the sale on the eve'gs of May 25-26.

The sale includes examples of the work of  
Buhot, Cameron, Corot, Delff, Haden, Millet,  
Rembrandt, Van Leyden, the Little Masters,  
the American etchers, like Bellows, Bacher,  
Parrish, Platt, and Mielatz, and many of the  
famous artists in mezzotint, with S. Arlet  
Edwards at the head of the list.

A very fine extra-illustrated copy of Me-  
morials of the Order of the Garter will in-  
terest historians, genealogists, and particu-  
larly the collectors of rare prints. Among  
the line engravings in these volumes are  
works by Ceccil, Elstracke, de Passe, Hollar,  
Loggan, Van den Querborn, Vorsterman,  
Supderhoef, Delff, Van Dalen, Drevet, and  
many others. Among the mezzotint engrav-  
ings are works by Beckett, Faber, Simon,  
Smith, Houston, Frye, Spooner, Turner,  
Phillips, Meyer, and Reynolds. This very  
remarkable collection was made in 1858 by  
Sir George Young, Garter King of Arms.

**Books on Music to be Sold.**

The library of the late John T. Garvey  
of Utica, which will be sold at the Ander-  
son Galleries on the afts. of Monday and  
Tuesday next, is notable for the large  
number of books on music which it con-  
tains, and for the interesting letters of  
musicians, including Liszt, Mendelssohn,  
Meyerbeer, Offenbach and Paganini. The  
coll'n of books on the violin and the great  
performers on that instrument is the larg-  
est that has come on the market in years.  
In addition the sale contains first editions  
of English and American authors, books  
of general literature and some rarities in  
early English, including a fourth folio  
Shakespeare, the first folio of Paradise  
Lost, and Grafton's Chronicle, London,  
1569.

**Locke and Vital L. Benguiat Sales.**

The sale of the Charles E. Locke col-  
lection of Old Lowestoft, Leeds, Staffordshire,  
French, German and Anglo-American  
China, old pewter, rugs, pictures and furni-  
ture, will be continued at the American  
Art Galleries on Monday, Tuesday and  
Wednesday afts. and eve'gs. and on Thurs-  
day eve'g. On Thursday and Friday aft's.  
will be sold the interesting and valuable  
collection of antique laces and linen em-  
broideries of Messrs. Vitali and Leopold  
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and Columns finely mounted in bronze,  
Dresden Groups, Capo di monte Fig-  
ures, Chinese Vases, fine Bronzes and  
Marbles, Clock Sets, Miniatures, a large  
Aubusson Tapestry, and many repro-  
ductions of famous Objects of Art in  
the National Museums and chateaux of  
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reserve or restriction on the After-  
noons of Saturday, Monday, Wednes-  
day, and Thursday, May 27, May 29,  
May 31, and June 1.

**Rare Books**—Important Library of  
the late Samuel B. Snook of Upper  
Montclair, N. J., and two valuable  
Consignments from England and the  
Collection of a Philadelphia Gentle-  
man. Many fine bindings, including  
the work of Derome, Roger Payne,  
Root, Riviere, Sangorski & Sutcliffe,  
and Zaehnsdorf. Splendidly extra-  
illustrated copies of famous books,  
many with original drawings and water-  
colors. Edinburgh Edition of Steven-  
son, magnificently bound. Annals of  
Sporting and other colored plate  
books. Many great rarities in early  
literature, including Morland's Pied-  
mont Massacres with all the plates and  
the first copy ever offered in America  
of Galileo's book, printed at Rome in  
1613, proving the rotation of the sun.  
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on the Afternoons of Wednesday,  
Thursday, and Friday next, May 24,  
25, and 26.

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Views of New York.** Fine examples  
of the work of the great artists. Now  
on Exhibition. To be Sold Thursday  
and Friday Evenings next, May 25  
and 26.

**Books on Music.** From the Library  
of the late John T. Garvey of Utica.  
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Autographs. Now on Exhibition. To  
be Sold Monday and Tuesday After-  
noons next, May 22 and 23.

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**More Dickens and Thackeray Items Sold.**

The sale of the second part of the Dickens and Thackeray collections, from the library of Edwin W. Coggeshall, opened Monday, at the Anderson Galleries, \$15,846.75 being the total of the session. Mr. Gabriel Weis gave \$1,775 for the Mss. of two sketches in Thackeray's "Our Street," called "The Lion of Our Street," and "The Dove of Our Street." Mr. George D. Smith paid \$1,650 for the Mss. of Thackeray's "The Bumpshers" and the original draft of "Jolly New-boy, Esq., M. P.," containing a couple of small pencil drawings. To Mr. Smith also went for \$875 Edwin D. Smith's large three-quarter length portrait of Thackeray, and for \$810 an antique Italian shellshaped reliquary, with locks of hair of Milton and Mrs. Browning. The former was given to Browning by Leigh Hunt and was owned in turn by Samuel Johnson and Joseph Addison and the latter by his then wife-to-be. Mr. Smith also gave \$530 for "William Makepeace Thackeray at Clevedon Court," with 16 lithographs after Thackeray drawings, privately printed about 1860, together with a letter from Thackeray to Sir Henry Cole, of the South Kensington Museum, in regard to his prospects as an artist, and \$385 for a first edition of "Rebecca and Rowena, a Romance upon Romance," with a letter of the author to the illustrator Richard Doyle.

He paid \$355 for Walter Henry Watts' watercolor head of Dickens; \$325 for a page of the Mss. of "The Adventures of Philip on his way through the World;" \$320 for Thackeray's "A Street View in Constantinople," drawn as a frontispiece to, and laid in a first edition of "Notes of a Journey from Cornhill to Grand Cairo;" \$310 for the Mss. of the first nine pages of Thackeray's Lecture on George I., as delivered on the American tour and dictated to his secretary, Charles Pearman; \$300 for a first edition of "The Adventures of Philip," with a page of the Mss.; \$230 for a first edition of "The Newcomers," with a letter of the author to the publishers about the illustrations; \$210 for a "Malise's full-length pencil portrait of Disraeli;" \$210 for a first edition of Theodore Martin's memoir of Prof. Aytoun, with an inserted letter to him from Thackeray; \$210 for a Thackeray pen and ink of Queen Victoria's Coronation procession; \$205 for a letter from Thackeray to Doyle; \$205 for two pencil drawings by Thackeray for "The Virginians," representing Washington and Braddock; \$200 for St. Aubin's portrait of Lafayette as a young man; \$177.50 for a letter of Charlotte Bronte to W. S. Williams referring to Thackeray and "Jane Eyre"; \$160 for a letter of Dickens to Georgiana Hogarth, his sister-in-law, and \$155 for a letter from Charlotte Bronte to Mr. Williams, containing a criticism of George Lewes' novel, "Rose, Blanche and Violet."

Mr. Henry Malkan secured for \$825 portraits in colored crayons, by Lowes Dickenson, of Robert and Elizabeth Barrett Browning, made shortly after their marriage. Mr. J. M. Patterson paid \$505 for a letter of Thackeray to Mrs. Macready, wife of the actor, referring to a reconciliation dinner with Dickens. Mr. Charles Sessler gave \$410, for a first edition of "Lovel the Widower," with an inserted page of the Mss. To Mr. James F. Drake went at \$380, a first edition of M. A. Titmarsh's "Our Street," with a page of Mss. Mr. M. Martin gave \$177.50 for a silhouette of Scott by Edouart.

The second session, Tuesday, produced \$11,470.50. Mr. Smith acting for a collector paid \$4,150 for 125 unpublished letters of Dickens to William Henry Willis, his sub-editor on "Household Words" and "All the Year Round," which contain much exceedingly interesting material. Mr. Smith also gave \$206, for a letter written by Dickens shortly before his death and alluding to a

good night's rest brought on by laudanum. For a letter from Boston, signed only with initials, he gave \$122.50. For another initial letter he paid \$102.50, and the same amount for a Dickens Mss. list of 16 titles, being suggestions for title of "Household Words." On a separate sheet there was a quotation from Longfellow. For a letter to Wills, signed by initials, Mr. Smith gave \$101.

The third and final session, Wed., produced \$5,609.50, which made the grand total of the second part of the Coggeshall sale, \$32,934.75 and of the whole sale, \$93,935.80. Mr. Smith gave \$60 for a Dickens' letter from Boston, \$51 for one referring to Wilkie Collins, \$50 for another from Folkestone, sharply criticizing Thackeray, and the same amount for a second Boston letter. For another \$60 was paid.

**Locke Books and Prints.**

The books and prints collected by Chas. E. Locke were sold Wed. at the American Art Galleries for \$1,373. Mr. Gabriel Weis gave \$35 for an edition definitive of Balzac's "Comedie Humaine;" Mr. R. Fridenberg \$32 for a view of "Near Fort Montgomery" from the Hudson River Portfolio, and the Cooper Union \$30 for an edition of the works of Jane Austin and the same amount for Adams' "Ruins of the Palace of Diocletian."

**Philadelphia Art Sale.**

During the first four sessions of the sale of objects of art, furnishings and paintings belonging to the estate of Jane C. Vansant, deceased, at the Phila. Art Galleries, which began May 11, \$444 was paid for 12 Lenox Plates, assorted panel paintings by C. H. Pohl mat gold borders. Twelve Dresden Plates, assorted portrait centers, medallion and holly decorations signed by Wagner fetched \$300 and 12 Royal Vienna cups, saucers and covers, with decorations by the same artist were sold for \$372. Twelve Royal Copenhagen plates, landscape borders, went for \$132 and 12 Royal Sevres plates dated 1844, turquoise blue and gold decoration, for \$144. Two Sevres porcelain vases, pink and gold decorations, were sold for \$100 each. Twelve English China plates turquoise blue borders, center panels with views of Venice by T. E. Dean, went \$192. A pair of Minton pate-sur-pate vases were sold for \$110 and a Japanese bronze floor lamp, with a dragon vase, fetched \$170. The sale is being conducted under the management of Mr. Reed A. Walmer with Mr. George L. Hamilton, formerly connected with the Hotel Bellevue Stratford as assistant manager.

**Important Sale of French Art Objects.**

An important collection of French art is now on exhib'n at the Anderson Galleries. One of its most important divisions consists of decorative French furniture representing the styles of Louis XIV, Louis V, Louis XVI and the First Empire. The cabinets, writing tables, commodes and salon suites in Aubusson and Gobelins tapestry are particularly important. There are many objects of art, including bronzes and marbles, clock sets and miniatures and a large piece of Aubusson tapestry, as well as many reproductions of famous pieces in the National Museums and chateaux of France. This coll'n was brought to the U. S. by M. Jules Ratzkowski, an official commissioner-appraiser of Paris and Cairo. The coll'n will be sold on the after. of May 27, May 31, and June 1, and will be the last important art sale of the season at these galleries.

**Amsterdam Picture Sale.**

The art collection of W. J. van Randwijk of The Hague was sold by Muller & Co. in Amsterdam last month. Josef Israels' "Mother's Solitude" brought \$15,625, and his "Twilight," \$5,210; Jacob Maris' "Evening," \$5,835; "The Mill," \$3,625, and "The

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Nurse," \$3,040; Matthew Maris' "The Little Daughter of the Painter Swan," \$5,210; Bosboom's "Interior of the Portuguese Synagogue," \$5,665; A. Mauve's "Shepherd with Herd on a Heath," \$15,415; "The Plough," \$10,835, and "The Woodcutters," \$3,835.

**London Picture Sale.**

A sale of modern oils and watercolors at Christie's in London May 5, totalled \$20,000 for 153 lots. Mr. Grimble paid \$890 for MacWhirter's "Sunny Sicily Coast," and Mr. Smith \$840 for Frith's "Le Bourgeois Gentilhomme." Mr. Partridge gave \$765 for Shayer's "Flat Racing, Steeplechasing, Hunting and Coaching" and Mr. Sampson \$682 for Sadler's "Parting of the Ways."

**Second Session of Barratt Sale.**

Christie's second sale in London May 12 of the Barratt pictures brought \$1,500 for 141 lots. Mr. Barratt paid \$815 for Quinton's views of Hampstead, Highgate and Gooden, and Fox gave \$997 for Constable's "Avenue of Trees." Mr. Simpson paid \$945 for Lee's "Oaktree Ford," Mr. Pawsey \$770 for Sartorius's pair of shooting subjects, and Mr. James \$770 for Stubbs' "Hunting Party."

**Two Pilgrim Bottles—\$15,000.**

At a sale of silver from various collections, at Christies in London on May 16, Mr. Crichton paid \$15,000 for a pair of William III Pilgrim bottles by Pierre Harrache, engraved with the arms of the Second Baron Arden and his wife. It is thought that the dealer acted for a museum, possibly the Metropolitan of this city.

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# American Art News

VOL. XIV., No. 34. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, MAY 27, 1916.

SINGLE COPIES, 10 CENTS.

## SPECIAL ANNOUNCEMENT SUMMER ISSUES.

After this issue, the **AMERICAN ART NEWS** will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The regular summer monthly issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

### BLAKESLEE DEFICIT \$283,839.

A transfer tax report on the estate of the late Theodor R. Blakeslee filed Wed., shows that he left debts and administration expenses of \$683,687, and total assets of \$399,848, leaving a deficit of \$283,839. The debts, including the endorsement of notes, amounted to \$594,800, and the administration expenses were \$80.51. Included among the assets were results of first sale of paintings, \$258,816, second sale \$68,976, private sales \$24,810, and unsold \$205. The deposits amounted to \$24,457 and the notes and claims to \$22,480.

Included in the personality was a check of \$9,000, from Mrs. Benj. Thaw, for Van Dyck's "Christ the Conqueror," being a balance of account in full; and a payment of Joseph S. Auerbach of \$2,500, for one-half interest in Lawrence's "Kemble as Rolla." Among the promissory notes is one made by Stanford White for \$3,095 and appraised as of no value, being barred by the statute of limitations. Among the pictures sold at private sale were: Raeburn, "Portrait of Mrs. Cadell," to Mr. Paul H. Mabury, \$10,000 and DeKoninck "Head of a Dutch Gentleman," to same, \$3,000; Lawrence, "Mrs. Siddons," delivered to Mr. T. B. Walker in settlement of a claim for \$3,500, and Drost, "Portrait of a Man With Black Hat," to the Ehrich Galleries, \$3,750.

English creditors held claims of \$333,130, the largest, \$158,935, to A. Wertheimer. To Mr. Charles Sedelmeyer of Paris was due \$93,000 on notes and to Mrs. Catholina Lambert of Paterson, N. J., \$10,000 on a note.

### ANCIENT PALACE FOUND.

Dr. Clarence W. Fisher, director of the Eckley B. Coxe, Jr., expedition of the University of Pa., reports from Egypt, the discovery of a palace next to the Temple of Moses, on the Nile. In the new palace, which shows that it once suffered from fire, he has found many valuable objects, in what he believes to have been a throne room, including gold earrings and necklaces, several bronze lamps and a bronze wheel, evidently from a chariot. But the most important find was several fine doorways, one enlaid with something like faience and the other with gold.

### SOCIETY OF ARCHITECTS ELECT.

At the recent annual election of the N. Y. Society of Architects, held at the United Engineering Building, James Reily Gordon of N. Y. was elected president, Adam E. Fisher, of Brooklyn, first vice-president, Edward W. Loth, of Troy, second vice-president, Mr. William T. Towner of N. Y. secretary, Oscar Lowinson, treasurer, and Edward Wehrin of N. Y., financial secretary. Nearly 200 new members have been chosen during the last year.

### STONE MOUNTAIN DEDICATED.

On May 21, Stone Mountain, near Atlanta, Ga., was dedicated by the Daughters of the Southern Confederacy, as the site for the colossal sculptural memorial by Gutzon Borglum, which is expected to cost between \$1,600,000 and \$2,000,000.

### WASHINGTON AT WEST POINT.

A replica of the H. K. Bush Brown equestrian Statue of Washington in Union Sq. N. Y., the gift of an anonymous donor, a veteran of the Civil War, was unveiled at West Point, May 19, near the parade ground.

### Appointed to the Art Commission.

Mr. Charles H. Sherrill, who organized and acted as marshal of the recent "Preparedness" parade, has been appointed a member of the Municipal Art Commission by Mayor Mitchell, to succeed Mr. Frank R. Lawrence resigned. Mr. Sherrill is an authority in his chosen art line, that of ancient stained glass.

### GREAT MARBLES FOR MUSEUMS.

The new Cleveland Museum to open June 6, has purchased from the Canessa Galleries, the famous Greek first century, B. C. marbles, found in Boscoreale near Pompeii.

There is a Basin in Parian marble decorated with moldings and garlands, in which two handles, decorated with small palms, stand out horizontally. The Basin is poised gracefully on a status—a caryatid representing a little laughing satyr. This all rests on a base of black antique. At the four corners four small Parian marble columns, each bearing a double head, representing the family of Bacchus. There are tables in Parian marble, the legs resting on two bases in gray marble, and at the sides of the legs, two figures of bearded monsters on lion's claws. In the center of each leg, within a crown of leaves, two goats stand erect on their hind legs, striking each other with their horn.

These six pieces of sculpture were

### ART AT ALLIES' BAZAAR.

One of the most interesting features of the coming Allies' Bazaar, at Grand Central Palace, will be a booth to be devoted to "The Orphelinat Des Armees." All kinds of toys, clothing and every necessity appropriate for a child, from birth to the age of twelve, will be on exhibition and sale for the benefit of the fatherless children of France, sons and daughters of soldiers killed at the front. Among the most valuable assets which the committee has collected are a number of Della Robbia and Donnatello plaques, colored by some leading American artists, including George DeForrest Brush, F. Ballard Williams, W. A. Coffin, Carroll Beckwith, C. T. Chapman, W. T. Smedley, Harry Watrous, Childe Hassam, Albert P. Lucas and Samuel Andrews. Mrs. Carlton T. Chapman is on the committee, and will be grateful for any donation from artists or their wives who wish to contribute articles for the cause. She may be found at her Sherwood studio.

### A VERMEER FOUND IN BOSTON.

A remarkable discovery—that of an original example of Vermeer of Delft, has just been made in Boston, where in the house of Mr. Morris Gray, a Trustee of the Boston Museum, the picture has hung for many years. The canvas was secured in Europe by Mr. Gray's father in 1830, as a Van Mieris, and Mr. Gray, until recently, had always taken this attribution as the correct one.

An English art writer and authority, now here, while recently visiting Mr. Gray at once, after seeing the canvas, pronounced the work a fine example of Vermeer. The subject is a "Woman at Her Toilet," a nearly full length presentation of a young woman, standing before her toilet table, clothed in the characteristic short Vermeer jacket in scarlet, and handling a string of pearls. The floor is tiled with rectangular slabs similar to the picture of a like subject in the Wallace collection, London, and the light falls from the usual upper dormer window. The canvas, while it needs cleaning, is in a good state of conservation.

### A FINE JOSEF ISRAELS.

In the Galleries of Mr. John Levy, 14 East 46 St., there is now an exceptional example of the late Josef Israels, "The Madonna of the Cottage," reproduced on this page.

The picture was formerly in the collection of the late Joseph Jefferson and was sold at the sale of this collection, Apr. 27, 1906, by the American Art Association, in the old Mendelssohn Hall to Mr. J. D. Pratt for \$19,500.

In 1892, Mr. Jefferson selected out of the many great works from Israel's brush, "The Madonna of the Cottage," as representative of the best period of his painting. The title is suggested by the picture of the "Madonna," which hangs upon the wall of the lowly fisherman's cottage, in the dim light. The artist compares the Virgin and Christ Child with the young Dutch mother, bathing the first-born infant. The fond mother bending over the fat, chubby babe, tenderly held in her lap, is gently drying the little one after the bath. An arm hangs loosely over her hand, and the little foot and leg are drawn up as if in fear of the water. The mother wears a loose white cap, a pale blue homespun dress, a coarse apron, and clumsy wooden shoes. One foot rests upon the red-tile floor; the other is firmly planted upon a low stool. Close by her side is a chair, with a towel thrown over the back, and a bowl of water upon the seat. The figures are lighted by the glow of a fire in the open hearth, and also by a window which does not appear in the picture. Except for a few simple ornaments and a clock on the mantel, the room is otherwise empty.

Joseph Jefferson corresponded with Josef Israels upon the merits of this work, and received as a gift an autograph copy of the artist's "Travels in Spain." Upon the flyleaf, Mr. Jefferson wrote of his appreciation of the Madonna picture, as follows:

"This book is a precious gift bestowed upon me by the author, Josef Israels, a great painter and a simple but charming writer—one of his greatest works has adorned my library for many years, and my family and myself have been delighted and even comforted by its charming presence." J. Jefferson.

Palm Beach, Fla., Dec. 25, 1901.

### AT SAN FRANCISCO'S MUSEUM.

Director Laurvik, of the San Francisco Art Museum, has secured the loan of the E. Curjel collection of 50 old Japanese paintings, and the retention of the works of the Italian futurists and of the Finnish artist, Axel Gallen-Kallela. Mrs. Phoebe A. Hearst has agreed to lend her magnificent collection of tapestries to the Museum. It has never been publicly shown.

### JUDGMENT AGAINST ART PAPER.

Among the recently recorded judgments in N. Y. County, is one of \$138.79, against Dr. Salvatore Buffardi, editor and publisher of the "Art Critic," by Fleming and Reavely, printers.



THE MADONNA OF THE COTTAGE

Isel Israels

At the John Levy Galleries.

brought to light recently in the excavations made under the direction of Mr. Canessa, in the neighborhood of Pompeii, and are the decorations of the Peristyle in the Villa of Rectina, wife of Cessius Bassus, the lyric-poet and friend of Pliny.

### SALES AT THE ALLIED ARTISTS.

At the third annual exhibition of the Allied Artists, which closed Thursday at the Fine Arts Building, the salesman, F. K. M. Rehn, was able to announce sales of over \$4,000, more than double last season's results. The sales include Louis F. Berneker, "A Nocturne," \$900; Jules Turcas, "The Salting Stone," \$650; "Indian Pond," \$200, and "Early Spring," \$150, and G. Elmer Browne, "Rocks and Surf," \$200. Sketches, fetching in all, \$1,825, were sold. These are by Messrs. Volkert, Boronda, Giles, Hubbell, Greacen, Weigand, Cimiotti, Leigh, Follinsbee, Hildebrandt, Hartson, Newell and Hansen.

Silas Dustin is painting at his studio near Westport, Conn., where he has lived for several years past.

The artist's booth will also be a noteworthy feature. The contributors will be W. A. Coffin, Henry W. Ranger, F. Ballard Williams, DeWitt Parshall, Carlton Chapman, Gifford Beal, Henry G. Dearth, F. Dumond, Bolton Jones, Henry Mosler, Childe Hassam, J. A. Weir and Richard Maynard.

### MR. DE VOYNICH'S PLANS.

Mr. Wilfrid M. de Voynich, who has been at the Waldorf-Astoria, since his arrival from London last Sunday, leaves for Washington today to superintend the removal of a portion of his valuable art collections, illuminated Mss., missals, etc., which have been stored at the Congressional Library, during his absence abroad. On his return here early next week he will start on a western tour, during which he will lecture at various mid-western universities. He has brought with him on his present trip from England, which will last ten weeks, a further large selection from his collection of illuminated Mss. and precious books. Mr. de Voynich sails for England in August and will return again in November for the winter.



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### EXHIBITIONS NOW ON.

#### A Sculpture by Davidson.

A spirited and highly artistic sculptured  
panel in low relief, of "The Dance," by Jo.  
Davidson, who recently returned from  
England, intended for the decoration of the  
Neighborhood Playhouse, is on view at the  
galleries of Henry Reinhardt & Son, 565  
Fifth Ave., and will remain to June 3. The  
highly individual incised treatment of the  
three female figures recalls the work of the  
early Egyptians. The attitudes are grace-  
ful and not at all conventional.

#### Summer Show at Folsom's.

Twenty-one pictures by Americans, chief-  
ly landscapes, furnish the summer show at  
the Folsom Galleries, 396 Fifth Ave. Henry  
Golden Dearth's "Boulogne Harbor" is bril-  
liant and Turner-esque, while his "Moon-  
light, Fontainebleau" is most impressive. Also  
of particular note are H. Van der Weyden's  
"The Flock," L. Mazzanovich's "Fields of  
Azure," Norwood McGilvary's "Valley of  
Twilight," and Edmund Greacen's "Hazy  
Sunlight." Others represented are H. R.  
Poore, C. P. Gruppe, W. H. Singer, De W.  
Parshall, H. L. Hoffman, C. S. Chapman, E.  
Warner, W. C. Fittler, R. M. Shurtleff and E.  
Dufner.

#### Early American Prints at Library.

There is now on in the print gallery of  
the N. Y. Public Library, an exhibition of

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graphic. Limited edition of 300 copies on  
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pensable to the student and collector as well as  
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prints illustrating portraiture of the  
Colonial and Revolutionary periods, loaned  
by Mr. Charles Allen Munn. The exhibi-  
tion offers, also, a review of the activities  
of early American engravers. Much of their  
work is exceedingly crude, although some  
of the mezzotints exhibited are of a high  
order of excellence.

#### Shown at the Photo-Secession.

A small exhibition, on to June 18, at the  
Photo-Secession Galleries, 291 Fifth Ave.,  
consists of drawings by Georgia O'Keefe,  
watercolors and drawings by C. Duncan,  
and oils by Rene Lafferty. Miss O'Keefe's  
drawings of various curious inanimate ob-  
jects—in one case in conflagration and in  
another in a stalagmite state—are care-  
fully presented and artistic in quality.  
Messrs. Duncan and Rafferty's contribu-  
tions showing some artistic intentions, ex-  
press nothing in particular.

#### Teachers College Exhibit.

At the Teachers College, Columbia Uni-  
versity, there is on view during the day  
until 12 M. Saturday, an exhibition of art  
works, including color-prints from lineolum  
blocks—a new method of printing in color;  
lettering, costume design, house decoration,  
pottery, art metal, jewelry, photography  
and painting in oil, watercolor, tempera and  
colored chalks.

#### American Historical Illustrations.

The exhibition illustrating the history of  
American illustration, from 1870 to the  
present time, lately shown at the Pratt In-  
stitute in Brooklyn and now somewhat  
amplified, is on at the Municipal Art Gal-  
lery, 16 St. and Irving Place, to June 30.

An exhibition of drawing, painting and  
pottery by students of the Arts High  
School was held Thursday afternoon, at  
the Ethical Culture Society Building, 2 W.  
64 St.

The 57th annual exhibition of the Wom-  
an's Art School of Cooper Union was opened  
on Wed. evening with the usual reception,  
and continued during Thursday and Friday.  
On Thursday evening the exhibition of the  
Night School of Art was held.

Western landscapes by J. Bond Fran-  
cisco of Los Angeles, are on view at Healy's  
Gallery, 711 Locust St., St. Louis. A big  
canvas shows the Grand Canon of the  
Yosemite. There are also various views of  
the San Gabriel Valley.

### MINNEAPOLIS.

The two exhibitions for May consist of  
the Painters of the Far West represented by  
Dangerfield, Foster, Groel, Couse, Moran,  
Potthast, Symons, Wendt, Ballard and Wil-  
liams; and 60 posters from the recent com-  
petition held in Newark, N. J.

Miss M. T. Jackson, asst. director of the  
institute, tendered her resignation, which  
was accepted with regret, and left the 1st of  
May for the East to pursue further studies.

Director Jos. Breck has returned from  
Philadelphia, where he addressed the an-  
nual meeting of the College Art Club.

A very clever and successful carnival of  
the Shakespearean period was recently given  
by the students of the Art School, an or-  
ganization called the Palletites, for a schol-  
arship fund.

One of the choicest additions to the Mu-  
seum is the picture secured by the Dun-  
woody Fund, "Portrait of an Ecclesiastic,"  
a stately painting by Giovanni Battista  
Moroni (1520-1578). It is a fine character  
study, of a dignified Church official.

M. C. Wells.

### PORTLAND, ORE.

Etchings and lithographs from the Sen-  
felder Club, London, of which Joseph Pen-  
nell is president, form the May exhibition  
at the Art Museum.

### PHILADELPHIA.

The leading art auctioneers have impor-  
tant sales listed well into June. The Mc-  
Fadden pictures will remain on view  
through the summer at the Pa. Academy and  
the "Fakes" and "Reproductions" at Mem-  
orial Hall will also remain on view there.  
It would seem to be in order now for a syn-  
dicate of artists to organize a similar exhibi-  
tion of forged canvases of both old and  
modern masters.

### ART PRICES CURRENT NEW VOLUME NOW READY

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CHIEF OFFICE: 13 BUCKINGHAM STREET, STRAND, LONDON, W. C.

An exhibition is now on at the McClees  
Gallery of "Advanced Modern Art," com-  
prising 32 works of the newest tendency,  
incomprehensible many of them, yet inter-  
esting as human documents, claimed by  
their authors as expressions of aesthetic  
emotions and not as photographic represen-  
tations of natural objects, as is explained by  
one of the exhibitors in the preface to the  
catalog. Crotti, Stella, Schamberg, Sheeler,  
and Sayen have already exposed at the  
Forum and Armory Exhibitions in N. Y.  
and have been fully discussed in the press  
notices.

A bright little exhibition of the works of  
members of the Graphic Sketch Club its 18th  
since its foundation by Mr. Sam'l B. Flei-  
sher, is now on there. Most of the exhibi-  
tors are of foreign birth or extraction, but  
have become through their art converted to  
American ideals and ways of thinking, as  
this assemblage of paintings, sculpture and  
commercial designs plainly shows.

Remarkably good is the display of sculp-  
ture in bronze, plaster and clay, mainly by  
artists bearing Italian names. Among these  
Aurelius Renzetti exhibits a number of virile  
portrait busts, that of Mr. Harvey M. Watts,  
art critic of the "Public Ledger," being one  
of most real. Luigi Maraffi is represented  
by several compositions that one would  
wish to see executed on a larger scale,  
such as a well conceived figure he entitles  
"The Stone Carver." A capital portrait  
bust of Leopold Seyffert, the portrait  
painter is shown by Pietro Ciavarra. Albin  
Polasek exhibits a sketch for a fountain in  
which Neptune figures as the "Musician of  
the Sea."

The painters contribute much to the credit  
of the school, and are already considerably  
to the fore in leading picture shows. A fine  
portrait of Mr. Fleisher by Lazar Raditz  
holds the place of honor. He also exhibits  
a well colored portrait of Mrs. Raditz and  
pictureques "Girl in a Kimona." Joseph  
Sacks contributes a full length portrait  
"Miss Helen Fleisher" that is quite suc-  
cessful. A "Portrait Study," by H. A. Pin-  
kovitz of a woman with a fan is happy in  
character and Cesare Ricciardi shows both  
portraits and landscapes of excellent qual-  
ity. A flock of "Swans" is the subject of  
an unusual but attractive canvas by Ben-  
jamin Kelman. Luigi Spizzirri shows some  
cleverly handled portraits in pastel, notably  
one entitled "Poet of the Art Students." The  
work of the students of the academic year  
is shown separately on the walls of the  
school rooms above and scholarships and  
cash prizes were awarded to the most prom-  
ising aspirants.

Eugene Castello.

### CHICAGO.

The sale of Mrs. Mary Blair's valuable  
collection of French, Flemish and Italian  
primitive paintings which it was hoped  
might become a permanent acquisition of  
the Art Institute, has caused the greatest  
regret to Chicago's artists and art-lovers.  
It is the usual case of not knowing just  
what a treasure is while it is within reach.  
However, M. Kleinberger, the fortunate  
purchaser of the Blair primitives, is giving  
local connoisseurs the privilege of viewing  
the collection in his suite at the Blackstone  
Hotel. Among the pictures on view here  
for the first time, are Clouet's "Francis, son  
of Francis I of France"; Mabuse's "Por-  
trait of Eleanore of Austria." Toungnet's  
"Portrait of Rene, King of France," Barth  
de Bunyan's "Portrait of a Lady," and  
Lorenzo di Credi's "Portrait of a Gentle-  
man." Mr. Kleinberger will leave soon,  
but Mr. Glenn Hall will be in charge of the  
paintings for several days, so that the ex-  
hibition here will be continued.

The annual watercolor exhibition is still  
attracting visitors to the Art Institute.  
The exhibition's close will be celebrated by  
a dinner in the Institute, given by the  
Chicago Society of Artists, the Palette and  
Chisel Clubs, and the Municipal Art League.

August Petrytle, a local artist, has  
finished six murals for the Lawndale Na-  
tional Bank. Four of these are nine feet  
square and four others nine by twenty-four  
feet. The subjects are the "Landing of the  
Pilgrims," "Statehouse at Springfield," "Na-  
tional Capitol, Washington," "Wolf's Inn  
and Fork of the Chicago River," and  
"Resurrection of Chicago."

Paintings by Bella Ormo, a Hungarian  
artist, are now on exhibition in the Oriole  
and Gift Shop at Riverside.

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A collection of paintings by George  
Inness is on exhibition at a local gallery.  
Etchings by American artists are on show  
at Roullier's, with new prints this week.  
At Thurber's there are works by European  
and American artists, and some valuable  
mezzotints and etchings recently from  
Paris.

Mrs. Pauline Palmer is planning to spend  
the summer on the Atlantic sea-coast, paint-  
ing. She will be in Provincetown, Mass.,  
in July. The Staceys, Anna L. and John F.,  
will go to the Pacific coast again this  
summer. Mrs. Stacey is recovering from  
pneumonia and will rest in a sanitarium be-  
fore painting in the open. Lawton Parker  
is in Paris. Louis Betts is expected to re-  
turn from New York, this week, to execute  
a portrait commission.

H. Effa Webster.

### FALL RIVER.

An exhibition of twenty-one modern  
paintings is now on in the new art  
room of the Fall River Public Library un-  
der the auspices of the Art Club of the First  
Congregational Church. The gallery in  
which the paintings are placed is of digni-  
fied proportions and offers an ideal setting  
for the pictures.

"The Meadow Oak," by James M. Hart  
is especially popular. "Still Life," by Wm.  
M. Chase is most attractive and two can-  
vases of "Fruit," by R. S. Dunning are de-  
sirable examples of a type of picture very  
popular a score of years ago and especially  
so in this city where Dunning resided.

Other notable works are "Wind & Moon-  
light," by E. Daingerfeld, "Landscape," by  
W. M. Hunt, "Hills and Winding River,"  
by Gardner Symons, and "The Robe of  
Cold," by Robert H. Nisbet. G. H. Boughton  
is represented by his ever-popular "Hes-  
ter Prynne" and by several other examples  
including a tender and poetic landscape.

The Rotary Exhibition of the Providence  
Water Color Club will open shortly at Gay's  
Gallery coming here as soon as its success-  
ful exhibition closes at Danielson, Conn.

Wm. Alden Brown.

## "STARYÉ GODY"

(PAST YEARS)

A Monthly Magazine of Ancient Art

1916—TENTH YEAR

The text of "Staryé Gody" being in  
Russian, all titles and references are  
provided with French translations.

All copies from 1907 to 1913 are out  
of print.

Foreign subscriptions, 50 francs a  
year, may be taken out at any Petro-  
grad Library and at the publishing  
offices.

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**BOSTON.**

Art shows still bloom here, in infinite and fetching variety, notwithstanding the lateness of the season. The second annual spring exhibition of the Guild of Boston Artists, ushered in most auspiciously by a "Sargent tea," surprises even the friends of the association by its comprehensive scope, a feature owing partly to the recent taking in of new members. One of these new members, Arthur P. Spear, introduces himself with "Waiting," a sympathetic and skillful rendering of an old couple waiting for the train, with birdcage in hand. Another new member, Giovanni B. Troccoli, in his "Portrait of a Lady," contributes a study of prim New England character that delightfully contradicts his Italian name.

It almost goes without saying that Charles H. Woodbury's mammoth marine called "The Rainbow," hung on the end wall of the rear gallery, dominates the exhibition, by its size, its subject-matter, and its masterly execution. Tarbell has a figure study of uncommon beauty ("Dreams"), loaned by Miss Georgina Cary. Frank W. Benson's "Tree Shadows," is a landscape of distilled yellow sunlight shimmering—one might almost say melting—through the green leaves of trees. One notes also Arthur Goodwin's fascinating and idealized presentment of good, old T Wharf; Mrs. Perry's presentment of an engaging child ("Convalescent"); Louis Kronberg's dancer ("Yellow and Blue"), painted with her back turned to the spectator—excellent in color and ably rendered; Frederick Bosley's characteristic study of two figures, "Emily with Eleanor"; W. M. Paxton's brilliant and loosely painted picture of a girl ("The Blue Book"), daring (as always) in color arrangement; Richard Meryman's "Monadnock," a landscape in "concentrated" form, lacking in details, but suggesting much by its brevity of means; J. J. Enneking's "unified impression," "A New England Hillside"; and Philip Hale's individual handling of "White Roses."

Among the sculptors two new members appear—John Paramino and Bashka Paef—the former with his "Portrait of Elizabeth" (the daughter of Bela L. Pratt), and the latter with her likeness of Miss Jane Adams. The miniature painters of the guild also make a good showing.

A large and varied assortment of pictures—many bearing the names of foreign artists—which recently passed through an auction sale at Copley Hall, was announced as "having come from a single residence in the Back Bay!" A bewildered gallery-trotter, in viewing the collection, remarked that the residence referred to must have been a pretty big one! John Doe.

**PROVIDENCE.**

At the Rhode Island School of Design, a collection of 14 paintings by Monticelli is now on view. These glowing canvases, while at variance with modern theories of "values," supply rich food for the imagination and offer a wealth of color. "The Peacock Garden" and "The Pet Dove" are the most important examples shown. Among the others are "The Christening Party," "On the River-Bank," and "The Burning of Sodom."

On May 12, the Rotary Exhibition of the Providence Water Color Club opened with a reception by the Ladies' Art Club at the public library at Danielson, Conn. An exhibition and sale of paintings and sketches by the late George W. Whitaker is now on at the studio formerly occupied by him for over twenty years. Romantic landscapes in great variety and reflecting a diversity of moods are grouped effectively with fruit compositions and marines on every wall and in every corner of the studio and the eagerness with which they are being acquired by collectors speaks eloquently of the esteem in which Mr. Whitaker and his works are held. Wm. Alden Brown.

**NEW HEAD FOR ART SCHOOL.**

The announcement was made recently by the Board of Trustees of the Fine Art Society, that the Minneapolis Art School, will have for its new director, F. C. Ramsey of Pittsburgh.

Mr. Ramsey has long been interested in the progress of art schools. Born in Britany, of American parents, he lived abroad for some time. After his return to America he studied at the Pa. Industrial School, Phila., for two years, then at the Pa. Academy, winning the Cresson Scholarship which gave him years of travel abroad, where he remained studying and painting from 1894 until 1908. On his return he was curator of schools at the Pa. Academy, until 1912, when he became business manager of the Fine Arts Dept. of Carnegie Inst. Mr. Ramsey will assume his new position in July.

A community party, to the number of 1500 from the Commercial Club spent one evening last week at the Art Institute. Another such party of the musicians and their friends was at the Inst., May 24. M. C. Wells.

**BLAKELOCK MONOGRAPH.**

Under the title "Blakelock, his Art and His Family," Mr. J. W. Young, the well-known Chicago dealer, has issued, in connection with the display of that artist's works in his galleries in the Stevens Building, 17 N. State St., Chicago, an interesting monograph, illustrated with reproductions of pictures, as well as by portraits of the artist, his wife and a son and daughter, and views of their home. The foreword is by Mrs. Blakelock, who is shown seated by two of her husband's paintings. The main body of the text, by Mr. Young, introductory to the catalog, is of much interest, the personal note being dominant. A section is devoted to the artist's daughter, Marion, several of whose pictures are in the exhibition.

**ROCHESTER.**

The Memorial Art Gallery is showing this month the collection of paintings by twelve American artists, which has been going the rounds of the museums this season, and the collection of paintings and miniatures sent

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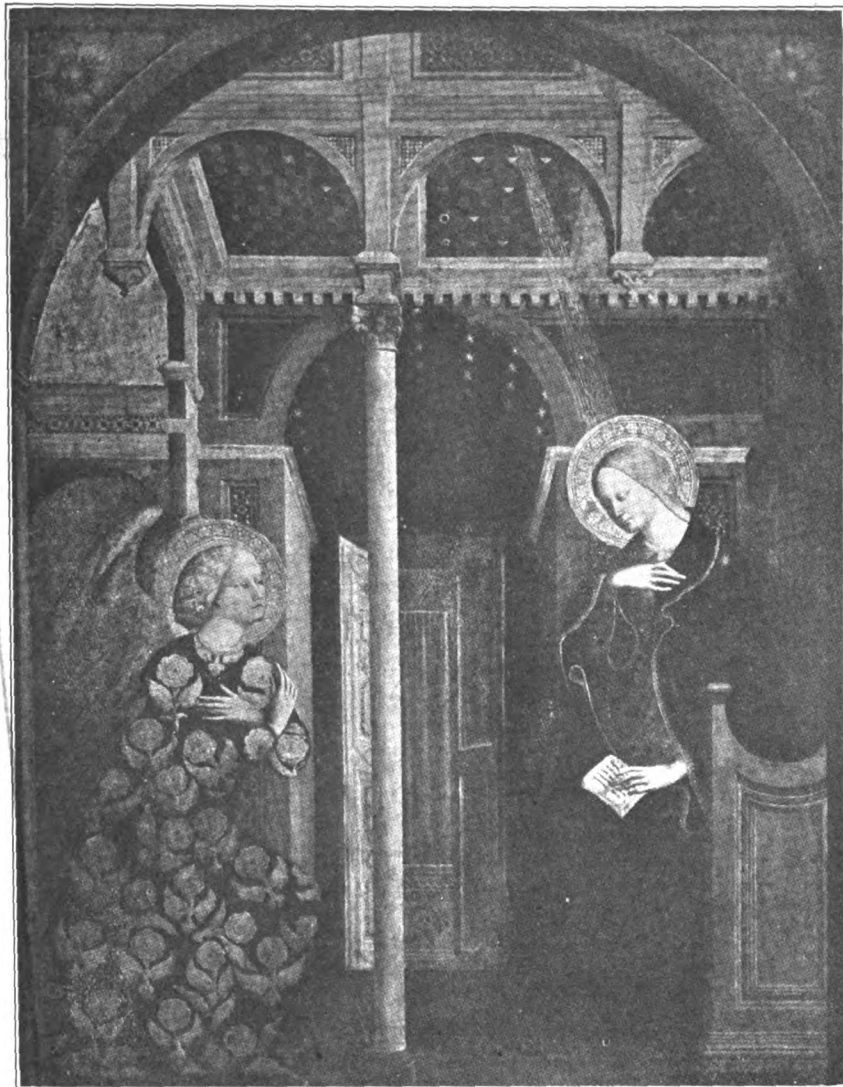
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**THE ANNUNCIATION.**

By Masolino.

"It is now fourteen years," says Mr. Tancred Borenius, in the May Burlington Magazine, "since Mr. Berenson drew attention, in the columns of the 'Gazette des Beaux-Arts,' to the remarkable picture of The Annunciation, by Masolino, discovered by him in the collection of Earl Wemyss at Gosford House, Longniddry. No reproduction of the picture has, however, up to now been published, and the accompanying illustration will therefore be welcome to the readers of The Burlington Magazine, all the more so as the picture itself has recently been sold to America. Judging from the evidence of style, it would seem as if the picture had to be classed with the earlier ones among the surviving works by Masolino; the figure of the Virgin reminds one, both in the type of face and the drawing of the hands, of the Madonna in the gallery at Bremen, which bears on the frame the date 1423, and is one of the earliest of the works by Masolino which have come down to us, although as a matter of fact executed at a time when Masolino was nearly forty years of age. On the other hand, the Gothic sinuosity of line in the figures contrasts vividly with the massiveness and classical simplicity of line of the figures in the fresco of The Annunciation, by Masolino, in the chapel of S. Catherine in the church of S. Clemente at Rome, possibly executed some time between 1428 and 1431 (reproduced in Dr. Toesca's scholarly monograph on Masolino, Bergamo, 'Istituto d'Arti Grafiche,' 1908, p. 123). The picture is very gay and brilliant in color, and in the angel's superb robe of deep red brocade, embroidered with a pattern of large golden roses, we see exemplified the tendency towards the rendering of modish dress which is characteristic of the naturalistic movement of the early 15th century both north and south of the Alps, and which finds expression also in the fresco of S. Peter Resuscitating Tabitha in the Brancacci Chapel and in Masolino's later frescoes at Castiglione d'Olonia. From this point of view it is of some interest to compare the present picture with a rendering of the same subject by an artist of kindred tendencies—the puzzling Annunciation in the collection of the late Sir Julius Wernher, the work of a painter under the influence of Jacopo Bellini."



THE ANNUNCIATION  
Masolino

From the Earl of Wemyss' collection and recently purchased by a N. Y. Collector.

**NEW BROOKLYN ART SCHOOL.**

Hamilton Easter Field is to establish a new art school in Brooklyn on Columbia Heights. The house at 106 Columbia Heights has been purchased, and also one below it in Furman St., whose roof serves as a backyard. The Furman Street house, which can be entered through a capola, which juts up on the lawn, will be used as a workroom for the students. The Columbia St. house, originally occupied by Col. Roebling, after he became too ill to be on the Brooklyn Bridge he was building, and from which he directed its completion, will be known as Ardsley House and will be fitted up for students who wish to live near the studios.

**Schofield An Allied Aviator.**

W. Elmer Schofield, who some time ago, joined the British army, according to a letter from Parker Newton now here, is now Lieutenant in command of an anti-aircraft section which has left for the front in France. The section consists of over 50 men, a junior officer, telephonist, telegrapher, chauffeurs, mechanics, gunners, interpreters, motors and motor lorries for the guns, etc.

"All the men in the section," says Mr. Newton further, "are from Cornwall, England, and as the artist painted many years in Cornwall it seems appropriate that he should command a body of brave men from his beloved county."

out under the auspices of the Museum of French Art. In June, the Rochester Art Club will hold its thirty-third Annual Exhibition.

**NOTES FROM OTHER CITIES.**

Violet Oakley's mural decorations, of the history of Penna., for the Senate Chamber in the State Capitol at Harrisburg, Pa., are to be in place the end of August, or early in September. The artist is also working on the preliminary sketches for her decorations for the Supreme Court Chamber.

Phila. has appropriated \$400 for the restoration of 45 pastels, by James Sharpless, of famous Americans of Revolutionary days, which are exhibited in Independence Hall. Shown by the Lee family at the Centennial in 1876, they were purchased by the city for \$700. The former owners had loaned \$150 on the collection, now held to be worth, \$50,000.

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**NO TAX ON CHAMPOLLION ESTATE**

Surrogate Fowler has declared the property of Andre C. Champollion, who was killed in battle in France, exempt from transfer tax, as he was a non-resident. The artist's estate, valued at \$70,000, was left to his widow.

**CHINESE ANTIQUES**

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**GREAT IMPORTANCE.**



## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

## DISCONTINUANCES.

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

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PARIS—19 Rue Caumartin.  
CHICAGO—Thurber Gallery.  
BOSTON—Copley Plaza Hotel Newsstand.

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LONDON.  
American Express Co. . . . . Haymarket  
Art News Office . . . . . 17 Old Burlington St., W.  
PARIS.  
Brooklyn Daily Eagle . . . . . 53 Rue Cambon  
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SPECIAL ANNOUNCEMENT  
SUMMER ISSUES.

After this issue, the AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The regular summer monthly issues will be published on Saturdays, June 17, July 15, August 19 and September 16.

## THE MAY BURLINGTON.

The frontispiece of the May number of the Burlington Magazine is a reproduction of Masolino's tempera painting on panel, of "The Annunciation," lately owned by the Earl of Weyness, accompanied by a few words by Tancred Borenius who announces that it has been sold to America. Sir Martin Conway writes of the French primitive Jacquemart de Hesdin and C. E. Cecil Tattershall describes "A Set of XVI Century Vestments," three of the four lately given to public institutions by Sir Charles and Lady Waldstein. The Cope went to South Kensington Museum, one dalmatic to the Fitzwilliam Museum at Cambridge, and the other to the Metropolitan Museum, the Chasuble being retained. G. F. Hill continues his "Notes on Italian Medals." George Leland Hunter writes of the "Scipio Tapestries Now in America," two examples being reproduced in color. G. Baldwin Brown talks of "Pre-historic Art," W. R. Lethaby of "The Broderers of London," and Raphael Petrucci of "Rapput Painting." The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

## ART SEASON CLOSES.

With the end of May the American art season, unusually long prolonged this year, will definitely close. We publish our last weekly issue today, and as announced elsewhere, will, as usual from now until October 14 next, publish only mid-monthly—as there will not be sufficient of art news to justify a weekly issue during the summer.

The season has been, not only an unprecedentedly long but curious one, most active in the way of exhibitions and auction sales, and has been varied by brief and alternating periods of activity and dullness in galleries and studios.

Good fortune has come to some artists and dealers—fair to others and disappointment to still a larger number. But, on the whole, business in the art trade and among the artists has been far better than for two preceding seasons for let it be remembered that 1912-'13 and 1913-'14, the seasons before the war, were not prosperous ones, in and to the art trade.

The first of the flood of European art treasures has begun to flow in and every sign points to a lively and prosperous season, to open next Autumn

## ART BOOK REVIEW.

THE PHILOSOPHY OF PAINTING. By Ralcy Husted Bell. Putnam's. \$1.25 net.  
This unillustrated volume takes the reader through a series of rather tedious studies in the origins of painting, the work of the Egyptians, Etruscans, Greeks and Romans, through Gothic, Renaissance and Northern schools to the painting of France and Spain concluding in such strangely sequential chapters as "Modern Painting," "The Secret of Stained Glass," "The Secret of the Old Masters" and "Ideals." The author makes no acknowledgment of authorities in his preface, but his quotations, made copiously in the course of his argument, are conspicuously from Pliny, Sir Joshua Reynolds ("Discourses") and Reynolds's fellow councillor of the Royal Academy, James Barry. Barry's R. A. lectures might often be profitably consulted for historical information, as well as sound criticism on Greek art. It was Barry who noted the "modernity" of Parrhasius the painter-philosopher of Athens.

Mr. Bell's discovery that Christian painting "was born in the gloom of the Catacombs," is interesting even if his critical remarks anent the masters who brought about the flowering of Christian art are summary and trite. His notes on "Cis-Rheinish" painting are rapidly inadequate and are rendered entirely worthless by the author's indulgence of nationalistic feeling provoked by the present war. Durer and Holbein are of course saved by their monumentally established immortality. French and Spanish painting fare little better than German. "Tonalism" in landscape art which is associated with the work of Henry Ranger and his sympathizers, receives approving consideration, while the exciting incursions made by "post-impressionistic" are not noticed at all.

followers of Cezanne and Vincent Van Eogh  
The chapter on "Modern Painting" deals with English painting from Hogarth in a manner provocative of at least "distemper." The "snappy" critical estimates will one day one imagines face their author to some confusion. Retiring in a chapter on "Ideals" Mr. Bell quotes Rodin and notes a promising state of affairs suddenly arrested by the explosion of "the machinery of civilization. Ideals of art immediately passed into red eclipse." "The impetuosity of this age shall not be stayed" we read and "art, avoiding all signs of the superflux of pain, shall preserve only the fadeless beauty of things that fade, since

"Time dissipates to shining ether the solid angularity of facts."

James Britton.

THE FRESCOES IN THE SISTINE CHAPEL, by E. March Phillips. John Murray, London, 1/.

In this small but exceedingly practical volume the author has aimed at connecting and co-ordinating the principal facts concerning the Sistine Frescoes, so as to furnish the visitor with a means of appreciating the wealth of artistic achievement with which he is confronted. This unpretentious little book, while not aspiring to treat its

subject exhaustively, yet cleverly avoids the guide-book impression which so often mars productions of this nature, and handles its data so attractively as to be likely to encourage its readers to subsequent reading on more advanced lines. All who are familiar with the overwhelming effect of the vast scheme of decoration in the Vatican, will readily appreciate the assistance which a well arranged volume such as this, is able to afford the visitor.

L. G.-S.

NIGHTS.—ROME, VENICE, LONDON, PARIS. By Elizabeth Robins Pennell. Crown Octavo. \$3 net. J. B. Lippincott Co., Philadelphia.  
Mrs. Pennell's new book is interesting chiefly because of its allusions to certain important personages in the world of art, of whom there is, unfortunately, scant record in literature. Particularly welcome are her personal recollections of John Donoghue, the purest and ablest of all "neo-Greek" sculptors, an American classicist whose tragic death followed circumstances similar to those which led to Blakelock's present pathetic plight. Her description of Donoghue, "big, handsome and gay," wandering about Rome in hopeless search for a model beautiful enough to help him realize his masterly "Young Sophocles" (Chicago Art Institute), is clever and entertaining, while she equals Donoghue's own naivete in talking of his beauty by adding her own dainty feminine tributes to this Narcissus "come to life again."

The ponderous figure of Elihu Vedder succeeds the exuberant one of Donoghue in the memories of Rome, the "Vedder of Omar Khayyam" says. Duvenceck is the prominent figure of the nights in Venice, Whistler being absent—blonde Duvenceck, the prodigious worker who still had time to lounge, the American who knew his Munich as well as he did his Paris and his Florence, the one person who could "launch" a visitor properly in the city of canals. Remnants of a tradition of Ruskin's Venetian holiday in the company of that glorious little wife he lost to Millais—Euphemia Grey—hover around these nights in Venice, out of which, however, only one figure towers, and that is Duvenceck. One should commend Mrs. Pennell for clarifying her literary form by projecting such characters as Donoghue, Duvenceck and Henley from the mass of personages, more or less distinguished, happily met in the leisure moments of thirty years. Editor Henley, whose head as interpreted by Rodin appears in reproduction is the most completely portrayed individual emerging from any of these recollected nights. His voice, "roaring down all opposition" at the Thursday gatherings in London, in the rooms in Buckingham Street, "well packed and pleasantly smoky," was finally stilled by the same silencer that finished the outpourings of Henley's Thursday attendants—Aubrey Beardsley, Bob Stevenson, Henry Harland and Phil May.

The Whistler nights, of which one may read quite completely in the Pennell "Life," were won, we are told, at great price. The irrepressible one drove all other callers away, for it was Jeems's "resounding knock at the old battered door" that was permitted to triumph.

With the "Nights in Paris" the author concludes touchingly, noting the first spring time when the Salon has failed to open and asking—"Am I to Lose Paris? Who can say, when the echo of shells and bullets is thundering in my ears?" It is under this suspense that the author "clings to the remembrance of Paris nights," almost beginning to believe that "youth exists for no other end than to supply the incidents that age transforms into memories to warm itself by."

James Britton.

ESTIMATES IN ART.—By Frank Jewett Mather, Jr. Chas. Scribner's Sons. \$1.50 Net.

Professor Mather's title to his new book, "Estimates in Art" is not altogether happy. It savors too much of appraisal. Mirus a preface, this volume has the limited appeal of many recent books of its type. For it is a potpourri of appreciative essays on the art of selected masters of various schools—an odd enough selection—well written certainly, but lacking any very illuminating matter in a field which is so enormous as to offer rich opportunity to one who desires to cast revealing rays either for estimation or appreciation.

The succession of papers on Claude Lorraine, Botticelli, El Greco, Goya, Rembrandt, Verner of Delft, Sorolla, Eugene Carriere, G. F. Watts, La Farge and certain artists of China and Japan produces a strange line of development terminating where it might better have begun. The remarks on Chinese and Japanese art based upon facts "taken," as the author says "at second hand," are the liveliest in the book and bear out the author's admission that the "thrills evoked" by these works are decidedly not second hand. To Americans, this book should be of particular interest on account of the chapter that deals with John

La Farge who is "estimated" here very highly, especially as a designer of stained glass.

One could "marvel" with this author "that the fame of La Farge is not greater." The chapter on Watts is of interest also. These two men stand apart from their artistic brethren of the last century—two great modern eclectics.

The chapter on Vermeer is replete with references to Philip Hale's admirable book on the painter of Delft which contains, this author considers, "the most elaborate stylistic analysis ever applied to any artist." Morrice's book on Eugene Carriere furnishes the cause of a study of the painter whose type of picture was characterized so cleverly by Whistler, while that on Sorolla by Aureliano de Beruete, Rochefort, Huneker and other, with the Hispanic Society's exhibition, gives rise to a characterization of the dashing and facile Spaniard as "a virtuoso rather odd and diverting than really worth while." As a whole, the book is unprovoking; indeed the only thing about it that irritates, is that it lacks an index.

## OBITUARY.

## James F. Keresev.

James F. Keresev, dealer in Oriental rugs, carpets and tapestries, at 2 W. 47 St., died May 21 at his home in Jersey City, at the age of fifty-two. With his brother, Mr. John T. Keresev, he established his business 15 years ago in Fifth Ave. Five years ago the late J. Pierpont Morgan bought five Burgundian tapestries of Mr. Keresev, which he presented to the Metropolitan Museum. Mr. Keresev was formerly a leather merchant, with the firm of Bullard & Co., of which his father was a member. He was considered an "expert" on Oriental decorative art and was often called upon by the government to make appraisals of rugs, carpets and tapestries. He is survived by his widow, three sons, two daughters, two brothers and one sister.

## Mrs. Lucy Alexander.

The cable announces the death in Florence, on May 20, in her 105th year, of Mrs. Lucy Alexander, who had lived in that city many years and left an estate valued at \$5,000,000. She was the widow of Francis Alexander, an artist, and the mother of the artist and author, Francesca Alexander. She formerly lived in Boston and was born at Cambridge. She was interested in a number of charities and paid especial attention to families in reduced circumstances, giving an annual pension to forty such families.

## George W. Hewitt.

George Wattson Hewitt, of Hewitt and Hewitt, architects, died in Phila. May 12, aged 74. He was the designer of the Bellevue-Stratford Hotel, the Phila. Bourse, the Bullitt Building and the Episcopal and Hahnemann Hospitals.

## FAMOUS PICTURES REPRODUCED.

The Ladies' Home Journal has begun, with its May issue, the publication of a series of finely colored reproductions of famous pictures in notable American collections.

Those selected for the first series are the Cowper, or Panshanger, Raphael Madonna, Rembrandt's "The Mill," Van Dyck's "Marchesa de Cattaneo," and Vermeer's "Woman Weighing Pearls"—all from the Widener collection of Elkins Park, Pa.

The Ladies' Home Journal is to be congratulated on this novel enterprise for a publication not distinctively an art one, and while of course these first reproductions, and doubtless those of other great pictures from other noted American collections to come, have been reproduced in direct art publications both here and abroad, some in the AMERICAN ART NEWS, these former reproductions have not, as a rule, been in color.

The Home Journal reproductions are not only worth preservation for their art value, but are most educational and will give many thousands a knowledge of great canvases which, with the curiously un-American exclusive policy of most of our leading art collectors in shutting out the public from their galleries, they might otherwise never obtain.

## PRINT COLLECTORS' QUARTERLY.

The opening article in the current number of the Print Collectors' Quarterly is by Robert J. Wickenden and devoted to Millet "A Jupiter in Sabots," as Gerome called him. It is most interesting and largely concerned with the circumstances of the master's settling at Barbizon. George S. Hellman discusses the drawings by American artists at the Metropolitan Museum, and William Aspinwall Bradley tells of "Some French Artists During the Siege."

LONDON LETTER.

May 17, 1916.

Miss Elizabeth Asquith, who enjoys the distinction of having had her portrait painted by many of our foremost artists, is arranging a show of Sargent's portraits at the Grafton Galleries in June. Her own picture, and that of her brother Anthony, will be among the 40 canvases shown, while those of other society notabilities, such as Lady Diana Manners, Lady Elcho and Lady Anglesey, will be included. The exhibition should be of peculiar interest, in view of the fact that it is the first comprehensive collection of this artist's work, which has been seen. The proceeds are to be given to the Arts Fund of which Miss Asquith is the chairman. The Lavery portrait of Miss Asquith is, it may be remembered, one of the best Academy pictures of this year.

Some Naval Critics.

Apropos of the Academy, some fierce criticism on the naval war pictures, has been given by naval experts, who have not been slow to point out in the most scornful terms, the various unconscious inaccuracies perpetrated by impressionistic artists. Indeed the marine painters are now suffering much the same drastic treatment, which in former years was meted out by that trade journal "The Tailor and Cutter," whose sartorial expert never failed to delight us, with his scathing comments on the clothes depicted in the various portraits exhibited. Nowadays the marine painter must be able to stand a minute examination in all the points of a dreadnought, the methods of a torpedo and the funnels of a cruiser, for the naval pictures of the present year of grace are to go down to posterity as historic records and must be infallible in detail.

The "International" opened last week with a private view of exceeding smartness and chic. Indeed it was a difficult matter to fix one's attention on the pictures, seeing that there was so much that was bizarre and "voyant" among the audience. Still there was considerable rivalry in the corner gallery, wherein a "Venus" by Leon de Smet, and a "Panel for Commerce," by Alfred Wolmark, were among the most modern of a number of ultra-modern designs and compositions. The panel, as far as one may decipher it, is intended to convey an impression of men displaying for inspection some brilliantly colored carpets, both men and wares forming a sort of conglomerate design which is not a little confusing.

An exceedingly original subject has been chosen by W. Nicholson in his "Hundred Jugs," in which he has cleverly depicted with the greatest skill, the various surface lights, tints, and lustres of a variety of pottery and porcelain, producing in the end an uncommonly able piece of work, though by no means one which satisfies the most exacting aims of art. William Strang, A. R. A., who is but moderately well represented this year at Burlington House, had evidently reserved his best work for the International for here are two delightful studies, painted with that superb directness of touch and clearness of color which always make his work stand out with such magnificent distinctness from everything in its vicinity. Though no longer, owing to present conditions, so "international" as formerly, the exhibition shows signs of a vitality no less robust than in years gone by.

An interesting sale at Christie's will be seen next week when the French terracottas collected by Henry James Pye, the poet-laureat of George III, are to be dispersed. The poet was evidently a man of nice taste in matters of art for the figures have been selected with the most fastidious judgment. They include a signed group by Clodion, others by Marin and a beautiful Bacchante bust.

Notable Hals Found.

The latest "find" in the picture-world is that of a Frans Hals, which has just been sold for 4,150 gns. to Mr. Evan Thomas, presumably for a client, its existence only having been discovered a few days prior to the deal. Indeed, the picture when cataloged last week for a sale near Windsor Forest was described as by an "unknown" artist but keen examination at the public view brought to light the initials "F. H.," the date 1640 and the words, "aetatis suae 56." The news soon spread among the dealers with the result that they attended in force at the sale and bidding proceeded briskly.

This is one of the most striking Hals portraits which has ever changed hands in this country and depicts a man of apparently great intellectual quality, regarding the spectator with the true Hals smile. The house from which the picture was sold is that occupied in the early part of the XIX century by the American financier, Joshua Bates.

L. G. S.

NOTES OF THE STUDIOS.

Mr. C. S. Carstairs, of M. Knoedler & Co., 556 Fifth Ave., sails for England on the Nieuw Amsterdam on Monday.

F. N. Tonetti, the N. Y. sculptor, recently returned from the war front in Europe. He is endeavoring to alleviate the sufferings of the wounded from flies and invented an extensor for use in setting broken bones.

The exhibition of paintings of Alaskan scenery by Leonard M. Davis, closed May 20, at the Museum of Natural History. Eight works were sold to N. Y. collectors. The display has been followed by another of pictures by Z. H. Pritchard, which represent submarine life of the Pacific coast.

Bryan Lathrop, the wealthy real estate dealer, who died recently in Chicago left his collection of Whistler etchings, said to be one of the best in the world, to the Art Institute of that city.

Carlton Chapman's spirited historical marine, one of the best he has painted, "The Engagement Between the U. S. S. Enterprise and H. B. M. S. Badger, off the Maine Coast, September 5, 1813," has been on display during the week, in the show window of the Ralston Galleries, 567 Fifth Ave.

as a gift from Chicago artists. He will lend his house in the Latin quarter for the purpose. Over \$6,000 has been collected in Chicago for the fund.

Adele Watson, of 20 W. 10 St., leaves shortly for California, where she will prepare for an exhibition of her work to be held at the Folsom Galleries, 396 Fifth Ave., to open Dec. 1.

Gordon M. McCouch, some of whose pictures have lately been on exhibition at Montross' Gallery, 550 Fifth Ave., is now painting in Switzerland.

At his studio, 27 West 67th St., Howard Hildebrandt has been holding an exhibition (closing today) of recent portraits. Among the works shown are presentments of Mr. and Mrs. Charles Allen, the former one-time Governor-General of Porto Rico. A picture of Miss Delite Wooley, the debutante daughter of Mr. and Mrs. Connell Wooley, is also one of the admired works. In the portraits displayed the artist not only showed an honest determination to obtain character but every one bore evidence of sincere study and knowledge.

Francis Jones, who has been ill most of the winter and has been with his brother, Bolton at Montclair, is happily convales-

PARIS LETTER.

Paris, May 18, 1916.

The artistic event of the fortnight was the opening of the exhibition of Belgian painting and sculpture, under the auspices of both the Belgian and the French governments. The collection contains a few things that were rescued from the German invasion, such as the heroic bronze group by the late Constantin Meunier, "The Fire Damp," first shown in the Paris Salon and afterwards placed in the Brussels Museum, and some of Victor Gilsoul's landscapes; but nearly all of the works have been executed since the artists were forced to flee from their country, to find hospitality in various other lands. Certain of the pictures are graphic notes of this exile, like P. Paulus's views of the Thames, of a building in course of erection in London, and of Saint-Paul's Cathedral, Albert Baertsoen's "Waterloo Bridge" and "The Thames in Winter," Alfred Bastien's "The Thames at Chelsea," and Charles Michel's "Le Pont Royal" and "Morning near the Louvre."

Scenes of Belgium.

But the majority of the pictures are scenes in Belgium, evidently only painted in the last few months from studies made before the war. In all there is a dignity and surety of execution, a repose of manner and a candor and sincerity, worthy of the noble nation which has preferred destruction to slavery. The Belgians, even before the war, had shared in all the intellectual commotions and in all the evolutions of modern thought; yet Belgian art today is nearer the soul of the great "primitives," naive and at the same time observant and reflective, intense and expressive, than it is to the optimistic reveries, the splendors and magnificence, the triumphant orgies of color, of light and of life, of a Jakob Jordaens, or the rollicking and jovial village feasts of the Teniers. The spirit of Millet is likewise more present in Belgian than in French art of the present. It is the twin brother of the literature which found its culmination in Maeterlinck and Veahaeren.

There is very little here that directly bespeaks the agony of a nation. A few paintings suggest the home-sickness of the exile. But the Belgian artists are apparently too proud to draw profit either of fame or of fortune from the tragic ills of their country, or to glorify, before the great climax of reparation, the imperishable deeds of their heroes.

This exhibition, taken in connection with the two rooms at the Luxembourg Gallery that are filled with Belgian paintings, may be justly regarded as amply representative of the nation's contemporary achievements in art. Meunier's group, "The Fire Damp," shows a mother leaning above her prostrate son to learn if life remains. It may be regarded as fortuitously symbolizing Belgium, gazing in mute horror upon the work of her murderous foe. A newer work of Meunier, on a smaller scale, in bronze, is "The Prodigal Son," one of the best of the many conceptions of that subject. It has great intensity of sentiment, and strength and justice of expression. A bronze statuette, "Salomé," by Marnix d'Haveloose, is also worthy of marked attention, as an interpretation of the neurasthenic degeneracy and the weird oriental psychology that Oscar Wilde and Richard Strauss had already interpreted with equal truth in other mediums. A bronze head of a man, by G. Minne, is distinctly Rodinesque, and does not fall very short of the best work of the master.

Some Notable Works.

Among the paintings, Baertsoen's "Canal at Ghent," Emile Claus's "The Golden Highway," a road that glows in the reddish yellow glory of autumn foliage, fallen or ready to fall, and of an intense sunlight; Alfred Delaunoy's "Chapels of the Church of Saint-Pierre at Louvain," austere in atmosphere and marvelous in the fidelity of the stone hues and the delicate richness of the light which is sifted through painted windows; Frederic Léon's landscapes in the Ardennes, reposeful, with solid harmony of coloring and much nicety of detail; Victor Gilsoul's vivid picture of the village of Mannekensvere on the Yser, vigorous and intense in execution; Eugène Laermans' typical groups of Flemish peasants, boldly, but very simply delineated, and strongly characterized; Theodore van Rysselberghe's nudes, which are notable achievements in vibrant luminosity; and Emile Wauter's figure of a Gypsy woman in shackles and his landscapes in Morocco and Egypt, are unquestionably the most important among the paintings. This exhibition would be successful in New York.

Pierre Goujon, the first member of the French Parliament to be killed in the war, had formed an excellent art collection, which he has left by will to the Louvre. Among the pictures were some watercolors by the sculptor Barye; a good example of Toulouse-Lautrec, "Le Dos de Feu," and a characteristic one of Van Gogh, "La Guingette" ("The Grogshop"). Eric Tayne.



CIGARETTE

S. Montgomery Roosevelt

In recent fire in the Pietro Studio.

Miss Laura Chanler, painter, daughter of Mr. and Mrs. Winthrop Chanler, is engaged to Lawrence G. White, architect, son of the late Stanford White and Mrs. White.

Seymour Thomas is in Southern Cal. where he is painting portraits and will probably remain for another year.

P. L. Rousseau, the well known painter of dogs, has a studio in the Chelsea.

Carlo-Delvaile is painting a large decoration for the home of Mr. James J. Hill, in St. Paul, at his studio, 60 S. Wash. Sq. He expects to remain in this country until the autumn.

Lawton Parker, who spent a number of years in Paris, purposes to make his home permanently in New York. It is his purpose to go to Paris for a few weeks this spring to establish a "Kitchen" for the wives and children of artist soldiers at the front.

cent and has returned to his studio in the Atelier Building, West 67th St. The brothers will spend their summer, as usual, at their South Egremont studio.

Henry Golden Dearth will paint the coming summer at Northeast Harbor, Me.

J. Francis Murphy and Mrs. Murphy left their Chelsea studio last week for their summer home at Arkville, Catskills.

Alethea H. Platt has recently built a studio at Sharon, Conn., where she plans painting during the summer. She will leave about June 1 for the Adirondacks and will paint until July in Keene Valley (The Shurtleff County). She has had a successful season and has sold a number of her best canvases.

Henry B. Snell will go to Gloucester, Mass., about June 1, where he will have a summer class.

(Continued on page 6.)

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)  
 "Theoretically, art is something in life seen through a glorified vision. It is not an exact reproduction of the thing seen; for that would be photography. The true expression is a personal equation placed somewhere between academic rendition of photographic accuracy, and a vague suggestion of what is represented. Both extremes are unsatisfactory."



**P.&D. COLNAGHI & OBACH**

(ESTABLISHED 1760).

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**NOTES FROM THE STUDIOS.**

(Continued from page 5.)

Cullen Yates has left his Vandyck studio and is at his summer home at Shawnee, Pa., where he will remain until late autumn.

Helen W. Phelps expects to leave her Sherwood studio in early June for her summer studio at Elizabethtown, Adirondacks, where she will paint until the autumn.

Oscar Fehrer has had a busy winter painting portraits at his studio, 236 W. 86 St. He exhibited at a number of the leading exhibitions throughout the country during the winter and has been invited to show at several summer displays including those at Lake Placid and Stockbridge. He will leave this week for his summer studio at Provincetown, Mass.

Ernest Ipsen is in Chicago painting portraits until about June 15, after which he will go to Nonquit, Mass., for the summer.

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**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—  
Retrospective Exhibition of American  
Art from May 29.

Bandbox Theatre, 205 E. 57 St, Pink Room.  
—Colored Etchings by Robert W. Berg-  
man to May 29.

Berlin Photographic Co., 305 Madison Ave.  
—Wood Blocks in Color by American Ar-  
tists, to May 31.

Canessa Gallery, 1 West 50 St. (formerly  
Altman Gallery), Opening Exhibition of  
High Class Antique Works of Art.

City Club, 55 W. 44 St.—Paintings by W. R.  
Leigh, to June 5.

Daniel Gallery, 2 W. 47 St.—Summer Exhi-  
bition of work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures  
Suitable for the Country Home.

Folsom Galleries, 396 Fifth Ave.—Summer  
Exhibition of American Paintings.

Goupil Galleries, 58 W. 45 St.—Original  
Etchings by Members of the British So-  
ciety of Graver Printers in Color, to  
May 30.

Lewis and Simmons, 581 Fifth Ave.—Exhi-  
b'n of Old Masters and Objects of Art.  
Catherine Lorillard Wolfe Art Club, 802  
Broadway.—May Exhibition of Work by  
Members.

Kennedy & Co., 613 Fifth Ave.—Early  
Aero and Velocipede Prints and Etch-  
ings and Dry Points by William Walcot.

Little Gallery, 15 E. 40 St.—Ashbee Guild  
of Handicrafts Exhibition.

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 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils,  
Watercolors and Pastels by a Selected  
Group of American Artists.

Municipal Art Gallery—Exhibition of His-  
tory of American Illustration from 1870  
to date, to June 30.

National Arts Club, 119 E. 19 St.—London  
Poster Exhibition, to May 31.—Shakes-  
peare Book Plate Competition Drawings,  
to June 2.

N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the I. L.  
Cadwalader Collection.—Chas. A. Munn  
Coll'n Early American Prints.—Stuart  
Gallery.—Henry Wolf Memorial Exhi-  
bition.

Photo-Secession, 291 Fifth Ave.—Drawings  
by Virginia O'Keeffe, Watercolors by C.  
Duncan and Oils by Rene Lafferty.

Reinhardt Galleries, 565 Fifth Ave.—Jo.  
Davidson's Sculptural Panel "The Dance"  
to June 3.

Thumb-Box Gallery, 24 E. 49 St.—Drawings  
and Sculptures of the Dance.

**CALENDAR OF AUCTION SALES.**

American Art Galleries, 6 E. 23 St.—Arthur  
Blackborne, of London, Collection of  
Objects of Art, Old Books and Antique

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donca estate, Afts. June 5-7.

Anderson Galleries, Madison Ave. at 40 St.  
—Collection of French Art, including  
decorative French Furniture, Bronzes,  
Marbles, Miniatures and Tapestries, con-  
signed by M. Jules Ratzkowski of Paris,  
now on exhib'n to sale on the Afts. of  
May 27, May 29, May 31 and June 1.—  
Rare Books on California and other  
Western States, on exhib'n from May 24  
to Sale, Aft. and Ev'g of June 2.—Collec-  
tion of English and American Autographs,  
on exhib'n May 29 to Sale, Afts. of June  
5-6.—Library of the late Edward Bunnell  
Phelps, on exhib'n May 29 to Sale, Afts.  
of June 7-9.—Choice American and Eng-  
lish Books, on exhib'n from June 7 to  
Sale, Afts. of June 12, 13 and 14.

Stan. V. Henkels, 1304 Walnut St., Phila.—  
Collection of Autograph Letters, aft.  
June 2.

Gustave Wiegand sold three important  
canvases last month to a Hoboken collec-  
tor, and three of his small works were  
purchased from the recent Allied Artists  
exhibition. He expects to leave N. Y.  
about June 1 for his summer home at Blue  
Mountain Lake, Adirondacks.

DeWitt Parshall planned to leave his  
Carnegie Hall studio about June 15 for  
his summer home at Northeast Harbor, Me.

Irving Couse left his Sherwood studio  
last week for his summer home at Taos,  
New Mexico.

Carlton Chapman is painting a series of  
decorations for a college building. The  
subjects include the Oxford colleges,  
Magdalen, Queens and New, set in land-  
scape backgrounds. He will leave N. Y. for  
the summer sometime in June, after the  
paintings are placed.

S. Montgomery Roosevelt painted eight  
portraits during the past season. Among  
the most important were a three-quarter  
length of Mrs. Nathaniel Hess, the Hon-  
orable Mrs. Beresford and her daughter and  
Mrs. Lindsay.

An exhibition of colored etchings by  
Robert W. Bergman is on to May 29, in  
the pink room of the Bandbox Theatre, 205  
E. 57 St.

An exhibition of etchings, drawings and  
lithographs by Joseph Pennell, is on dur-  
ing the month in the Sweat Memorial Mu-  
seum, Portland, Me.

The spring exhibition, of work of Ameri-  
can artists, opened May 15 at the Mahoning  
Institute, in Youngstown, O., and will con-  
tinue three weeks.

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and the First Empire; and many  
beautiful

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Art Sale of the season. Illustrated Cat-  
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**THE ANDERSON GALLERIES**

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Miss Ellen Ravenscroft will spend the  
summer near Bernardsville, N. J., where she  
has a studio and an out of door painting  
class. In her studio, 96 Fifth Ave., she  
showed this week some of the work done  
by her pupils during the winter, as well as  
two portraits by herself, one of Miss Ev-  
eretta Kernochan and the other of Miss  
Dorothy Mitchell.

Dewitt M. Lockman has finished a life  
size seated portrait of Dr. Stires, rector of  
St. Thomas' Church.

G. L. Nelson has painted for the Nat'l  
Academy Collection a portrait of Guy C.  
Wiggins. He has leased for the summer  
a house at Kent, Conn.

W. R. Leigh at the City Club.

A dozen of the spirited Western scenes  
of W. R. Leigh are on view at the City  
Club, 55 W. 44 St., to June 5. Among them  
are the "Voice of the Desert," "Halt for the  
Night," "The Rising Moon," "A Navajo  
Chief" and "Pink Cloud."

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**SALES PAST AND TO COME.**

**English and American Autographs Sale.**  
On the afternoons of June 5 and 6, the last autograph sale of the season will be held at the Anderson Galleries where the collection goes on exhibition on Monday. A number of important autograph letters by members of the Old Congress, "Signers," and Revolutionary soldiers and statesmen are in the sale. Among the Civil War material are some remarkable letters by Generals Sherman, Lee and Jefferson Davis, which throw new light on the war. The literary material includes fine autograph letters by Hardy, Lamb, Meredith, Samuel Johnson Scott, Stevenson, Thackeray and a hundred others, and there are Mss. of unusual interest by Aldrich, Austin, Blackmore, Bryant, Hay, Hogg, Holland.

**Sale of French Art.**

A large and important collection of French art brought to this country by M. Jules Ratzkowski of Paris is on exhibition at the Anderson Galleries, preliminary to the sale this afternoon May 29 and those of 31 and June 1. The decorative furniture is in great variety, representing the Louis XIV, Louis XV, Louis XVI and First Empire periods; writing tables, commodes and salon suites in Aubusson and Gobelins tapestry, particularly interesting and appealing, to a large class of collectors. There are many exquisite reproductions of famous pieces in the national museums and chateaux of France. This will be the last important art sale of the season here.

**Sale of Phelps Library.**

The library of the late Edward Bunnell Phelps, journalists and author, with books from other consignors, cataloged under a separate alphabet, will go on exhibition at the Anderson Galleries, Monday next, and

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will be sold there on the afternoons of June 7-9 inclusive. There are many books on the war now raging in Europe, an unusual collection of books relating to famous clubs and other social organizations in the United States and England, and interesting works on history, literature, music and other subjects.

**Sale of Rare Americana.**

A large collection of books relating to California and other western states and containing many other important items of Americana, to which Mrs. William L. Bull of New York has added her collection of the publication of the Grolier Club is on exhibition at the Anderson Galleries and will be sold there on the afternoon and evening of Friday, June 2. It is many years since those who are collecting rare books on the Far West have found so many treasures in a single sale. There is some important autograph material in the sale, and among the Civil War material is the excessively rare Provisional Ritual of the Order of Lincoln and the first edition of the Debates with Douglas which Lincoln inscribed and presented to a friend.

**Locke China and Furniture Sold.**

The sale of the Charles E. Locke collection of old china, rugs, furniture and paintings opened at the American Art Galleries, May 18, the total being \$1,183. Mr. H. C. Bloomingdale paid \$47.50 for a dinner service of blue and white Canon china and Mr. J. B. Wilson, \$36 for four dozen Staffordshire plates.

On May 19, \$2,039 was realized. Miss Lorenz, agent, gave \$410 for a pair of American Bennington ware lions. For a single specimen she gave \$75. Mr. Seaman, agent, paid \$105 for an Anglo-American pottery platter, by J. and J. Jackson, decorated with a view of "Newburgh, N. Y.," accompanied by the original engraving. To Miss Lorenz went at \$65 three early American Parian plates. A pair of platters with "Don Quixote" subjects brought \$50 from Mr. Otto Bernet, agent.

At the fifth session May 20, the total was \$2,888.50. Mr. J. G. Cosgrove gave \$156 for a set of Heppelwhite dining room chairs. Koopman & Co. paid \$95 for an early American mahogany sofa of Empire design and Mr. Bernet, agent, \$90 for a mahogany china cabinet.

On Monday \$2,684.50 was realized. Miss Helen Wood gave \$310 for an old English Rockingham porcelain table. Charles & Co. paid \$130 for a French porcelain soup tureen, decorated in the Chinese-Lowestoft style; \$100 for a Chinese-Lowestoft porcelain bowl and \$90 for a sauce tureen of the same ware. Mr. W. D. Breaker paid \$97 for an old Rockingham tea set and Mr. A. J. Hill, \$55 for an old Spode tea set.

The sale, owing to legal proceedings, was, on Tuesday morning, postponed until further notice.

**Sale of the S. B. Snook Library.**

The sale of the library of the late Samuel B. Snook opened at the Anderson Galleries Wed., the total being \$2,364. Mr. Gabriel Weiss gave \$247.50 for a large paper edition of Lockhart's "The Writings of Sir Walter Scott and Olcott's "The Country of Sir Walter Scott." Riverside Press, 1912-13. He also paid \$112 for a Japan paper "Works of Gilbert Parker" and \$103 for a Japan Shelton's translation of "Don Quixote." N. Y., 1906. H. Malkan gave \$95 for a set of first editions of "Dr. Syntax's Tours."

**Chinese Art at the Anderson Galleries.**

The opening session of a collection of Oriental art owned by Thomas Jefferson Ryan and Azeez Khayat brought \$1,903.50 on May 19 at the Anderson Galleries. A twelfth dynasty Egyptian necklace of blue beads, with nine gold amulets of the eighteenth dynasty, fetched \$220. Mr. W. H. Moore gave \$45 for a Sidonian bottle of purple glass and Mr. L. A. Forah \$40 for a

necklace of carnelian intaglios and gold.

At the second session, May 20, the total was \$5,664, which made the grand total of the sale, \$7,569.50. Mr. Kernochan gave \$1,400 for a XVII century Flemish tapestry, \$160 for a Ming dynasty necklace by Chung Shen, and \$150 for a Mao Tai mountain landscape. Mr. W. A. Carle paid \$175 for a large Sung dynasty wine jar and \$110 for a Ming portrait of a noble lady by Ch'in Ying. For a white falcon by the Emperor Hui Tsung, he gave \$100 and \$95 for a Ming swimming fish by Sun Cheh Wei. Mr. W. Hutchins gave \$130 for a rooster and hen in a landscape by Li-Chi and \$115 for eight beauties of the Emperor Tang by Tang Jin, both Ming dynasty products.

**Garvey Library Sale.**

At the opening session, Monday, at the Anderson Galleries, of the sale of the John T. Garvey library, \$1,147.75 was realized. A letter of Stevenson, signed with initials, brought \$80 from Mr. J. F. Drake, and a commission signed by Washington, \$55, from Charles Scribner's Sons.

The sale was concluded Tuesday with results that brought the grand total to \$2,591.10. Mr. Drake gave \$392 for a copy of the fourth folio Shakespeare. He paid \$48.55 for a first edition of Thomas Mace's "Musick's Monument," 1676. Mr. G. D. Smith gave \$76 for an author's presentation copy of Stevenson's "Inland Voyage."

**Murillo's "Holy Family" Brings \$32,500.**

At a sale, May 19, at Christie's in London \$125,000 was realized. Mr. Amor paid \$32,500 for Murillo's "The Holy Family with St. John," which was sold in the same rooms in 1905 for \$20,000. Mr. Permain gave \$4,095 for Rubens' "Adoration of the Magi" and Mr. Thrist \$3,570 for Hoppner's portrait of Jane Emma Ord. Mr. Leggatt paid \$2,730 for Jerome Bosch's "Charity and Mr. Connell \$2,310 for a portrait of Mrs. Patrick Cranford. For a "Landscape," by Van Goyen, Mr. Archer gave \$1,995. Mr. Kendal gave \$1,785 for Conigliano's "The Adoration of the Magi" and Mr. Owen \$1,575 for Vester's "Family of Bertrand de Molleville."

**Philadelphia Etching Sale.**

A signed artist's proof etching of "Shere Mill Pond," by Seymour Haden was sold at Stan. V. Henkel's auction rooms, May 17, for \$240 to Mr. Max Williams of N. Y. Alex H. Haig's Burgos Cathedral, south aisle, looking south, signed artist's proof, fetched \$50. "The Mosque," signed proof by Frank Brangwyn was sold for \$65. Hedley Fitton's "Pantheon, Rome," signed proof went for \$60. Whistler's "The Forge," dated 1862, original proof, was sold to Mr. Berger for \$50. Keppel & Co. bought his "Longshoremen" for \$24, and "Little Arthur" for \$14. Another Whistler, "Soupe à Trois Sous," went to Mr. Tyson for \$24.50. Mr. Max Williams purchased Lucas van Leyden's "Saint Magdalen's Dance" for \$21. A number of etchings by the late Queen Victoria and the Prince Consort were offered but fetched only nominal prices. Besides the dealers already mentioned the Rosenbach Company, Knoedler & Co., and W. J. Barr were purchasers.

**Another Book Sale.**

At a sale Wed., at the Walpole Galleries, \$7,500 was realized. Mr. Gabriel Weiss gave \$590 for the Mss. of Trollope's "The Way We Live Now." Mr. George D. Smith gave \$400, \$350, \$300 and \$180 for letters by Charles Lamb. He also paid \$305 for a first edition of Rowlandson and Combe's "Dance of Death," and \$162.50 for an Alexander Hamilton autograph document. Dutton & Co. gave \$302 for a presentation, copy of Riley's "The Old Swimmer Hole and 'Leven More Poems,'" with an autograph and Mss. verse on the fly leaf. A poetical letter of Riley written on the birth of a namesake

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went to the same firm for \$105. Scribner's paid \$120 for three first editions of "Gullivers' Travels."

**Paris Picture Sale.**

A sale of paintings, collected by the late furrier, Revillon, held in Paris, May 6, produced \$38,643. M. Knoedler & Co. paid 34,100 francs (\$6,820) for the principal canvas, Corot's "Les Baigneuses des Isles Borromées." This work sold at the Corot sale in 1875 for 4,100 francs and M. Revillon bought it at a sale in 1887 for 4,700 francs.

**Maurice Moses Estate \$93,025.**

An appraisal of the estate of Maurice Moses, of the Holland Galleries, 500 Fifth Ave., filed Wed., showed that it amounted to \$93,025. The estate was divided between the widow, Fannie F. Moses, and Mr. M. F. Moses, a son. He had bank deposits of \$22,055, and his business was appraised at \$75,664, of which \$17,741 was the value of the good will. The stock of paintings was appraised at \$47,155. Among the accounts due was \$6,125 from James R. Brady and \$700 from Charles M. Schwab.

**MRS. POSTLEY'S PICTURES.**

Mrs. Margaret Sterling Postley, according to a transfer tax report, left furniture, paintings and jewelry worth \$120,422. Her paintings were valued at \$32,900. Among them are Nattier "Portrait," \$6,000, and "Portrait de Chevalier," by the same, \$5,200, and Greuze's "Mlle. de Menare," \$4,500.

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# American Art News

VOL. XIV., No. 35. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JUNE 17, 1916.

SINGLE COPIES, 10 CENTS.

## FAMOUS ITALIAN MSS. SOLD.

An American literary collection has just been enriched through the addition to it of a volume of great Italian mediaeval Mss., with numerous paintings by Giotto. This work is of exceptional interest and importance to the students of art generally and of paintings in particular, a real gem of Italian art. It will be reproduced, photographed and a book will be written on it by eminent scholars.

The manuscript was sold by Mr. Wilfrid de Voynich of London, during his present visit to the United States. He left with his collection of Mss. and books on Wednesday last for Phila. where he is stopping at the Bellevue-Stratford before proceeding to Chicago next week. The price paid for this treasure is not divulged but it naturally corresponds to the importance of the work. It is one of the most expensive manuscripts ever sold, the price being one above six figures. Mr. de Voynich will return to N. Y. in early July.

## CLEVELAND'S NEW MUSEUM.

Cleveland, June 9, 1916.

At the opening of the Cleveland Museum of Art, which included afternoon exercises and an evening reception at the building in Wade Park, June 6, the garden sculptures acquired through recent excavation and presented by Mrs. John Huntington, with other sculptures, pottery and ancient glass given by Mr. and Mrs. J. H. Wade, Mr. and Mrs. Ralph King, Mrs. L. E. Holden and others, were seen for the first time, in the place of honor in the domed rotunda of the building.

A series of eight tapestries from the Barberini palace, telling the story of Aeneas, and given by Mrs. Dudley P. Allen as a memorial to Dr. Allen, with the rare examples of armor recently given by Mr. and Mrs. John L. Severance, are displayed in the court of tapestries and armor. The Holden collection of Italian art, containing fifty early works from the Jarves collection, is another munificent gift. Gold ornaments and other examples of renaissance art and a collection of tapestries and embroidered linens and other textiles are gifts from Mr. and Mrs. J. H. Wade.

The nucleus of a fine collection of Oriental art has been acquired through the Worcester R. Warner fund and the John Huntington permanent collection includes many examples of ancient Egyptian art. Among the inaugural loans, which will be kept through the summer, are many treasures from the Freer collection, lent by the Smithsonian institution. Gifts and loans of single objects of value are numbered by hundreds.

In the Gothic gallery XII to XV century work in wood, stone and tapestries includes loans from the Blair collection. Mr. Edward Drummond Libbey of Toledo lends several portraits by Rembrandt, Franz Hals and Velasquez, a Constable, a Gainsborough and a Reynolds. The Ehrich Galleries have sent English portraits of the seventeenth and eighteenth centuries, and R. C. and N. M. Vose contribute fourteen fine Monticellis, and the Hackley Gallery, Muskegon, Mich., a Rousseau, a Hoppner, a Raeburn, and Whistler's "Study in Rose and Brown. There are four other Whistlers and six Innesses, four of which are loaned by Mr. George Ainslie of New York.

The Hurlbut collection, owned by the museum, contains many works of XIX century American painters. Loans from the Vose, Holland, Ehrich, Knoedler and Macbeth galleries bring the number to fifty. The exhibition of paintings by contemporary American artists contains 121 entries, landscapes, portraits, marines and figure works. The Corcoran, Copley and Worcester galleries are well represented in the loans and private collectors have been generous.

Jessie C. Glasier.

William M. St. John, whose will was filed for probate June 4, left \$10,000 to the Metropolitan Museum.

## SIR C. HOLROYD RESIGNS.

(By Cable to the AMERICAN ART NEWS.)  
London, June 14, 1916.

Sir Charles Holroyd has been compelled to resign the directorship of the National Gallery owing to ill health. A great controversy is going on as to who is to be his successor. An important and newly discovered "St. Peter" by Rembrandt has been purchased by Mr. Herbert Cook.

## IRELAND'S NEW ART DIRECTOR.

R. Langton Douglas, the well-known English art dealer, and an authority on certain phases of early Italian art, having been one of the editors of the new edition of Crowe and Cavalcaselle's standard work on Italian art, has been appointed Director of the National Gallery of Ireland.

## TO HEAD CHICAGO INSTITUTE.

The report that George William Eggers, art instructor at the Chicago Teachers' College is slated to succeed the late W. M. R. French, as director of the Chicago Art Institute, is not taken seriously by Dr. Montgelas and other Chicago art authorities. Mr. Eggers went to Chicago from Brooklyn, where he studied at the Pratt Institute, ten years ago. Since the death of Mr. French, two years ago, the secretary of the Institute, Newton H. Carpenter, has been acting director.

## MR. LEHMAN'S BELLINI.

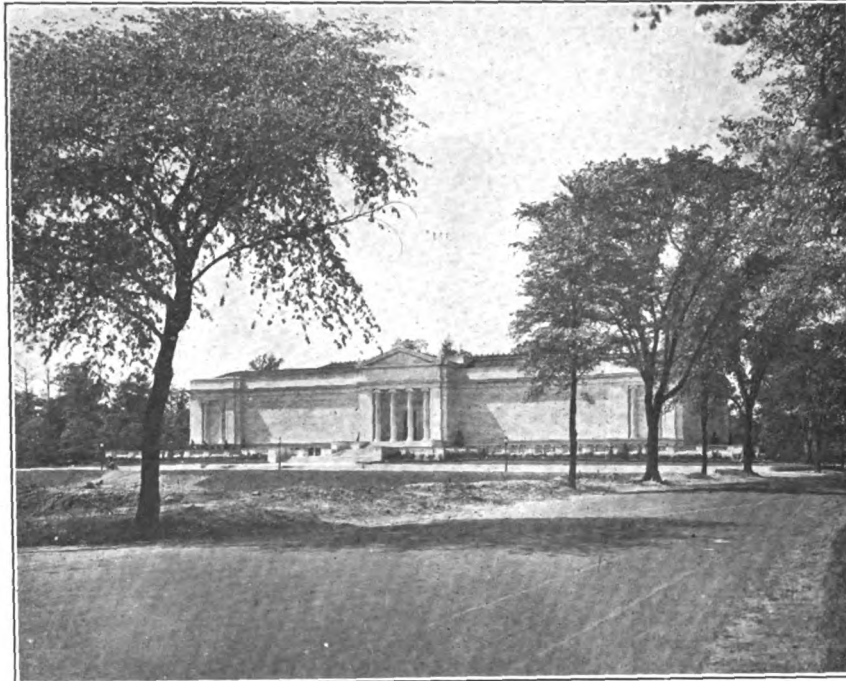
That discriminating American collector, Mr. Philip Lehman of New York, has been fortunate enough to secure in Italy an exceptionally fine and well known example of Giovanni Bellini, entitled "The Madonna of the Strawberries." This characteristic and representative example of the art of the great Venetian master is a worthy addition to Mr. Lehman's choice collection of Old Masters. The picture was obtained in and brought home from Italy by Mr. Lehman's son.

## MR. DUVEEN'S GENEROSITY.

Mr. Joseph Duveen has placed the sum of £10,000 at the disposal of Viscount and Viscountess Esher in London for the purpose of repatriating and helping wounded and stricken Territorial soldiers of the County of London. The fund thus founded is to be called "the Joseph Duveen Fund," and Lord Esher has asked Mr. Duveen to assist him in controlling the use of the same.

## HOUDON BUST OF LA CLAIRON.

The marble bust of a famous woman by Houdon recently secured by Mr. Henry C.



NEW CLEVELAND MUSEUM OF ART

Opened June 6th.

## PRINCETON HONORS WEIR.

At the Princeton Commencement this week, J. Alden Weir was given an honorary Master of Arts degree, and his name was presented as follows: "J. Alden Weir, master of arts; president of the National Academy of Design, repeatedly honored here and abroad, who studied under Gérôme, and is described as a painter of vision and refined distinction, ever improving in method and adapting the most modern technique with simplicity and safety, free from all tricks of affectation, to depicting noble conceptions."

## PROTESTS STATUE DESIGN.

John Ross Key, an artist, and the oldest grandson of Francis Scott Key, has written an open letter of protest against the accepted design for the monument to be erected to him and the soldiers and sailors who participated in the battle of North Point and the attack on Fort McHenry. He claims that the design shows misconception of the spirit and intention of Congress and is void of the patriotic feeling it should express and perpetuate.

## NOW THE "MAN WITH MANDOLIN."

The correspondent of the Sun, in a cable under date of June 12, understands that the Metropolitan Museum of Art has paid 6,000 francs (\$1,200) for a picture from an exhibition of the modernist school now being held at Mme. Bongard's ateliers entitled "A Man With a Mandolin."

Frick is of "La Clairon," the celebrated actress of the time of Louis XVI.

La Clairon was Claire Josephe Hippolyte Leyris de Latude, who was born in Flanders in 1723 and died in Paris in 1803. After her retirement from the Theatre Français in 1743, she became at 50 the favorite of the Margrave of Anspach.

## SAYS WAR WILL SEND ART HERE.

A recent Associated Press correspondent from Berlin says: "The war probably will lead to the further transfer of Europe's art treasures to the United States, in the opinion of Prof. Wilhelm von Bode, general director of the Royal Museums at Berlin. Prof. von Bode gives several reasons: that the war is making a great increase in the wealth of many Americans, and that the breaking up of several of the great private collections in America, including that of the late J. P. Morgan, and the acquisition of many of their choicest pictures by public art museums, will tend strongly to develop the demand for good art works. Prof. von Bode says that in this way the public collections of New York, Boston, Washington and Chicago, together with dozens of cities not yet identified with art in an international sense, will become fully equal to those of European cities.

"This fresh demand for art works in the United States, Prof. von Bode says, will strike Europe at a time when people on this side will be forced to sell in order to get money to pay their debts.

## MR. HILL'S ART TREASURES.

The late James J. Hill's art treasures were many and the choicest of them all are his pictures. His collection of works of the Barbizon School and those akin to it, is probably the finest in the country. The following is as complete a list of these works as it is possible to obtain:

Corot "Le Passeur"  
"Jeune Fille avec Fleurs"  
"Femme at Amour"  
"Cavaliers dans une Allée"  
"Femme a la Fontaine"  
"Madaline Repenti"  
"La Maison Blanche"  
"La Liseuse"  
"Eurydice Blessée"  
"Lac en Italie"  
"Les Hauteurs de Surèsnes"  
"Silene"  
"Jeune Fille Grecque a la Fontaine"  
"Le Chemin de Coubron"  
"Le Pecheur au Filet"  
"The Wreath"  
Rousseau "Fontainebleau"  
"Maree dans les Landes"  
"Paysage"  
"Twilight—Jean de Paris"  
"Le Col de la Faucille"  
Millet "La Femme au Rouet"  
"The Shepherdess"  
"Paturage dans la Montagne"  
"The Shepherdess and her Flock"  
"Les Falaises de Gruchy"  
"A Normandy Milkmaid"  
Diaz "Paysage a Fontainebleau"  
Dupre "Le Paysage"  
"Marine"  
"Paysage, Soleil Couchant"  
"The Oak by the Pool"  
Troyon "Femme en Normandie"  
"Paturage en Normandie"  
"Le Bac"  
"Cattle at Pasture"  
Courbet "Paysanne gardent ses Vaches"  
"Le Chateau d'Ornans"  
"Les Roches Noires"  
"Le Coup de Vent"  
"Environs d'Ornans"  
Ribot "Descente de Croix"  
Puvion de Chavannes "St. Genevieve—Fresque du Pantheon"  
"La Botaniste"  
"Le Faucheur"  
Jongkind "Embouchure de la Meuse"  
Lepine "Clair de Lune"  
"Route de l'Abreuvoir"  
Renoir "Tamaris sur Mer"  
"La Noce Juive d'après Delacroix"  
Delacroix "Les Convulsionnaires de Tanger"  
"Esquisse de l'Orphée"  
"Esquisse de l'Ovide"  
"Ruth et Boaz"  
"Lionne Couchée"  
"La Perception de l'Impot Arabe"  
"L'Amende Honorable"  
"Lion Mangeant"  
"Lion et Lionne"  
Descamps "Job et ses Amis"  
"Joseph Vendu par les Freres"  
"Le Chene et le Roseau"  
Bonvin "Les Confitures"  
Boudin "Dunes a Berk"  
"Bassin du Havre"  
Constable "A Dell in Helmingham Park"

## FRENCH DECORATIVE ART SHOW.

M. Jean Guiffrey, French commission to the Panama-Pacific Exposition, according to a cablegram published in the "American" June 7, announces that a permanent exhibition of French decorative art will be opened in New York in Dec. This, M. Guiffrey says, is an outcome of the popularity of the French art palace in San Francisco and is designed to increase the artistic ties between the U. S. and France. The exhibit is to be completely changed every four months, and it is hoped to get all exhibits entered duty free, except such as may be sold to American collectors.

## LUSITANIA MEDAL PRE-DATED!

One of the most interesting exhibits is shown by Mrs. Charles Greenough in the Anglo-American booth at the current Allies' Bazaar. It is a bronze medal struck in Berlin, to commemorate the sinking of the Lusitania, lent to Mrs. Greenough by a member of the British Admiralty. The date of the disaster, as shown on the coin, was May 5, 1915. The Lusitania was sunk on May 7 and this is held by the British authorities to be absolute proof that the Lusitania sinking was planned in Berlin, and that medals had even been struck to commemorate the deed before it had been committed, although the plans had miscarried to the extent of the ship being sunk two days later than scheduled.

## Raymond Wyer to Go to War.

Mr. Raymond Wyer, director of the Hackley Art Gallery, at Muskegon, Mich., whose term expires in July, will then leave for England to tender his services to the British Government. He will be accompanied by his family and hopes to return to this country in the fall, and deliver a course of lectures on art.



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**SCULPTURE SHOW AT BUFFALO.**

The Exhibition of Sculpture held by the National Sculpture Society under the auspices of the Buffalo Fine Arts Academy, at the Albright Art Gallery, to open today, was the idea of the late Karl Bitter of New York. The president of the National Sculpture Society, Herbert Adams, the committee originally appointed by Mr. Bitter, composed of Adolph A. Weinman, Robert Aitken, and the director of the Albright Art Gallery, Dr. Cornelia B. Sage, wishing to carry out Mr. Bitter's wishes, decided to develop and present a real sculpture exhibition, not the usual affair in which the sculptors play but an incidental part. The exhibition is not a retrospective one; but its purpose is to give the public an opportunity to see a collection of contemporary American sculpture of the very highest order. The only works of deceased sculptors shown are those of Mr. Bitter, and one or two others who have died since the exhibition was first proposed.

The collection consists of original works of sculpture in all its branches: Medals, plaques, small and large sculptures in bronze, marble, plaster and other materials; wood and ivory carving, objects of sculpture in precious metals, portraits, allegorical statues and works of decorative or monumental character. Nearly all works of importance shown at the Panama-Pacific Exposition, amounting to four hundred in number, are included and in addition five hundred made since the Exposition by American sculptors of note, have been gathered for the occasion.

Besides all the work accomplished by the general committee, Adolph A. Weinman and Robert Aitken have done Buffalo and the Albright Art Gallery a great service, in giving three weeks of their valuable time and in coming to the Albright Gallery to install this great display.

The Albright Gallery and the grounds are finely adapted to the display. Those connected with the exhibition feel especially indebted to the Buffalo city officials who generously co-operated in giving the use of the park for the display of monumental and decorative examples.

**ART AT ALLIED BAZAAR.**

American artists who have contributed works to the Art Gallery of the Allied Bazaar, now in progress at the Grand Central Palace are Luis Mora, Henry S. Hubbell, Clark Voorhees, Dodge McKnight, George E. Browne, Arthur Crisp, E. Potthast, H. G. Dearth, Phillippe Boileau, Elliot Daingerfield, J. A. Weir, Jules Turcas, Wm. A. Coffin, M. J. Rougeron, D. Lockman, C. Warren Eaton, Wm. Walker, H. R. Butler, Bolton Jones, Louis Brackevelt, Francis Jones, G. H. Smillie, A. Powell, R. W. Van Boskerck, Charles C. Curran, H. Prellwitz, Walter Griffin, André Castaigne, Edith Prellwitz, Charles Cottet and John Fallinsbee.

Charles Duvent, the well-known French artist, has on exhibition a series of water-colors, splendidly executed and with much feeling. Each subject represents a scene in the present war, and the ruins of many beautiful cities.

**Etchings at Kennedy's.**

A fine display of some 40 etchings by Charles E. Platt, largely scenes on the New England coast, is on view at Kennedy & Co.'s, 613 Fifth Ave. They are all early proofs of the plates.

**American Paintings at Knoedler's.**

The ninth annual summer exhibition of American paintings, at Knoedler & Co., 556 Fifth Ave., is an attractive one, consisting of 49 works. Particularly notable are an 1861 Inness "Medfield, Mass.," C. T. Chapman's "The East Indianman," G. de F. Brush's figure of an Indian "In the Dark Forest," J. A. Weir's "The Old Sentinels of the Farm," Paul Dougherty's "Late Afternoon," John S. Sargent's "A Tyrolean Crucifix," J. H. Twachtman's "Morning Glory, Yellowstone Park," Lilian Genth's "He des Nymphes," Douglas Volk's "The Dawn," W. Sartain's "Yon Craggy Height," Gari Melcher's "Summer Home," Emil Carlsen's "Old Sycamore," H. R. Butler's "A Foaming Sea in Sunlight," H. W. Ranger's "Twin Trees, Rathburn Pond" and F. S. Church's "The Flamingoes."

**Summer Show at Montross's.**

At the Montross Galleries, 550 Fifth Ave., there has been arranged a summer show to remain through the month, of works in oil, watercolor and pastel, by American painters, many of whom are noted for their advanced tendencies. George Bellows is represented by a striking figure of a young girl with a pink veil; E. Daingerfield has an effective moonlight on hay ricks. A breezy scene with boats on a bay is by Reynolds Beal, while a pointillist scene in an orchard is artistically handled by James Preston. "Wisteria" is a decorative garden effect, with a girl and parasol, by Karl Anderson. Among others represented are Ben Foster, Eugene Higgins, A. Schilling, J. A. Weir, C. B. Hartman, Allen Tucker, H. C. White, Horatio Walker, John Lafarge, Max Weber, T. W. Dewing, D. W. Tryon, Gifford and Reynolds Beal and Jerome Meyers.

**Retrospective Display at the Arlington.**

The Arlington Galleries, 274 Madison Ave., have on an interesting retrospective exhibition of American art. Notable among the 60 odd pictures are W. J. Hays' "The Third Alarm," Theo. Robinson's "The Home of Monet," Irving R. Wiles' "In the Garden," C. M. Young's "The End of the Lane," J. H. Twachtman's "Venice" and "River Scene," Percy Moran's "Divided Attention," F. K. M. Rehn's "The Approaching Storm," G. H. Boughton's "Scene on the Upper Hudson," Wordsworth Thompson's "Conway Meadows, N. H.," Winslow Tomer's "The Zouave," William Hart's "In the Scottish Highlands," K. van Elten's "The Sunlit Valley," F. Hopkinson Smith's "A Glimpse of Venice," F. B. Williams' "The Old Oak," and Samuel Colman's "Towboats on the Hudson."

**Pictures at the City Club.**

A dozen American pictures form the current display at the City Club, 55 W. 44 St. Included, are F. C. Frieseke's "The Garden in October," Ivan G. Olinsky's "The Pot of Basil," F. J. Waugh's "Heavy Surf," Max Bohm's "Bread upon the Waters," C. W. Hawthorne's "The Market Woman," James Knox's "Central Park," and examples of Carroll Brown, R. M. Shurtleff, W. H. Howe, Ben Foster, W. G. Bunce and C. F. Ryder.

**Stage Settings by John Wenger.**

There have been added to the current group display of American paintings, at the Folsom Galleries, 396 Fifth Ave., three decorative models of stage settings by John Wenger. The principal one is arranged for dancing and the others for a concert and an out-of-door entertainment.

**Montclair's Exhibition.**

The summer exhibition of paintings by artists of Montclair and vicinity which is open to October at the Montclair Museum includes works by F. B. Williams, F. J. Waugh, C. W. Eaton, George Inness, Jr., H. R. Poore, W. J. Baer, T. R. Manley, James King, W. N. Hasler, G. Cimiotti, R. Sloan Bredin, W. J. Aylward, W. Couper and R. H. Couper.

**NEWPORT ART ASSOCIATION.**

The fifth annual exhibition of the Newport Art Association will be held in its galleries in Touro Park, July 11-25. Works will be received July 1. The Jury of Selection and Award consists of William Cotton, John Elliott, Robert Reid, Helena Sturtevant and Gertrude V. Whitney.

**BITTER'S STATUE OF ABUNDANCE.**

A graceful and unconventionally posed bronze statue of "Abundance," by the late Karl Bitter, has recently been placed on its pinnacle atop the large Pulitzer fountain, on the Plaza opposite the Fifth Avenue and 59 St. entrance to Central Park. The nude female figure, which is the last work of the sculptor, bends slightly to carry the basket of the fruits of the earth, which it seems about to empty. That the work satisfies the eye and the understanding at the height at which it is placed, betokens no mean artistic achievement.

**WASHINGTON ON THE ARCH.**

A dignified marble statue, heroic in size, of Washington in uniform by Herman A. MacNeill, has been placed on the eastern pedestal of the arch in Washington Square. As a background at either side of a shield the hero is flanked by figures of Fame and Valor. A second group showing Washington as President will be placed on the western pedestal.

**NEW YORK'S INDIAN MUSEUM.**

A plot of ground at the northwest corner of Broadway and 155 St., has been presented to the Museum of the American Indian, by Mr. Archer M. Huntington, one of the Council of the adjacent American Numismatic Society, with the understanding that a suitable building will be erected within a short time conforming architecturally with the group already existing in the block bounded by 155, 156 and Broadway, and erected through the same gentleman's interest and including the structures of the Numismatic, Hispanic and Geographical Societies. The new building will have a frontage of 65 feet, will be four stories in height and will be occupied by the collection of Indian relics formed by Mr. George G. Heye, valued at \$500,000 and including 400,000 specimens. The museum will be devoted to solving the mystery of the origin of the prehistoric races of the Western Hemisphere.

**ALEXANDER MEMORIAL MEETING.**

A memorial meeting, in honor of the late John W. Alexander, was held at the Fine Arts Building on May 28. Resolutions were approved, for a permanent memorial in the form of a bronze tablet to be placed in the National Academy, for a collection of photographs of the painter's works, to be exhibited throughout the country, for the foundation of an Alexander medal, and urging further activity in the project for a building for the United Art Societies. The speakers were John G. Agar, president of the National Arts Club, Commissioner of Education, John H. Finley, John Drew and Cass Gilbert.

**JOAN OF ARC MEDAL.**

A medal in honor of the memory of Joan of Arc by Allan G. Newman, a young American sculptor, has been issued by the Circle of the Friends of the Medallion. This work of medallion art, the twelfth for which the Circle is responsible, bears upon the obverse a profile portrait of the Maid of Orleans, and upon the reverse a symbolic figure of France, with appropriate inscriptions on both sides.

**MORGAN LOAN EXH'N CLOSED.**

The exhibition of the Morgan loan collections closed May 29 at the Metropolitan Museum prior to the removal of the large number of objects that have been sold. Besides what has been given to the Museum, valued at some \$10,000,000, it is thought that \$15,000,000 worth of objects will remain on view.

**Award of Municipal Art Society.**

The Municipal Art Society, according to its bulletin, has awarded the prizes in its recent competition, at the Society of Beaux Arts Architects, for an elaborate naval reviewing stand, as follows: First prize, Robert Pallesen; medals, R. K. Harris, H. M. Kennedy, H. S. Kirschenberger, S. Y. Ohta, R. O. Derrick, R. D. Murray, E. E. Weihe and A. Brown, Jr.

The Cleveland Museum has purchased Theodore K. Pembroke's fine landscape "The Guards on the Valley."

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**J. W. ALEXANDER LEFT \$417,651.**

The appraisal of the estate of John W. Alexander, filed Tuesday, amounted to \$417,651. The residuary estate of \$402,047 was given to his widow, Mrs. Elizabeth A. Alexander in trust, provision being made that it go, at her death, to their son, James W. Alexander, 2nd. Mr. Alexander pictures and studio furnishings were appraised at but \$6,884. His portraits of Thurlow Weed and Andrew Carnegie were appraised at \$510 each. Other valuations are "A Summer Day," \$400; "The Gossip," \$350; "Joseph Jefferson as Bob Acres," \$300; "The Butterfly," \$300; "June," \$300; "Mother with Baby on Sofa," \$250; "A Flower," \$250; "Study of Girl with Roses," \$250; "Study of Juliette Very," \$200, and "Portrait of E. A. A.," \$150.

**WILLIAM WALTON'S WILL.**

The will of William Walton, filed recently, bequeathed the Century Association a collection of his illustrated art and other works, published by George Barrie of Phila. These include "A History of Sculpture," "Mythology," "The Army and Navy of the U. S.," and volumes on the Paris Exposition of 1889 and 1900 and that on the Chicago Exposition of 1893, as well as a number of books by French authors translated by him. For rebinding the books \$100 is left. The executors are Carroll Beckwith and A. W. Calliston, Jr. Bequests are made to an aunt, Mrs. Robert Purvis of Norway, Pa., and Mrs. Carroll Beckwith, and the former receives the residue of the estate, if any.

**Mrs. Gellatlys Art Collection.**

An appraisal of the estate of the late Mrs. Edith Rogers Gellatly, wife of Mr. John Gellatly, filed June 5, showed that her collection of works of art was valued at \$118,712. Among the paintings and their appraised values are: H. D. Martin "Wild Coast Near Newport," \$8,000; Piazzetti, "The Magic Mirror," \$3,500; J. F. Murphy "Landscape," \$3,000; J. W. Dewing, "La Peche," \$3,000, and A. H. Thayer, "In White," \$2,500.

**"STARYÉ GODY"**

(PAST YEARS)

**A Monthly Magazine of Ancient Art**

1916—TENTH YEAR

The text of "Staryé Gody" being in Russian, all titles and references are provided with French translations.

All copies from 1907 to 1913 are out of print.

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- (3) Name of purchasers, Sizes of Works, and other particulars.
- (4) Comprehensive Index to Artists' and Engravers' Names, as well as Titles of Pictures and Engravings.

Vols. I to III (1907-1909) Christie's only, £1.1. per Vol. Postage 6d. extra.  
Vols. IV. to VI (1910-1912) Christie's, Sotheby's and Puttick's, £1.11.16 per Vol. Postage 1/- extra.

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**BOSTON.**

With the gradual dispersal of the artists to the country and seashore studios—for every self-respecting Boston artist "has one"—an academic hush has settled over the city. Aside from a peep into the studio of Bela L. Pratt to view his completed statue of Nathaniel Hawthorne, destined for Salem, one has for contemplation only drawings of the old masters, bought from the income of the Francis Bartlett fund, shown at the Art Museum. In viewing these drawings, one is constrained to believe that the Museum has made a discriminating purchase.

Meanwhile, the Museum School has been making a creditable showing of its pupils' work. A little ripple of genuine excitement was aroused by the discovery of young Mr. Ercole Cartotto's advanced and workmanlike productions, displayed in the master's studio of the school. Some of the portraits which Mr. Cartotto showed, although marked unfinished, "got over the footlights" in a remarkable way. But the young artist pulled off his biggest success with his silver-point drawings. Silverpoint portraits, as one knows, are again coming into vogue. The young man's handling of this difficult medium has revealed in it possibilities which one did not know it possessed. The painting and sculpture classes of the school showed a high average quality. Especially noteworthy in the department of design were Miss Lucy Conant's designs for stained glass windows, with their admirable richness and sparkle of color.

Reverting for a moment to Mr. Pratt's model for the statue of Hawthorne, one notes with pleasure that he has succeeded in realizing the dual personality of his subject—the practical, forceful side of the novelist's nature, combined with his dreamy idealism. The likeness is based on a photograph taken in the sixties, and the novelist is represented, hat in hand, as seated on a rock by the seashore, gazing intently seaward, there being a tradition to the effect that Hawthorne was in the habit of doing this at twilight, while planning his romances. Mr. Pratt is also at work on a large figure of Alexander Hamilton, commissioned under the Ferguson bequest for Chicago.

Again, apropos of matters academic, the Museum has just received another valuable gift from Mrs. W. Scott Fitz—a little Italian primitive of the Crucifixion, attributed to Lippo Memmi, who died in 1357. The picture shows Memmi's greatness as a painter. In its tragic seriousness and intensity it is as interesting a specimen as is the joyous Madonna by Fra Angelico which Mrs. Scott presented to the Museum in 1914.

John Doe.

**TOLEDO.**

The transient exhibition at the Toledo Museum is composed of 85 paintings by American artists. This exhibit will hang through August. Six prize winning canvases are included in this collection, and many of the artists represented have never shown in these galleries.

Mr. and Mrs. Harvey A. Bromley of Toledo have presented to the Museum a group of pencil drawings and sketches by the late Frank C. Bromley, a painter of much promise, who died in 1890 in his 30th year. At the age of 19 he was the youngest American to have his paintings exhibited by the Paris Salon. He studied with Messonier.

John F. Carlson's magnificent winter landscape, "Woodland Repose" that has been on exhibition at the Mohr galleries, was purchased by Dr. Julius Jacobson for the Museum. The members of the Art Klan, who have been located in the Nasby tower for the past four years, have outgrown their tower studio.

Frank Sottek.

**CHICAGO.**

Although the art season is waning, the Art Institute and the galleries are exhibiting recently installed works—and the Institute is promising especially interesting loan-collection shows during the summer with occasional special assemblages and one-man presentations. The annual show of the work of the Institute's students is now shown in several galleries, and an unusual number of excellent examples are on the walls.

The University of Chicago is having a show of French impressionists, the grouping arranged by Richard Offner. Cazin, Manet, Renoir and Monet are exemplified in some of their best work. There is also a group of paintings by Whistler. This is the first of a series of loan collections from private galleries which the University has arranged for.

The Artists' Guild is featuring paintings and prints by Gustave Baumann, Alfred Juergens, Mary Butler and Leo H. Roecker. At the Anderson Galleries there is a collection of paintings by Sydney Adamson, an English artist. There are scenes from Constantinople, Russia, Tangier and Algieras in oils; and of Turkey, Odessa, and Tangier, in watercolors. In the collection are ten good portraits.

The unusual collection of "Lincoln" pictures, in painting, etching, and drawing at Young's is attracting throngs of transient

**PHILADELPHIA.**

In order to afford to the parties interested an opportunity of passing judgment, upon the plans of the proposed Art Alliance Building, designed by Hess, Cram & Ferguson of Boston, and which the projectors expect to occupy a location opposite Rittenhouse Square, copies have been sent to a number of the leading art, musical and literary societies in Philadelphia, who will most probably make the building their headquarters. A model, prepared from the architects' plans has been on public view for some weeks past at the "Today and Tomorrow Exposition" in the Commercial Museum. This model shows a building seven stories in height, giving on the Walnut Street front, by an open court surrounded by an enclosure of buildings two stories in height, triple gabled and half-timbered in Elizabethan style over the main entrance and treated as an arched cloister on the inside, running around the court.

A main auditorium seating about one thousand persons, a smaller one for chamber music, a ball room, a skylighted art gallery and a restaurant is provided for in the plans. It has been announced by the committee in charge that last week a total of \$100,000 had been received from members or conditionally subscribed and that since then, additional subscriptions of \$65,000 have been acknowledged.

In aid of the building fund there will be



"ST. VERONICA" TAPESTRY

Sold to Mr. Philip Lehman by P. W. French & Co.

visitors in the city as well as local admirers of portraiture. These, with the Blakelocks, Bundys, and other paintings by American artists provide scope further enjoyment.

The Palette and Chisel Club shows groups of paintings by members, with prints by George Wentworth. The Reinhardt Gallery is attractive with an assemblage of European and American works.

Elizabeth Gibson is busy with her commission of murals for the Lake View High School. Nellie V. Walker is in her Midway studio modelling two commissions in sculpture. She will soon go to her studio in the artists' colony at "Eagle Nest," on Rock River, this state, where Lorado Taft, Ralph Clarkson, Charles Francis Brown, Oliver Dennett Glover, and other painters and sculptors have summer cottages.

H. Effa Webster.

**BALTIMORE.**

Art students of Baltimore have an unusual opportunity for continuing their studies into the vacation period, the Maryland Institute for the first time in its history having opened a Summer School.

This proceeding is in line with that a few years ago of the Johns Hopkins University and the Peabody Conservatory of Music and was adopted in response to many requests. The enrollment is surprisingly large and the indications are that the experiment will prove a complete success.

C. Y. Turner, director of the Institute, is in charge of the Summer session and its faculty consists of members of the regular staff. It will continue for a month or six weeks.

W. W. Brown.

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**MR. LEHMAN'S "ST. VERONICA."**

The exceedingly beautiful and valuable "St. Veronica" tapestry from the Morgan collection, reproduced on this page, which Mr. Philip Lehman, one of the most cultured collectors of N. Y. has recently acquired from P. W. French & Co., 6 E. 56 St., is ascribed in its design to Quentin Matsys. It originally formed part of the famous collection of Lord Sackville at Knole Park and is thought to have been made in Brussels, at the opening of the XVI Century. The same artist is said to have designed the very similar work "The Mass of St. Gregory," which figures in the Spanish Royal collection. The tapestry, woven in gold and silk and wool, is 11 feet high by 11 feet 1 inch wide and has a late Gothic border of fruits, flowers, foliage and birds. The subject shows how the Roman Emperor Vespasian was cured on kneeling before the sacred handkerchief of St. Veronica, on which the face of the Savior had been miraculously reproduced after its use, while bearing his cross at Calvary. This tapestry is held to be third in importance of those which originally formed the Morgan collection.

**PROVIDENCE.**

Although the art season is about closed, there is still much activity in local galleries and studios. At Tilden & Thurber's, paintings by W. C. Fidler are on view, consisting of twenty-one examples. The collection affords an excellent opportunity for study of the work of this painter who belongs to the period of Inness and Wyant.

At the Prov. Art Club, a memorial exhibition of work by the late W. Staples Drown is on to October.

Over one hundred paintings are hung, embracing several important loans and a large number from the estate.

"Moonrise at Tewkesbury," loaned by the Prov. Art Club and "An Irish Lane," loaned by Frank L. Pierce, are excellent examples. Other important canvases are "Village at Evening" and "Harvest Moon" very delicate and subtle in feeling and typical of the artist who loved to paint the long English twilight hour. The collection includes many of the English and Irish cottages, and a number of landscapes painted in Florida.

The Prov. Water Color Rotary Show is still at Danielson Conn. and a subscription fund is being raised for the purchase of a painting for the Danielson Public Library. A painting by Clara Maxfield Arnold has also been purchased from this exhibition. George A. Hays has sold his large pastoral canvas with cattle entitled, "Distant Hills."

W. Alden Brown.

**Edward I. Farmer**

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the leaves and flowers exquisitely carved from Jades, Coral, Lapis lazuli, Tourmaline, Crystal and Karmelian of the highest qualities.

The collection of Jade objects and objects carved from other semi-precious stones includes several specimens of

**GREAT IMPORTANCE.**

given at the Philadelphia Country Club, June 23, a Fête Champêtre, known as the "Battle of Flowers" in which leading artists and society people will assist. Booths will be erected on the polo grounds connected with the club, by the prominent art organizations of the city, each handsomely decorated in a different style from which various objects will be sold and a number of Grecian dances will be performed. Mr. Alba B. Johnson is the head of the committee interested in proposed new building and much of the publicity given to the matter is due to the efforts of Mrs. W. Yorke Stevenson.

Eugène Castello.

**A GUIDE TO N. Y. ART.**

Miss Florence Levy has edited and published a valuable little illustrated "Guide to the Works of Art in N. Y. City." There are maps for location, and among the illustrations are a number of works in the Metropolitan and Brooklyn Museums. The art buildings are also pictured. Miss Levy writes of the Metropolitan Museum, Miss Helen Greenleaf of that of Brooklyn, and W. B. McCormick of what can be seen "From the Battery to 59 St."

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## AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.  
Published Weekly from Oct. 15 to June 1 inclusive, Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers.  
15-17 East 40th Street.  
Tel. 7180 Murray Hill.  
JAMES B. TOWNSEND, President and Treasurer,  
15-17 East 40th Street.  
REGINALD TOWNSEND, Secretary,  
15-17 East 40th Street.

SUBSCRIPTION RATES,  
YEAR, IN ADVANCE . . . . . \$2.00  
Canada (postage extra) . . . . . .50  
Foreign Countries . . . . . 2.75  
Single Copies . . . . . .10

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When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

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LONDON—17 Old Burlington St.  
PARIS—19 Rue Caumartin.  
CHICAGO—Thurber Gallery.  
BOSTON—Copley Plaza Hotel Newsstand.

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LONDON.  
American Express Co. . . . . Haymarket  
Art News Office . . . . . 17 Old Burlington St., W.  
PARIS.  
Brooklyn Daily Eagle . . . . . 53 Rue Cambon  
Morgan, Harjes & Cie . . . . . 31 Boul. Haussmann  
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SPECIAL ANNOUNCEMENT  
SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issues will be published on Saturdays, July 15, August 19 and September 15.

## BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

## ART SALE RECORDS.

Collectors, dealers and other interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger, Andrews-Canfield, and the Catholina Lambert Picture Sales, is now ready.

## NEW CLEVELAND MUSEUM.

It is greatly to be regretted that the opening of the new Art Museum at Cleveland, Ohio, should have fallen on the same day, June 6 last, as that appointed for the first assemblage of the Progressive and regular Republican hosts for the Presidential Conventions in Chicago.

This unfortunate clashing of dates, and the natural devotion of space and interest by the newspapers of the country to the Convention news, never of more universal public interest, resulted in the almost complete ignoring of the Museum's opening by the press of the country—as we have said, a most regrettable occurrence.

The same conflict of interest prevented, or had something to do with preventing, the attendance at the Museum's opening exercises of the art writers and critics—who it will be remembered were present in force and as personal guests, at the opening of the Toledo Museum some four years ago—and whose presence there made the Toledo Museum and its beauties known to the general art public, as they would not otherwise have been known.

Those Museum Directors, and the few other collectors and art lovers, who attended the opening of Cleveland's new art Palace—were more than surprised at its beauty and effectiveness of architecture—the loveliness and appropriateness of its site in Wade Park, and the taste and skill shown in the arrangement and lighting of its galleries—and especially by the size and importance of the white marble structure—which make it, if we are not mistaken, the second only in size (for the Chicago Art Institute and Pittsburgh Carnegie buildings are not distinctively Art Museum buildings), to the Metropolitan Museum of New York, in the country.

The architects and the Director, Mr. F. E. Whiting, deserve the greatest credit for the designing and planning of this new and most important addition to American Art Museums and the City of Cleveland is to be warmly congratulated upon the possession of such a structure and such an Institution for the furtherance of art interest, not only in Cleveland, but the country.

It has taken Cleveland, the sixth city in population in this country, some thirty years to fully awake to the importance of local and national art education and interest, and she has lagged sadly behind Buffalo, Toledo, and even some smaller cities of the West and Middle West in this awakening. But it has come at last, and in her new Museum, Cleveland steps into the first rank of American cities whose citizens have learned that art education and cultivation must be provided for by any city which does not wish to remain crude and provincial, in tone and atmosphere, as far too many mid-Western and Western cities so remain today.

The illustration on the first page will give a good idea of the dignified and inspiring character and effect of the new Museum, and our correspondent's letter, in another column, reviews briefly the remarkable display of art works

—some owned by the Museum and others assembled, through loans, by Director Whiting, which signalizes the opening of the Institution. In a later issue we hope to describe the new Museum more fully, as well as its contents, but meanwhile we again congratulate Cleveland and its citizens on their Museum, the generous donors of the funds which enabled the building to be completed, and of the treasures which it contains, and lastly the architects and the Director, on the fulfillment in such measure of their long labors, hopes and desires.

## CORRESPONDENCE

## Trask vs. Laurvik.

To the Editor, AMERICAN ART NEWS.  
Dear Sir.

If the report of Mr. Laurvik's appointment as director of the projected San Francisco Art Museum be true, I wish to echo your lament. Your main objection seem to be "nativistic," but Mr. Laurvik is not only an alien but a sponsor for alienist art. Unless he has completely changed his point of view since he controlled most of the exhibitions at the National Arts Club, N. Y., and there eulogized the "aberrationists," his appointment would be nothing short of a calamity. If Matisse were appointed director of the Metropolitan Museum it would mean to New York what the appointment of Mr. Laurvik would mean to San Francisco.

To place "Modernists" at the head of our public art institutions is like putting in charge of our great public hospitals, faith healers who think the germ theory "academic," antisepsis "Victorian," cleanliness hypocritical, conscientiousness self-righteous, devotion to duty fantastic.

Whether Mr. Trask has "played favorites" or not I cannot say. He certainly made out a good case for himself in his widely circulated "retort courtoise" to my critical questioning on the politics of art in 1914. But were the worst true that has been said of Mr. Trask, if he did "play favorites," it was within the circle where all are deserving. He never favored the purveyors of evil dreams.

The fact that Mr. Laurvik is sincere, enthusiastic and a good fellow would not mitigate the calamity of his appointment.

Charles Vezin.

New York, June 12, 1916.

## OBITUARY.

## Helena deKay Gilder.

Helena deKay Gilder, a painter of talent, widow of Richard Watson Gilder, long editor of the Century Magazine, died May 28, at her home in this city in her 70th year. She was a sister of Charles deKay, a daughter of Commodore deKay and a granddaughter of Joseph Rodman Drake, author of "The Culprit Fay." Mrs. Gilder studied art in Dresden and afterwards at the Cooper Union. It was at her home, where the Authors Club also had its inception, that the Society of American Artists was founded. Flowers, portraits and ideal figure works were the subjects she chose. Her two sons are Rodman and George deKay Gilder and her three daughters, Francesca and Rosamond Gilder and Mrs. Dallas D. L. McGrew.

## Charles Pryer.

Charles Pryer, banker and publisher, died June 8, in his 69th year. His collection of arms, armor and coins was one of the finest in the country.

## AMONG THE DEALERS.

Mr. C. T. Loo of Lai-Yuan & Co., 557 Fifth Ave., sails today on the Touraine for Bordeaux and will return in October.

Mr. Georges Durand-Ruel, of 12 W. 57 St., sails for France June 24, on the Lafayette.

Mr. Edward G. Kennedy, of Kennedy & Co., has retired from active business and is now travelling in the West.

Mr. Du Parc, of Chichon Brothers, will sail for London with his family on the Noordam, June 28.

Mr. Edward Brandus and family will sail for Bordeaux, en route to Paris, on the Lafayette, June 24.

## A SILHOUETTE OF J. E. D. TRASK.

In the June number of Arts and Decoration, the editor, Guy Pene Du Bois, pays attention to former Director J. E. D. Trask, of the Art Department of the Pana-Pac. exhibition, as follows, under the head, "Who's Who in American Art."

"We may have begun this strictly art department with a reference to politics a good many times prior to this beginning. We will probably do this wilfully again and again. We will never do it again with so much justice. Mr. John E. D. Trask, who was Director of Art at the Panama-Pacific Exposition, is only equaled by his best friend, Mr. E. W. Redfield, as a politician in American art.

\* \* \*

"Mr. Trask talks a little or a lot, depending upon the person addressed, in the same manner that Mr. Redfield plies his brush—we mean broadly and calmly. Great artists have souls too sensitive to maintain a comforting spirit. Mr. Trask, because of a sedate wisdom, knows that material success and sensitiveness are not synonymous. Lacking nerve we may be sure that nerve will never fail us. Mr. Trask goes ahead. The talk about him, and there is always some, bothers him a little. He is not overfond, among others, of Mr. James B. Townsend. However, there is no need to rake up either old grudges or old magazine articles. The past is past. Mr. Trask can smile in a large way and does, not infrequently, though we have seen that smile contract a little. But that is a secret so difficult of verification that it need go no further.

"He was once American Commissioner at an exposition, to which Americans were invited to send pictures, at Buenos Ayres. Mr. Redfield must have been awarded a prize there, too. The pictures were somewhat late in returning to their rightful owners. Buenos Ayres is not especially near to those art centers of the United States inhabited by its painters. Some of them were more put out by the delay in the return of their pictures than by the wear and tear coincident with the distance they (the pictures) had traveled. Artists have strange souls. If Mr. Trask has a soul, it is not more evident than the one so completely hidden beneath the bronze form of the statue of William Penn with which he has one or two other things in common.

"Artists tell us that when he visits their studios in the capacity of judge, to select their pictures for exhibition he reminds them of Mr. Daniel Garber (who should live at New Hope if he does not) in the same capacity. We have never met Mr. Daniel Garber in any capacity. We hope—no, this is really quite ridiculous. Artists with respect to their own works are always radicals, and radicals are always more wrong than mugwumps. Besides, if what they say is true, it would turn a fact into an illusion, a truth into a farce; we cannot lend our ears to the babel of the innocents, to the prattling prejudice of painters. There is conviction to be rooted out of a calm smile, solace in the breadth, be it only of waist, of a large man. We prefer to believe that the expositions over which Mr. Trask presides are representative. We cling to our books of fairy tales, continue to believe in Santa Claus—do not tell us that he is a German atrocity.

"Mr. Trask, like his friend, Edward W. Redfield, is a great politician. Mr. Redfield hung a room with his own pictures at the Panama-Pacific International Art Exposition. Mr. Trask did more than that, he hung the entire exhibition. It may be that he is the greater politician. We do not know. We cannot in any case see that to be a politician in art or elsewhere is necessarily to be wicked. It is said that if Mr. Trask had not possessed himself of a certain father-in-law, and of mastery of the game of politics, art circles would never have heard of him. But that also is ridiculous. Without a commission from the Pope would Raphael have painted the Sistine Madonna? Perhaps, but at least it would have had another name."

## NEW LAFAYETTE MEMORIAL.

The Municipal Art Commission has approved of the monument to Lafayette provided for by the will of Henry Barteau, designed by D. C. French, and to be set up at the Ninth Street entrance to Prospect Park, Brooklyn. The memorial, shortly to be unveiled, shows Lafayette in Continental uniform on a bronze tablet in bas-relief. He stands by his horse, which is held by a negro groom. The figures are of life size and at either side of the tablet will be two granite seats.

Mr. Charles H. Graff, until recently manager of the Katz Galleries, which passed with an auction sale last month, has become associated with Kennedy & Co., of 613 Fifth Ave.

A daughter was born to Mr. and Mrs. James P. Silo, Jr., the last week in May.

LONDON LETTER.

June 6, 1916.

A decision has at last been arrived at with regard to certain of the pictures left by the late Sir Henry Layard and which his family claimed to be "portraits" and so not to be included among those intended for the National Gallery. The Court of Appeal has now ruled that these are not "portraits" as meant by the terms of the will, and they will therefore pass into the possession of the nation. They include a Bellini, a Vandyck, and a Giorgione which is attributed by many critics (as most Giorgiones are) to Titian.

Another important addition to our national collections, is the Sargent portrait of Henry James. This has been bequeathed by the late novelist to the National Portrait Gallery with the proviso that should it not be accepted by the trustees, it is to be handed over to the Metropolitan Museum of Art in New York. As the portrait is one of great merit it seems unlikely that it will fail to find a home in England.

The Red Cross Sale's Effects.

The Fine Art Trade Journal, I observe, has seen fit to question the authenticity of the statements made in one of my previous letters regarding the slump in business experienced by the dealers subsequently to the Red Cross Sales at Christie's, and that they assert that they "would like to know the evidence on which the allegations are based!" There is no difficulty in satisfying the wishes of this admirable publication, for the writer of the paragraph has but to prosecute a few enquiries on his own account in the neighborhood of Bond Street and St. James Street to have every statement made by me fully corroborated and even amplified. Indeed, the damage to the trade temporarily inflicted this year by the great sale at Christie's has, I am told on the best of authority, had an even greater effect on business than had that of last year. The proprietor of a well known picture firm complained to me the other day that the invitations to a show, sent out by him shortly after the conclusion of the sale, did not bring half a dozen persons to the private view, whereas a similar number issued on previous occasions had never failed to draw a crowd. This falling-off, he admitted, might be partially due to other causes but in his opinion the recent sale was for the most part responsible!

Famous Landseer Sells Well.

When it became known that the famous Barratt Collection was to be put up at Christie's this season, conjecture immediately became rife with regard to the probable price which would be fetched by the various well-known pictures and "The Monarch of the Glen" in particular received no little discussion on this score. It was largely predicted that a colossal fall in value was to be witnessed in regard to the Landseer, for at the present moment it is the fashion to decry this artist's achievements and to vote them as belonging to the obvious and out-of-date. Anticipation was, however, hardly realized, for bidding commenced at 2,000 gns. and did not finish until 5,000 gns. had been offered by Sir Thomas Dewar. This price, although it represents a decrease of 1,900 gns. on that paid by Mr. Barratt at the Cheylesmore Sale in 1892, was exceedingly satisfactory for it happens that this was the price which its late owner prophesied would be fetched whenever the picture should be put up at auction.

Italian Etchers' Show.

The Italian "Associazione Italiana Acqua-fortisti e Incisori" who represent the foremost engravers and etchers in their own country, have been invited by the Royal Society of British Artists to exhibit in the Spring Show and the largest of the Suffolk Street rooms has been accordingly given over to their work. In this instance the Italian craftsmen are represented by work of the highest degree of technical dexterity and ample evidence is given of their capacity for breadth of handling and of their capability for bold and definite treatment of the themes chosen. But further praise it is not possible to give, for there is a general lack of personality in the exhibits and one would even have felt inclined to pardon a slight defectiveness in style if one might thereby have gained in general significance.

Quite an exceptional Sale Catalog, is that published in connection with the forthcoming sale at Christie's of Mr. S. E. Kennedy's collection of Chinese Porcelain the dispersal of which is to take place on the 21st and 22nd of this month. This catalog contains, in addition to a number of photogravure illustrations, several reproduced in color.

An important event in July will be the sale at Hodgson's in Chancery Lane of a portion of the Broadley Library. There are many fine extra-illustrated works, including a number containing colored plates of particular merit. The second part of the sale is to take place in October. L. G. S.

ITALIAN ART NOTES.

Rome, June 1, 1916.

At Ravenna, Austrian aeroplanes recently dropped bombs on the church of St. Apollinaris; fortunately, however, the church itself was not struck fully, the damage being confined to a part of the ancient portico. This damage, luckily can be repaired, thanks to the fact that a reproduction of the mosaics was made some time ago, and all the fragments of the ruined colonnade and materials of the mosaics are still there. One cannot say, therefore, that the injury is so very great; but how serious and irreparable it would have been if the bombs had fallen some yards further on and had struck the nave!

The General Director of Antiquities and Fine Arts, Comm. Corrado Ricci, in a recent interview, said: "One dared to call a barbarian the man who built this church, that Theodoric, who, dominating our country, strove to respect the Roman traditions and to act in conformity with Roman ideals. What would he say now if he could see this barbaric deed?"

The importance of this monument is universally known. Although it lost the mosaics of the apse a month after its construction, it still conserves the mosaics of the walls which, in addition to their artistic splendor, present a unique historical interest, owing to the fact of their uniting the Romanic work of Italian artists, with that of the Byzantines. The latter began their work on the church, immediately after its consecration by the Archbishop Agnello. The representations of the martyrs and Virgin on these walls are recognized as among the most notable and splendid creations of mediaeval mosaic art, and are, altogether, a marvel of decoration.

The well-known professor—Dominico Ficalci of Arezzo, is now developing a great work on the celebrated frescoes in the choir of the church of S. Francesco, where Piero della Francesca has represented the "Legendo Aurea"—the Story of the Cross.

At Arezzo, they are making some remarkable restorations in the church of S. Domenico (A.D. 1200), as well as the picture of S. Maria della Pieve (1400); other restorations have been commenced on the magnificent windows of the Nunziata, painted by Guglielmo di Marsiglia; at Bologna the frescoes in the sanctuary of the Madonna of S. Luca; at Piacenza in the church of S. Francesco; at Cremona in the Vodri Palace.

Lately there was a notable discovery of a painting by Gian Domenico Tiepolo, as the result of some restorations, made by Prof. G. Facciù, in the palace of the Countess Porto at Vicenza. This beautiful picture, representing S. Rocco, was found in an attic, and after being restored has been placed in the precious collection of this patrician family. The authenticity of this painting is also confirmed by Dr. G. Forolari, Director of the Royal Galleries of Venice.

Gion Dauli.

HORNE'S GIFT TO FLORENCE.

Milan, June 1, 1916.

Through the death of Herbert Horne, the distinguished English connoisseur and collector of Italian art, and author of numerous valuable works on Botticelli and other artists, the Italian Government has become the legatee of Horne's splendid palace in Florence, together with its valuable collection of old masters and works of art. In addition to painting and sculpture, Mr. Horne was a great student of architecture, and he was able to put his taste and knowledge to good advantage in the restorations which he had carried out on his own house in Florence, the palace attributed to Giuliano di San Gallo, at the corner of Via dei Fossi and Via dei Benci which he purchased some years ago.

The furnishing of this palace, and the arranging of his art treasures in the various rooms, was still under way at the time of his death. It was his wish that the labor to which he had dedicated his life and his fortune should not be in vain, and he, therefore, left the palace and its contents to the Government on the condition that the foundation should bear his name and that the collection should serve as a sort of museum for the study of art-history. Horne bequeathed his entire wealth in Florence to the Government for the maintenance of this foundation, and the residue of his estate in England, the interest of which was to be enjoyed by his brothers during their lifetime, is to be devoted to the same end. The legacy consists of a very large collection of paintings, majolica, bronzes, drawings, etc., of inestimable value. Amongst the drawings there are some by Raphael, Rubens, Vandyck, Tiepolo, Salvator Rosa, etc.

Gion Dauli.

ART AT SAN DIEGO EXPOSN.

The recently rehung gallery of Fine and Applied Arts of the Southern Cala. Building at the Panama Cala. International Exposition at San Diego has 75 canvases, chosen out of a possible three hundred, submitted by the resident representative artists of the Southwest, and passed by a jury composed of five members from the Cala. Art Club of Los Angeles, the largest organized Art Association in southern Cala.

Among the landscapes are excellent examples from the brushes of William Wendt, Benjamin C. Brown, Hanson Puthuff, L. H. Sharp, Detlaf Samman, Maurice Braun, Franz Bischoff, Carl O. Borg, Carl Yens, Aaron Kilpatrick, Gerald Cassidy and other members of the Cala. Art Club. Portrayals of Indian life are shown by Joseph H. Sharp, Cala. flowers by A. H. Valentein, Marines by Miss Charlton E. Fortune, Detlaf Samman and Frank W. Cuprien, and portraits and figure works by Jean Mannheim, Helena Dunlap, Donna Schuster, Guy Rose and John Rich.

Sculptures are shown by Julia B. Wendt, Maud Daggett, Elizabeth Edmond, Annetta J. St. Gaudens, Andrew Bjurman, Caspar Gruenfeld, Marco Zim, and Edna Schofield, and miniatures by Mabel Packard, Alice Lodovici, Mary Harland, Mrs. Laura M. D. Mitchell, Rosa Hooper, and Mary Benton of the Cala. Society of Miniature Artists, and Minerva Chapman, formerly president of the American Society of Women Artists, Paris, France.

In the Applied Arts section are textile fabrics, designed and executed by Mr. and Mrs. Ralph Johonnot, craft jewelry by Mr. and Mrs. Douglas Donaldson, Rose Connor, and Mrs. Fred Bacon; wrought copper by Pelee Didier, Adolph Lesovsky, and repousse portraits by Adolph Feil.

Interesting pottery comes from Frederick H. Rhead of Santa Barbara and Cornelius Brauckman; decorative tiles from E. A. Batchelder of Pasadena; and hand illumined parchments by Robert Wilson Hyde.

The curator of this gallery is Mrs. Maude Deverell Foster, formerly of Chicago.

CONNECTICUT ART NOTES.

The portrait of the late J. Pierpont Morgan, by Carlos Baca-Flor, which has been in the artist's hands for some time, undergoing restoration, was recently rehung in the Morgan Museum in Hartford. The picture had become affected by the severe heat a few summers ago and was removed from the wall after the nature of its injury had been made known to the directors by James Britton, while on a visit to the museum. The tar color used by Baca-Flor had "run" during the excessive hot spell.

The historic Webb house of Revolutionary fame is being decorated with mural paintings of Revolutionary scenes by Paul Korder, Louis Donlon and Edwin Yunk of Hartford. The famous homestead was purchased some time ago by Wallace Nutting.

Recent exhibitions in Hartford have included those of Oscar Anderson's marines at the Athenum Annex; A. E. Jones' landscapes and I. F. Wenworth's cattle-pieces at their respective studios, and William Bradford Green's paintings at the Wiley Gallery.

HOE ART APPRAISED.

An appraisal of the estate of Robert Hoe filed June 7, valued his etchings, engravings and other prints at \$34,524, objects of decorative and industrial art, \$78,072, paintings, \$152,540, Japanese and Chinese pottery \$167,930 and objects of European art, not including paintings and statuary, \$395,712. Five tapestries were valued at \$15,000 and clocks and barometers at \$24,340. The sale of the library, at the American Art Galleries, netted \$1,910,610.

ART WORLD WEDDINGS.

Clarke-Ferguson.

Miss Elsie Ferguson, the actress, was married Wed. at the St. Regis to Mr. Thomas Benedict Clarke, Jr., banker and son of Mr. T. B. Clarke, the well-known collector of American and Oriental art.

Haggin-Roche.

Ben Ali Haggin, who recently inherited some \$10,000,000, married early in the month Miss Helen Roche, long popular on the stage as Bonnie Glass. This is his second marriage.

Ely-Weir.

Miss Caroline Alden Weir, daughter of Mr. and Mrs. J. Alden Weir, was married on June 7 in the Church of the Ascension to Mr. George Page Ely of Old Lyme, Conn.

PARIS LETTER.

Paris, June 5, 1916.

In spite of the fact that Europe is bleeding, as it were, at almost every pore, people continue to die peacefully in their beds, instead of on the battlefield. Some sales of collections of art objects and curios that have taken place at the Hôtel Drouot of late make one doubt that France is being so greatly impoverished by her dreadful ordeal as many have supposed. The estate of Madame Emile Gaillard has yielded some extremely notable prices. A small piece of Flemish tapestry of the XV century, representing the procession of the Magi, fetched \$8,500, double the minimum price demanded. A large Faenza plate of the XV century, bearing the arms of the great Mathias Corvin, King of Hungary, and made expressly for him, was sold for \$5,650. Twelve years ago this piece, at a public sale, was adjudged at \$10,200. A basin of Valence faience of the XV century, for which \$3,000 was asked, fetched \$6,800. The highest price brought by a painting was \$6,160 for "The Turkish Butcher," by Decamps. It was sold in 1904 for \$9,700. The same artist's "Flight into Egypt," which was sold for \$3,700 in 1904, brought \$1,500, and the "Blond Enigma" of Ricard (the head of a young girl), \$2,500, just half its valuation in the last decade.

Art for the Mutilated.

Re-education of the mutilated soldiers, with the object of opening new ways of livelihood for them, and—what is more—of giving them a new interest in life, has taken very largely an artistic direction. All of the poor fellows, who possess the least artistic talent, are pushed zealously along this road, and some of the results of this patriotic and philanthropic effort, are already quite wonderful. An exhibition now in progress is proving very successful. Several of those who have contributed to it like André Jacques, for instance, who has lost his right arm, were already well known before the war.

More important, of course, from the esthetic point of view, is the exhibition at Georges Bernheim's new gallery in the rue La Boétie of pictures and sculptures by many of the foremost artists in France for the profit of the association known as the "Foyer du Soldat Aveugle"—the "Blind Soldier's Fireside." Three well-known American artists, Walter Gay, Julius Stewart and Eugene Paul Ullman, are among the exhibitors. Mr. Gay's subject is the hallway and staircase of the Longfellow mansion at Cambridge, and it is certainly one of the best pictures that he has ever painted. Mr. Ullman's still-life is slightly aggressive in coloring, but decoratively charming. Mr. Stewart presents a carefully wrought portrait of an anonymous young girl. Roll, the president of the Junior Salon, shows also a very literal portraiture of a young girl, with much greater sincerity and more decisive execution than are his wont. Roche-grosse has a "story-picture" of a most touching character, "The Pity of the Roses"—a blinded soldier, wandering alone in the garden of an infirmary, gropingly fondling the flowers that seem, with comprehending tenderness, to reach up tenderly to receive his caress.

Joseph Bail, Maurice Bompard, Paul Chabas, Raphaël Collin, Cottet, Flandrin, Victor Gisoul, Guillaumin, Harpignies ("the ever young"), Helleu, Jean-Paul Laurens, F. Lauth, Lhermitte, Claude Monet, Picasso, Renoir, Saint-Germier and Vuillard are all characteristically represented. What I said in a former letter about the freshening influence of the world's crisis upon the work of the elder painters is fully confirmed in this exhibition.

Again the Humorists.

The perennial Salon of the Humorists is again open, but this year, in spite of the most valiant efforts of the popular purveyors to laughter, it is rather sombre. The wit is mostly of the savagely mordant kind, at the expense of the foci of France, and the irony and sarcasm are so deeply felt that they border closely upon the sinister.

Still it should be said to the everlasting credit of French taste that there is little of the gross and vulgar in any of these assaults with pencil and pigment. There are a great many realistic war sketches, mostly battle-views and glimpses of life in the trenches or near-by. Steinlen depicts the arrival of soldiers in Paris on furlough, with his usual vigor and melodramatic expressiveness. The Alsatian satirists are conspicuous. islin shows the Kaiser in the guise of Lohengrin, drawn through a sea of blood by two swans whose beaks resemble those of Franz-Josef and the Bulgar Tsar, towards a shore where Death stretches forth fleshless arms to welcome him. Hansi covers the German types of face and figure with his usual ridicule. Some of the French artists rally their countrymen and their countrywomen who remain far from the real shocks of war upon their smug censoriousness towards those directing the fighting force of the nation. Abel Faivre is excellent in this sort of satire.

Eric Tayne.

FROM ART TALKS with RANGER (G. P. Putnam's Sons, Publishers, New York)  
"Of course, the real value of any work of art is in the thought. A noble conception lamely expressed is worth a wilderness of examples of watch-making art. This, however, is only a personal contention. There are plenty of others to take the other side. It is still the old argument: the poetic against the academic."



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NEW YORK**"Art and Archaeology" for May.**

With stories from the entire field of art, ancient and modern, profusely illustrated with full page typo-gravures, the May number of "Art and Archaeology" appeals to lovers of the beautiful.

Dr. Edgar J. Banks contributes the third of a series of articles on the "Seven Wonders of the Anvient World," the third "Wonder" being "The Statue of the Olympian Zeus." The first of the series of two articles on "The Sculptor Myron in the Light of Recent Discoveries," by George H. Chase has eight illustrations, and considers the "Discus-Thrower" (Discobolus). Prof. W. H. Holmes writes of "The Oldest Dated American Monument" ("A Nephrite Figurine from Mexico"), and of some "Guatemalen Pottery."

Mr. Dan Fellows Platt discourses on the seventh of his "Lesser Known Masterpieces of Italian Painting," the "Kneeling Angel" of Bernardino Luni, and there are many other interesting articles, notes etc.

**Worcester Museum's July Show.**

The Worcester Museum will have a special exhibition of pictures by contemporary English artists during July. The institution lately acquired by purchase "The Gale," by Winslow Homer; portraits of William Carpenter and Mary Carpenter, by Ralph Earl; "The Presentation," by Benjamin West; "Madonna and Child and St. John," by Francesco Francia; "Portrait of a Painter," by Vittore Ghislandi; eight pieces of Chinese porcelain from the J. P. Morgan collection; 25 engravings by St. Memin; Japanese prints by Hokusai, Hiroshige and others. Two gifts from the late Henry Wolf consist of proofs of his wood engravings of Gilbert Stuart's "Elizabeth Tuckerman Salisbury" and Hogarth's "Selina, Countess of Huntingdon."

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High Class Antique Works of Art.City Club, 55 W. 44 St.—Paintings by Amer-  
ican Artists.Daniel Gallery, 2 W. 47 St.—Summer Exhi-  
bition of Work by American Artists.Ehrich Galleries, 707 Fifth Ave.—Pictures  
Suitable for the Country Home.Folsom Galleries, 396 Fifth Ave.—Summer  
Exhibition of American Paintings and  
Stage Settings by John Wenger.Kennedy & Co., 613 Fifth Ave.—Etchings  
by Charles A. Platt.Knoedler & Co., 556 Fifth Ave.—Summer  
Exhibition of American Paintings.Lewis and Simmons, 581 Fifth Ave.—Ex-  
hib'n of Old Masters and Objects of Art.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 25c. Free other days.Montross Gallery, 550 Fifth Ave.—Oils,  
Watercolors and Pastels by a Selected  
Group of American Artists.Municipal Art Gallery—Exhibition of His-  
tory of American Illustration from 1870  
to date, to June 30.N. Y. Public Library, Print Gallery (321)—  
Portraits of Women. On indefinitely.—  
Room 322—Mezzotints from the J. L.  
Cadwalader Collection.—Chas. A. Munn  
Coll'n Early American Prints.—Stuart  
Gallery.—Henry Wolf Memorial Exhi-  
bition.Photo-Secession, 291 Fifth Ave.—Drawings  
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Opp. Library

The 700 posters entered in the first national \$2,200 prize poster competition of the Society of Electrical Development will be exhibited free at the Anderson Galleries, 284 Madison Ave., during the week of June 19. The designs will be shown later in Boston, Pittsburgh and Chicago.

The estate of William E. Norton, the old marine painter, who died Feb. 28, was recently appraised at \$4,485, which goes to his daughters, Gertrude M. and Florence E. Norton.

Carroll Beckwith recently presented the Flower Hospital, an oil portrait of a French peasant woman, to be disposed of at private sale.

William M. Chase was, on the occasion of the recent commencement, created Doctor of Laws by N. Y. University.

S. L. Landeau, who recently returned from France where he resided 24 years, is to hold an exhibition of his paintings in the Public Forum (Chapel) at East Aurora, N. Y. The fifty pictures were recently shown at Buffalo and the Detroit Museum. They include the "Prayer for the Lost at Sea," which received a gold medal at the Salon, as well as several French peasant and classical subjects.

Orlando Rouland has just painted portraits of the well-known novelist Irving Bacheller, the veteran editor of Harper's Magazine, Henry Mills Alden and of Mr. Vinton Liddell, of Charlotte, N. C. He will spend the greater part of the summer at Onteora in the Catskills where he has taken George Reid's Studio Cottage "Bonnie Brae." He will later go to his place on Peconic Bay.

The just opened annual exhibition of "Recent Additions," in the Print Gallery at the Public Library, consists of works of old masters and modern men, of a group of accessions to the Avery collection and various miscellaneous items. Of the Stauffer collection only a few prints are shown, it being the intention to make a special exhibit of it later on.

Miss Louise J. Smith, for some years Art Instructor at the Randolph-Macon College for Women of Lynchburg, Va., one of the best educational institutions in the country, is to give a course on the History and Appreciation of Art at the Metropolitan Museum. Miss Smith studied art in New York and later spent seven years in the European Galleries.

Mrs. Ethel Quinton Mason of Buffalo, who had charge of the French Pavilion at the San Francisco Exposition, and who later directed the travelling display of the French pictures shown at the Exposition, and now at the Carnegie Institute at Pittsburgh, has joined the official force of the Detroit Museum as a general assistant to the director, Mr. C. E. Moore.

The City Arts Commission of St. Paul proposes to connect the Cathedral and the Capitol, with a parkway in honor of the late J. J. Hill.

Francis Girardin's bronze group, "The Rape of Proserpine," long sought, it is said, by the French Government, is now owned by Mrs. O. P. Shiras of Dubuque, Pa., and is now at the Carnegie-Stout Public Library in that city.

Arthur T. Hill recently sold his important canvas "A Woodland Sunset" to well known collector. A number of well-composed canvases painted at East Hampton, L. I., during last summer and autumn, are displayed at his studio, 33 West 67th St.

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Alexis Fournier and Sandor Landeau are conducting an art school at East Aurora, N. Y., to Sept. 15.

Harry B. Lachman has returned to Paris and will again occupy his studio at 10 Rue Campagne Première.

Katherine Stuart Lawson has opened the Sunnyside Art Classes at her studio, Saugatuck-on-the-Sound, Westport, Conn.

Harriet S. Phillips is leaving shortly for her summer home at Hague, on the shores of Lake George.

Edward Dufner, with Mrs. Dufner, will spend the summer at Elizabethtown, N. Y.

Charlotte B. Coman is visiting friends in Washington, D. C. She will return to her Vanduyck studio in early June, after which she expects to spend the summer at New Hope, Pa., and in the Adirondacks.

Prosper L. Senat, who recently held a successful exhibition in Providence, has taken a studio at Annisquam, Me.

Edward Gay leaves today for his summer studio at Cragmoor, Ulster Co.

Edward C. Volkert who has in the past year installed decorations in three prominent high schools, has left his New York studio for the summer, and is located at his Avondale studio near Cincinnati, painting Ohio pastures, and is later planning a sketching tour. The artist has recently closed an exhibition of seventy canvases at the Cincinnati Art Museum.

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EARLY AMERICAN PORTRAITS

**Blackborne Collection Sale.**

The sale of the Arthur Blackborne, of London, L. M. Barber and De Mendonca, collections, at the American Art Galleries, on June 5-7, resulted in a grand total of \$24,278.50. Dr. A. Staab gave \$1,450 for a piece of Brussels with a garden design. Mr. Otto Bernet, agent, paid \$750 for three XVII century gros point de Venise lace panels, and \$700 for a Point de Venise founce. Miss Lorenz, agent, paid \$410 for a Point de France lace panel, with a figure of a French marshal, \$425 for an antique Spanish silver altar decoration and \$200 for a Gros Point de Venise panel. Two Aubusson tapestry panels went to W. F. Baummeister for \$360 each. Mr. George Chelsea paid \$210 for a XVII century Point de Venise founce and Mrs. Eugene Fox the same amount for four XVII century curtains of Utrecht red velvet, bordered with Portuguese applique on cloth of gold. Mr. Seaman, agent, paid \$220 for a Kermanshah carpet and Mr. David Belasco \$112.50 for five XVIII century Italian embroidered silk banners.

**Mrs. Thaw's Paintings at Clarke's.**

A collection of Chinese temple panels and old pictures, some of which figured in her recent sale at the American Art Galleries, belonging to Mrs. Benjamin Thaw was sold at Clarke's Art Rooms, 5 W. 44 St., on June 7 for \$4,464. Mr. J. Van Mell, of Amsterdam, gave \$650 for "Crowning Victory," a XVIII century French work and \$500 for a "St. Peter," attributed to Ribera. He gave \$180 for a "Travellers at the Inn," attributed to Fragonard; \$180 for a "Bacchus and Ariadne," of the School of Rubens, and \$105 for a "St. John," cataloged to Ribera. Mr. H. W. Ehrich paid \$70 for Henry Inman's "Portrait of President Van Buren When a Young Man."

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**Jules Ratzkowski Sale.**

The Jules Ratzkowski Sale, of French furniture and other objects of art, which ended after four sessions at the Anderson Galleries, June 1, realized \$38,329.50. A silk Gobelin's salon suite, the subject being "Amours," after Boucher, brought \$800. The Lans Curiosity Shop paid \$750 for an Aubusson tapestry panel, "Ahasuerus' Feast to Esther." For two Sevres vases \$700 was paid, and the same amount was given, by Mr. Charles Hennessy, for an Aubusson Louis XVI Salon suite of a sofa and four arm chairs. He gave \$475 for another suite. One Gobelin's Louis XVI Salon suite fetched \$675 from Ginsberg and Levy and another \$650. Mr. J. A. Starrett gave \$470 for an Aubusson tapestry suite. A pair of Sevres vases with subjects after Watteau, given by De Lauzun to Mme. de Compans, fetched \$400.

**Close of Snook Library Sale.**

The sale of the Snook library closed at the Anderson Galleries, May 26, with a grand total of \$22,938.05. Mr. Gabriel Weiss gave \$800 for a Mss. on vellum of Verlaine's "Fetes Galantes," with 9 miniatures and jewelled binding by Sangorski and Cutliffe; \$610 for the aquarelle illustrated of Balzac, one of 10 copies; \$535 for an autograph edition of Mark Twain; \$475 for a limited Edinburgh edition of Stevenson, and \$380 for a complete set of Valentines manuals. Chas. Scribners' Sons paid \$685 for "The Annals of Sporting, etc." magazine. G. A. Barker & Co. gave \$595 for an edition of Dickens, extra illustrated with a number of watercolors by "Kyd," and \$500 for a set of first editions of John Addington Symonds. Mr. G. D. Smith gave the latter amount for a set of Wilkie Collins' first editions bound by Riviere.

**The Nichols Sale at Clarke's.**

The total of the sale of the house furnishings and art collection of Mr. James Edwin Nichols, held June 1 at the house and at Clarke's Art Rooms, 5 W. 44 St., was \$49,653. At the house Baumgarten & Co. gave \$3,500 for a tapestry panel, and Kostikyan & Co., \$1,025 for a Kermanshah rug. The 44 paintings fetched \$11,700. Dr. A. R. Griggs paid \$2,500 for Inness' "Near Montclair"; J. F. Murphy's larger "Landscape" sold for \$1,875; a Wyant for \$1,100, and Ranger's "The Old Oak" for \$1,000.

**Prints Sold at Andersons.**

A sale of engravings and etchings, at the Anderson Galleries on May 26, produced \$7,683. Mr. Max Williams gave \$2,450 for an aquatint proof, before all letters, of the "Atlantic Neptune View," showing N. Y. from the Northwest and dated about 1773-1777. Mr. Robert Fridenberg paid \$755 for an etching of N. Y. City from Long Island by Saint Memin, 1796.

**Benguiat Lace Sale.**

The Benguiat lace and embroideries sale at the American Art Galleries, on May 25 and 26 fetched \$24,165. Mr. Otto Bernet, agent, paid \$3,600 for a Corallind Venetian point bertha and founce. Mr. J. Keller gave \$2,750 for a Royal Point d'Argentan lace founce, and Miss Lorenz, agent, \$950 for a Venetian Gothic Greek point lace coverlet.

**Mss. Sold at Anderson's.**

A sale of autographs and other Mss. in two sessions at the Anderson Galleries, which ended June 6, fetched \$3,085.55. Four Washington letters sold to Mr. J. A. Wilson for \$170, \$155, \$150 and \$135.

**Mrs. Thaw's Temple Paintings.**

Mrs. Benjamin Thaw's collection of Chinese temple paintings, sold at the American Art Galleries, May 26, brought \$4,540. Mr. S. Culin paid \$130 for a XVII century example.

**Books and Autographs Sold.**

At the first session Monday of a sale of books and autographs at the Anderson Galleries, \$3,028.75 was realized. Mr. R. J. Flick gave \$410 for a first edition of "The Humorist," with 40 colored etchings by George Cruikshank. A set of first editions of Jane Austen brought \$310 and a copy of the St. Dunstan edition of "Pickwick Papers," one of 15 on vellum, \$200. Mr. Gabriel Weiss paid \$175 for a set of first editions of Wilkie Collins and Mr. E. Tomkings \$137 for a Queen Elizabeth autograph attached to a military document.

The second session, Tuesday, resulted in \$2,416.75. A Kelmescott Chaucer, illustrated by Burne-Jones and William Morris brought \$310. Mr. Gabriel Weiss gave \$275 for a set of first American and English editions of Henry James. Mr. C. A. Munn paid \$250 for a copy of Bartolozzi's engravings of Holbeins portraits of personages of the Court of Henry VIII. The Scribners gave \$155 for a set of Henry James on handmade paper, and Mr. A. E. Nolan, \$61.50 for the Mss. of Hawthorne's "Our Old Home."

At the last session, Wednesday, the grand total of the sale reached \$7,957.50. Mr. Weiss gave \$400 for a set of "The Presidents of the U. S.," with autographs and engravings inserted. Mr. Smith paid \$260 for a set of first editions of Thackeray's Christmas books.

**Sale at the Collectors' Club.**

At a sale held June 8 and 9 by Scott and O'Shaughnessy, at the Collectors' Club, 30 E. 42 St., Mr. George D. Smith paid \$450 for "A Plain Narrative of Thomas Brown Le," Boston, 1760. He also gave \$355 for Josiah Priest's "The Captivity and Sufferings of Gen. Fregift Patchin, etc.," and \$230 for J. Franklin's "A perpetual Almanack," Newport, 1727-30. Mr. Robert H. Dodd gave \$320 for "The Constitution of the Old Tontine Coffee House," N. Y., 1796.

**Sale of Bacon's Works.**

At a sale in London on May 25, at Sotheby's, Mr. George D. Smith secured for \$2,025, the collection of Bacon's works formed by the late Dr. G. W. Steener, of Liverpool. He also gave \$950 for a 1640 edition of Shakespeare's poems. The sale totalled \$12,780.

**Pictures Sold at Christie's.**

A sale of modern pictures and drawings at Christies in London, on May 26, totalled \$100,000. The Agnews gave \$3,412 for Turner's "Castle of Chillon," and \$3,150 for his "Lake of Thun." Golden & Fox gave \$2,626 for Millar's "Cymon and Iphigenia," and Mr. Martin, \$2,362, for Cyp's "Portrait of a Youth."

**Mezzotints Sold in London.**

A sale of mezzotints held at Christie's in London, June 5, resulted in \$15,000. Mr. Colnaghi gave \$765 for "Charms of Morning," after Marin, \$682 for Cousins' "Countess Gower," after Lawrence, and \$656 for Young's "Mrs. Hunter," after Hoppner. Mr. Ellis paid \$764 for the 13 "Cries of London."

**Sale of Americana at Heartman's.**

A sale of Americana at Heartman's on May 31 produced \$2,017.80. Mr. George D. Smith gave \$126 for Mather's "The Blessed Hope and the Glorious Appearing."

**Lawrence Collection Sale.**

At a sale of the Sir Trevor Lawrence collection, held in London, on May 29-June 1, at Christie's, Mr. Harding gave \$10,500 for two upright French tapestry panels, showing respectively the triumphs of Silenus and Ceres. A Louis XVI library table brought \$3,045. The total of the sale was \$126,630.

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**Pilgrim Bottles Not for Museum.**

In a notice of a sale of old English silver at Christies, London, on May 16 last, it was hinted that 2 William III Pilgrim bottles by Pierre Harrache, engraved with the names of the second Baron Arden and his wife, had been secured by Crichton Brothers for \$15,000 for the Metropolitan Museum. Mr. Du Parc, the New York resident manager of Crichton Brothers, states that the famous bottles were sold by them to a noted private English collector.

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# American Art News

VOL. XIV., No. 36.

Entered as second class mail matter,  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JULY 15, 1916

SINGLE COPIES, 10 CENTS.

## SPECIAL ANNOUNCEMENT SUMMER ISSUES.

After this issue, the **AMERICAN ART NEWS** will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issues will be published on Saturdays, Aug. 19 and Sept. 16.

## ART SALE TO OPEN SEASON.

When Professor Volpi of Florence, Italy, who brought over last Autumn a number of Old Masters of the early Italian school, including two handsome canvases which he attributed to Titian, and which came to be known as "The Volpi Titians," sailed away in early May for his home in Italy, he left these, with some art objects, from his well-known Avessanti Palace in Florence, on storage in this city.

Word now comes from Florence that he has virtually dismantled the Avessanti Palace in that city of its artistic contents, has shipped some 53 cases already to New York containing these, and that the remainder of his collections will soon follow.

It is also reported that the collections brought and to come from Florence, together with the pictures and art objects Prof. Volpi left in storage here, will be sold at auction by the American Art Association, and that the sale which will be an important one—may open the art auction season in America of 1916-'17.

## GERMAN ESTABLISHMENT CLOSED.

The London Gazette announces that the London business of Emil Werckmeister, trading as the Berlin Photographic Co., 149 New Bond Street, is to be wound up under the Trading with the Enemy Amendment Act, 1916.

## N. Y. House to Close Also.

The Berlin Photographic Co., 305 Madison Ave., of which Mr. Martin Birnbaum is N. Y. representative, has decided to close its N. Y. branch establishment. This news comes swift on the heels of the closing of the London house by the British Govt. under the trading with the enemy act. The reason given out here for the N. Y. closing, which will occur in a few weeks, is difficulty of obtaining stock from Berlin on account of the war. It had been the intention of the N. Y. branch to leave its present quarters for others and a removal sale has been in progress. Whether the stock will be disposed of privately or by auction has not been decided as yet. The N. Y. establishment has had a successful career for a number of years and has held a number of very interesting exhibitions of sculptures, paintings, drawings and prints.

## COLLEGES HONORS PAINTERS.

At its recent 216 commencement Yale College made the painter John Singer Sargent, a doctor of laws and the sculptor Herbert Adams a master of arts. The Henry Howland prize of \$1,500 for literature went to the late English poet Rupert Brooks, Mr. John Jay Chapman, poet and essayist, was made a doctor of letters and Frank Miles Day, Yale's supervising architect, master of arts.

Havard College also made John S. Sargent a doctor of arts and Edward Sandford Martin, author, a master of arts.

Amherst College made a doctor of laws of William C. Brownell, well-known as a writer on art.

## MR. WIDENER'S DONATELLOS.

The two most remarkable pieces of sculpture ever brought to this country are the examples of Donatello, recently purchased by Mr. Joseph E. Widener of Philadelphia from P. W. French & Co., 6 E. 56 St., and reproduced on this and another page.

These great works of the Italian Renaissance, are a truly beautiful bust of St. John and a noble full-length figure of David, both of which were formerly in the possession of the Martelli family of Florence. The St. John is said to have been modelled from one of the young Martellis. It is interesting to note that Donatello's mother was in the service of the Martelli, and they were thus in an intimate sense his patrons.

The works were allowed to leave Italy by the Government, as the family presented to the Museum, known as the Bargello, a third example of Donatello, a walking figure of St. John. It is said that both the father of the present owner and the late J. Pierpont Morgan were anxious to purchase the works now in America.

## "FAKE" FURNITURE SUIT.

New England collectors and dealers in antiques and "period" furniture are eagerly awaiting a decision from Judge Murray, of the Boston Municipal Court, in a suit brought by Mr. Ross H. Maynard, a collector of antiques, against Rosenthal & Alpert, dealers in antiques, on Charles street, Boston, to recover \$1,550 which Mr. Maynard paid for an upholstered settee and ten chairs and for silverware. Mr. Maynard alleges that this furniture was falsely represented to him as genuine "Chippendale." Judge Murray has the case under advisement.

The case has attracted widespread attention.

The reliability of the average "antique," and the ability of collectors and dealers to tell the real from the "manufactured" goods are matters of great interest in this New England territory, so rich in Colonial relics.

## BOUGHT FOR AMERICA.

Thackeray Turner, chairman of the Society for the Protection of Ancient Buildings, recently wrote the London "Times"

## NOTED FRENCH ART SOLD.

Three of a small and choice lot of early French pictures, from the well-known collection of the Viscomte de Chabert of Paris, a charming and most representative bust portrait of the Chevalier de Billaut by Fragonard mentioned in de Nolhac's volume "Les Oeuvres de Fragonard" and reproduced on another page, and two characteristic panels "Spring" and "Autumn" by Boucher, from the old Due de Broglie's collection, and which were brought over in May by an agent of the Viscomte, were recently sold here, it is reported to Mr. Wm. Salomon of New York, through a certain wine merchant, for \$36,000, the Fragonard for \$20,000, and the Bouchers for \$8,000 each.

The remaining three pictures, which may soon go to the new Cleveland Museum for exhibition this summer, are the finest examples of Largilliere ever taken out of France. They are the full length portraits of the Baron and Baroness de Prangius and the celebrated oval bust portrait of "Mme. de Parabere" and are especially well known to art lovers. The last two were shown at the well-remembered "Exposition des Cents Portraits des Femmes" in the "Jeu de Paume" in the Tuileries gardens in Paris in 1909. The portrait of Baron de Prangius was shown at the Leipzig Exhibition.

## SARGENTS FOR NAT'L GALLERY.

The cable on July 2 announced from London that Mr. Asher Wertheimer, the Bond Street dealer, had decided to bequeath his remarkable gathering of Sargent portraits, nine in all, to the National Gallery. The works are all of life size and painted between 1898 and 1902. The portrait of Mr. Wertheimer was shown at the Sargent exhibition at the Boston Museum and was at the Royal Academy in 1898. Its companion, a portrait of Mrs. Wertheimer, was at the Royal Academy in 1904. "The Daughters of Asher Wertheimer, Ena and Betty" was the sensation of the Academy in 1901. There are also portraits of the two sons, Alfred and Edward, who died young men. "The Children of Asher Wertheimer," seen at the New Gallery in 1902, shows two younger daughters, Essie and Ruby, and the youngest son, Ferdinand, now an officer in the British Army. Another group picture shows Conway Wertheimer with his sisters Alma and Hylda. There are also single portraits of the two young women and an unfinished portrait of Edward Wertheimer, who died before it could be completed.

## MRS. DIXON BUYS TAPESTRIES.

Mrs. Fitz Eugene Dixon, who was Miss Eleanor Elkins Widener of Phila., daughter of the late George D. Widener, has purchased from P. H. French & Co., 6 E. 56 St., the five Morgan Gobelin tapestries, which formerly belonged to the King of Spain, for approximately \$500,000. They picture the story of Don Quixote and were designed by Charles Coypel. The subjects are "Guided by Folly," "Don Quixote Mistakes a Serving Girl for Dulcinea," "Don Quixote Pays His Respects to the Duchess," "Don Quixote Served by the Ladies" and "Sancho Panza Leaves for the Island of Barataria."

## OLD MORSE PORTRAITS SOLD.

Interesting and well conserved portraits of Elkanah Watson (1758-1842) and of Mary Watson, daughter of Elkanah Watson, who in 1820 married General Aaron Ward of Ossining, N. Y., were recently bought by Mrs. Suzan Randall Bacon of Goshen, N. Y., a descendant of the Watson family from Prosper Guerry the restorer.



ST. JOHN  
Donatello

Bought from P. W. French & Co., by Mr. Joseph E. Widener.

The bust of St. John, which like the figure of David, is of Cararra marble, is life size and 16 inches high. The David is five feet high. Many think the St. John simply a portrait. The tunic of goatskin, however, under the cloak which covers the left shoulder, suggests that it is intended for a St. John.

The figure of David is evidently modelled for a place in an elevated niche. The slayer of Goliath holds his sling with a stone in it by his right foot. The left one rests on the neck of the giant. The attitude of the figure is one of repose.

## NEWARK'S COLLEONI STATUE.

The copy by J. Massey Rhind of Verrocchio's famous Venetian equestrian statue of Bartolomeo Colleoni, given to Newark by Mr. Christian W. Feigenspan, at a cost of some \$70,000, will shortly be unveiled in Clinton Park. The Italian Ambassador will make an address.

calling attention to the fact "that the finest house in St. Albans, No. 1 St. Peter St., originally owned by the family of Kentish and afterward by Van de Muelen, the Dutch painter, in the 13th century, with all its Elizabethan fittings, including the fireplaces, paneling, etc., has been sold for removal to America.

"Mr. Turner calls attention to the matter in the hope that some means may be devised of preventing the removal."

## CANFIELD APPRAISAL WRONG.

Surrogate Fowler, on July 21, handed down a decision that the transfer tax appraisal of the estate of Richard A. Canfield is incorrect. A collection of furniture appraised by an expert at \$65,175 was later sold for \$159,999, and assessed at that figure. The Surrogate holds that the estimate of the expert should have been the basis of the tax appraised.

C. S. Pietro is making a bust of Mrs. Alfred G. Vanderbilt.



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Will open on October 1, 1916, at  
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#### NEWPORT ART ASS'N'S DISPLAY.

The Newport Art Association opened Tuesday last its new quarters on Bellevue Ave. with its fifth annual exhibition. It is a hopeful sign for American art that such a handsome building, costing many thousands of dollars, is to be devoted to exhibitions of contemporary art in the Summer Capital of the country. Eventually, the Association hopes to house a permanent collection of representative American art in its new building.

The current display is a good one, well worthy of the imposing building. The seven large galleries are hung with some 140 pictures. Local artists are represented but most of the works have been especially "invited."

The Committee of Award, consisting of William Cotton, Helena Sturtevant, Harrison Morris and John Elliott, awarded the Morris Prize of \$100 for the best picture in the show to Daniel Garber's engaging "Janis," shown at the last Winter Academy, when it won the Second Altman Prize.

To Jonas Lie's canvas "Morning," a glowing bit of color, was awarded the Richard S. Greenough Memorial Prize of \$75. Mr. Lie also shows a brilliant still life, "Roses." "Waiting" is the rather misleading title of William K. Yarrow's portrait of an old lady seated on a curving backed horsehair sofa against a quiet gray background. To "Waiting" was given the Shaw-Safe Prize of \$50 for the best portrait in the show.

The Hunt Prize of \$25, offered by Mrs. Livingston Hunt, is to be awarded by popular vote.

Hugo Ballin shows his handsome picture which has been seen before, "The Lute Player." A picture full of promise by a young artist is "The New Model," by R. H. Ives Gammell. Henry Salem Hubbell shows his "Mother and Child" and Ernest Lawson is represented by two distinguished canvases, "The Creek" and "The Garden."

Carl J. Nordell, shows an interesting portrait called "Elinore." One of the most charming exhibits is a black robed woman holding in her lap a young baby, called "Dressing Genevieve." Leopold Seyffert has a strong canvas, "A Woman of Segovia, Spain," and Miss Lydia Redmond an interesting "Girl in Red" against a red background.

John S. Sargent is represented by three canvases: "Portrait of a Boy," "Portrait Sketch of Miss Fairchild," and a dashing sketch of Edwin Booth. To William Cotton for a spirited portrait entitled "Imogene" go the honors of the show. "Imogene" hangs next to the Sargent group of pictures and may be said to more than hold its own for brilliancy of color and spiritual intensity of characterization.

Mmes. John Elliott, Marsden Perry and others who worked for the establishment of the Art Association have succeeded in impressing upon the public that modern American art is beautiful and desirable—and should be fashionable. L. K.

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#### POLAND SPRING'S SUMMER SHOW.

The 22nd annual summer exhibition of paintings and sculptures opened in June at the Poland Spring Art Gallery, South Poland, Maine, and will continue until Autumn. The collection includes 128 oils, 28 watercolors and pastels, 22 miniatures and 31 sculptures. Among the painters represented are W. M. Chase, A. Graves, D. Blaney, J. A. Weir, Robert Reid, F. W. Benson, J. DeCamp, Bolton Jones, C. C. Curran, C. H. Woodbury, J. C. Beckwith, G. Symons, R. W. Vonnoh, C. Hassam, F. L. Mora, L. Kronberg, E. L. Warner, C. P. Gruppe, I. H. Caliga, W. M. Paxton, P. Little, C. Wiggins, Ava de Lagercrantz, I. R. Wiles, C. J. Nordell, Alice H. Annan, L. L. Kaula, A. W. Ball, E. V. T. Watson, Mary B. Titcomb, Jean N. Oliver, J. G. Brown, E. L. Major and Anne D. Blake.

Among the miniaturists are Laura C. Hills, Marie J. Streen, Sally M. Cross, Mary H. Tannahill, Jena N. Oliver, Bertha Coolidge and Evelyn Purdie. Those who have sent sculpture include Gertrude V. Whitney, with her head from the Titanic Memorial, Anna V. Hyatt, G. Borglum, T. Brock, Anna C. Ladd, Lucy C. Richards, Bela L. Pratt, Bessie P. Vonnoh, Janet Scudder, James E. Fraser and A. P. Proctor.

#### BUFFALO SCULPTURE SHOW.

A truly remarkable display of statuary has been arranged by the National Sculpture Society, with the aid of Director Sage, and the sculptors Adolph A. Weinman and Robert Aitkin, at the Albright Gallery in Buffalo. They had also the efficient assistance of the local decorative landscape gardeners, Bryant Fleming and Harold Olmstead. The exhibition opened June 17. One hundred and sixty-five artists are represented by 900 examples, among which, some 400 were at the Pana-Pacific Show.

In Delaware Park, in the center of the approach to the gallery, is a colossal equestrian statue of Kit Carson. As either side are Karl Bitter's Lowry memorial panels. To the right of the driveway entrance is a figure of Anne Hutchinson and on the left a reproduction of the monument at Germantown, Pa. Attilio Picirelli's figure of "The Outcast" and D. C. French's Princeton student from the Earl Dodge memorial at the University, are at the gallery's entrance. Not far off is Albin Polesek's "The Tower."

Notable in the galleries are St. Gaudens' Shaw memorial, D. C. French's "The Spirit of Life" and Melvin memorial; Robert Aitkin's "The Fountain of the Earth," and his Gates Memorial, James E. Fraser's panel of Harry Payne Whitney's children; Karl Bitter's Tappan memorial and Louisiana Purchase monument; D. C. French's Alice Freeman Palmer memorial; Anna V. Hyatt's Joan of Arc; Helen Farnsworth Mears' "The Fountain of Life," and A. A. Weinman's lectern for a Pomfret, Conn., School. There are also works by Herbert Adams, Frederick Macmonnies, Chester Beach, Charles C. Rumsey, Anna Glenny, Edward McCarton, Charles Neihaus, Sherry S. Fry, H. McNeil, Edith W. Burroughs, Charles Grafty, John Boyle, Paul Bartlett, John Gregory and Allan Newman.

In the medal room are works by Weinman, Aitkin, Flanagan, Fraser, Hering, Adams and Grimes.

#### EARLY PENNSYLVANIA ART.

The dedication on June 17 of the new building of the Bucks County Historical Society at Doylestown, Pa., was also the occasion of the offering of public inspection of a remarkable collection, assembled by Mr. Henry C. Mercer, of art and archeological objects, having reference to the early history of Pa. and more particularly to the arts of the first settlers in that vicinity. The building was planned and donated by Mr. Mercer at a cost of about \$100,000, is constructed throughout of reinforced concrete, contains, besides the Museum Hall, twenty rooms for the purposes of the society.

The building is 115 feet in height and the cupola that forms the apex of the roof has for the decorative feature a metal figure of a rain-making Indian.

The collection of objects of applied art includes among others, a very unusual display of ancient cast-iron stoves and stove plates, many of them brought from Germany by the original settlers. They also carried on the industry of faience and tile-making and decoration, using the local

clays for the body of the work, quaintly drawn and colored illustrations of Bible stories, giving a pictorial interest to these unique specimens.

Mr. Mercer, who has been honored recently with the degree of Doctor of Science, by Franklin and Marshall College, has succeeded in evolving, from the study of these tiles, a modern industry in the manufacture of ceramic decorations that have been used extensively in the State Capitol at Harrisburg, the New Traymore Hotel, Atlantic City, and a number of notable private residences. He has donated an endowment fund of \$125,000 for the maintenance of the building and the collections.

Eugene Castello.

#### RYDERS IN BOSTON.

The Vose Gallery in Boston has been showing a remarkable group of paintings by the veteran colorist Albert P. Ryder, whose pictures are extremely rare and difficult to secure.

The examples shown are of characteristic size and type and of unusual importance. The celebrated little composition of "Joan of Arc," the famous "Silver Moonlight," and the wonderful little fantasy "Like a Fairyland" are included. The "Joan of Arc" gives a rare measure of Ryder's gift of composition, his peculiar power of draftsmanship and his magnificent color sense. The maid of Orleans is shown as a Shepherdess tending her sheep. The maid is clad in the humblest of garments and her expression indicated rapt anticipation of the vision which is to reveal her mission as a militant leader. The color of the picture is of the utmost refinement, yet not lacking either solidity or vigor. The "Moonlight" is a marvelously successful attack of the problem of painting light upon light, the moon being relieved upon a luminous bank of warm ivory grey clouds.

#### SAINT LOUIS.

The City Museum opened recently its annual Summer Loan Exhibition. Instead of the general collection as assembled in previous years, the exhibition this season embraces only paintings by the Barbizon Masters. Corot, Rousseau, Diaz, Daubigny, Millet and others are well represented. Among the St. Louisians who have made this exhibition possible are Messrs. W. K. Bixby, George W. Brown, Peyton T. Carr, Daniel Catlin, Thomas R. Collins, Dwight F. Davis, Lionberger Davis, Mmes. Benj. W. Clark, J. T. Davis, Breckinridge, Long, J. L. Mauran and Messrs. Louis Werner and Charles Wiggins. The Museum is also displaying at present a group of marines by William Ritschel, and a travelling exhibition of paintings and sculpture by St. Louis artists, organized by the Art League.

#### MEMPHIS MEMORIAL GALLERY.

The first exhibition at the beautiful new Brooks Memorial Gallery recently completed at Memphis, Tenn., was opened July 10 and will continue until Oct. 15.

The director of the gallery is Miss Florence McIntyre, secretary of the Memphis Art Association. Included in the collection are Childe Hassam's "Rainy Day," owned by Mrs. D. P. Hadden and Roche's "Headlands," owned by the XIV Century Club. The loan display also contains Waugh's "Rocky Headlands," Lever's "Mackerel Fishing Boats," and Carlson's "Morning Mists" and "The Brook." It was the plan, at latest advices, of the Business Men's Club, to present Carlson's "Morning Mists" to the gallery. Beginning Nov. 6 there will be an exhibit of American art from the Mabeth Galleries, to be followed in January by one from the Rouillier Galleries. Then, in February, will come a display of foreign works to be followed in the early spring by a one-man exhibit, that of John F. Carlson.

At the dedicatory exercises of the building, given by Mrs. Bessie Vance Brooks, in memory of her husband, the late Samuel Hamilton Brooks, City Attorney Charles M. Bryan accepted for the city and Bishop Thomas F. Gailor made an invocation and dedicatory address. Speeches were also made by Col. Robert Galloway and Miss Frances Church, president of the Memphis Art Association.

The building of Georgia marble cost \$115,000 and measures about 90 x 100 ft. The architect is James Gamble Rogers, of this city.

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#### PORTLAND'S SUMMER SHOW.

The summer exhibition of the Portland (Me.) Art Society at the Sweatt Museum, opened July 1 and remains to Sept. 18. It consists of 32 canvases. Among the exhibits are Robert Vonnoh's "Reverie," Max Bohm's "The Promenade," Edward B. Redfield's "Sleigh Bells," Douglas Volks' "Canadienne," Albert Graves' "Peonies," Childe Hassam's "Early Spring in New England," Philip Little's "An Upland Meadow" and Walter Griffin's "Apple Blossoms."

#### PITTSBURG.

Art Director John W. Beatty of the Carnegie Institute announces the election of Mr. Robert B. Harshe of Oakland, Cal., as Assistant Director of the Department of Fine Arts. Mr. Harshe has been until now Director of the Oakland (Cal.) Museum, but is now due here to take up his duties. He was the Assistant Chief of Fine Arts at the San Francisco Exposition and is a graduate of Missouri University and was an art student at the Chicago Art Institute, Columbia University, and Art Students League of N. Y.

The Art Director of Carnegie Institute announces the re-hanging of the Humphreys Collection of American paintings. The collection will be on view for an indefinite period.

The Swedish Collection which formed a part of the Founder's Day Exhibition has been withdrawn and sent to Detroit in accordance with the itinerary arranged by Mr. W. H. Fox, Director of the Brooklyn Museum. This collection attracted 17,456 visitors in the 24 days on which it was on exhibition here.

The important collection of paintings, bronzes, and medals, owned by the French Nation from the Luxembourg, Paris, brought from the Panama-Pacific Exposition by the Carnegie Institute under a contract with the French Commissioner of Fine Arts, is still on exhibition in the Institute galleries. It is probable that the collection will be shown at the Albright Gallery, Buffalo, and the Chicago Art Institute.

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1916—TENTH YEAR

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**A \$25,000 GIFT TO THE MUSEUM.**

At the June press view at the Metropolitan Museum it was learned that Mrs. Russell Sage had contributed \$25,000 for providing a permanent installation of the collection of early American decorative art, which includes the Bolles collection of furniture she gave in 1909. The list of accessions and loans announces that she has made six other gifts, including ceramics, jades, jewelry, coins, textiles and costumes. In the Recent Accessions Room were shown also five family portraits by Blackburn and Huntington, given by Mr. Sylvester Deering of Utica. The Blackburns, all painted in 1754, show Margaret Sylvester, wife of David Chesebrough, and daughter of Brinley Sylvester of Shelter Island, her sister Mary, wife of Thomas Dering, of Boston, and Thomas Dering, himself. The Huntingtons represent Ella Virginia Bristol and Nicholl Havens Dering.

A most interesting gift made by Mr. Emil Pares, the dealer, is of a fragment, showing St. Paul in a pulpit, which was missing from the splendid Spanish altar piece in alabaster, given by the late J. Pierpont Morgan in 1909. It was announced that the Morgan tapestries recently bought by Mr. Joseph Widener, Mrs. Fitz Eugene Dixon and Mrs. Amory Carhart, will remain on loan through the summer and perhaps longer. It was also stated that the Museum had purchased from P. W. French & Co. the earliest tapestry of the Morgan collection, the Small Crucifixion of the 13th century. Director Robinson announced that since the closing of the Morgan collection on May 29, the present Mr. Morgan had selected certain material to be placed on view in the Morgan Memorial at Hartford. This consists of European ceramics, Venetian glass, Renaissance works in silver, ivory and other materials, as well as a collection of Roman glass and pottery, which was not shown at the Metropolitan.

The features of the July press view on Wed. in addition to the recently purchased Morgan tapestry were a recently purchased portrait by Malbone, the miniaturist, of himself, and a huge overmantel by Grinling Gibbons, which was secured from Holme Lacy, the seat of the Scudamores. Another recent purchase shown was the bronze of Mrs. Harry Payne Whitney's bust of a Spanish peasant. Recent acquisitions are also two Chinese Sung bowls, an XI Century Persian Rhages bowl and a bronze Chinese sacrificial bowl of the Tang dynasty. A gift from Mr. C. T. Loo was an early Chinese Ming statuette of a seated man; twelve Staffordshire plates were bequeathed by Mrs. Mary Leask, and an Armenian XIII Century book of the Gospels was given by Mrs. Edward S. Harkness.

**MUSEUM'S TAPESTRY PURCHASE.**

The Metropolitan Museum has done something quite out of the ordinary, in purchasing from P. W. French & Co., 6 East 56 St., a remarkably fine and very early Gothic tapestry of "The Crucifixion," which was one of the most interesting of the great series loaned by the late J. Pierpont Morgan. This work, of unusual historical importance, is said to be the oldest French tapestry known, dating from about 1300, and was displayed in the Recent Accessions Room at the press view on Wednesday. The only pieces of earlier date are the XIII Century examples at the Cathedral of Halterstadt and Guedlingburg in Germany. This piece therefore is held to be the sole example, which bridges the gap from these Romanesque pieces, and the rare product of French art of the XIV Century. The inspiration of the quaint design of the museum example is deeply religious, simple in types, figures and draperies. Only about ten colors are used in all, the background of dark blue being studded with stars. At either side of the crucified figure are the Virgin Mary and St. John the Evan-

gelist carrying a book. By these are two crowned female saints of the royal or princely type, one by the Virgin, Saint Catherine of Alexandria, and the other probably Saint Margaret of Antioch.

**Arts Club Summer Show.**

At the National Arts Club, 119 E. 19 St., there is on, to Sept., a large collection of sketches and studies by painter members. Notably well represented are George Elmer Browne, Birge Harrison, Guy C. Wiggins, Irving R. Wiles, Charles Vezin, H. S. Hubbard, Edmond Greacen, Jules Turcas, A. T. Hill, Leon Dabo, Thomas R. Manley, Ella Condie Lamb, Arthur J. E. Powell, Paul Cornoyer, Edward Dufner, Helen M. Turner, E. W. Deming, Marion Boyd Allen and Thomas W. Ball. Others who show works are Douglas Volk, who sends "A Bunch of Lilies," for the War Fund Library, E. L. Warner, G. Glenn Newell, H. S. Hubbell, R. W. Vonnoh, Oscar Feherer, W. R. Derrick, Cullen Yates, F. S. Lamb, G. A. Traver, Clara T. McChesney, Jane Peterson, Harriet S. Phillips, G. W. Picknell, Elizabeth G. Baker and Jennie Browncombe.

**BOSTON.**

An endurable summer city is Boston,—with pleasant little summer exhibitions. At the Museum there is a loan exhibition of prints from the collection of Mr. A. W. Scholle of New York, installed in the galleries of the print department, to remain until Sept. 1. This collection is notably rich in Whistleriana, Rembrandt, Van Dyck, Duerer, and Schongauer are also represented by examples.

The Copley Gallery has a miscellaneous summer exhibition of noteworthy canvases. For example, two early Copleys, portraits of a young man and his wife; while the place of honor is given to an interesting study by John Trumbull for his large picture "The Sortie from Gibraltar," an admirable example of Trumbull's exact and craftsmanlike methods of preparing his big paintings, and his veracity, in contradistinction to his lack of pictorial and color senses. Among the moderns in this exhibition is Willard L. Metcalf's "Johnnie-Cake Hill," a long time loaned to the Museum, and landscapes by E. C. Tarbell, George Noyes, and Charles W. Hudson, and last, but not least, a sombre but feeling little summer land-



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**Snedecor's Summer Show.**

A very interesting summer show of American paintings has been arranged at the Snedecor Gallery, 107 W. 46 St. William R. Leigh is represented by his latest work, a dramatic Western scene called "The Narrowing Circle." There are besides examples of note by J. Alden Weir, Homer D. Martin, R. A. Blakelock, Bruce Crane, Hal Robinson, Charles R. Peters, Charles Melville Dewey and Robert W. van Boskerck.

**American Poster Art Display.**

Modern American poster designs, gathered for the first time, comprised the second recent exhibition at the Chelsea Neighborhood Art Gallery, 296 Ninth Ave. The neighborhood gallery, which has been established to encourage art in Chelsea Village, has a special section devoted to the work of Chelsea artists.

Leaders in the poster art of today were represented in the exhibition, and C. Berttram Hartman, George Bellows, William Zorach, Herbert E. Martini and Winold Reiss were among those represented. Ada Raab, K. S. Lamb, J. H. Ruff, S. M. Scofield and B. Patterson were the neighborhood artists represented, and a corner of the gallery was set aside for drawings by the children of the Chelsea district who have been using their pencils to draw familiar scenes about the neighborhood.

Dr. I. Wyman Drummond, chairman of the Neighborhood Association's Art Committee, and Thomas H. Benton, secretary of the gallery, are planning monthly changes for the gallery in order to present as many phases of art as possible to the neighbors.

scape by William Morris Hunt, entitled "Charles River."

At a local gallery a lightsome show of watercolors and pastels imposes no heavy burdens on the summer sightseer. Yet to the discriminating taste it presents a most interesting diversity of watercolor methods. Surely there are aquarellists and aquarellists! The late Ross Turner's still life of Mexican majolica and his "Bermuda Wedding" are admirable in their spontaneous and unlabored expression. It is a far cry to George H. Hallowell's oddly attractive tonal studies in purple and violet, always forcing upon the beholder some vital bit of truth in spite of their element of the weird and unreal. One notes also two neat and well-made Mexican examples by Dodge McKnight, a pictorial studio interior with figure entitled "Idleness," by Jean Nutting Oliver, pieces by Elizabeth Spalding, and Ruel Crompton Tuttle (who exploits our much-prized "Esplanade, Boston," with all the flavor of a rediscovery), and some miniature landscapes—studies in color, evidently by Henry Hunt Clark, Margaret Patterson's Spanish piece, "On the Muella, San Pedro," and Louis Kronberg's smartly painted "Pierrot et Pierrette," are also worthy of note.

Richard Recchia, the sculptor, has finished a medallion portrait of the late Curtis Guild for the State House—a finely characteristic head. He is also at work on a memorial tablet to Sam Walter Foss, author and librarian, to be placed in the Somerville (Mass.) Public Library, of which the late Mr. Foss was librarian.

John Doe.

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**CHICAGO.**

The "Great Bridge," connecting the Art Institute with its Michigan Avenue section—to be flanked with galleries for the accommodation of art works now in the Institute store rooms and for collections to arrive from Europe in the near future, is nearing completion. The construction of the new Field Museum in Grant Park, south of the Institute, in which there will be much larger scope for historic collections than in the old Museum in Jackson Park, is also rapidly proceeding. This increase of facilities for accommodation for art works gives this city a promise of remarkable activity in permanent and transient exhibitions within a few months. Although the old Field Museum is rich in antiques, it is so far south of the center of the city that its advantages are not appreciated by the public, and are almost unknown to the crowds of transients always here.

The galleries in this dull season still have some notable paintings on view. At Reinhardt's several new European paintings are shown, and at other local galleries there are new American and foreign works. At Rouiller's a new collection of etchings by American artists and some fine Zorns are on view. There has been no quietude in the Young Galleries—what with the Blakelocks, Bundys, Innesses and examples of other American artists.

**In the Studios.**

Lorado Taft, Nellie V. Walker, George E. Ganiere and Leonard Crunelle are in town, busy with commissions in their Midway studios. Miss Walker is modeling "Courage with the Torch of Life," to be set in the open court of St. Luke's Hospital, donated by the Society of Ex-Internes in memory of internes who have lost their lives in service for the hospital. The figure is six and one-half feet high, a youth partly draped, holding a torch aloft. This figure is to be cast in bronze, on a granite pedestal, on which the names of the perished ones will be carved. Ganiere is putting finishing touches on a statue of Anthony Wayne for Fort Wayne, Ind. "Mad Anthony" is mounted upon a mettlesome horse and carries a drawn sword. Crunelle is finishing the statue of the late George F. McCullough, for some years a prominent citizen of Muncie, Ind. The memorial will be set in a Muncie park. Taft is bestowing some finishing strokes to the medal for James Whitcomb Riley, but he is giving the greater part of his time and work to the stupendous Midway sculptural decorations under the auspices of the Ferguson Fund, and he is doing some of this work this Summer in his studio at Eagle's Nest, on Rock River. H. Effa Webster.

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Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers. 15-17 East 40th Street. Tel. 7180 Murray Hill. JAMES B. TOWNSEND, President and Treasurer, 15-17 East 40th Street. REGINALD TOWNSEND, Secretary, 15-17 East 40th Street.

Table with 2 columns: YEAR, IN ADVANCE; Amount. Includes rates for Canada, Foreign Countries, and Single Copies.

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SPECIAL ANNOUNCEMENT SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issues will be published on Saturdays, Aug. 19 and Sept. 16.

THE JUNE BURLINGTON.

Of more than usual interest is the June number of the Burlington Magazine, containing as it does an account, by Paul J. Cels, of a newly discovered early Rembrandt, an extremely fine "St. Peter," owned by Mr. Herbert Cook. It is more attractive than the three pictures of the same model, reproduced with it, at Stockholm, Cassel and in the collection of Mr. G. C. W. Fitzwilliam at Peterborough. Mr. F. M. Kelly has a scholarly first collection of "Shakespearian Dress Notes." C. H. Collins Baker has a rather sharp criticism of "The Cataloguing of the National Portrait Gallery." Roger Fry writes of "Rossetti's Water Colours of 1857," examples of which were recently acquired by the Tate Gallery. "Thomas Chippendale, the Evidence of His Work" is by Herbert Cescinsky. There is a review of the works of "Herman Rode" in Sweden, with which there is a fine color plate among other illustrations. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

ART DEALERS AS JUNKMEN.

According to a special cable to the Herald from Paris, Mr. D. G. Kelekian, the well-known dealer in and collector and connoisseur of the early art of the near East, has been decided by the Paris courts to be responsible, under the laws governing the sellers of old junk. These stipulate that the books recording the purchase of such old junk sellers must be inspected and endorsed by the Police, and that they must wear a similar badge to that worn, under legal enforcement, by the street vendors and hawkers of old junk.

Against this decision Mr. Kelekian, who is supported in his action by a syndicate of Paris art dealers, has very wisely decided to appeal.

The Herald publishes a number of interviews with art dealers here and in Paris, who, of course, express themselves as naturally amazed and amused at this Paris incident. One foreign dealer, however, having a branch house here, has either been misquoted by the Herald reporter, or is grievously mistaken when he is made to say that

"You know, of course, that in this country, dealers in art, etc., are classed as second hand dealers. We have to obtain a license, and the police must have access to our books. Seven days must elapse before a sale of picture we have purchased, but, of course, that is to preclude the possibility of our receiving stolen goods, I suppose."

There was an attempt made by the Board of Aldermen last winter to revive an old ordinance compelling art dealers and auctioneers to comply with the regulation this misquoted or mistaken dealer details in the Herald, but the attempt was soon abandoned when the attorneys for the leading art dealers proved the injustice and absurdity of classing reputable art dealers with pawnbrokers, for it was to lessen the opportunity for the purchase and quick after sale of stolen property by these gentry that the ordinance was first enacted. It is to be presumed that the Paris courts will, like the N. Y. Aldermen, be speedily convinced of the absurdity and injustice of their recent surprising ruling.

OBITUARY.

James Sant.

James Sant, who was principal painter in ordinary to Queen Victoria, died in London July 12, at the age of 96. He studied at the Royal Academy and was a pupil of John Varley and Sir Augustus Calcott. He was a member of the Royal Academy from 1870 to 1914, when he resigned. A collection of his works painted for the Countess of Waldegrave was shown at the Paris Salon in 1861.

Gaston Maspero.

Gaston Camille Charles Maspero, the distinguished French archeologist and historian, died June 30 in Paris at a meeting of the Academy of Inscriptions and Belles Lettres, of which he was secretary. He was born in 1846. In 1880 he began the founding of an archeological institute at Cairo, and became general director of Egyptian museums and excavations. In 1899 he was made a professor in the College of France.

Frank Vincent.

Frank Vincent, author of "The Land of the White Elephant," died June 20 in this city in his 69-year. He was born in Brooklyn, studied at Yale and presented his valuable collection of Indo-Chinese antiquities to the Metropolitan Museum.

F. K. Trowbridge.

Frederick Kellogg Trowbridge, formerly of Vermilye & Co., bankers, who owned one of the finest private libraries in the country, died in this city June 26. He is survived by a widow and son.



Thomas Eakins.

Thomas Eakins.

Thomas Eakins, painter and sculptor, one of the most notable figures in the American art world, died June 25 at his home in Phila. at the age of 72. He was a member of the National Academy and in 1876 became chief instructor in the Schools of the Pa. Academy, afterwards founding the Phila. Art Students' League. He also lectured at the National Academy in this city. Mr. Eakins was born in Phila. July 25, 1844. After graduation at the Central High School he went to Paris, where he studied painting under Bonnat and Gérôme, and sculpture under Barye and Chapu. He spent several years abroad in study and travel, being especially stimulated by his sojourn in Spain. At the opening of the Franco-Prussian war in 1870 he returned to Phila. Eleven years ago he took the Proctor prize for the best portrait at the Natl. Academy. A medal of honor at Chicago in 1893 and an honorable mention at the Paris Exposition in 1900 were followed by gold medals at Buffalo and St. Louis, the Temple gold medal at the Pa. Academy and a gold medal at the American Art Society in Phila. in 1907.

Notable among the paintings of Mr. Eakins, which are marked by strong structural qualities and great sobriety and strength of technique, are "The Chess Players" at the Metropolitan Museum, the "Clinic of Prof. Gross," at Jefferson Medical College, Phila.; the "Clinic of Prof. Agnew," at the University of Pa., Phila.; a portrait of Cardinal Martinelli, at the Roman Catholic University of America, and "The Pathetic Song" and "Cello Player" at the Pa. Academy. His sculptures include the equestrian statues on the Brooklyn Memorial Arch and reliefs on the monument at Trenton, N. J. He was also the designer of the female head on the silver dollar.

The artist's "The Crucifixion" was at the Pana-Pacific Exposition. A portrait of President Hayes is at the National Gallery in Washington. Among other portraits are those of Charles L. Fussell, Mrs. Talcott Williams, Mrs. Stanley Addicks, Dr. Leonard, Charles A. Dana, Prof. Rowland of Johns Hopkins and Prof. Barker of the University of Pa. Mr. Eakins is survived by his widow, Mrs. Susan H. MacDonald Eakins, also a well-known artist who won the first Mary Smith prize at the Academy of Fine Arts, and by his sister, Mrs. William Crowell. He bequeathed an estate of less than \$100,000, three-fourths to his widow and one-fourth to Mary Adeline Williams, a friend of the family.

Christian Klackner.

Christian Klackner, one of the most popular men in the American picture and print trade, died July 4, at his home and place of business, 7 W. 28 St., at the age of 66. He had long been ailing from heart weakness. He had a branch house at 20 Old Bond St., London, and was the principal American publisher of prints. Mr. Klackner, who is survived by a brother, Mr. John Klackner, and a nephew, Mr. John C. Klackner, was born in New York, and while still a boy entered the employ of M. Knoedler & Co., then at Broadway and Ninth Street, and studied art at the same time at the Cooper Union. He remained with the firm where his elder brother was bookkeeper, 20 years. He became a traveling salesman and when the firm was at 22d Street and Fifth Avenue, was in charge of the wholesale print department. He was greatly liked by the trade as well as by individual buyers. In 1883 he started in business for himself in

17th Street and a few years later was able to buy the house in W. 28th Street, where he died, altering it for his offices and galleries, as well as for apartments and studios. In one gallery he had a notable collection of American paintings, reproductions of many of which he had published.

He was the publisher of Meissonier's "1805" etched by Jules Jacquet and "The Stirrup Cup" by P. A. Rat. He reproduced by photograph, photogravure and in engraved and etched line works by many American painters, including Winslow Homer, Thomas Moran, Mrs. Percy Moran, Julian Rix, J. G. Brown, E. L. Henry, J. M. Tracy, Jennie Browncombe, and Elliot Daingerfield. Mr. Klackner maintained a photogravure plant, publishing also mezzotints in color. He was a member of the Print Sellers Association of London and of the Catholic, Lotus, Dunwoodie Country, and N. Y. Yacht clubs.



Christian Klackner.

"CUPID AND PSYCHE" AT YALE.

A feature of Yale's late commencement week was a masque of "Cupid and Psyche" at the Art School followed by an Italian Renaissance costume ball. The masque celebrated the 50th anniversary of the founding of the school, and was written by Mr. John Jay Chapman, the music being by Prof. Horatio W. Parker of the Yale School of Music. The Wirt Winchester Fellowship, which gives the holder a year's art study abroad, was awarded to Olaf Carl Malmquist.

Mr. Kirchner's Disclaimer.

The following letter has been received from the representatives of Rudolph Kirchner, a well-known Austrian artist, lately a resident of Paris, but who has been in New York for about a year past, and concerning whom some statements were sent by the Paris correspondent of this journal, and published in the same April 29 last: Editor American Art News,

Dear Sir: The letter from your Paris correspondent published in your issue of April 29 last, contains among other objectionable statements regarding Mr. Rudolph Kirchner, the artist, some particularly annoying and utterly detrimental, in view of present conditions, and utterly unwarranted and false, intimating that he had been a spy in France during the time of the outbreak of the war, and used moveable electric lamps so as to attract the enemy, and that his said conduct led to an alleged surreptitious departure on his part from France. Every one of these statements is absolutely false: Mr. Kirchner left Paris voluntarily in August, 1915 (after fifteen years' residence there), a full year after the outbreak of the war, and meantime, though he was born of English parentage and sympathies by repeated contributions for the benefit of France at numerous French Bazaars held in Paris for the benefit of the Paris Red Cross and other similar institutions, and in other ways, being dated by your correspondent, moreover, at a period antedating the war, whereas, in view of the sudden outbreak of hostilities, his alleged action could not have had any such intention or result. He is not and never has been a German spy. Mr. Kirchner left Paris openly, and was provided with a pass by the Prefect of Police dated July 24, 1915, which he has shown to us. His Austrian birth and antecedents did cause a certain amount of unpleasantness for him, particularly on the part of jealous rivals who are, apparently through your columns, endeavoring to injure him here also. Yours Very Truly, Kohler and Kohler.

New York, June 15, 1916.

[The story above alluded to and complained of was sent us by our Paris correspondent, and inadvertently published by us in good faith, and was based on somewhat similar publications in the Paris newspapers. We have no other knowledge concerning the matter, and had no desire to injure nor spread erroneous reports concerning Mr. Kirchner, and accordingly publish the above letter.—Ed.]

**LONDON LETTER.**

London, July 5, 1916.

An interesting discovery has recently been made of the finished study painted by the late Sidney Cooper for his famous "Cattle, Early Morning on the Cumberland Hills," the original of which is in the possession of the Nation. The copy, which disappeared under mysterious circumstances some years ago, was found among a heap of rubbish by the artist's son, Neville Cooper, who has for some years past carried on the business in Duke Street, St. James', formed in the latter part of the eighteenth century by that John Smith who achieved artistic immortality with his invaluable "Catalogue Raisonné," a book which has since served as a basis for many another catalog of the same type. It is interesting to note that John Smith commenced his career as "carver and gilder to his Majesty" in Swallow Street and gradually developed his business until he eventually launched forth in Bond Street as a picture-dealer. The newly discovered copy is signed and differs very little from the Academy picture which in 1847 was pronounced by its painter as the finest work he had yet produced.

**New National Gallery Director.**

Several names have already been suggested as those of possible successors to Sir Charles Holroyd, whose indifferent health compels him to relinquish his directorship of the National Gallery after ten years' tenure. Among those whose knowledge and experience would qualify them for the position are Professor C. J. Holmes of the National Portrait Gallery, and R. C. Witt, Secretary to the National Art-Collections Fund, while as usual, a host of applications is being sent in by the numerous lesser men, who make it a practice to forward their names in connection with each and every post of the sort which may at any time happen to be vacant. The usual term of office for Director of the National Gallery is five years and it is eloquent of the esteem in which Sir Charles Holroyd is held that he was asked to serve for double that time. He served as Keeper of the Tate Gallery for nearly the same period.

**Exhibitions now on.**

There are a number of interesting exhibitions running just now, most of which bear some relationship to war events. Notable among these is the show of Italian war pictures at the Leicester Galleries, which includes a series of paintings executed on the Italian front by Ludovico Pogliaghi on the authority of the Italian Government. These record with a fine realism the achievements of the Italian soldiers in the Alps, achievements which rival in sublimity the heights among which they were performed. The war caricatures, of which there is a representative collection, contain much that is not only technically admirable, but also cleverly appropriate to the subject which has inspired them. Those of Sachetti in particular illustrate excellently that combination of the amusing and the repellent which is the surest weapon of the satirist, his ironic comments on current events never failing to reach the mark and impress the spectator with a sense of the horror which lies behind. Gabriele Galantara is another draughtsman of fine calibre whose scorn and hatred of all that is mean and petty finds a noble expression in several cartoons of great distinction, in artist himself and are mostly of society which a fine feeling for color helps to emphasize the effect of the general composition. The exhibition as a whole bears eloquent testimony to the latterday spirit of the Italian nation.

Another exhibition which reflects War in particularly uncompromising manner is that of the London Group at the Goupil where C. R. Nevinson gives a picture of wounded soldiers which spares us nothing of the horror of the thing itself.

**Sargent's Portrait Drawings.**

All London is flocking to The Grafton Galleries to see the collection of Sargent portrait drawings and many a lovely lady is regretting that she did not have her portrait painted by the eminent American before he registered his decision to perform no more portrait work. The selection of these forty drawings was made by the women, reflecting rather the brilliant, social side of portraiture than the more serious and intellectual. Indeed it is in regard to this aspect of portrait-painting that Sargent is most successful, for when engaged on depicting a man such as the late George Mederith or Sir W. B. Richmond, his art is less satisfying and complete. One of the most subtle of the drawings is that of Mme. Réjane, in which the actress as well as the woman is marvellously suggested. Judging by the interest which is being displayed in the exhibition, its proceeds should add considerably to the exchequer of the Arts Fund.

The late Lord Kitchener was well known as a keen and shrewd buyer of Chinese

porcelain and only a few days prior to his death commissioned Frank Partridge to buy for him a little Yung-Chin bowl at the Kennedy Sale at Christie's provided it went for a moderate price. Apropos of this sale, prices ruled high, the important pieces fetching equally important figures. The "Nubian Slave Girl," of which I wrote in my last letter and which I am told on good authority is more probably a representation of the goddess Kuan, fetched 1,100 gns., while 900 gns. were given for a magnificent famille-noire Kang He bowl. Equally satisfactory prices obtained in the case of the various Kien-Lung porcelains the leading dealers showing great keenness to acquire both these and the Ming enamels at three-figure prices. It is interesting to note that some twenty years ago Sir Joseph Duveen sold the black "Slave Girl" to Mr. Kennedy for £500, since when efforts were made by Mr. Pierpont Morgan to acquire it from the latter at a sum which apparently was insufficient to induce him to part with it. The total of the two days' sale was £27,371. L. G. S.

**CLEVELAND.**

Museum men of note, visiting the new Museum here invariably make the statements: that never did an American art museum open with such important permanent collections on display, and rarely, if ever, were so many valuable loans secured for an opening exhibition.

Some 18 choice examples from the collections of Charles Freer, loaned by the Smithsonian Institution, make Gallery X a Mecca for connoisseurs in Eastern art. These include a painting in full color on silk of the Tang Emperor Chao-Liehn, a landscape in ink on silk, of the Five dynasties, a head of Kwanyin in black rock, same date; bronze wine holders and vases, a wooden statue of a Bodhisattva in dried lacquer, two others, carved and gilded; two pair of screens and several sculptures.

The screens are a pair of six fold, representing the pure Tosa school, subject "Yoshino Valley in Cherry Blossom Time" and a pair of fourfold, in ink, "Landscape in Snow," by Soga Shubun (XIV Century). Among the marbles is a "demon" or temple guardian, having a human body and lion's head, carved from black rock, of the Wei dynasty. Two hawks in black basalt, sacred to Ra, are Egyptian antiques included in this display.

A rare collection of "surimono" or special prints, which Japanese art patrons were wont to order as souvenirs on feast days and other rare occasions, owned by Messrs. W. S. and H. B. Spaulding of Boston, occupies Gallery XI. Among these is a series of twelve prints by Hiroshige, not to be duplicated. These include river, seashore and village scenes. Hokusai, Shuman, Hokkei, Seiko, Shinsai and Gakutei and other artists are represented in this collection. Temple ornaments and screens loaned by other collectors, are also shown.

A remarkable Chinese tapestry loaned by Mr. John L. Severance of Cleveland is another Oriental treasure. This was made by order of the Emperor Ch'ien-lung to simulate a French tapestry which he admired. The subject is "The Birthday Festival of the Emperor." Designed as a present for Louis XVth of France, it was never sent, perhaps because of the death of the old emperor. The number of stitches to the square inch range from 700 to 1,100 and, although the border is a copy of the French tapestry, the remainder is purely Chinese.

Woolen tapestries from the Blair collection are among the Egyptian antiques, of which the museum also owns a number.

In connection with the display of Colonial art are shown many pieces of XVII-XVIII Century silver from the collections of Messrs. Dwight Blaney and Hollis French of Boston and George S. Palmer of New London. The Gorham Company loans a replica in bronze of Houdon's Washington in marble in the capital at Richmond, Va. Among the paintings of that period are "Paul and Silas in Prison" by Washington Allston, loaned by the St. Louis museum; a portrait of Mary Carpenter by Earl, loaned by the Worcester Art Museum; seven portraits by Gilbert Stuart and others by Benjamin West, Sully, Peale and Trumbull, loaned by private collectors.

Among early Dutch and Spanish paintings in this opening exhibition are a St. John and a Virgin by El Greco, from the Ehrlich Galleries; three by Frans Hals, from Mr. Edward Libbey of Toledo; two portraits by Rembrandt of himself and one of "Saskia" as Minerva, a Rubens, Velasquez's "Man with Wine Glass" and many scarcely less noteworthy. Corot, Diaz, Harpignies, Manet, Millet, Monet, Monticelli, Puvis de Chavannes, Rousseau, and others supplement the museum's acquisitions in the French gallery. The Vose Galleries of Boston have loaned twelve fine Monticellis. In early English portraits the range of loans is wide and many excellent examples of early American landscape work are shown.

**PARIS LETTER.**

Paris, July 5, 1916.

I am in possession of a piece of news of peculiar interest to the artistic world; but I am much in doubt of its escaping the censor and arriving intact in America. However, as it concerns a device which, I am told, the Germans have already begun to imitate and as I shall give no specific details, I cannot see that its publication would be at all indiscreet.

There are 600 French artists—all the able-bodied ones, it is said—mobilized for the carrying on of a vast system of what, for lack of a better descriptive name, may be called out-of-doors scene-painting, and they work in enormous so-called "studios"—in reality open yards—in the Belleville quarter of Paris, just inside the northeastern section of the old fortified enceinte. The objects which they paint are all of natural size—trees, houses, churches, towers, villages, towns, fortresses, parks of artillery, stacks of munitions, aviation-sheds, railway trains, camps, regiments of men reposing, etc.

For months the French have been using this out-door stage scenery near the hostile front to mislead and deceive the enemy. It is only lately, I believe, that the German air-scouts have begun to suspect the deception practised upon them, and even since they have been thus forewarned, it is not easy for them to distinguish the false from the real features of a landscape. You can imagine, therefore, what degree of skill is shown in devising the former. What other result could there be when all the talented young painters of France are employed in the work? Since I called attention some months ago to the number of artists who had been killed or wounded in battle, virtually all the members of the profession have been withdrawn from service under arms, to perform this other service which the military authorities regard, it is said, as of equal importance. The slang military term that has been invented to designate it is "camouflage." Great secrecy has been observed with regard to it. "We hardly use any brush," said a well-known artist to me, "that is smaller than a broom!"

**Notable Art Exhibitions.**

The Cercle Artistique in the rue Volney has been holding a reminiscent exhibition which included works by some eminent French artists of the last half-century: Benjamin Constant, Bouguereau, Henner and others, as well as of many contemporaneous ones, such as Carolus Duran, Paul Chabas, Cormon, Vollon, Bompard, Guignard and Lenoir. Among the artists exhibiting at the Bernheim Jeune gallery for the benefit of a war charity are Charles Thorndike, Maurice Denis, Steilen, Guillaumin, Rodin, Luce and Marquet. A hundred paintings, drawings and lithographs by Eugène Carrière, exhibited in the Avenue Malakoff, have attracted considerable attention of late, and there are indications that the vogue of this artist is growing.

**Fair Art Auction Prices.**

The sale of the collection of the late Baron de Schlichting during the present fortnight has produced some rather fair prices. An 18th century "Juno," of French school, brought \$200; a "Young Girl With a Dead Bird," school of Greuze, \$540; a "Portrait of a Woman," school of Nattier, \$490; a group sculptured in ivory (18th century), "Psyche and Cupid," \$370; an incense-vase in white marble, adorned with chiseled bronze (Louis XVI.), \$2,000; a wall clock, 18th century, signed Gudin of Paris, \$1,210; a Flemish tapestry, with figures, 17th century, \$9,000.

**Why Was Oberteuffer Shut Out?**

George Oberteuffer, who has chiefly distinguished himself as a painter of outdoor Paris, especially of the borders of the Seine, is having a private exhibition of some sixty of his works, mostly of recent date, although a few were done a year or so before the war. Oberteuffer is an artist whom artists appreciate, and this makes all the more notable, although it may also in part explain, the exclusion of anything bearing his signature at the Panama-Pacific exhibition. In artistic circles here this has been a subject of comment for the last year and a half. I do not know how much, if any, of the subdued scandal which it created found vent in America. Oberteuffer might have made loud protest and would have found many willing listeners. He has preferred, however, a modest silence.

The committee that was responsible for the acceptance or rejection of pictures from this side of the water was headed by Walter MacEwen, who with other of its members is identified with the Society of American Artists in France, which for years has assumed a species of exclusive representative right. The younger set of American artists living abroad resent, with some justice, this "snobbish" attitude, which unfortunately has largely imposed on the French public and the French artistic authorities. As a matter of fact, whatever progressive energy



DAVID  
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there is the American art colony in France is chiefly found in men who are not members of that society, and who, under its rules are not eligible to it because they are not yet in possession of certain medals.

In justice to Mr. Trask, who personally invited American artists abroad to send their best work to San Francisco, it must be said that he expressed deep regret at the treatment accorded by the Panama-Pacific committee to certain of the more individual of the men who had accepted his overtures in a frank spirit of confidence and trust.

I am in a position to announce that the Society of American Artists will not be allowed much longer to pose as the only really representative body of American painters and sculptors in France. Another society, on a more independent foundation, will be formed about the time the war closes, or soon after.

But to return to Mr. Oberteuffer's exhibition. It has attracted some of the most eminent French critics. In all of the 60 canvases the artist's well-known strength and celerity of execution are strikingly evident. In many is apparent a new movement on his part, a happy tendency to greater finish and to a degree of ideality which he has lacked in the past. These two qualities, added to his great native powers, ought to give to his future work an increasing excellence, and may carry him even to great heights of performance. No one has caught more characteristically than he the ever-varying aspects of Paris in the vicinity of the Seine; and he has also produced some Breton and Norman canvases whose freshness and justness of conception are quite remarkable.

**Thorndikes and Ullmann's Display.**

A simple exhibition of paintings which does not profess to have any philanthropic or even patriotic object is a rarity just now. Such a one is open at the gallery of Bernheim Jeune, near the Madeleine. Two Americans, Charles Thorndike and Eugene Ullmann, are conspicuous in it. All of the artists are of the so-called "advanced group." Thorndike, who is driving a hospital-ambulance on the Verdun front, brought down from there recently a forceful painting, which he made under fire, of devastated trenches and shattered groves—a landscape which is in itself a mute note of horror. He has already returned to his heroic, self-chosen task.

Briggs Davenport (Eric Tayne)

President Wilson recently gave sittings to Jo Davidson, for a bronze bust, which the sculptor is modelling in this city. Mr. Davidson says he endeavored to catch "the subconscious self of the President."



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### NOTES OF THE DEALERS.

Mr. Louis Ralston, of the Ralston Galleries 567 Fifth Ave., is occupying with Mr. John N. Mackenzie the Kenneth Stevens cottage at Lake Placid, N. Y.

Mr. Roland F. Knoedler, of M. Knoedler & Co., 556 Fifth Ave., and Mrs. Knoedler, are at the Greenbrier, White Sulphur Springs, W. Va.

Mr. and Mrs. Raymond Wyer, the former late director of the Hackley Gallery at Muskegon, Mich., sailed for Falmouth on the "Alaunia" July 8.

Mr. Carl Henschel, of M. Knoedler & Co., 556 Fifth Ave., and Mrs. Henschel are at Norfolk, Conn.

Mr. Philip Ortiz, of Braun & Cie, 13 W. 46 St., sailed July 8 on the "Rochambeau" for Bordeaux.

Mr. R. Meyer-See, the London art dealer, is slowly convalescing from a serious wound in the chest, received while fighting in the trenches with the French army, at Verdun. He was taken out from a trench where he had been buried headfirst for some minutes.

Mr. Edward F. Bonaventure and family are at Asbury Park, N. J. Mr. Bonaventure has quite recovered his health, his host of friends will be glad to know.

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### CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

- Arlington Galleries, 274 Madison Ave.—Retrospective Exhibition of American Art.
- Braun & Co., 13 W. 46 St.—Color Etchings by Ozias Dodge.
- Bruno's Garret, S. Washington Sq.—Drawings by Jack R. Flanagan.
- Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.
- Chelsea Neighborhood Ass'n, 296 9th Ave.—Midsummer Exhibition by American Artists.
- Daniel Gallery, 2 W. 47 St.—Summer Exhibition of work by American artists.
- Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.
- Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings and Stage Settings by John Wenger.
- Gamut Club, 69 W. 46 St.—Summer Exhibition of Paintings by Bolton Brown.
- Kennedy & Co., 613 Fifth Ave.—Etchings by Charles A. Platt.
- Knoedler & Co., 556 Fifth Ave.—Summer Exhibition of American Paintings.
- Lewis and Simmons, 581 Fifth Ave.—Exhib'n of Old Masters and Objects of Art.
- Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
- Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.
- National Arts Club, 119 E. 19 St.—Sketches and Studies by Members to Sept.
- N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the I. L. Cadwalader Collection.—Chas. A. Munn Coll'n Early American Prints.—Stuart Gallery.—Henry Wolf Memorial Exhibition.
- Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.
- Snedecor & Co., 107 W. 46 St.—Summer Exhibition by American Painters.

Among the recently displayed works of note at the galleries of Mr. John Levy, 14 E. 46 St., are a fine L'Hermitte, a notable sheep picture by Mauve and important examples of Daubigny and Jacque.

Mr. Grosvenor Thomas of 537 Fifth Ave., sailed early in the month for England and will return in the autumn with some valuable additions to his remarkable collection of early stained glass.

Mr. and Mrs. Walter Ehrich will spend the remainder of the summer in the Adirondacks. Mr. Harold Ehrich will be at the Galleries until the end of August.

Mr. and Mrs. Paul Reinhardt have a villa in Conn. this summer. Mr. and Mrs. Henry Reinhardt are still in town.

Mr. and Mrs. Lewis Simmons and family are at Edgemere, L. I.

Scott & Fowles, 590 Fifth Ave., will close their galleries today for the heated term, and reopen Sept. 5.

### DANNAT TO FRENCH ARTISTS.

W. T. Dannat recently sent from Monte Carlo, to Leon Bourgeois, president of the Fraternite des Artistes, his check for \$3,000 for that fund. This sum was the net profit of sales of his works at the exhibition held at Gimpel & Weldenstein's galleries in this city last season.

### ART AND ARTISTS.

Hans Kownatski has been showing, this week, at his studio in Carnegie Hall, a recently completed and effective seated portrait in white of Mrs. Dr. Arpad Gerster, a sister-in-law of the singer Etelka Gerster. A striking profile head is a portrait of Baron E. von Klegdorff, who as a singer, is called Franz Egenieff and resides at Beverly Hills near Los Angeles. A successful first essay at sculpture is also shown by Mr. Kownatski. It is a half length, nearly nude, life size female figure. Various landscapes are souvenirs of a recent stay in California.

The summer exhibition of paintings by American artists, at the Syracuse Museum, consists, in addition to the permanent collection, of 26 works, by Harry L. Hoffman, Rachel Bulley, Helen M. Turner, Theresa F. Bernstein, William L. Lathrop, Thomas M. Pierce, Jane Peterson, and Emil Carlsen.

Richard Kimball who spent 15 years in Munich, returned to this country, indefinitely, after the outbreak of the war and took a studio at 130 W. 57th St., where he has painted a number of interesting landscapes. He recently returned from Moores Mills, Mass. and brought back several attractive canvases. It is his purpose to go to Gloucester for the summer, where he will paint landscapes and shore subjects.

Herman Marcus, a gifted young landscape painter, son of the well known jeweler of that name, has decided to join the art colony at Mystic, Conn., where he will paint until the late autumn. He is interested in arranging an exhibition of the artists of that locality some time during August.

Will Rau has just completed the mural decorations for the Hotel Wallick, 43rd St. and B'way. The seven large murals represent three hundred years along Broadway showing it as an "Indian Trail," in "The Dutch Period," "The English Period," and the four "Colonial Periods" (1830-1861) and "The Present," to 1916. The murals are handled in a high key in flat tones, and the decorative scheme is old ivory. Mr. Rau will soon leave town for his Sullivan Co. studio in Jeffersonville, N. Y.

Frank Townsend Hutchens's "Poplars in Normandy" has been purchased by a group of art patrons in order to start a permanent art gallery in Davenport, Iowa.

George Bogert has arranged to lease the whole top floor above the new Milch galleries, which will be opened in the autumn, on W. 57th St., next door to the Lotos Club.

Robert Nisbet has had an unusually successful winter, having made a number of important sales. He will spend the summer painting at Gloucester, Mass.

Alpheus Cole has recently painted a delightful portrait of "Little Giff" the three-year-old son of Gifford Beal. He has had a successful winter with genre pictures and portraits.

Mr. and Mrs. Joel Nott Allen are at Bellport, L. I., where they have taken a cottage for the summer. Mr. Allen expects to do some portrait work and outdoor sketching.

D. Maitland Armstrong and Mrs. Armstrong are at their place at North Hatley, Quebec.

Theodore Fabricius, Danish landscape artist, passed through New York recently on his way to the Mexican border where he will paint a landscape to be called "America."

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J. G. A. Ward's statue of Horace Greeley, long at the Tribune Building, was recently removed to a site in City Hall Park.

Clara W. Parrish is building a studio at Elizabethtown, Adirondacks, where she expects to spend the summer.

Frank De Haven will paint in the vicinity of Toland, Conn., until the autumn. He had a successful winter.

John F. Carlson's "Woodland Repose" has been presented by Dr. Julius Jacobson to the Toledo Museum.

Guy C. Wiggin has left for his summer studio at Gloucester, Mass., for the summer. He will not return until late in October.

The Memorial Art Gallery of Rochester is holding a resident's loan exhibition of paintings and bronzes.

### CROWLEY HOME BURNED.

The residence of Mr. T. F. Crowley, Greenwich, Conn., was damaged by fire July 8 to the extent of \$40,000, and many costly pieces of furniture and pictures were injured.

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### MUSEUM DIRECTORS MEET.

At a meeting July 6, at the Chicago Institute the Association of Museum Directors was organized. The following officers were elected: President, Newton H. Carpenter, Art Institute, Chicago; vice-president, Joseph Breck, Art Museum, Minneapolis; secretary and treasurer, Miss Cornelia Sage, Albright Gallery, Buffalo.

### WORCESTER'S FINE COPLEY.

The July number of the Bulletin of the Worcester Museum is unusually interesting. It reproduces as a frontispiece a remarkably fine Copley, a "Portrait of Mrs. Samuel Phillips Savage," which has been recently purchased as well as two quaint portraits by Ralph Earl, which it owns. They represent William and Mary Carpenter. There are two views in the Children's Room.

### CHICAGO'S NEW ART CRITIC.

Dr. Albrecht Montgelas, art editor of the Chicago Examiner, and who has brought a needed, refreshing accomplished and able method of art criticism and reviewing to the "Windy City," is in charge of an Art and Literary Sunday Supplement, which the Examiner has recently inaugurated and which is attractively edited and printed.

It is to be hoped that Dr. Montgelas will be able, through his able work in this Supplement and in the daily Examiner, to influence the Chicagoans to at least modify their seeming idea that all of art interest and value in the entire world, both ancient and modern, is centered in the "Art Inst."—which admirable institution as it is in many ways, is after all, a local organization and about as provincial and parochial in its management—as is Chicago in its art views and ideas.

### OLD MASTERS of the English, Dutch and Italian Schools.

MR. ARTHUR RUCK of 4 BERKELEY STREET, LONDON, W., is acting as private agent for owners who are obliged by the exigencies of the times to part with their family and historic paintings. He is consequently enabled to place American collectors and Museums in touch with heirloom pictures of unquestionable pedigree.

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### RECENT FOREIGN ART SALES.

#### Sale Part V Huth Library.

The sale of the fifth portion of the famous Huth Library began July 4 at Sotheby's in London. It was the thirtieth day of the sale and \$17,130 was realized. Mr. George D. Smith gave \$1,800 for a first edition of a "Manuel of Prayers," dedicated by the Bishop of Rochester to Thomas Cromwell; John Wayland, 1539. This, said to be the only perfect copy known, brought \$600 in 1868. Mr. Smith gave \$750 for a German version, first edition, Strassburg, 1483, of the travels of Johannes de Mandeville, \$205 for "The Travels of Marco Polo," Da Sessa, Venice, first edition, 1456; \$200 for an Italian version of Mandeville's Travels, first edition, 1480, and \$120, for one of two copies known, of Maltie's "Remedies for the Diseases in Horses," Purfoot, London, 1594.

On July 5, \$5,225 was realized. Mr. H. Stevens gave \$2,000 for a first edition of Increase Mathers' "History of the War with Indians in New England," \$800 for a book of 1635, bearing on the boundaries of Penna. and Maryland and \$725 for Martyr's "The Decades of the Newe Worlde or West India."

On July 6 Mr. Smith gave \$4,000 for a first edition of Milton's "Comus"; \$3,000 for a second edition of "The Mirror of the World," printed by Caxton; and \$500 each, for a first edition of "Paradise Lost," a first edition of "The Mirror for Magistrates," 1559, and a first edition of Merlin's "Prophecies." Mr. Quaritch paid \$2,825 for the only copy known of "The Merry Devil of Edmonston," a play attributed to Shakespeare, and \$2,375 for a first edition of "Lycidas."

At the conclusion of the sale of the fifth portion of the library on July 7, \$12,298 was realized, making the total \$78,200 and the grand total to date \$909,335. A rare edition of the comedy "Mucedorus," to which Shakespeare is thought to have contributed one scene of forty lines, brought \$1,025. Morley's "The Triumphs of Oriana," fetched \$445, and a first edition of Sir Thomas More's "Lyfe of Johan Picus, Erle of Myrandula," \$410.

### Porcelains Sold in London.

The first day's sale, at Christies in London, June 21, of the Sidney Ernest Kennedy collection of Chinese porcelains realized \$85,000. A pair of powdered blue Kang-He beakers brought \$18,085. An inverted pear-shaped Kang-He famille noir bowl \$4,725 from Mr. Reid, and a pair of famille verte figures, \$4,460. For a pair of Keen-Lung beakers \$3,935 was given and for a pair of Kien-Lung famille rose dishes \$3,780 by Mr. Coureau. A set of three powdered blue Kang-He vases brought \$2,205.

At the second session, June 22, 149 lots fetched \$75,000. Mr. Jackson gave \$3,465 for a set of the 8 Chinese immortals and Mr. Dawson \$3,255 for a famille verte Kang-He dish. A pair of enamelled egg shell lanterns brought \$2,940, from Mr. Weston and a pair of inverted pear-shaped Ming vases \$2,362, from Mr. Gorer. Mr. Dickenson gave \$2,152 for a pair of figures of geese and Mr. Sparks \$2,100 for a pair of Kang-He parrots. Many of the lots were bought for America.

### Early English Portraits at Christies.

On July 7 at Christies, in London, a sale of early English portraits and other works brought \$125 for 160 lots. A portrait of a gentleman by Reynolds fetched \$5,250 and a portrait of a boy \$2,730. A Fragonard landscape brought \$3,360.

### Old Masters Sold at Christies.

At a sale of old masters from the collections of Sir John Gorst and others on June 23 at Christies in London, 741 lots fetched \$100,000. Raeburn's "Portrait of Andrew Dalzel" brought \$3,935. Mr. Holmes paid \$3,755 for Hals' "Youth Holding Jug and Lighting a Pipe." Mr. Glen gave \$3,675 for Robert's "Classical Building by a Stream."

Mr. Vicars paid \$2,100 for Raeburn's "Portrait of Capt. Alexander Ker." Mr. Freeman gave \$1,890 for Hoppner's "Portrait of William Pitt." Mr. Harriss paid \$2,625 for an early Flemish school "Madonna." A drawing by Blake, "The Resurrection" brought \$520.

### Penn Relics Bring \$75,000.

A collection of family portraits and Mss., in the possession of descendants of William Penn, was sold at Christies, in London, on July 10 for \$75,000. Beechey's portrait of John Penn, a grandson of William Penn, brought \$6,300. While Romney's portrait of the same was bought by Knoedler & Co. for \$709. Highmore's portrait of William's son, brought \$2,625, and his picture of Richard, the third son, \$2,205. Burns' letter to Mrs. Dunlop brought \$600 and William Penn's family Bible \$575.

### Mss. Sold at Sotheby's.

At a sale of letters and other Mss. at Sotheby's in London on May 29, \$345 was paid for the author's own copy revised and augmented by him, of Swinburne's "The Heptalogia." The Mss. of his "A Nine Day's Wonder" brought \$250 and 11 of his letters \$240. A collection of letters, including several from Rossetti and Swinburne, fetched \$500. Sixteen cards written by Mark Twain to his publishers and other similar material brought \$70 and two Stevenson letters \$200.

### The Big Poster Show.

The exhibition of the works submitted in the Poster Competition of the Society for Electrical Development, which was held at the Anderson Galleries the week opening June 19, was a great success. All the exhibition rooms were filled, the effects of the design and color being most inspiring. While the work of the individual designers was of much interest, the school exhibits were especially good. The prizes aggregating \$2,200 naturally stimulated to best effort. The display, after leaving N. Y., started on a tour embracing Chicago, Pittsburgh, Philadelphia and Boston.

### DOUGHERTY-CLARK.

Miss Marian Averell Clark, the singer, daughter of Mr. and Mrs. George Crawford Clark, was married at her home in this city, on June 17 to Paul Dougherty, the well-known marine painter. The couple who first met in Paris left after the ceremony on a motor trip and have since gone on a tour of China and Japan, intending to return by way of Honolulu. Mr. Dougherty who has a studio at 30 E. 57 St., is a son of Mr. J. Hampden Dougherty former Water Commissioner.

### WHITE-CHANLER.

Miss Laura Astor Chanler, sculptor and painter, daughter of Mrs. Winthrop Chanler, was married June 19 at Geneseo, N. Y., to Lawrence Grant White, architect son of the late Stanford and Mrs. White. Mr. Lawrence White is a graduate of the Paris Ecole des Beaux Arts.

### MURPHY-UMBSTAETTER.

Herman Dudley Murphy, instructor in drawing from life at Harvard, was married June 22 in Arlington, Mass., to Mrs. Nellie Littlehale Umbstaetter.

### SWAIN-BRADLEY.

Miss Margaret Hinchley Bradley, daughter of Susan H. Bradley, was married on June 25 to Roger Dyer Swain, Capt. and Adj. of 1st Mass. Regt. Field Artillery, by the Chaplin of the regiment and passed under bower of swords two days before Capt. Swain left for the border with his regiment.

Mrs. Helen Cossitt Juilliard left by her will filed June 23 an estate of over \$5,000,000. One-quarter of her residuary estate goes to the Metropolitan Museum.

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# American Art News

VOL. XIV., No. 37.

Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, AUGUST 19, 1916.

SINGLE COPIES, 10 CENTS.

## SPECIAL ANNOUNCEMENT SUMMER ISSUES.

After this issue, the AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issue will be published on Saturday, Sept. 16.

## MORGAN ART APPRAISEMENT.

The appraisal for the transfer tax of the estate of J. Pierpont Morgan, finally completed, now some two years and four and a half months after his death in March 1913, values his gross estate at \$78,149,024, less by some \$25,000,000 than it had been supposed total. The result also proves that Mr. Morgan was less wealthy than a number of his contemporaries, for example, John Jacob Astor, John S. Kennedy, E. H. Harriman and Anthony N. Brady.

Among the bequests in Mr. Morgan's will to personal friends and employes were \$50,000 to Miss Belle de Costa Greene, who has so efficiently managed and continues to manage the Morgan Library in East 36 St., and \$10,000 to Miss Ada Thurston, Miss Greene's assistant.

### The Art Collections Appraisals.

It is in the appraisals of the art and literary collections of Mr. Morgan that the readers of the ART NEWS will be most interested.

The value of the collections reached the total of \$20,531,609, or nearly one-third of the entire estate. The valuations submitted by the various expert appraisers selected by agreement between Lewis Cass Ledyard, Jr., attorney for the Morgan executors, and counsel for the State Controller, were:

Miniatures, (as appraised by James B. Townsend)	\$418,170
Chinese porcelains (as appraised by Thomas E. Kirby)	2,178,320
Paintings, (as appraised by Roland F. Knoedler)	3,637,200
Tapestries, rugs, furniture, snuff-boxes, art objects, &c., (as appraised by Emil Baumgarten)	2,822,000
French porcelains, (as appraised by Thomas Ward)	213,150
Dresden porcelains, (as appraised by Thomas Ward)	531,650
Watches, (as appraised by Thomas Ward)	174,450
Jewels and jewelry, (as appraised by Thomas Ward)	249,600
Ivories, carved wood, marble, terra cotta, stone, Renaissance bronzes, ancient bronzes, early enamels, objects in glass, metal, ivory, and stone, Limoges enamels, faience, majolica, silver objects, and ancient jewelry, (as appraised by Thomas Ward)	4,666,365
Books, manuscripts, and prints, (as appraised by Thomas C. Kirby)	4,096,666
Drawings and sketches (as appraised by Walter L. Ehrich)	302,970
Glass, bronzes, statuary, Roman and Byzantine jewelry, carvings in wood and ivory, &c., (as appraised by Thomas Ward)	1,135,700
Foule collection, (not appraised, but sold by executors shortly after decedent's death for 500,000 francs) at 5.17%	96,618
Duplicates in library, (not appraised, but sold by executors) for	8,750

### Value of the Pictures.

The pictures loaned by Mr. Morgan before his death to the Metropolitan Museum, and which, with the exception of the Fragonard panels, since sold to Mr. Frick for more than a million still remain there—the great Raphael having been given the Museum—were valued by Mr. Roland Knoedler, as appraiser, in March, 1913, at a total of \$3,637,200. The list with Mr. Knoedler's valuations follows:

Tour, Quentin de la; Mme. de Mondonville	\$10,000
Greuze, J. B.; La Deiveuse	25,000
Loo, C. Van; Mme. de Pompadour	25,000
Reynolds, Comtesse de Waldegrave	15,000
Morland, Henry and George; A Lady Ironing	15,000
Drouais, Mlle. Helvetius	30,000
Russell, John; Topham Family	10,000
Turner, J. M. W.; Depositing Bellini's Three Pictures in Church, Redentore, Venice	85,000
Gainsborough, The Duchess of Devonshire	50,000
Lawrence, Miss Farren	125,000
Hopner, The Godsal Children	75,000
Romney, Mrs. Scott Jackson	100,000
Gainsborough, Mrs. Tennant	175,000
Reynolds, Lady Betty Delme and Children	100,000
Gainsborough, Lady Gidson	60,000
Raeburn, Isabella, Wife of George Bell	65,000
Raeburn, Lady Maitland	85,000
Constable, John; On the River Stour	35,000
Vigee le Brun, Marquise de Laborde	10,000
Spanish School; Portrait of a Child	25,000
Velasquez, Infanta Maria Theresa	10,000
Rubens, Anne of Austria	80,000
Hobbema, The Water Mill	80,000
Hobbema, Landscap	75,000
Dyck, Portraits Genoese Lady and Child	100,000
Dyck, Earl of Warwick	125,000
Rembrandt, Nicholas Ruts	125,000

Rubens, Cardinal Infant Ferdinand	125,000
Raphael, Virgin and Child	300,000
Fragonard, Fourteen Decorative Panels	750,000
Robert, H.; Eight Decorative Panels	100,000
Lippi, Filippo; Triptych	25,000
Koffermans, M.; Adoration of the King	500
Darst, Jacques; Madonna and Child	30,000
David, Gerard; The Holy Family	35,000
Holbein, Portrait of Henry VIII. (?)	2,000
Lyon, Corneille de; Two Portraits of Men	4,000
Memling, Hans; Portrait of a Man	40,000
Neer, A. van der; Landscape	7,500
Terborg, Gerard; La Toilette	10,000
Garofalo, Benvenuto; Two Paintings of St. Nicholas	5,000
Hooch, P. de; Woman at Wash Tub	50,000
Weyden, van der; The Annunciation	50,000
Unknown; Portrait Man in White Fur	500
Fleming, 15th century; Portrait of a Young Man Holding a Book	2,500
Unknown; Portrait, Lady Jane Grey (?)	100
Unknown; Charles I. and Attendants	100
Unknown; Portrait, Man with Black Velvet Cap	2,500
Bles, Henri Met de; Triptych	5,000
The Duff-Ogilvie Portrait	500
Master Legend of St. Ursula; Madonna and Child	5,000
Traut, Wolfgang; Panel, (signed and dated, Albrecht Durer, 1508)	1,500
German; Madonna and Child (dated 1516)	10,000
Holbein, Portrait of Erasmus	2,000
Rembrandt, Portrait of Himself	12,500
Rembrandt, Portrait of Young Painter	15,000
Hals, Dirk; Children Playing Cards, and Girls with Cat	10,000

## The Rare Enamels.

The Morgan collection was notably rich in early enamels which were valued again by Mr. Ward at \$917,100. These included the following:

Ciborium, Lorraine art of XII century	\$50,000
Portable reliquary, Rhenish	10,000
Five medallion appliques	12,000
Chasse Limoges, XIII century	2,000
Chassel Limoges, XII century	3,000
Chasse Limoges, XIII century	10,000
Enamel plaque with figures	10,000
Mars de Chape, Siena art	10,000
Reliquary, Virgin and Child	10,000
Four figures d'appliques of saints in copper	12,500
Group in polychrome of St. Michael killing the dragon	10,000
Two large groups, carved wood, representing the Fathers of the Church	20,000
Wing of diptych in ivory, Spanish X century	12,000
Upper part of hunting horn in ivory	10,000
Ivory group, Virgin and Child, French XIV century	10,000
Ivory diptych in two compartments, showing religious scene	10,000
Large altar piece, ivory and bone, in two parts scenes of mediaeval romance	20,000
Three rectangular plaquettes in ivory and wood, parts of coffer with scenes from life of Jesus	13,000

The large group of enamels of the Renaissance and later periods including the remarkable collection of Byzantine enamels

## NEW NAT'L GALLERY DIRECTOR.

Charles J. Holmes, landscape painter, director, keeper and secretary of the National Portrait Gallery since 1909, and former editor of the Burlington Magazine, has been appointed Director of the London National Gallery in succession to Sir Charles Holroyd, retired on account of ill health. Mr. Holmes who was born in 1868, the son of the Rev. Charles Rivington Holmes, at Stratton, Cornwall, is the author of a number of works on art and occupied the chair of the Slade professorship of art at Oxford from 1904 to 1910. Among his books are "Constable and His Influence on Landscape Painting," "Notes on the Art of Rembrandt," "Pictures and Picture Collecting" and "Hokusai."

## SMITH BUYS AMERICANA.

Mr. George D. Smith, on Aug. 14, the day before the opening at Sotheby's in London, of the three days' sale of the collection of Americana, from the library of Britwell Court, owned by the late S. R. Christie-Miller, bought it for about \$300,000. Some American collectors and dealers had gone to London for the sale. The most valuable item, in the collection, is the major and minor voyages of DeBry to America, in 52 volumes and said to be worth \$20,000. "A Brief and True Report of the Newfoundland of Virginia," by Thomas Hariot, 1585, is valued at \$15,000; a description of a farewell to Sir Francis Drake, 1558, at \$10,000. At \$8,000 is valued "New Mexico, Otherwise the Voyage of Anthony Espeio," at \$7,500 "A Discovery of the Bermudas," by Sir Thomas Gates, 1610, and at \$7,000 "A True Report of the Late Discoveries and Possession of the Newfoundland Landes," by Sir George Peckham, 1583, and "A Voyage Into New England," by Christopher Levett, 1628. Mr. Smith hopes to sell the library as a whole.

## MISS SAGE DOUBLY DECORATED.

Miss Cornelia B. Sage, director of the Albright Gallery at Buffalo, has been signally honored by the French government and the Societe Nationale des Beaux Arts. The first has made her an Officer d'Instruction Publique, while the second has given her its decoration, which is awarded for the first time to a woman.

## DIRECTOR FOX HONORED.

The King of Sweden has conferred on Mr. William Henry Fox, director of the Brooklyn Museum, the order of the North Star. Mr. Fox represented Sweden on the jury of art awards at the Pana-Pacific Exposition. He also organized the tour of the Swedish art exhibit.

## NEW ANDERSON BUILDING.

A project is under way to erect a 22-story building at the N. W. corner of Madison Ave. and 40 St., where there is now a four-story one under lease to the Anderson Galleries, who are understood to be negotiating for the purchase of the land from the owner, Mrs. Lilian B. Hyde. The proposed building, the architects being Starrett & Van Vleck, is to cost almost \$400,000 and be of limestone and terra cotta.

## GIVES CA D'ORO PALACE.

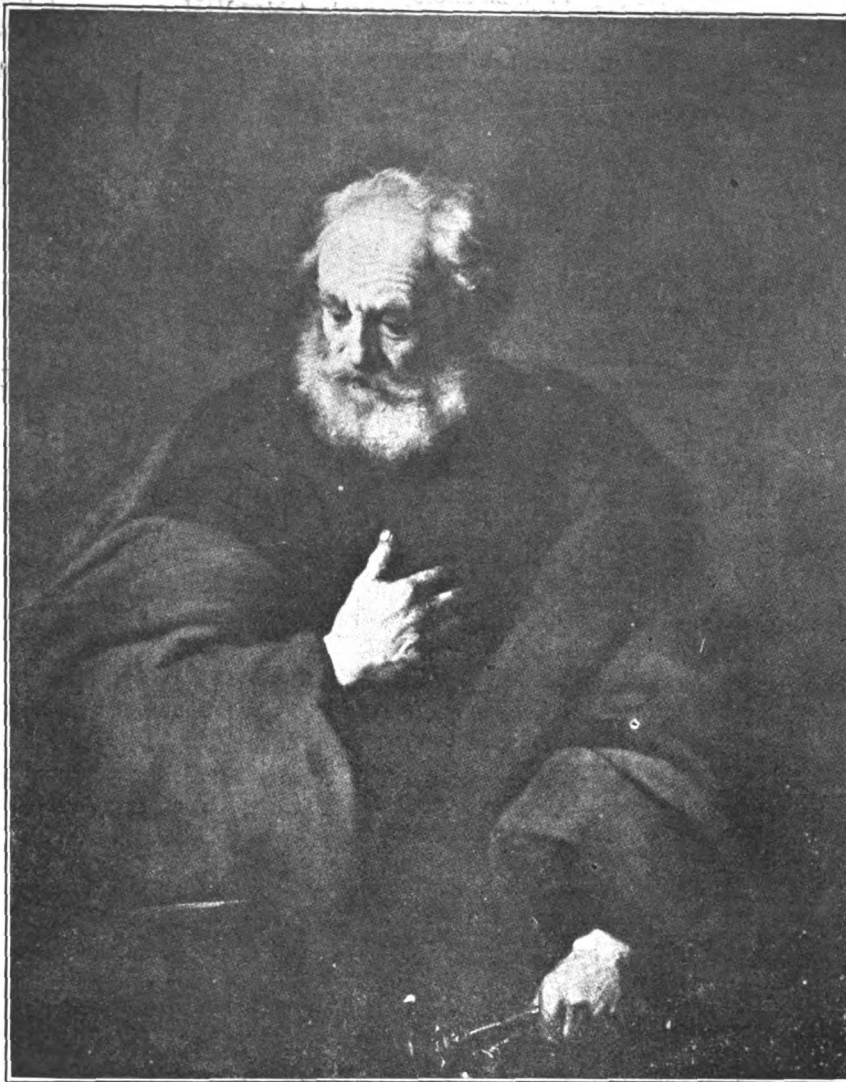
Baron George Franchetti, the Italian banker, has given to the nation, the famous Venetian palace, known as the Ca d'Oro, which is one of the greatest ornaments of the Grand Canal. With this "golden house" goes a superb collection of paintings, books and old furniture. The pictures include Van Dyck's "Portrait of a Gentleman," Mantegna's "Martyrdom of St. Sebastian," Titian's "Seated Venus," and Signorini's "Flagellation."

## BERLIN PHOTO. CO. NOT TO CLOSE

The ART NEWS is requested to state that the N. Y. branch of the Berlin Photographic Co., 305 Madison Ave., is not to close as erroneously reported, nor will it move, as originally intended, from the present location.

## LOUIS DUVEEN'S KITCHENER GIFT.

Mr. Louis Duveen, who telegraphed from Paris a bid of \$13,125 for the famous Kitchener letter, and lost it has now most handsomely sent the London Lord Mayor the same amount for the memorial fund.



ST. PETER

By Rembrandt

Newly Discovered Early Work Owned by Mr. Herbert Cook, of London. From the Burlington Magazine

Metsu, G.; Visit to the Nursery	40,000
Ruysdael, J. van; Cottage Under Trees	5,000
Evck, van; Portrait of Donor	5,000
Rubens, Panel	15,000
Hals, Franz; Portrait, Heer Rodolphe and Vrouw Rodolphe	200,000
Holbein, Three Panel Paintings	3,500
Vermeer, van Delft, Johannes; Girl Writing	100,000
Longhi, Pietro; The Temptation	2,500

### Bronzes Total \$607,950.

The bronzes in the Morgan collections are especially fine and Mr. Thomas Ward for a number of years U. S. Appraiser in the N. Y. Custom House stores, and until recently for three years with the firm of Lewis and Simmons appraised their value at the large sum of \$607,950. The more valuable pieces are as follows:

"Resurrection," by di Pietro Vecchietta, Siena School, XV century	\$15,000
Pieta, after Michelangelo, originally in St. Peter's Rome, 'Madonna Supporting Dead Body of Saviour'	12,000
Full length standing figure, St. John the Baptist	12,000
Group, "Mercury and Cupid," Flemish, XVII century	12,000
Group "Nessus and Dejanira," di Bologna	15,000
"Mercury and Cupid," Flemish, XVII century	10,000
Group, "Triton and Naiad," by de Vries	10,000

in nine cases made by Swernigerodski XI century (valued at \$69,000) and secured for Mr. Morgan as were most of his enamels, tapestries and the Hoentschel collection as well as the Augustin collection of miniatures by Mr. Jacques Seligmann, the Paris antiquaire, were valued by Mr. Ward at a total of \$900,675. The principal items follow:

Oval dish of enamel, painted in colors, heightened in gold	\$15,000
Oblong pawl, Limoges enamel	12,500
Large enamel triptych road to Calvary	17,500
Triptych of enamel, painted in colors, Lineage of St. Anne	15,000
Large oblong plaque, painted in colors, Agony in the Garden	20,000
Two large salt cellars, Limoges enamel, XVI century	12,000
Limoges enamelled cup, the "monkey cup," owned by Lord Arundel	15,000
Enamel triptych, Death, Assumption, and Coronation of the Virgin	2,000
Triptych of enamel, the Last Judgment	17,500
Large triptych, Calvary, Roman soldiers, and St. Magdalen weeping	20,000
Triptych of Limoges, the Crucifixion and Atonement, signed N. Penicault	60,000

(Continued on page 2)



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**MORGAN ART APPRAISEMENT.**

(Continued from page 1)

Enamelled portrait Cardinal Odet de Caligny, by Limousin	17,500
Plaque, Limoges enamel, man with brownish beard	15,000
Byzantine jewelry, eleven pieces, including two necklaces and silver earrings found in Kieff by peasant	25,000
Portable altar in town of Gothic tower	35,000
Collection of Byzantine enamel in nine cases, forming a wonderful gathering of these en- amels by Swernigerodski, XI century	60,000

**Statuary, Old Jewelry, Bronzes, etc.**

Another group of old bronzes, glass,  
Roman and Byzantine jewelry, in the col-  
lections was appraised, again by Mr. Ward,  
at \$1,135,700. The objects in this group  
valued at \$3,000 or more are as follows:

410 pieces Gueckenberg Coll'n of Niederbreisig	\$20,000
260 Merovingian and Gallo-Roman antiquities	6,500
207 pieces Breton collection Roman ware, por- celain, &c.	45,000
8,051 pieces Julian Greau collection	85,000
363 Merovingian and Gallo-Roman antiquities	7,500
8 Italian paintings on glass	8,000
2 Siena enamel plaques	6,000
XVI century rock crystal cup	5,000
Processional cross, Florentine, XV century	6,000
Large cup in jasper (Cellini)	30,000
Triptych, XV century, Spanish	3,000
29 gold buckles, clasps, &c.	5,000
3 gold cups, Byzantine	15,000
2 gold vases, Byzantine	8,000
Silver ewer, XV century	3,000
Porcelain ewer, Medici period	2,500
Bronze figure, attributed to Donatello	5,000

**CLASSICAL EGYPTIAN AND ASSYRIAN ANTIQUITIES.**

Bronze Eros, Boscoreale	\$20,000
5 Tanagra terra cotta figures	3,500
Roman gold wreath on skull	3,000
2 Greek marble lions	15,000
Pink granite sarcophagus	8,000
6 alabaster reliefs, palace of Ashur-nasir-pal	40,000

**CERAMICS.**

2 Lustre tiles, Persian	6,000
6 panels, 130 tiles, Asia Minor	15,000

**MISCELLANEOUS.**

Ivory plaque, Italian	3,500
Stone statue, St. Catherine, French	5,000
Terra cotta statuette, St. John, Italian, XV century	6,000
Altar piece, The Entombment, Chateau de Biron	50,000
Pieta, Chateau de Biron	35,000
2 Indian carpets	12,000
Chinese rug, Chien Lung period	7,500
Arm chair, Louis XIV	3,000
2 bracelet and 1 buckle, Byzantine	7,500
Crystal cross, German, XVI century	3,500
Processional cross, Spanish, XII century	3,000
Ivory throne chair, Roman	10,000
Metal plaque	3,000
3 clocks, German, XVI century	3,500
24 pieces Roman and Byzantine jewelry	60,000

**The Hoentschel Collection.**

One of the most important of Mr. Morgan's purchases of collections en bloc was that of the famous Hoentschel assemblage of mediaeval furniture, wood and marble statuettes and statues, church furniture and vestments, velvets, tapestries, etc.—in fact a museum of antiques in itself. This was secured, like the majority of Mr. Morgan's art treasures, through and by Mr. Jacques Seligmann of Paris, after prolonged negotiations with its German owners. The exact price paid for the collection has never been disclosed. The list of objects in this famous collection, with the appraiser's (Mr. Ward's) valuations is too long to publish in the ART NEWS, but the principal items as appraised, total some \$225,000.

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**Valuation of the Miniatures.**

Mr. Morgan's collection of miniatures, while the valuation of \$418,170, finally placed upon it by the appraiser, Mr. James B. Townsend, who had the assistance here of Mr. Horace Townsend, the English authority, long resident here, and also as to the records of Dr. George Williamson, of London, the best known authority and writer on the subject, and who was given carte blanche by Mr. Morgan to form the collection and prepare the elaborate catalog de luxe—will be a surprise to many who knew the much greater sum paid by Mr. Morgan for the treasures. It is, however, in scope, variety, and the number and quality of its representative examples, the finest in the world. The collection has only recently been withdrawn from exhibition at the Metropolitan Museum, owing to the already noticeable deterioration of several of the works painted on ivory, from the American extremes of temperature, and the feared further deterioration of these and other examples. The earlier miniatures, painted on vellum, and often on the backs of playing cards, for it is not generally known that the use of ivory for miniatures did not come in until the late XVII century—have not been injured by this climate.

The appraising of the miniatures and the determination of their validity in many instances, was perhaps the most difficult task set for any of the appraisers of the Morgan collections, for as the majority of the Morgan miniatures are by artists or attributed to artists long since gone, and some are centuries old, and as almost all these artists had clever pupils and imitators—especially in France—it is often impossible to determine absolute authorship. Mr. Morgan took especial delight and pride in his miniatures, and their assembling, and came to have good knowledge himself, through study of his treasures, but he was in many instances deceived—not unnaturally, and while there are few miniatures that can be called spurious in his collections, there are a number wrongly attributed, and for which he paid fictitious values. Then too the knowledge on the part of owners or of dealers in miniatures that Mr. Morgan would see, and possibly buy, good miniatures, and especially those by certain artists, boomed the miniature market in general and the works of certain men in particular, so that from the strict commercial viewpoint, which must be that of the honest appraiser—values far below Mr. Morgan's purchase price had to be given to a number of the "paintings in petto," which pulled down in a drastic way the anticipated total, and the total which Mr. Morgan paid out. The foolish stories and estimates of value, published by inexperienced persons during the past few years on the collection, and its value deceived the art public also, and this fact has added to the now general disappointment at the—too many—surprisingly low appraisal of the miniatures.

It is impossible, as in the case of the articles in the Hoentschel collection to publish a full, or even at all complete list of the valuation of the 800 or more miniatures which form the Morgan collection of these gems of art. Such a list is any way misleading as the value of the frames—and perhaps a third of the miniatures are in costly frames, a number set with precious stones, and the value of these had to be added to that of the "little pictures" they surround. These frames are, in many instances, themselves works of art in design and execution and Dr. Williamson, who designed most of them, employed several expert jewelers and gem setters to make them, all at a large cost. The frame of one miniature, in particular, which in itself is worth about \$50 at the most, cost some \$7,000. The catalogs de luxe of the collection were autographed by Mr. Morgan and sent to all the Crowned Heads of Europe, as well as to a number of personal friends, and are said to have themselves cost some \$50,000 to \$75,000, to prepare and publish.

Some of the works have a sentimental rather than an art value, as, for example, the little and beautifully framed portrait of Christina Rossetti by her husband Dante Gabriel Rossetti, which is not a miniature at all but a painted daguerotype. The only American miniature in the collection, if it is by an American, is a claimed portrait of Franklin, and is not by Trumbull—although

a good work. It is strange that Mr. Morgan did not secure a single example of such fine American miniaturists as Malbone, Fraser, Peale, et al.

The highest valuation of the miniatures was \$7,500 for Hans Holbein's splendid portrait of Mrs. Pemberton. There are only seven works appraised at more than \$3,000 each, in addition to the Holbein of Mrs. Pemberton, and one of the Baroness Dachenhausen by Auguste Cameray at \$5,500, as follows, portraits of Mme. du Barry and the daughter of the Earl of Ormond by Richard Cosway, valued at \$4,000 and \$3,050, respectively, a portrait of Mary, Duchess of Richmond and Lenox, by Jean Petitot and Jacques Bordier, \$5,000; Jean H. Fragonard's "Portrait of the Artist's Son," \$3,200; and a miniature of the Emperor Nicholas and his brother by Jean F. Vollier, \$3,575.

**Tapestries, Furniture and Decorations.**

A total valuation of \$2,822,000 was given by Mr. Emile Baumgarten, as appraiser, to the tapestries, furniture and decorative pieces owned by Mr. Morgan, some of which have since been sold as recorded in the ART NEWS. The largest figures were placed on a set of five Gobelin panels, or Gothic tapestry by Von Room (\$175,000), three Beauvais tapestries (\$150,000), a XVI century Flemish weave (\$45,000), two more of same period and weave (\$40,000) each, an early XVI Brussels weave (\$50,000), one of same period and weave "The Crucifixion" (\$50,000). A set of XVIII century French tapestry covered carved gilt furniture is valued at \$225,000, and another such set (XVIII century at \$136,000) a French console table, VIII century, at \$30,000, a French XVIII century Secretary at \$40,000, a Louis XVI Commode at \$45,000, a bronze clock by Falconet at \$30,000, a mahogany Regence writing table at \$25,000, two cases of art objects at \$72,250, a collection of 66 XVII century English and French boxes of gold, porcelain and other materials, at \$160,000, some 70 English and French boxes, in gold and other materials at \$115,000, 40 pieces Louis XVI Carnet de Bal and other objects \$30,000 and a similar one of 116 pieces, \$87,000.

**Porcelains, Watches and Jewelry.**

The Oriental Porcelains, one of the most important features of the Morgan collections, were sold to Duveen brothers, who had sold most of them to Mr. Morgan last winter for an announced price of \$3,500,000, and their valuation is not given out by the State. Mr. Thomas E. Kirby and assistants appraised these. The more important French porcelains, as also the Dresden pieces, are appraised as follows:

Group in soft porcelain, "La Jaloux Vaugre- valle"	\$5,000
"Les Mangeurs de Raisins"	4,500
Two Sevres soft bisque figures	4,500
Two vases	2,000
Garniture form of three pieces	4,000
Garniture three flower vases, Sevres porcelain	4,500
Two fan-shape vases from Earl of Coventry	3,000
Large potpourri	4,500
Pair of Sevres vases, French XVIII Century	10,000
Two vases and covers in Sevres porcelain	7,000
Sevres vase	4,500
Garniture in five vases in Sevres gilt bronze, Louis XVI	7,500

Total	\$213,150
Pair of figures, Augustus the Strong and Countess Kossell	\$2,500
Tall figure of a Bishop	3,000
Pair of figures, vegetable sellers	2,000
Figures, shepherd and shepherdess	2,000
Pair of figures	3,000
Set of allegorical figures	8,000
Figures representing the Seasons	8,000
Group of ten separate pieces	30,000
Figures, flower seller and gardener	15,000
Equestrian figure of Louis XV	20,000
Turkey, cock and hen	12,000
The Quarters of the Globe	12,000
Garniture three large vases and covers	20,000
Large group of German porcelain	12,500
Two Dresden vases with covers, scenes of Chinese life	30,000

The appraised value of the watches in the collections is given as \$174,450. They are the following:

Gold repeater border of pearls with portrait of Napoleon	\$5,000
Musical box in gold enamel, two small watches on the sides	1,500
Small watch, numerals of the dial of pearls	10,000
Watch form of mandolin mounted with dia- monds	3,500
Large enamel watch	7,500
Gold repeater, set with colored stones	5,000
German watch, crystal top, set with diamonds in form of cross	25,000

**Jewels and Jewelry.**

Necklace of niroyx, opening having inside scenes from life of the Virgin	5,500
Enamelled gold reliquary Virgin surrounded by gold angels, Italian, XVI Century	7,000
Crystal shrine representing crucifix, Italian, XVI Century	3,500
Ebony shrine, inclosing painting of the	

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Nativity	4,500
Engraved crystal vessel form of fish	7,500
Large reliquary with hexagonal crystal plaque Virgin and Child in cradle	6,000
Two large candlesticks	8,000
Cup and cover of agate	6,000
Statue, upright figure of Roman Emperor	15,000
Casket onyx, mounted in silver, gilt and dia- mond portraits	7,500
Bust of Roman Emperor	5,000

Total \$249,600

<b>Glass, Metal Ivory and Stone.</b>	
Oblong honestone, meeting Charles the Fifth and Ferdinand of Bohemia, Germany, XVI Century	\$12,000
Four upright brass figures of saints	8,000
Large wooden screen, carved with sixteen scenes from life and death of Christ	10,000
Carved oak group St. Martin dividing cloak with beggar	12,500
Altar screen with Virgin and Child	15,000
Bas relief of Virgin, adoring infant Saviour, Virgin and Child, four angels, enamel and terra cotta relief	12,000
Enamel terra cotta relief, Virgin and Child, Benedetto da Maïmo	10,000
Circular Medallion, terra cotta, Madonna and Child, by Donatello, from Martelli Palace in Florence	20,000
Ivory carving of benediction	10,000
Ivory carving, subjects from XII Century, French Poem	20,000
Portion of Ivory tusk carved with the Ascen- sion, Coptic, VII Century	12,000
Book of gilt metal, "The Passion"	10,000
Rosary of carved ivory	20,000
V Century ivory	12,000
Ivory book cover, Virgin Enthroned	15,000
Large group Virgin and Child	10,000
Ivory casket, scenes of mediaeval romance	15,000
Virgin and Child in ivory, Byzantine	10,000
Consular Diptych	15,000
Wooden box, two large carved ivory plaques in front and centers, Byzantine, IX Century	15,000
Two oblong ivory plaques, Sts. Peter and Paul	14,000
Holy water vessel in ivory, XI Century	15,000
Wooden casket, ivory plaques	20,000
Large casket and cover in ivory	20,000
Part of saddle carved ivory, representing cavalier, fully armed	10,000
Wooden casket cover, carved with many plaques	25,000
Ivory pyx with the twelve Apostles	15,000
Ewer in terra cotta	25,000
Altar piece, carved with bone plaques	25,000

Total \$839,450

**The Library Valuation.**  
The total valuation placed on Mr. Morgan's Library by Mr. Thomas E. Kirby of the American Art Association, and the late Charles G. Balmano of Brooklyn (Mr. Balmano was a friend of the State Comptroller,

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1916—TENTH YEAR

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Eugene Travis, and Mr. Kirby and assistants really did most of the work of appraisal) the appraisers, is \$4,960,666. The appraisers in a note of appreciation appended to their report say:

"The Morgan Library is of such magnitude and importance that even as early as 1908 The London Times, in an editorial article referring to an article upon the library by its special correspondent, said: 'The description furnished by our correspondent is that of the most wonderful of all collections formed that of the most wonderful collector of our times, perhaps of any time. The making of such a library has never been possible until the present time. It is the outcome of the age of millionaires. These gentlemen of vast means abound in America, and there are a few of them in Europe. One out of ten has taste; one out of a hundred has genius. Frick and Widener come under the former category, but the man of genius is Morgan.' 'It is as difficult as it is impossible to measure in money and figures anything which touches as does the Morgan library the souls of men,' said the appraisers. They said that the library contained 12,856 titles and 19,197 volumes of books, 1,088 titles, and 1,335 volumes of manuscripts, and 1,098 prints."

The Aldine Press publications total, according to the appraisal, \$5,300, the James Toovey collection of general literature, \$144,907, the Theodore Erwin collection, \$123,196, the selection of early printed books from the libraries of William Morris, Richard Bennett, and the Earl of Asburnham, \$538,645, the Manuscripts, \$2,094,755, several items, such as Blake's "Book of Job" (\$35,000) Bruce's "History and Croniklis of Scotland 1536" (\$6,000), Bunyan's "Pilgrim's Progress" first edition 1676 (\$5,000), De Foe's "Robinson Crusoe," first four editions (\$1,000), and Shakespeare's works, first edition, 1623 (\$15,000); total, \$221,220.

The Bibles and Church Service books total \$136,757, and include a first edition of the Gutenberg Bible at \$27,000 and two volumes of the Vulgate—the first Bible with a date, 1462, at \$18,000. The Incunabula which include Boethius' "Consolation of Philosophy" 1478 at \$10,000, Casalis' "Game of Chess" second edition at \$10,000 and Malory's "Morte d'Arthur" Caxton press 1485 at \$37,500, total \$184,375. The five etchings by Rembrandt in the collection are valued as follows:

Christ Healing the Sick.....	\$19,000
Christ Presented to the People.....	6,000
Old Haaring.....	10,000
Arnold Tholinx.....	10,500
Jan Six.....	10,000

Total.....\$208,995

Various groups in the libraries were appraised as follows:

Mezzotints and miscellaneous.....	\$159,607
Block books.....	26,800
American literature.....	11,228
Americana.....	12,589
Books and autographs relating to the Stamp Act.....	1,600
Books of costumes.....	6,000
Literature on playing cards and games.....	300
Books on art and porcelain.....	20,445
Caricature.....	3,228
Romance language and literature.....	2,500
Mary, Queen of Scots.....	6,500
History of travel.....	5,162
Miscellaneous.....	34,742
French literature.....	80,026

**MORGAN APPRAISERS FEES.**

Surrogate Fowler also signed an order fixing the fees of the special appraisers to fix the values on the different groups of the testator's property. There were as follows:

- Samuel Marx, furniture, \$7,500.
- Joseph P. Day, real estate, \$5,000.
- James B. Townsend, miniatures, \$2,554.
- Emile Baumgarten, tapestries and rugs, \$2,000.
- Roland F. Knoedler, paintings, \$2,500.
- Thomas E. Kirby, library, \$5,000, and Chinese porcelain, \$2,000.
- Thomas Ward, German and French porcelains, watches and jewels, \$3,000; bronzes, enamels and marbles, \$3,000, and Gothic section of the Hoentschel collection, \$3,000.
- Walter L. Ehrich, drawings and etchings, \$500.
- Frederick Tams, steam yacht Corsair, \$250.—N. Y. Tribune, Aug. 3, 1916.

**ART AT NEWPORT.**

The prizes at the recent and fifth annual exhibition of the Newport Art Association were awarded as follows: The Harrison Morris Prize of \$100 for the best picture in the show went to Daniel Garber's "Tanis." The Richard Grenough Memorial Prize of \$75 for the next best picture in the show was given to Jonas Lie's landscape, "Morning." The Shaw-Safe Prize of \$50 for the best portrait went to William K. Darrow's "Waiting." The Hunt Prize of \$25 was awarded by popular vote to "Portrait of Mrs. Percy Chase," by Mary Brewster Hazelton, of Boston.

Several important sales were made. "The New Model" by R. H. Ives Gammell was sold in the early days and also a landscape by Charles P. Gruppe. A sculpture by Anna Coleman Todd, "The Sword of France," and a small bronze by Louise Allen were among other things sold. The exhibition closed July 25.

The Council of the Art Association, John Elliott, William Cotton, Mrs. Harry Payne Whitney, Mrs. John Nicholas Brown and others, recently elected as President of the Association Harrison S. Morris of Philadelphia. Mr. Morris, who has a summer place in Jamestown, R. I., was formerly director of the Pa. Academy.

William Cotton's successful exhibition at the Association closed Aug. 7. The collection numbered but six oils, several of which have been seen before, and included the brilliantly colored portrait "Mrs. Cotton." But it is in two of the new canvases, both portraits, that Mr. Cotton had demonstrated his arrival among the "strong"

(Gordon) and daughter, occupying the place of honor. In the portrait of Hudson Maxim, the head, with its crown of white hair stands out sturdily from the background. The portrait of Earl Stetson Crawford is an excellent likeness in a nice composition; while that of the Earl of Kintore, suggesting, as it does, qualities, both aristocratic and forceful, leads one to infer it to be also an excellent representation of the man. Mr. Roosevelt's exhibition closes Aug. 25.

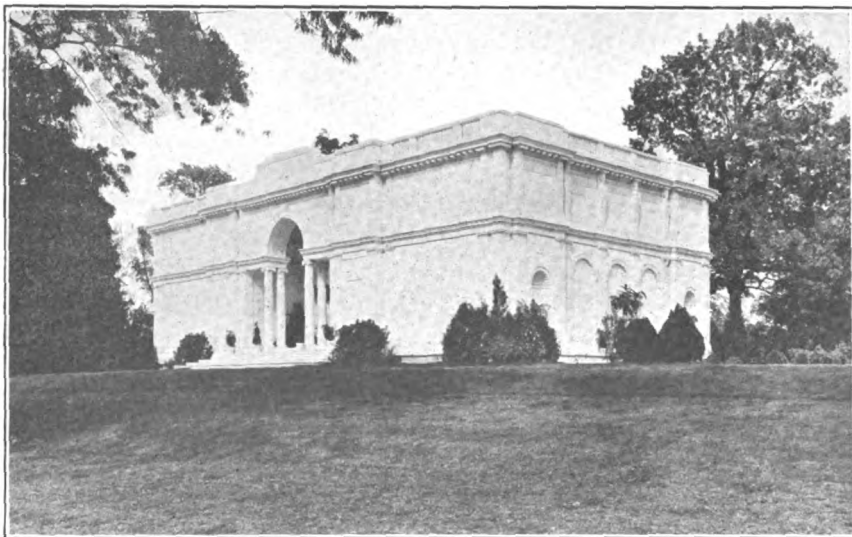
L. K.

**WAR ART AT BAR HARBOR.**

A most interesting and important exhibition of French, English and German War proclamations, orders, posters, medals, etc., a collection made by Mrs. Edith Wharton, the American author, now in Paris, and sent by her to her relative, Mrs. Cadwalader Jones, was given two days this week at the Triangle cottage. The display was to have been held in the Young Women's Christian Ass'n building here and had been so advertised, but at the last moment two women of the society, one the daughter of a German and the other of strong German proclivities, who have been supporters of the local Y. W. C. A., objected to its being held there, despite the wish of the donor of the building, Mrs. John S. Kennedy that it should be held as advertised.

The sensation created by the opposition of the two women, who call themselves Americans, was such, however, that the display was all the more a success and was crowded.

The most interesting and novel picture of the exhibits were one of the original proclamations calling for the execution of



NEW BROOKS MEMORIAL ART GALLERY  
Memphis, Tenn.

painters. His "Young April," a lovely young girl, is done in a manner that is strong yet not disquieting and without any sacrifice of the sensitiveness which has hitherto characterized this painter's work. It is, however, in the portrait of George Barr McCutcheon that Mr. Cotton's high water mark is reached. In the to him new medium of pastel the artist shows himself particularly happy in delicacy of handling and achieves results with a surprising economy of means. Except in the two little nudes shown the painter has used the paper itself in a striking way, both as background and as an integral part of the things delineated. The pastels have proved so successful that Mr. Cotton is to hold an exhibition limited to pastels, pastel portraits and drawings in New York early in the Winter.

On Aug. 3 a highly successful fête was held on the beautiful shaded lawn on the Association. The Pomfret Dancers, a quartet of young women trained by Miss Beatrice Stevens, the painter interpreted Beethoven in "classic" dances. A large sum of money was added to the treasury by the sale of tickets, flowers and refreshments.

One of the most interesting events scheduled for the Association is the exhibition Mrs. Harry Payne Whitney is to open Aug. 26. Mrs. Whitney will display not only her own sculptures, but her large collection of French and American pictures.

Mary Helen Carlisle has been holding an exhibit of garden pictures and miniatures which closed Aug. 14. Mrs. C. L. Poillon is showing an interesting collection of her wares from the Poillon Pottery at Woodbridge, New Jersey, together with a few sculptured pieces by Miss Eugenia Starnard.

S. Montgomery Roosevelt opened his exhibition at the Association Aug. 14th, with a large tea which was well attended. There are but seven canvases on view, a large portrait of the Hon. Mrs. Beresford (Kitty

Edith Cavell and some of the original medals struck in Germany to celebrate the sinking of the Lusitania and an Italian steamer; the Zeppelin medal, showing on the reverse Zeppelin dropping bombs on London, with the city in flames, and on the obverse a portrait of Count Zeppelin; another picturing President Wilson on one side as "Pontifex Maximus" crowned with laurel, and on the other Uncle Sam sitting on a pile of cannon balls and holding out a cannon in one hand and a submarine in the other; still another showing a Scotch soldier in kilts and King George beseeching the aid of a Balkan soldier; and lastly and most significant, one called "The Bomb," blank on the obverse and on the reverse showing a bomb bursting and striking down a squad of Allied soldiers—the apotheosis of modern savagery. Needless to say these medals were all struck in Germany. It is to be hoped that the display can be shown in the larger cities next season.

Mr. Albert Gallatin has arranged, as last summer, an interesting exhibit of fine prints from his collection in the Print Room of the Jesup Memorial Library.

Under the management of Mr. Kilgour, Paul Manship is giving an exhibition of his sculptures in the Jesup Library. The work of the Neo-Assyrian sculptor is attracting great attention and interest here and several of the young sculptor's best known and most representative works are shown.

**THE MYSTIC EXHIBITION.**

The Mystic Conn Art Association will open its third annual exhibition today. Three rooms of the large school building will be devoted to the display which is usually one of the most important of the summer shows. Among the exhibitors are J. Alden Weir, who sends a landscape, Gardner Symons, Child Hassam, Haley Lever, Emile Carlsen, Richard Miller Charles W. Hawthorne, Frederick Frieske and Charles H. Davis. These works are loaned by the

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Macbeth galleries. In addition there are works by Henry Ranger, two snow subjects by George H. Thompson and a landscape by Peter Marcus, a young and talented artist. A tea room will be run in connection with the exhibition where the social element will gather and discuss art and generally promote the interest of the exhibition.

**THE PROVINCETOWN SHOW.**

A summer exhibition, by members of the artist colony, is now on in the town hall at Provincetown, Mass. There are pictures, sketches, etchings and wood block prints. William Halsall shows "Surf" and Charles W. Hawthorne two sketches made in Sicily. A Bermuda scene and a winter landscape represent E. Ambrose Webster. Four sketches of groups of Concord women, serving for the war sufferers, are by Elizabeth W. Roberts. G. A. Beneker sends "By the Sunny Window"; Oscar Fehrer a portrait of a young man; John O. Siebert a portrait sketch of "Mrs. J."; T. Lindenmuth "A Shipyard"; H. Crawford Smith "A Wharf"; Kendall Saunders "In the Sun Porch"; and Edith Catlin "Return from the Mass." Others represented are C. Arnold Slade, Harold P. Brown, George E. Browne, Howard E. Smith, Sarah Munroe, Regina A. Farrelly, David Ericson, Elizabeth H. Hoyand, Frank M. Desch, F. H. Marvin, Oscar H. Gieberich, Adolph W. Blondheim, Ross E. Moffett and the Zorachs.

**At the Public Library.**

Dr. Frank Weitenkamp, chief of the arts and prints division of the Public Library has added to the summer exhibition, a collection of chiaroscuro prints, reproducing artists' drawings. Also to be seen at the library are a collection of specimens of writing on baked clay and stone from Egypt, Babylonia and elsewhere; Hebrew gold and silver amulets, Biblical scrolls and Oriental Mss.

**MALBONE PORTRAIT COPY?**

It is claimed that the portrait of Malbone, said to be by himself, recently purchased by the Metropolitan Museum, is only a copy, the only self portrait being in the Corcoran Gallery. It is stated that on the back of the Museum picture a slip of paper conceals the words "Copied by Sandford Mason." The museum authorities have so far made no official denial of the allegation.

Henry G. Dearth and family are at Bar Harbor.

**Edward I. Farmer**

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive. AMERICAN ART NEWS CO., INC., Publishers.

Table with 2 columns: YEAR, IN ADVANCE; Amount. Includes rates for Canada, Foreign Countries, and Single Copies.

CHANGE IN ADDRESS. When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES. If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

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Table listing agents for American Art News in various European cities: LONDON, PARIS, and Brooklyn.

SPECIAL ANNOUNCEMENT SUMMER ISSUES.

The AMERICAN ART NEWS will, as usual during the summer, appear monthly until Saturday, October 14 next, when the weekly issues will be resumed, and a new volume will begin.

The remaining regular summer monthly issue will be published on Saturday, Sept. 16.

THE JULY BURLINGTON.

Bramantino's "The Adoration of the Magi," part of the Layard bequest to the National Gallery, is reproduced as a frontispiece, in the July number of the Burlington Magazine. The text is by Tancred Borenius. O. C. Gangoly treats of "Southern Indian Lamps" and Lionel Cust tells of a "Portrait of Mary, Queen of Scots," recently acquired by the Natl. Portrait Gallery. H. Clifford Smith describes, "An Italian Lacquered Table of the XVII Century" and Robert Ross tells of the volume from the Oxford University Press, reproducing the frescoes at Ajanta in India. Mr. Borenius reviews the fourth part of the 7 volume of Prof. Venturi's great work on Italian painting. Archibald G. B. Russell, Croix Rouge, treats of the exhibition of Heraldry at the Burlington Fine Arts Club and E. W. Tristram writes of "Kitchener and the Victoria and Albert Museum." "The Charing Cross Bridge" is by D. S. MacColl. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

MORGAN ART APPRAISEMENT.

We give all possible space in this issue to the story of the appraisal of the art collections of the late J. Pierpont Morgan, which has finally been given out by the State officials, with the valuations, in most instances, of the individual items in the vast and varied assemblage of art works which make up the entire collection—save those of the Oriental porcelains, sold last winter to Duveen Brothers.

The story was published in full detail in the N. Y. Times, with its accustomed enterprise on July 29 last, after our July issue had been published, and for some of the information given by the Times we are indebted, and herewith make our acknowledgments.

But a great daily such as the Times, with the necessary haste of preparation and the natural lack of knowledge of subeditors and reporters of a somewhat technical subject, cannot give the intelligent art reader and lover the more clear, correct and consistent story and the carefully edited lists of objects, as an art publication, with its special knowledge and sources of information. And so we trust our story and lists will be found valuable as information and as a record of the appraisals of the art treasures of the foremost of modern art collectors.

There will undoubtedly be much surprise felt and expressed at both the totals and individual valuations placed upon the Morgan art treasures by the several appraisers, and much questioning, both of their knowledge of the subjects they were individually given to pass upon, and of the commercial and art values they have placed upon the objects they appraised. It must be remembered that some of the appraisals were made nearly two years ago, and others sometime ago, and that there have been sensational events deeply affecting art values and which in several instances have lowered and in others raised prices since these were made. It must also be remembered that Mr. Morgan as a collector of world-wide fame, despite his own knowledge and taste, which were rarely good in a man whose life had been largely devoted to business affairs until his last years, had acquired such fame as a collector of vast wealth that, even with his judgment and knowledge, and the advice of such expert and faithful friends as M. Jacques Seligmann and others, was not infrequently induced to pay higher sums for his treasures than would have been asked or expected from the ordinary collector, and that, spurred by the allurements of collecting, he would frequently, of his own volition and dislike of bargaining, especially when an object attracted him, pay higher than had he been willing to wait.

The fact that there is little that could be called spurious and, save in the miniatures, little that can be called wrongly attributed, in his collections, is more surprising than the undoubtedly too high and exorbitant figures that he gave or was induced to give for some objects, and which, when carefully and honestly appraised from the

strict commercial viewpoint, largely reduce, in some cases, the anticipated values of his possessions.

And Mr. Morgan ignored also the commercial side of collecting. He did not buy to sell at a profit, but for his own pleasure, and despite the recent sale of some of his art properties, undoubtedly with the idea of leaving his possessions to the Metropolitan Museum, whose inspiration and upbuilder, as well as whose President he was for years. He had the pride of possession and was spurred on by rivalry at times, no doubt, but differing from the majority of his American art collecting contemporaries, he collected for his own pleasure and education and made his collecting his chief recreation and hobby. "We shall not look upon his like again."

The figures published by the N. Y. papers, and which we republish in this issue, of the fees allowed by Surrogate Fowler, and presumably paid, to the several appraisers must be taken with a grain of salt, without reflection on the newspapers. There is a story, both art and political, regarding the appointment of these appraisers and the arrangement of their fees, and which will be published some day, to the surprise of the community. Suffice it to say that the appraisers themselves, on the whole, performed their arduous task with care and honesty.

NEW SUN LIKES ART NEWS.

The writer on art topics for the New York Sun, which has lately changed ownership and management, and who, we understand, has been taken from the Musical and Dramatic desk during the dull summer season and placed in charge of that of the regular art writer for the Sun, now on vacation, has paid, in a way, the AMERICAN ART NEWS a compliment by filling about half the space of the page which we assume he is directed to occupy with art news and criticism, in the Sun of Sunday, August 6 last, with news of the summer art exhibitions at Newport and elsewhere, which would appear to have been transferred almost bodily, even if paraphrased here and there, from the July issue of this journal.

But the action of "Mr. Munsey's young man" is a doubtful compliment, inasmuch as he failed to give a word or line of credit to the AMERICAN ART NEWS for its energy in collecting the above mentioned and other news of interest to the art world that the Sunday Sun published, and especially for its foresight in providing material in a dull midsummer week for art writers short of material, and forced to fill a certain space to secure a needed roll at the next payday to provide cooling beach breezes or other summer delights.

We wonder if the new owner of the Sun approves or likes this sort of thing. A similar proceeding on the part of an art writer for the N. Y. Herald a short time ago, when called to the attention of Mr. Bennett, then here, was promptly and editorially disapproved and apologized for by that gentleman in the Herald.

OBITUARY.

Henry B. Taylor.

Henry B. Taylor, for a time Secretary of the AMERICAN ART NEWS Co. died at his apartments in this city on August 10, aged 60, very suddenly. He was born in this city, and was a member of the N. Y. Stock Exchange, and later of the Consolidated Exchange for a number of years. Of recent years he had been connected with the Johns-Manville Co. He was one of the oldest members of the Calumet Club. He married a Miss Elizabeth Struthers, who survives him. Although not directly connected with the art world, he had many friends among art lovers, and was a man of rare taste and discernment. Blessed with a peculiarly sweet amiable and generous disposition, "Harry" Taylor had a host of friends, and the sorrow at his passing is heartfelt and sincere.

George R. Bruenech.

George Robert Bruenech, a watercolor painter, died in Toronto, Canada, July 22, at the age of 65. He was born at St. Malo, in France, where his father was British Consul. He studied under Murchiani, Paul Rossert and at the Colarossi Academy in Paris. In 1872 he went to Canada, entered the civil service and for 20 years was a member of the Royal Canadian Academy. Mr. Bruenech's work attracted much attention from the Princess Louise when she was in Canada. It also received favorable recognition from the royal families of Sweden and Norway, his picture of the "Midnight Sun in Norway," hanging in the Royal Palace at Stockholm.

Lance Thackeray.

Lance Thackeray, writer, painter and illustrator, died at Brighton, England, Aug. 11. He gave exhibitions at the Leicester Galleries in London in 1908, at the Fine Art Society in 1910, and at the Walker Galleries in 1913. Mr. Thackeray, who resided for some time in Egypt, was the author of "The Light Side of Egypt" and "The People of Egypt." He was a member of the Arts and Savage Clubs of London and of the Turf Club of Cairo.

Cyrus C. Cuneo.

Cyrus Cincinnatto Cuneo, an American member of the Royal Institute of Oil Painters, died in London July 28. He was born in San Francisco of Italian parents and studied in Paris and under Whistler. He had much success as an illustrator and had exhibited portraits at the Royal Academy. He is represented in the Liverpool and other public galleries and was a member of the Langham Sketching Club.

Eben D. Jordan.

Eben D. Jordan, Boston merchant and patron of music and the fine arts, died Aug. 1 at his summer home at Manchester, Mass., at the age of 59. He established in Boston the Jordan Art Gallery and gave it works by Reynolds, Lawrence, Trumbull, Stuart, Couture, Decamps, Diaz and Leloir among others. Mr. Jordan had many works of art in his city and country homes. One of his most prized was a picture he purchased for \$1,000 from his savings when he was 16.

J. S. Crompton.

James Shaw Crompton, the Liverpool painter and illustrator, died in July. He exhibited at the Royal Academy and the New Gallery, but most of his work was for book illustration. He belonged to the Selborne Society and was a member of the Langham Sketching Club.

W. D. T. Travis.

W. D. T. Travis, said to be the last of the Civil War artists, died July 24 at Burlington, N. J., at the age of 77. During the war he drew for periodicals and later did a series of 35 views of the Army of the Cumberland. He lectured for several years and then established himself at Burlington, where he painted among other works "The March of Mortality," "Heavenward," and "Heralds of Calvary."

James G. Moulton.

James G. Moulton, formerly a member of the art firm of Moulton & Ricketts, died at his home in Chicago July 17, following an illness which began with the \$1,000,000 failure of the firm in 1914. A son, David Moulton of Chicago, and a brother, Frank Moulton of Boston, survive.

Mrs. Launt Thompson.

The death was announced on July 21, as having occurred at Florence, Italy, of Mrs. Maria Louisa Potter Thompson, widow of the distinguished American sculptor Launt Thompson, sister of the late Bishop Henry Codman Potter, and daughter of the late Bishop Alonzo Potter. Mrs. Thompson, who had resided in Italy some 40 years, became a Catholic in 1905. Her two daughters were educated in a French convent.

LONDON L satisfaction announcement series of his nation. impossible present the art c the incept posterity, a the art of i we have brilliant artisti it is som mind the t of Mr. Ashe Academy of R between the and the auda To me life- treatment age, in a w technical m available grass It is sur from the hist- Royal Gallery which already has by this m For the A er which ow part of Lad- and livelihood er war, is the from Engli from the XV as of the hi great charm elegance of rean important most interesting most examples studio have a roman patrons. It is hop will hav from t ar's interior t care at exorbiti search of colle were appeal th deals with o however, a not for the er economic value the beauty. O ions of spu this mont 133 exampl for the si mens ranged century, ar the of XVII a prance decora James was tl "The Spur," th written l eated by Geo interesting d raked by the one of "Form tistically-ill et to have ch the inscription. are of ar at the plates that being of to be issued an array of n E. J. Larkin young me ter month charge on umber, has that present King Corps. The New Na will be ren prophetic which v probable s and in the I the act Professor of the Nati other. The has no section of tl will be diffi incident for tion of S and, the n the positr Magazine. some ho of mu containing i come rem tion of fact at both pe which shp the new p

**LONDON LETTER.**

London, Aug. 6, 1916.

Great satisfaction is felt in art-circles at the announcement made by Mr. Asher Wertheimer, of his intention to bequeath his famous series of Sargent family portraits to the nation. Such a gift represents an addition to the national art treasures, of which it is impossible exactly to gauge the value at the present time, for not only are these works of art of the finest quality, but they mark the inception of a new period in the career of an artist, who is bound to go down to posterity, as one of the most vital forces in the art of modern times. In these days when we have grown accustomed to the brilliant artistic mastery of John S. Sargent, it is something of an effort to recall to mind the sensation caused by the portrait of Mr. Asher Wertheimer himself in the Academy of 1898, when interest was divided between the splendor of the achievement, and the audacity which had inspired it. The nine life-size pictures exemplify Sargent's treatment of childhood, youth and middle-age, in a way which exhibits not only his technical mastery of paint, but also his inimitable grasp of character and temperament. It is supposed that the bequest will form the basis for a Sargent Room at the National Gallery of British Art at Millbank, which already contains several notable canvases by this master.

**For the Aid of Artists.**

An art which owes its recent revival to the desire of Lady Kinloch to afford a means of livelihood to artists impoverished by the war, is that of painted furniture, copied from English and Italian models, dating from the XVIII century. This work, which is of the highest quality, and combines great charm of line and color with much elegance of design, bids fair to become an important and permanent industry, and it is interesting to note that many of the finest examples produced at Lady Kinloch's studio have already been acquired by American patrons, quick to appreciate its beauties. It is hoped that familiarity with this work will have the effect of weaning the public from their present inclination towards inferior productions of antique furniture at exorbitant prices.

A branch of collecting which makes a less extensive appeal than many others, is that which deals with decorated spurs, articles which, however, afford much scope and interest for the enthusiast on account of their historic value as well as of their intrinsic beauty. One of the most notable collections of spurs in private ownership, was sold this month at Christie's where Mr. James' 133 examples passed in bulk to Mr. Whawell for the sum of 530 guineas. These specimens ranged from Roman times to the XVIII century, and included some fine examples of XVII century English work in gilt bronze decorated in champlevé enamel. Mr. James was the author of "The Book of The Spur," the standard work on the subject, written half a century ago and illustrated by George Cruikshank.

An interesting departure in art quarterlies is marked by the appearance of the first number of "Form," a luxuriously-produced and artistically-illustrated magazine, which seems to have chosen an unfortunate time for its inception. Both letterpress and illustrations are of an exceedingly high order, though the plates lose much of their value through being of so large a size that they have to be issued in folded form. An imposing array of names is affixed to the contents.

Mr. F. J. Larkin, who was one of the first of our young men to join the colors, and who, after months in the trenches, received his discharge owing to the serious illness of his father, has once more joined the army and is at present a member of the Officers' Training Corps, stationed at Lichfield.

**The New National Gallery Director.**

It will be remembered that in my July letter I prophesied that in spite of the wild guesses which were being hazarded as to the probable successor to Sir Charles Holroyd in the Directorship of the National Gallery, the actual choice would lie between Professor C. J. Holmes, then Director of the National Portrait Gallery, and one other. The appointment of Professor Holmes has now been confirmed to the satisfaction of the art world in general, for it would be difficult to suggest a more suitable recipient for the post. After occupying the position of Slade Professor of Fine Arts at Oxford, the new Director for some years filled the position of Editor of the Burlington Magazine, at the same time devoting much time both to the publication of several books on art, as well as to the production of much original work in landscape-painting in watercolors. He possesses in a quite remarkable degree the unusual combination of profound knowledge with marked tact and faculty for the management of both people and affairs, a characteristic which should stand him in good stead in his new position. L. G.-S.

**BOSTON.**

A fascinating collection of reproductions of ancient Cretan art is on view at the Fogg Museum at Cambridge. These reproductions were given to Harvard by Mrs. Schuyler Van Rensselaer, in memory of her son George Griswold Van Rensselaer, 96, the copies having been made by an Athenian firm. Frescoes, vases, and statuettes are included in the collection, the originals of which were excavated within the last fifteen years. The art of these people was so advanced that it suggests the futurism of today. There are frescoes here whose designs might have been conceived by Bakst. And the clothes that the Cretan ladies wore—as revealed in the fascinating statuettes and figurines—how curiously modern and Parisian! It is not so much the skilful technique of their art as it is the up-to-date-ness of costume, the suggestion of modern fashionableness, that is one of the most thrilling discoveries about these relics of a long-buried and ancient race.

The Boston Museum is showing in one of the Evans Memorial galleries an interesting loan collection—portraits by Smibert, Blackburn and Copley of James Otis, the patriot, his wife, and several of his relatives by marriage. The fine and dignified portrait of Otis, with its pleasant and animated face, is attributed to Smibert. Copley was most likely the author of the picture of Mrs. James Otis, the daughter of Nathaniel Cunningham, of whom Copley bought the property on Beacon Hill that became his famous farm. It is a most attractive portrait of a dark-eyed, dark-haired Colonial lady, who was tall, slender, and queenly in carriage. Scarcely less notable is the portrait of Mrs. Otis's aristocratic mother, Mrs. Cunningham. The Museum has also received as a loan the portraits (made by each other) of Alexander and Archibald Robertson, the two gifted Scotch painters.

The galleries of the Guild of Boston Artists were reopened August 7, after being closed for renovation. The summer exhibition opened last May has been enriched by a new painting by Edmund C. Tarbell. This is a portrait of a family group of three—or should we say four?—a father, mother, little boy, and a toy horse. It is a very unconventional portrait in arrangement, but painted with fine simplicity and good taste. A striking new addition is Frank W. Benson's "Sunlit Room."

The following artists are represented by new paintings in place of others withdrawn: Lilla Cabot Perry, by her able "Portrait of Miss Hellier," W. W. Churchill, by his studio interior, "The Model," Philip Little by his large and spirited painting, "The Herring Dipper," Marie Danforth Page by the "Portrait of Marcia."

John Doe.

**NEW GROLIER CLUB.**

The architect Bertram C. Goodhue on July 20, filed plans for the new home of the Grolier Club, at 47 and 49 E. 60 St. The cost of the clubhouse will be \$50,000. The building, which will be of four stories, will be ready in about a year.

**THE RODIN STUDIOS.**

The Rodin Studios, represented by Lawtown Parker, recently bought the Inverness apartment, at the S. W. corner of Seventh Ave. and 57 St. The plot is 100 x 115 feet and on it will be erected a 14-story apartment and studio building, from plans by Cass Gilbert, costing \$1,000,000.

**CLEVELAND MUSEUM'S GIFT.**

The first gift of the Cleveland Art Association to the Cleveland Museum is Henry G. Keller's painting "In the Sand Pit," which is now in the gallery of contemporary American art and won a silver medal at Munich in 1902.

**MUSEUM BUYS A PARLOR.**

The Metropolitan Museum recently bought the parlor of Marmion Mansion, the famous Lewis home in King George County, Va., which dates from the XVII century. The heavy oak panels were decorated in 1783 by a Hessian soldier, who, wounded, was nursed at Marmion.

**FOR A NEW LOUVAIN LIBRARY.**

A movement of Belgium literary men is under way to reestablish the ruined library at Louvain. Writers have been requested to send copies of their works.

**"THE VINTAGE" for Omaha.**

The sale was announced July 20 in this city of the very important Jules Breton "The Vintage," the purchasers being the Friends of Art Association of Omaha, who intend it for the museum of that city. The picture, painted for Comte Duchatel, the scene being laid on his estate, Chateau-Lagrauge, Medoc measures 5½ feet wide by over 3 feet high.

**PARIS LETTER.**

Paris, Aug. 5, 1916.

The commencement of the real calm of summer has witnessed quite an extraordinary number of minor art sales, all the more remarkable because it is war time. The auctioning at the Hotel Drouot of the collection of rare furniture and decorations which had belonged to the American antiquary, Mr. C. F. Williamson, who perished in the destruction of the Lusitania. In a very few instances the prices surpassed expectations. A set of salon furniture, upholstered in tapestry of the Regency period, the wood carved and gilded, brought \$4,200; a piece of Flemish tapestry of the same period, nearly six feet by four, a green landscape with tall trees, \$326, and two Louis XV sofas, \$400 each. At another sale five large pieces of Flemish tapestry, dating from the latter part of the XVII century, brought the total of \$8,260; a commode by Topino (Louis XVI), \$9,000; a piece of Aubusson tapestry (Louis XV period), a pastoral scene, \$3,600; two pieces of XVIII century tapestry, figures and animals, \$6,700.

**The Williamson Sale.**

The sale of the paintings and engravings in the Williamson collection developed the fact that some of the most striking pieces were copies. An instance was "Venus and Cupid," after Boucher, the price of which, \$39, gives a relative idea of the value of much of the rest. The Payen collection, the sale of which extended over several sessions, was productive of rather more notable results, among which I would mention the following: Boudin, "The Seine at Quilleboeuf," \$1,000; "Landscape at Portrieux, Brittany," \$330; Henner, "Magdalen Reading," \$260; Jongkind, several Holland scenes, an average of about \$600 each; Gaston Latouche, "The Reading of the Role," \$600; Monticelli, "The Encounter in the Park," \$380; Pissaro, "Market at Dieppe at the Entrance to the Church of St. Jacques," \$1,000; "Ship Basins at Dieppe," \$620; Sisley, "The Seine at St. Mammes," \$1,100; "Springtime in the Woods," \$910; "The Church at Moret," \$600; Alfred Stevens, "The Steamer's Departure," \$720; Meissonier, "Study of an Officer of the First Empire," \$32; Zeim, "The Tower of St. Jean at Marseilles," \$340; van Gogh, "The Tempest," \$422; Rosa Bonheur (a drawing), "Recumbent Lioness," \$18.

Alphonse de Neuville's "Prisoners of War in 1870" was sold recently at the Hotel Drouot for \$370, and a still-life by Antoine Vollon for \$210. Edouard Detaille, the other famous military painter whose death is of comparatively recent date, bequeathed a large number of his works to the museum at the Invalides, where they have been placed in a gallery by themselves. Among more important ones are the "Chevauchée vers la Gloire," which was painted for the Panthéon; the "Distribution of Flags at the Longchamp Review, July 14, 1880," (possessing a distinct historical value because it depicts many of the important personages of the time, including President Grèvy and Gambetta; "Napoleon at Friedland," (affording an interesting study for the connoisseur in comparison with the great painting by Meissonier), and the magnificent canvas, "The Obsequies of General the Comte de Damrémont before the Breach at Constantine" (Algeria—1837). There are also numberless smaller paintings, water-colors, pastels, studies and drawings, and a large series of military uniforms, trappings and equipments.

Acquisitions by the national museums in the past year were not very considerable, as may well be supposed, in view of the great drain upon the country's resources for other purposes. In the list figure (for the Louvre) a reliquary by Jaucourt, \$5,000, an Egyptian statue of the Nineteenth Dynasty, \$6,400, a piece of sculpture from the church of Ste. Croix at Parthenay, near Poitiers, dating from the twelfth century, \$10,000; and (for the Luxembourg) a portrait by Bonnat, \$6,000, a portrait by John Sargent, and various specimens of Chinese art.

**Recent Exhibitions.**

Among the few exhibitions of note in Paris since the commencement of the summer that of mural decorations by José Maria Sert in the Arnold Seligman Galleries has left a deep impression. The artist has a distinct style, which is yet highly characteristic of Spain. We have here the blended effect of the modern and the mediaeval influences. The panels are eighteen in number. One series of fifteen will adorn the dining hall of a chateau in Spain. They are strikingly bold in design and the composition in every instance is imposing. The coloring has the sumptuousness of Rubens. The subjects seem all to have been drawn from the same realms of fancy in which Amadis de Gaul, the Faerie Queen of Spenser, Don Quixote and, lastly, the Heroes of Grimm moved and had their being. The other series destined for the residence of a British lady of rank, consists of three large and irregular panels. Briggs Davenport.

**THE AGENT IN ART.**

The revival of the Art Agent as an intermediary in the private sale and purchase of Works of Art is of recent occurrence, and there is every indication that for some time to come it will play an important part in the affairs of the Art Market.

In the opinion of Mr. Arthur Ruck, this return to the earlier relation between private buyers and private sellers of Works of Art is traceable to a variety of causes. Among these must be reckoned the fact that a great number of the important Works of Art still in private possession belong to members of the aristocracy and to others of distinguished lineage, whose ancestors were collectors and connoisseurs in the art of their own and of earlier times and whose collections have been handed down from one generation to another.

**War Taxes and Art Collectors.**

This class of owner, while possessing many an example of the highest quality, is in no way forced to realize, although at the same time every picture worth, let us say, £10,000, represents a potential income of something like £500 a year, lying untouched. The increased taxation of recent years, combined with the certainty of a still further burden to be borne in the years to come, together with the incalculable stress of the present crises, have very naturally caused a number of these owners to entertain very seriously the idea of parting with some of their treasures, provided they find themselves in a position to obtain good prices privately without the risks attending auctions and without the unwelcome accompaniment of public criticism on their private affairs. These conditions they are able to ensure through the medium of a trustworthy agent, a medium which obviates all risk of the value of a really fine work being depreciated through unfavorable circumstances of sale, such as may easily occur in the auction room from causes such as the inclusion of a Work of Art among inappropriate items or the absence from one reason or another of suitable bidders on the particular date of sale. From the moment that an owner is obliged to buy in his own picture to prevent its changing hands at an inadequate figure, its selling price is ruined for many years to come, for adverse sale records naturally tend to depreciate its sale value.

This uncertainty in the result of auction sales of Works of Art makes the private sale all the more desirable in the case of collectors who have been forced by the stress of present financial conditions to eliminate as far as possible the element of chance from all such undertakings.

**Buyers' Point of View.**

And now let us consider the point of view of the buyer. What chance has the wealthy collector, who is satisfied with nothing less than examples of the finest quality and by the rarest Masters, of obtaining such from the usual channels? Far less chance than he who would be satisfied even with fine examples of Masters of lesser importance, because every day sees a diminution in the number of really fine specimens of any period or school which find their way into the open market. In consequence collectors must now and in the future look to a trustworthy Art Agent to put them into touch with the Collections which embrace the objects of their quest, secure in the knowledge that if, as in the case of Mr. Ruck, that agent is able to back his judgment with the opinions of the leading authorities and experts in every school, all risk in purchase is reduced for them to the irreducible minimum.

**New Art Buyers.**

Mr. Ruck, who has for many years been in touch with the principal Collectors in Europe and America, finds that the redistribution of wealth which has been brought about by the War, has produced an entirely new class of Art buyer and thus materially increased the Agent's opportunities for disposing of really fine and authentic Old Masters. For this reason as well as on account of the possible slump in prices later, owing to a probable increase of Works forced on the market through war conditions, the present would appear to be the most favorable time to sell. In consequence of the expansion in his business and for the better convenience of both Vendors and Purchasers, Mr. Ruck has now removed from Clifford Street, London, to spacious premises at No. 4 Berkeley St., Piccadilly, W., a fine old residence adjacent to the Berkeley Hotel, where he has converted and adapted a number of beautiful and stately rooms into Galleries for the display of important Pictures, rare pieces of Furniture, China, Bronzes, etc., from Private Collections. Connoisseurs could not better employ a spare hour than in viewing here the many fine objects so well displayed in surroundings where every opportunity is given for careful examination. (Communicated.)



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**NOTES OF THE DEALERS.**

Mr. Edward Brandus and family have been spending some weeks at Biarritz, France, and are now touring in the Pyrenees.

Mr. D. H. Kelekian is at the Thousand Islands.

At Kennedy & Co.'s, 613 Fifth Ave., is now on view a most interesting group of sepias and India inks by Frank W. Benson depicting wild duck, geese and swans. They are not alone highly artistic but remarkably true to nature.

It was incorrectly stated in the last issue that Mr. Louis H. Ralston, of the Ralston Galleries, had taken a cottage at Lake Placid with another person. Mr. Ralston and his family alone are occupying the house.

The Ralston Galleries, 569 Fifth Ave., are closed the first of Aug. and will reopen on Sept. 5.

The Kelekian Galleries, 709 Fifth Ave., which have been closed for the summer, will reopen Sept. 5.

Mr. Edgar C. Ackermann, President of Arthur Ackermann & Son, Inc., 10 E. 46 St., when last heard from was hopefully looking forward to a commission in the British

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Braun & Co., 13 W. 46 St.—Color Etchings by Ozias Dodge.

Bruno's Garret, S. Washington Sq.—Drawings by Jack R. Flanagan.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Chelsea Neighborhood Ass'n, 296 9th Ave.—Midsummer Exhibition by American Artists.

Daniel Gallery, 2 W. 47 St.—Summer Exhibition of Work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings and Stage Settings by John Wenger.

Gamut Club, 69 W. 46 St.—Summer Exhibition of Paintings by Bolton Brown.

Kennedy & Co., 613 Fifth Ave.—Etchings by Charles A. Platt.

Kennedy & Co., 613 Fifth Ave.—Sepias by F. W. Benson.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.

National Arts Club, 119 E. 19 St.—Sketches and Studies by Members to Sept.

N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.

Room 322—Mezzotints from the J. L. Cadwalader Collection.—Chas. A. Munn Coll'n Early American Prints.—Stuart Gallery.—Henry Wolf Memorial Exhibition. Chiaroscuro Prints and Early Literature.

Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.

Snedecor & Co., 107 W. 46 St.—Summer Exhibition by American Painters.

Army. He joined the Artist Rifles soon after reaching England in February last, and has already passed the hardest part of his military training at one of the camps near London.

Mr. Wilfred M. de Voynich, who ended last week an extended lecturing tour in the middle West is at present in Washington. He will return to the Waldorf-Astoria next Monday prior to sailing for England on the Nieuw Amsterdam, August 24. Mr. De Voynich returns in Nov. when he will open his new offices in the Aeolian Co.'s Bldg., 29 W. 42 St.

Mr. Edmond Charles Bonaventure of 601 Fifth Ave., sailed for France on the Lafayette week before last. Mr. E. F. Bonaventure and family are at Asbury Park.

**Lewis & Simmons Move.**

Lewis & Simmons formerly of 581 Fifth Ave., with branches in Paris and London, have taken a lease for a long term of years of the store, basement and first loft of 605 Fifth Ave., at a yearly rental of about \$23,000 and moved this week.

**ART AND ARTISTS.**

John S. Sargent has gone to the Rocky Mountains on a sketching trip and will not return to Boston until Sept.

The Pa. Historical Society was the purchaser, at the recent sale of Penn relics in London, of portraits of Granvill John

Penn, and the founder's second wife, Hannah Callowhill Penn.

An historical exhibition showing the development of painting and sculpture during the 100 years of Indiana statehood is held in connection with the centennial celebration.

On Aug. 2 Paul W. Bartlett's pediment group emblematical of the democracy of the U. S. was unveiled at the Capitol in Washington. The central figures show Peace protecting Genius.

Gustave Brock of Copenhagen, Denmark, and Mrs. Brock recently arrived at the Arlington Hotel at Narragansett Pier, where the former is to paint a portrait of Mrs. John H. Hanan.

Pierre Tartoue has been painting a portrait of the only daughter of Mr. and Mrs. W. Thompson of Yonkers. Mr. and Mrs. Tartoue have gone to Murray Bay, Canada, where they will stay with Col. Wood of Ottawa, whose two daughters are to be painted by the artist.

C. Scarpitta, of 37 W. 39 St., recently returned from Arkville, N. Y., where he finished the model for a bronze bust of J. Francis Murphy, one of a series he is doing of American artists. He had also made busts of Emil Carlson and James M. Fry.

A group for presentation by the Italian War Relief Society to its patroness Queen Elena represents "L'Angiolo de la Misericordia." The sculptor has recently been elected a life member of the Milwaukee Art Society, the only other one being the Dutch painter, Pieters.

J. Massey Rhind is making a bust of Col. Roosevelt for the National McKinley Memorial Building at Niles, Ohio. There will be in the collection busts of all the members of McKinley's cabinets, as well as of others closely associated with him.

A. Y. Jackson, one of the most prominent artists of the younger generation of Toronto, Can., was wounded at the front in France early in June, but not dangerously.

John Barnard Whittaker, for over 40 years professor of art at Adelphi College, Brooklyn, retires Sept. 1 on a pension with the title of professor emeritus. He was 80 on Tuesday.

Victor Hecht is sketching at Bar Harbor.

A. Muller-Ury is at the White Sulphur Springs, West Va., where he has gone to paint portraits of Mrs. Barker Gummere of Princeton, N. J., and her daughter Margaret.

Mr. Eland, whose portraits on vellum were shown at Scott and Fowles last season, is holding an exhibition at the Malvern Hotel, Bar Harbor.

Martin Borgord, the Norwegian painter, who returned to America in the spring, spent the summer painting at Lyme. He left for Europe last week to join his friend W. H. Singer, also an artist of ability, at the latter's salmon fisheries at Olden, Norway. Before leaving New York he arranged to hold an exhibition at the new Milch galleries in West 57 St. during the coming season.

Robert H. Nisbet is painting at his studio at South Kent, Conn., and has not been at Gloucester, Mass., as reported.

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**GIVES REGNAULT TO MUSEUM.**

The feature of the monthly press view at the Metropolitan Museum, Aug. 10, was the announcement of the presentation by one of the trustees, Mr. George F. Baker, of Regnault's famous painting "Salome," which was on view in the gallery of recent accessions. The picture was purchased by Mr. Roland Knoedler for \$105,600 at the Marquise Landolfo-Carcano sale in Paris in 1912, and offered to the Louvre, which was an under bidder, for that amount. The picture, which was a feature of the recent fair for the Allies, is a most notable addition to the museum's collections. A Bristol cup and saucer, which are a portion of a tea service presented to Edmund Burke by the manufacturer, is a recent acquisition. Other purchases shown are five Mexican or South American spurs, a Chinese vase, a Korean bowl and a French tric-trac counter of the XII century. A Chinese stone statue, a seated Kuan-Yon loaned by Mr. Philip Lehman is shown among the sculptures.

**LIE-SONTUM.**

The news became public in mid-July that Miss Inga Sontum, a Norwegian dancer, well known in this city and Newport, was married July 1, in his studio, 2 E. 81 St., to Jonas Lie, the well known painter. Mr. Lie is also a native of Norway but has lived in this country since he was thirteen. His first wife, likewise a Norwegian, went with him to their native land on his first trip back some years ago, when he painted a number of landscapes. The present Mrs. Lie has maintained dancing classes in this city.

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**CHICAGO.**

Scandinavian genius still emphasizes the exuberant spirit of art in several galleries of the Art Institute—and especially does the Zorn assemblage of etchings appeal to the artists and strollers touring the big building. The oil portrait of Arthur Caton by the Swedish master has been added to the collection, through the courtesy of the Chicago Club. The Swedish show will be followed by the exhibition of forty-six paintings by English and Scotch artists. Harrington Mann, of London, has assembled them and they will be installed by him on the 25th.

Alfeo Faggi, the Italian sculptor, has gone to his native land to join the army. A collection of his attractive sculptures is still at Roullier's.

Clyde Glinster Chandler's Memorial to the late Captain Sydney Smith has been shipped to Dallas, Texas, where it will be set up. Miss Chandler calls her group "The Gulf Cloud." It is to be placed on a marble pedestal in the middle of a basin thirty-five feet in diameter, and from the wings of the figure representing "The Cloud" a misty spray will be showered.

John F. Stacey is painting landscapes along the shores of Lake Michigan, in Wisconsin, and "the other half of the family," Annie L., is painting the portrait of a summer visitor, Miss Miller, of Texas, in the Wisconsin Park resort.

Pauline Palmer now is painting sea-shore scenes and figure pieces at Provincetown, Mass.

Mario Korbel, formerly of Chicago, and now of New York, was in town last week on his way to Des Moines, Ia., where he

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**EXHIBITION CALENDAR FOR ARTISTS.**

Art Institute of Chicago—29th Annual Exhibition of Paintings and Sculpture.	
Opens .....	Nov. 2, 1916
Closes .....	Dec. 7, 1916
Last Day for Entries .....	Oct. 14, 1916
Last Day for Receiving Exhibits at the Art Institute .....	Oct. 23, 1916

will overlook a big memorial executed by him and recently installed.

The Autumn season will be opened early in the galleries, and the Art Institute promises many interesting feature shows in addition to the regular annual exhibitions. H. Effa Webster.

**J. E. PARSONS ART COLLECTIONS.**

The appraisal, made public July 27, of the estate of John E. Parsons, valued among a number of paintings, Schreyer's "A Swampy Country Road" at \$1,500 and Israel's "Fisher Boy Wading with Baby on His Back," at \$3,500. Other valuations were: Lely, "Earl of Kildare," \$1,800; Lely, "Countess of Upper Ossory," \$1,400; Romney, "Lady Hamilton," unfinished, \$1,500; Clay's "Marine with Fishing Vessels," \$1,460, and Rembrandt Peale, "Senator Joseph McIlvaine," \$1,000, and "Mrs. Joseph McIlvaine," \$1,000. Among a large collection of snuff boxes, watches and other objects of art a George IV coronation box was valued at \$600. Two rugs were appraised at \$1,000 each and books at \$4,909.

**MRS. BOWDOIN'S PAINTINGS.**

The appraisal of the estate of Mrs. Julia Irving Grinnell Bowdoin, valued her paintings at \$5,330 and her books at \$3,754. An album of 80 letters of American historical personages was valued at \$1,000 and so was one of a 100 letters of kings, queens and other celebrities and another of Washington Irving Mss. A painting of "St. Praxide Squeezing Blood of the Christian Martyrs Through a Sponge," attributed to Guido Reni, was valued at \$3,000, a portrait of Mrs. Bowdoin by Porter at \$200, and one by R. G. Emmett at \$500.

**ALL FOR GERMAN SOLDIERS FUND.**

The will of Paul Hutt, known on the stage as Paul Conchas, filed, Aug. 5, left the contents of his apartment, including works of art, to the Blind Soldiers Fund of Berlin, or if such a fund does not exist, for the improvement of the condition of blind German soldiers. To the same purpose goes half of the residuary estate, in case the actor's son does not reach the age of 25. The other half in such a contingency, is left to the International Artists Lodge of Berlin.

**MRS. VEILLERS' ART BEQUEST.**

The estate of Mrs. Elizabeth D. Veiller, left to her sons Bayard, Frank and Lawrence, consists largely of works of art. A Botticelli Madonna went to Mrs. Margaret Veiller, a Ruysdael to Mr. Frank Veiller and works of Millet, Michetti and Rico to Mr. Lawrence Veiller.

**WITTHAUS ART OF LITTLE VALUE.**

The appraisal of the estate of the late Dr. Rudolph A. Witthaus, published in July, showed that many of his works of art were copies and sold for small prices. The value of his Stevenson Mss. was fixed at \$31,461 and that of Kipling at \$4,101. Works on angling were valued at \$3,452 and medical volumes at \$5,991.

**MRS. GILDER'S ESTATE.**

Mrs. Helena de Kay Gilder, painter and widow of Richard Watson Gilder, left personal property valued at \$90,000 to three daughters and two sons, according to her will filed July 14.

**RECENT LONDON SALES.**

**Mauves Sold at Christie's.**

A sale of old and modern paintings at Christie's, in London, on Aug. 5, produced \$50,000. Mauve's "Tending Sheep" brought \$3,780, "Group of Cattle," \$2,205, and "Cattle Resting" \$1,855.

**Burns Mss. Sold in London.**

The collection of Burns books and Mss. of the late J. J. Greenshields, of Lanarkshire, was sold in London at Sotheby's on July 18 and 19. A subscription prospectus, the only one known, for Burns' "Poems Chiefly in the Scottish Dialect" brought \$1,375. An autograph poem, an early draft of the Dumfries "Election Ballad," fetched \$1,100 and a letter to the playwright Sutherland \$1,000. For a Mss. poem, the prologue for William Wood's benefit night, \$490 was given, and the same amount was paid for a letter to McMurdo, chamberlain to the Duke of Queensberry. A letter of introduction fetched \$750. Among other items at XIV century Welsh manuscript belonging to the late Sir Bernard Bosanquet fetched \$2,000 and an old book of Welsh poetry \$345. A first edition of the Waverley novels fetched \$750 and a first edition of "The Vicar of Wakefield," \$400.

**Pictures Sold at Christie's.**

On July 28, at Christie's in London, the pictures and drawings owned by the late Mrs. Golding Palmer were sold. The Agnews gave \$17,850 for Gainsborough's "A Peasant Driving Cattle," \$13,125 for his "Going to Market," and \$3,412.50 for Guardi's "The Church of Santa Maria della Salute and Dogana, Venice." Mr. A. Wertheimer paid \$6,300 for Liotard's pastel "Le Dejeuner." Among other pictures a Goya portrait of a lady fetched \$17,325 from the Agnews.

**A Whistler "White Girl" Sold.**

One of Whistler's "White Girls" was sold in the Way sale at Sotheby's in London, on July 24, for \$10,500. "A Cloudy Sky, Venice," brought \$375. A Da Fabriano tryptych brought \$4,700. The sale totalled \$19,810. At Christie's the Falconer sporting prints and drawings fetched \$25,000. Nine prints of the Beaufort Hunt brought \$1,575.

**Boxall Collection Sale.**

Works for the Sir William Boxhall, Watts Duncan and Archibald G. B. Russell collections, were sold at Christie's in London July 30. Smith's mezzotint of Romney's "Henrietta, Countess of Warwick" fetched \$1,650. Green's "Countess of Harrington" after Reynolds brought \$1,500 and C. Read's "Elizabeth, Countess of Hamilton and Argyle," by Finlayson, \$1,000.

**Turners Sold in London.**

The Huth collection of pictures sold at Christie's in London, July 14, fetched \$125,000. Turner's "Lake Lucerne" brought \$7,875; his "Dawn after Wreck," \$4,200; his "Antiquary" \$1,522, and his "Falls of Schaffhausen," 1,155. Mr. Clark gave \$2,730 for Jan Steen's "Party of Merry-makers," and M. Knoedler & Co. \$1,115 for Sargent's "Orchestra Rehearsal."

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**Gen. Clive Tapestries Sold.**

The collection of tapestries, porcelains and furniture of the late Gen Clive was sold in London, July 20 and brought about \$100,000. An English tapestry signed by Morris fetched \$10,237. A XVII Century Brussels tapestry panel brought \$1,785 and two other pieces of the same character \$1,680 and \$1,470. For a Louis XVI century writing table \$1,470 was given.

**Lubbock Book Sale.**

At a sale at Sotheby's in London, July 20, of books owned by the late Sir Neville Lubbock two Shakespeare folios were sold to Mr. Sabin for \$5,250. The volumes are dated 1623 and 1664.

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# American Art News

VOL. XIV., No. 38.

Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, SEPTEMBER 16, 1916

SINGLE COPIES, 10 CENTS.

## SPECIAL ANNOUNCEMENT.

With this issue the summer monthly series of the American Art News closes. The weekly issues will be resumed on October 14 next, when new Volume XV will begin.

## IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada) beginning with the first weekly issue for the season on Oct. 14 next, which issue also will mark the beginning of new volume No. XV. Subscriptions at the old yearly rate of \$2 will be received up to Oct. 14.

## ART INSTITUTE'S NEW HEAD.

Mr. George W. Eggers, has been appointed to the important post of Director of the Chicago Art Institute, to succeed the late and lamented Dr. French, the position having been filled since Dr. French's death, two years ago, by Mr. Newton W. Carpenter, Secretary of the Institute, as acting Director.

Mr. Eggers is a resident of Chicago, thirty years of age, who has for the last ten years taught design at the Chicago Normal School to prospective high school teachers. Before that he was a student at the Pratt Institute in Brooklyn, where he had taken a two years' art course. He has been in Europe once.

Commenting on the appointment of Mr. Eggers, which has caused and will cause great surprise in the American art world, Dr. Albrecht Montgelas, art-literary critic of the Chicago Examiner, in a long article, published in the Art and Literary Supplement of that journal, Aug. 29, last, says in part:

"It (the appointment of Mr. Eggers), is an event which in its far-reaching consequences, considering the importance and the position of our Art Institute, affects the art life of the greater Middle West, and, in a way, of the entire country.

"At the time we reported its probability it was vigorously denied by the parties chiefly concerned. It was dismissed as ridiculous, as incredible, by all who have an interest in the progress of Chicago as an art center in this country. It was not so lightly dismissed, although not less feared, by all those who were familiar with the government of the Art Institute and the frame of mind of its 'first chief,' Mr. Charles W. Hutchinson.

"I know of at least one person who had the courage to call upon the 'first chief' in the matter and put before him the wishes, the hopes and the fears of the art community of this city. It was of no avail, as little as were my feeble efforts to point out in various articles the obvious qualifications which any art director, and in particular the director of the Art Institute of Chicago, ought to possess.

"The 'first chief' had his way and the Art Institute, over the signature of Mr. Carpenter, the business director, announces the appointment of Mr. Eggers, as director."

Dr. Montgelas then details the reasons for the general opposition to Mr. Eggers' appointment—namely, that "he is without experience in Museum Directorship, is simply a 'man who will take orders,' is not an art 'expert,' and that as the art critic of the Chicago Evening Post, tersely states, 'without experience in the field of directorship of a great Museum, Mr. Eggers has received an appointment on the theory of potential values.'" This laconic analysis of the situation would seem to be well founded, by the statement of the "First Chief" President Hutchinson, if he is correctly quoted: "Mr. Eggers is a young man, he will grow with the Institution, and we can direct him along our policies."

Dr. Montgelas says that "the new Director's position is not an enviable one, in that

he cannot claim authority or respect from the staff of 'seasoned' men under him, because everyone of them knows that he comes to rule over them without any past experience or reputation, earned in a field in which they, at least, from experience, have an insight, and who will realize that he is simply registering the will of the 'First Chief' and his fellow-Trustees, without any independence of authority of his own and for the probation time of one year at that." (It would seem that this brief probation period is a saving clause in this remarkable incident.—Ed.)

While expressing the hope that Mr. Eggers will disappoint the "First Chief" and his fellows, as to his lack of authority and independence, and will prove that he has more than "Potential Value," Dr. Montgelas concludes his article by shrewdly observing: "I am forced to admit that the suspicion forces itself on the naive mind that the probation is meant more for deciding as to the new man's ability of following out instructions than to his ability of giving them."

## GREAT PRINT SALE COMING.

A large force of catalogers and appraisers is now at work on the noted collection of prints and literary material, owned by Mr. Frederick R. Halsey of this city, preparing it for its coming sale at auction early in the coming season by the Anderson Galleries. The sale will be the most important of its kind since the dispersal of the Brayton Ives and Hoe collections.

## Spurious Blakelocks Story Again.

To swell the seemingly unending tide of "slush" about the happily changed conditions of Ralph Blakelock, the veteran insane artist, lately removed from the Middletown State Asylum to an Englewood, N. J., cottage, the old old story of a flood of spurious canvases bearing the artist's signature was recently again published in a leading N. Y. daily.

The new discoverer of this flood of "fakes" is said to have stumbled upon some painter in Brooklyn "connected with the Brooklyn Museum," who, the story runs "appears to be acting as an agent for crafty

## NICKERSON ART BEQUEST.

The will of Miss Lyra Brown Nickerson of Providence, R. I., filed Sept. 6, divides the residue of her estate, amounting to nearly \$3,000,000, in equal shares, between the Rhode Island School of Design and the Providence Public Library. Several art works are given to the Providence Art Club and others are left to relatives and friends.

## DUTCH ART AT CAPETOWN.

Word was recently received in London of the safe arrival at Capetown, Africa, of three vessels with \$400,000 worth of pictures, secretly shipped from London to form the National Gallery of South Africa. The collection was purchased in 1913 from the late Sir Hugh Lane by the Rand Magistrate Max Michaelis, and consists of 68 XVII century Dutch pictures, the art of Holland having been at its zenith at the time of the foundation of Capetown. Besides the exceptionally fine Franz Hals "Portrait of an Old Woman" from the Kann collection, the collection contains among other works, a Rembrandt.

## NEW STUDIO BUILDING.

A 14-story studio apartment and hotel building at the S. E. corner of Washington Square S. and Thompson Street, is to be owned and operated by painters and sculptors on a cooperative basis. The cost is estimated to be \$400,000 and is to be style Gothic. The Washington Square Studios Syndicate includes Carl J. Blenner, Edmund W. Greacen, Frank T. Hutchens, Charles Shakelton and Albert Jaegers.

## PROF. VOLPI'S RETURN.

Accompanied by his wife and two daughters, Prof. Elia Volpi of Florence, returned to N. Y. Sept. 5 on the Giuseppe Verdi to complete his plans for the coming sale by the American Art Association, already announced in the ART NEWS of July 15, of the interior fittings and art objects contained in his Avazzanti palace in Florence. He says that part of the contents of the palace has already been shipped and that the remainder will soon arrive. He values the collection at \$500,000.

## ANOTHER STUDIO BUILDING.

A 14-story studio apartment is to be built at the S. W. corner of 59th St. and 6th Ave. by John J. Hearn and Harold C. Matthews. Schwartz and Gross, the architects, estimate the cost at \$800,000.

## NEW MILWAUKEE LAYTON GIFT.

Mr. Frederick Layton's new gifts to Milwaukee are a \$10,000 wing to the art gallery which bears his name and 56 oils and watercolors, the former of the American and the latter of the English school.

## BLAKELOCK LEAVES ASYLUM.

Ralph Albert Blakelock was removed on Sept. 5 from the Middletown State Hospital for the Insane to Lynwood Lodge, a private sanitarium near Englewood, N. J. He is on a six months' probation. A studio has been arranged for him in the grounds, in which has been placed a piano. The artist was delighted with the change of surroundings and the arrangements made for his comfort and pleasure and it is hoped that his mental condition will improve.

## POTTER MEMORIAL PULPIT.

The \$30,000 memorial pulpit to Bishop Henry Codman Potter, given by Mrs. Russell Sage, to the Cathedral of St. John the Divine was dedicated Sept. 10. On the six sides scriptural scenes are carved; statues of Isaiah and St. John are on the staircase and figures of great preachers, in small niches at the angles of the hexagon. They are of St. Peter, St. Paul, St. Jerome, St. Gregory, St. John Chrysostom, St. Ambrose, St. Augustine, Latimer, Bossuet and Phillips Brooks.

## BEAUX ARTS INSTITUTE.

The Beaux Arts Institute of Design was granted permission, Sept. 1, by Justice Mulvan of the Supreme Court, to purchase from the Society of Beaux Arts Architects, the property at 126 E. 75 St., which has been altered from a stable, into exhibition and class rooms, at a cost of \$13,000. The property was purchased by the Institute, of which Mr. Henry Hornbostel is president, for \$77,3350. Classes open Sept. 18.



MRS. SMELT, NEE TYNG.

Copley.

Recently Sold by Mr. Frank W. Bayley of the Copley Gallery, Boston.

## FREEDMAN PICTURE APPRAISAL.

The transfer tax report of the estate of Andrew Freedman, was filed Sept. 1. It is interesting to compare the appraisal of his pictures made by Knoedler & Co., with the prices obtained at the sale, under the auspices of the American Art Association at the Plaza Hotel on Apr. 14 last. The following shows the valuations and prices obtained for the principal works:

	Appraised Values	Sale Prices
Corot "Nymphs Bathing".....	\$10,000	\$20,000
Troyer "Normandy Pastures".....	10,000	8,700
Schreyer "Bedouins en Route".....	5,000	10,600
Harpignies "Fishing from the Bridge".....	5,000	1,200
Harpignies "Landscape".....	4,000	1,950
Ziem "The Grand Canal, Venice".....	3,000	6,200
Ziem "The Grand Canal, Venice".....	2,000	3,300
Alma-Tadema "Flag of Truce".....	3,000	2,650
Dupre "Landscape, Hut Near a Pool".....	3,000	2,150
Dieterle "Cows".....	3,000	8,900
Chelonski "Morning after the Soirée".....	2,500	325
Thaulow "Mill Stream".....	2,300	4,700
Fromentin "The Falconers".....	2,000	2,425
Jacque "Sheep in a Pasture".....	2,000	3,000
Diaz "Forest Scene".....	2,000	5,200
Isabey "The Street Quarrel".....	2,000	700
Rix "Landscape".....	1,500	1,300
	\$62,300	\$83,300

art dealers," and it is reported, has informed the District Attorney of the discovery.

If the discoverer will call at the ART NEWS office, he or she will be shown an excellent example of the Brooklyn painter's work and if he or she had read this journal of late years, they would have learned that the painter in question has frankly produced many pictures, for the most part small ones, in the manner of Blakelock—has sold the same at low figures to customers, and has never made any mystery of his art or work, neither has he signed Blakelock's name to his pictures, nor is he responsible if said name has been so signed by unscrupulous dealers or others.

The story is not a new one—but apparently anything connected with poor old Blakelock nowadays seems to have a news, and possibly an advertising, value in certain quarters. It is growing wearisome.

Muirhead Bone, the distinguished Scotch painter and etcher, has been appointed official war artist by the British Government.



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**NEWPORT ART ASS'N DISPLAYS.**

Mrs. Harry Payne Whitney's exhibition  
of sculpture and painting opened in the  
galleries of the Newport (R. I.) Art Associa-  
tion, Aug. 28, with a large attendance.

Some 24 examples of Mrs. Whitney's own  
work are shown, including the head of a  
Spanish peasant, in bronze, recently pur-  
chased by the Metropolitan Museum. A  
reduction, in bronze, of the fountain which  
Mrs. Whitney is to do for the New Arling-  
ton Hotel in Washington has been set up in  
the grounds of the Association. Three grace-  
ful male figures hold aloft a plaque en-  
twined with leaves and grapes, from which  
water pours. A large plaster cast of the art-  
ist's Aztec fountain, also on the lawn, dis-  
closes Mrs. Whitney's skilful handling of  
simple, architectural lines.

The pictures, which, with the remainder  
of Mrs. Whitney's own works, comfortably  
fill all the galleries, consist of some forty  
paintings, etchings and drawings by foreign  
and American artists.

In the first gallery the place of honor  
has been given to a large canvas by Lu-  
cien Simon, "The Park." Near it is a de-  
lightfully glowing "Laughing Child" by  
Robert Henri and the "Girl with Parrot,"  
by George Bellows, shown at the last Win-  
ter Academy. This picture has a curious  
quality of leaving an image of greater bril-  
liancy in the mind of the beholder than a  
second glance shows it actually to possess.  
In the same room is a large "Snow Scene"  
by Bellows, having both force and delicacy.  
There is a small canvas by George Luks,  
"Old Woman with Goose," and an early  
Tarbell, "Irish Lad," a race horse and  
jockey.

Mrs. Whitney has a spirited and charm-  
ing portrait, in bronze, of her small daugh-  
ter, and a group entitled, "Paganism Im-  
mortal," somewhat Rodinesque, but full of  
the artist's own delicate imagery and sense  
of poetry. There is also a figure in plaster,  
"La Chinoise," full of mystery.

A model of the well-known Titanic Mem-  
orial figure has been placed most effec-  
tively on the broad upper stair-landing and  
its curious calm is thrown into relief by a  
huge canvas of Robert Chanler's called  
"The Flames"; a black background against  
which licking tongues of flame form a grotes-  
que and unquiet pattern.

In the second gallery are shown some of  
the smaller pictures. There are a number  
of Whistler etchings, including the "Vene-  
tian Doorway," a recently purchased pastel  
by William Cotton, called a "Russian Pro-  
file," and a drawing of Kubelik by Cecilia  
Beaux. There is a rarely charming water-  
color by John La Farge, and watercolors by  
Howard Pyle, Maxfield Parrish, Tony Nell,  
Dulac, and Bakst.

The large gallery contains a portrait of  
Miss Flora Whitney by the late Howard  
Cushing, in which the child's brown hair and  
alert sunburned face are contrasted with the  
pale, clear yellow of the luxurious sofa,  
and the clear blue tones of the background.

Robert Henri's portrait of Mrs. Whitney,  
which is cataloged, is not shown. Charles  
Hawthorne's "Offering" and Frieseke's

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**WHAT IS GOING ON IN ARTIST COUNTRY COLONIES**

palely pretty "Before Her Appearance" have  
been seen before. The Italian, Ettore Tito,  
is represented by two widely differing can-  
vases, "The Train," in which pale smoke  
from a passing train fills the upper half of  
the picture; and a strong, richly colored  
fantasy full of fauns and nymphs, called  
"At Play."

There is a characteristic Manet, a sturdy  
old laborer smoking a long stemmed clay  
pipe; the brilliant Gaston La Touche's "An-  
atomy Lesson," full of happy sparkle; an  
Oriental head by Albert Besnard; while  
Antonio Mancini is represented by a vig-  
orously presented portrait of a laughing  
bon-viveur and there is a handsome sketch  
by Frank Brangwyn. Ernest Lawson is  
represented by three landscapes.

The show closed Sept. 5.

**Watercolor Display.**

The Watercolor Exhibition occupies the  
Association Galleries, to Sept. 20. Some  
150 watercolors and pastels and about 30  
miniatures are shown.

The Committee of Award, Harrison Mor-  
ris, Louisa Sturtevant and William Cotton,  
gave to a charming, high-keyed study of a  
child, "Winnifred Hunt," by Hilda Belcher,  
the J. Stewart Barney Prize for the best  
watercolor. The Lawrence L. Gillespie Prize  
for the best watercolor by a local artist  
went to an unusual seascape by William  
Drury called "The Dawn Wind." The Mrs.  
Stewart Duncan Prize for the best land-  
scape was awarded to Gifford Beal's "Under  
the Willows." The Dr. Bolling Lee Prize  
for the best miniature of a lady went to  
a frankly done portrait by Bertha Coolidge  
"The Green Coat."

Other exhibitors, whose work must be  
mentioned, are Childe Hassam (three pas-  
tels), George Luks (two pastel landscapes),  
Sergeant Kendall (two pastels in his usual  
hard manner), Birge Harrison, Colin Camp-  
bell and Anthony Dyer. William Cotton  
has two sincere and delicate pastel por-  
traits. Ruth Payne Burgess, W. C. Em-  
erson, Charles Gruppe, W. Staples Drown,  
H. Cyrus Farnum and F. M. Lamb are  
others who contribute to the satisfactory  
exhibition.

**Artists at Newport.**

Ethel Frances Mundy, of Syracuse, re-  
cently held an exhibit of her eleven col-  
ored wax medallion portraits at the Art  
Association. At the same time, Count  
Arnaldo Tamburini showed a small group  
of well painted portraits in oil and pastel,  
and C. Biesel had a display of his excellent  
watercolors, mostly marines and harbor  
views. Mr. Biesel's art grows better and  
more attractive all the time. He has caught  
the true flavor of Newport's picturesque and  
quaint old docks and shipping, and the fine  
effects of surf on Newport rocks and  
beaches.

Robert Van Boskerck, whose summer  
studio is at Wakefield, R. I., is a new artist  
member of the Association.

De Witt M. Lockman was in Newport  
recently, installing his lately completed por-  
trait of Mr. E. C. Knight.

Eizo Kondo, of Tokio, gave a talk on  
Japanese Colorprints in the Ass'n galleries  
on August 21, illustrating his remarks with  
examples of prints from his collection,  
which he will show for two days.

G. Howard Hilder, who has one of the  
Association Studios, recently held there a  
highly successful exhibition of his aquar-  
elles. At present he is showing some  
charming Florida scenes.

Augustus Heaton has rented one of the  
studios belonging to the Association.

S. Montgomery Roosevelt, while in New-  
port, sat to Alexandre Zeitlin, the Russian  
sculptor, for a bust to be cast in bronze.

**THE STOCKBRIDGE EXHIBITION.**

The eighth annual exhibition of the Berk-  
shire artists, is now on at the Casino at  
Stockbridge, Mass. Although there is noth-  
ing particularly striking in the display, it  
is of even excellence, and has many well-  
known contributors.

The Emmets are all represented, with  
portraits by Lydia Field Emmet; Leslie  
Emmet, and Mrs. Ellen Emmet Rand. Wil-  
fred von Glehn, who married an Emmet,  
sends a fresh watercolor of Venice, of lu-  
minous quality, while Rosina Emmet Sher-

wood is represented by one of her charm-  
ing premier coup aquarelles, "In the Gar-  
den," a group of two women seated, in a  
garden, while a small boy in white sailor-  
suit, rests at their feet.

Dines Carlsen sends a small, delight-  
ful oil still-life, "The Persian Plate," while  
his father, Emil Carlsen, has a night picture  
with figures, "Moonlight and Lamplight."  
Theresa Bernstein presents two small pic-  
tures with groups. Two portraits by Mary  
Foote have a technique, which becomes  
more interesting each year, but one conveys  
the impression of too many color combina-  
tions, while the other lacks them. Both are  
well drawn and posed.

Matilda Brownell shows two good still-  
lives and a well-constructed man's head.  
Frederick Crowninshield, as usual, has vir-  
ile oils and watercolors, one of the latter is  
quite remarkable, "Vallambrosa," rows of  
pine tree trunks, done entirely in flat wash-  
es, with lights left between. Marie O. Kob-  
be has a number of attractive pastel draw-  
ings of children; "My Nephew," and "Por-  
trait of a Lady," beautifully mellow in col-  
or, and interestingly posed.

There are a number of good miniatures,  
as usual, by Margaret Foote Hawley, and  
Martha Wheeler Baxter, the latter contribut-  
ing also pastel portraits. Lucille A. Hin-  
kle is a new contributor, and sends several  
miniatures broadly treated.

Walter L. Clark's tender "Portrait," of  
an old lady and Margaret Fitzhugh  
Browne's figure compositions, are sympa-  
thetic renderings, worthy of mention. Mr.  
and Mrs. Blommers are new names here,  
and well represented.

Gardner Symons has several good, deci-  
sive landscapes and Ben Foster presents  
three tender ones. Walter Nettleton, Clarke  
Voorhees, M. Merritt Post, and A. T. Van  
Laer are represented by some of their good  
familiar landscapes. F. Luis Mora sends a  
well-painted picture of "Jeanne Cartier,"  
less interesting than usual. Mary MacCord  
has a "Sunny Garden" in broken color.

There are too many good pictures to  
mention in limited space. Chauncey F. Ry-  
der, Francis Day, William L. Corrigan, Rob-  
ert Nisbet, Robert Reid, Robert Hamilton,  
and Leon Gaspard, with his Russian peas-  
ant scenes and others, are also represented,  
and the impression is given of a first-class  
exhibition.

The sculpture is exceptionally good. A  
sensitive bust portrait of Miss Longman  
is by Daniel Chester French, and a statuette  
of a seated "Abraham Lincoln," by Augus-  
tus Lukeman, Malvina Hoffman and Ches-  
ter Beach each present several figurines;  
while there is a lively head called "Peggy,"  
by Evelyn B. Longman. Two new and  
promising sculptors represented are Emily  
Winthrop, and Margaret French, daughter  
of Daniel C. French.

There is not a strikingly poor example in  
the exhibition, which is composed of the  
work of a goodly company of serious-mind-  
ed men and women. Max.

**EAST GLOUCESTER (MASS.)**

An unusual number of well known artists  
spent the summer here and at other places  
in Cape Ann.

Cecilia Beaux has, as usual, been painting  
in her large studio at Eastern Point. Frank  
Duveneck has been on Rocky Neck with E.  
L. Kelyn from Cincinnati, and Guy Wiggins  
has spent much of the summer at Rockport.

Louis Kronberg who occupied the Rhoda  
Holmes Nichols Studio, has painted his  
usual ballet girl subjects. George L. Noyes  
with a large class has been busy on Rocky  
Neck. Many of his studies of the harbor  
and boats, have been painted from this  
point. Eben Commins has had a successful  
class, and his studio in the fields, has been  
the centre of interest for many students.

A feature of the art season has been the  
Sunday afternoon receptions, given to art-  
ists and others by Alice Preble Tucker de  
Haas, in her delightfully situated studio on  
the rocks, above Niles Beach. Mrs. de  
Haas has made several strong pictures of  
her favorite subjects, of water, sky and  
rocks, in which she excels.

John Sloan has had a large class, and a  
studio in the town, and has a variety of  
brilliant subjects as the result of his work.

Haley Lever and Randall Davey have had  
a cottage on the Heights, just above the  
town.

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Louise Brumback, from the piazza of her  
bungalow has discovered many new sub-  
jects.

Martha Walters in the Parmento Studios  
has been occupied with pupils, and has  
painted figures out of doors.

Jean Nutting Oliver has been painting  
local subjects, specializing in child figures  
out of doors.

Alice Annan, watercolor painter has  
shown a number of her favorite twilight  
subjects, which she expresses so well. W.  
J. Buhler is another hard worker, and no  
one excels him in his knowledge of boats,  
and harbor life. Henry B. Snell has been  
painting with his usual strength and charm.  
Florence Snell has divided her time be-  
tween Rocky Neck, and Rockport, and has  
done much good work. Agnes Richmond  
has been much occupied with pupils, and  
has painted some strong figure subjects,  
out of doors.

Among other well known artists who  
spent the summer here were Alice Schille,  
Clara Madera, Theresa Bernstein, W. J.  
Little, H. F. Lohr, Ethel Paddock, R. D.  
Wadsworth. Other members of the Art  
Colony were Anna Londener, Mrs. J. M.  
Cook, Mrs. L. A. Weiss, R. A. Weiss and  
Mrs. A. H. Townsend.

W. J. Potter worked on Rocky Neck, and  
made delightful studies of the distant town,  
and old buildings.

The Bungalow on the Lathrop Place, has  
been occupied as a studio-residence by  
Marion Monka Chase whose watercolor  
studies of local subjects are strong, and  
true. J. C. Cook a local watercolorist ex-  
hibited his attractive pictures several times  
at the Hawthorn Inn.

A number of sculptors, notably A. H.  
Atkins, Louise Allen, Charles Grafley, Anna  
Vaughan Hyatt, Anna Coleman Ladd, and  
Mrs. Hubbs are well represented in the  
new "Gallery on the Moors," the building  
erected by Mr. and Mrs. W. E. Atwood,  
as an exhibition room for East Gloucester  
Artists.

This handsome building, designed by  
Ralph Adams Cram, of Boston, will greatly  
increase the interest in local art. F. W.

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(PAST YEARS)

A Monthly Magazine of Ancient Art

1916—TENTH YEAR

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P. P. WEINER, Founder and Director

# WHAT IS GOING ON IN ARTIST COUNTRY COLONIES

## THE LYME EXHIBITION.

The annual summer exhibition held during the last week in August by the colony of painters at Old Lyme, Conn., has come and gone and proved to be the most successful in many years, both in point of attendance, and of no less importance, in that of sales. If anyone has any lingering doubts of the financial success of the show let him drop in some evening at Miss Florence Griswold's, the big colonial house with the white pillars that Willard Metcalf made famous by his picture, "May Night," now in the Corcoran Gallery.

"Miss Florence's," as the place is familiarly and affectionately known, has long been the center of the art life of Lyme, the home of many of the artists, and rendezvous for all the rest. It is an unwritten law there that any painter who sells a picture or sketch in the exhibition shall tie him forthwith to the village store for "Post Office Panatelas," or to the seething metropolis of New London, 15 miles distant, for a more exotic brand, but in any case it means cigars for the whole crowd, and since the show a perfectly scandalous amount of tobacco has been going up in smoke.

As you enter the hall there is Henry R. Poore, whose picture of two hounds was sold the very day the display opened, and you have hardly passed the time of day with him before he takes a weed out of a bulging pocket and hands it to you with the remark:

"Ahem. Try this cigar, won't you? It's not—ahem—half bad."

You escape from him by telling him that your doctor has positively forbidden you to smoke, and out on the porch you find another successful exhibitor, William H. Howe, more familiarly known as "Uncle" to all of the habitués.

He promptly produces a box of Porto Rican cheroots, saying: "I want your opinion on these cheroots. No? Well, try 'em later. Put the whole box in your pocket—a very good little cigar for the price—something like the ones I used to get in Holland. I remember one day when I was in Laren—" but you have the wisdom of the serpent and, pulling out your watch, you utter a sudden exclamation of surprise and excuse yourself.

Perhaps you can sidestep Everett Warner's box of cigars, but certainly not without an argument, and you have still to reckon with Frank Bicknell. Having successfully run the gauntlet so far you cannon into George Bogert. It is no use. You may as well give up and take a cigar at his expense. Tell him you will take it home to the children, tell him anything that comes into your head, but you will simply have to accept a cigar, because Bogert was entirely sold out at the exhibit, disposing of his picture and all four of the sketches which composed his group.

Taken altogether there is a distinct atmosphere of nicotine and prosperity at Miss Florence's, and it is no place for anyone who objects to the smell of tobacco smoke.

## Some Pictures in the Exhibition.

If any visitor went to the show at the Library with the idea of seeing nothing but Old Lyme landscapes, there was a surprise in store for him. The exhibitors are all affiliated with the town, but many spend their winters elsewhere, and geographically the subjects range from Platt Hubbard's Hawaiian mountain scene, and William S. Robinson's imposing group of birches on the Maine coast, to William Chadwick's "Almond Trees, Rome." There were fishing boats at Cancale, France, as seen by Walter Griffin, and a Dutch garden by Martin Borgard, a newcomer in the colony this summer.

Yes, there was certainly variety, and even "Andy," the faithful janitor of the town library, was almost jarred out of his customary stocism when he borrowed the delivery wagon from the village store and drove out to assemble the pictures. He has seen some strange things in the fifteen years that the exhibition has been held, but when he got a good look at the picture that he was carrying out of Harry Hoffman's studio he almost dropped it. Andy's first thought was that he was carrying a picture of a long green snake of the non-refillable, three-star, bottled-in-bond variety.

"It sure did give me a turn," he said. "I never expected to see anything like that in Lyme. Now if it had been in Saybrook it would have been different, but this is a dry town."

"That's not a snake, Andy," answered Hoffman. "That's a green Moray, a kind of eel. I was painting in the Bahama Islands last winter, and you can see stranger

"Andy" drove by Edward F. Rook's studio without stopping, and turning to his companion on the driver's seat, remarked:

"We've allus counted on Rook, and he sartainly will be missed. Too bad he aint sending anything to the show this year, but I heer he aint had time to finish a single picture this summer, because he's been so busy lowerin' the top to his automobile to make it look like a 1917 model."

## Pictures Sold at Lyme.

A complete list of sales at the recent Lyme exhibition is as follows: Pictures in the main gallery, "The Dutch Peasant," Martin Borgard, \$600; "Moonrise, Manomet," George Bogert, \$400; "Evening at Trepied, France," William H. Howe, \$450; "Lifting Fog," Will Howe Foote, \$300; "The Hounds," Henry R. Poore, \$350; "Along the River," Everett L. Warner, \$250; "October Hillside," George Bruestle, \$125; "Fifth Avenue, N. Y.," Guy Wiggins, \$100;



GENERAL WOLFE  
Schaak

Bought by Mr. S. H. P. Pell for his Museum at Fort Ticonderoga.

things than that without taking anything stronger than buttermilk."

Both strange and beautiful, the artists thought when they looked at Hoffman's group of submarine panels made from sketches done in a glass-bottomed boat in Nassau. Said one of them: "He has sounded a new note, and made a genuine hit in the field of pure decoration."

After "Andy" had loaded these deep-sea panels into the wagon he drove on, and picked up by way of contrast a couple of down town New York pictures by Guy Wiggins. Then he proceeded to sandwich in some typical Lyme landscapes by Edward Gregory Smith and Clark Voorhees, and filled up the wagon with dogs and live stock by Poore. Did I say filled up? No, not quite. There was still room for Robert Tolman's attractive portrait of little "Pattie" Burr. It seemed a shame to put her portrait in right next to those ferocious hounds and those horned cattle. Still if it had been "Pattie" herself she would not have minded for she is old enough to have learned that the painted animals won't hurt her unless the color comes off on her dress. She knows all about wet paint, because she is the little daughter of George Burr, who sent a charming group of garden sketches to the exhibition.

The exhibition included 53 pictures and perhaps 150 sketches, and you may rest assured that "Andy" had to haul more than one load in collecting it. One trip took him as far afield as Hamburg, a village five miles away where George Bruestle and Wilson Irvine are painting. On the way back

and a small bronze by Bessie Potter Vonnoh, \$65. In the gallery of sketches upstairs, 28 sketches were sold for a total of \$1,970 as follows: H. L. Hoffman, 3; Howe, 4; W. S. Robinson, 3; Carleton Wiggins, 4; Warner, 3; Bogert, 4; Will Chadwick, 2; Matilda Browne, 2; Frank Bicknell, 1; Bruestle, 1, and Foote 1.

## PROVINCETOWN ART COLONY.

Of the numerous art colonies which have grown up the past few years in the eastern states of the Union, that at Provincetown, Mass., at the "tip of the Cape," is undoubtedly the most unique, most flourishing and most alluring. Life in Provincetown during the summer months is more suggestive of some corner of Europe beloved of artists, especially Brittany, than can be found anywhere in the States. The rambling narrow streets, the quaint old houses and tumble-down wharfs, the fishing boats of varied-built and multicolored sails, the old-fashioned gardens, the careless informality of life, the comparative remoteness of the place and, above all, the wondrous colors of sea and sky—all combines to fascinate the art-lover and artist.

Small wonder, therefore, that Charles W. Hawthorne, the real artist discoverer of the place's possibilities for painters, and who now makes the town his permanent home, has been followed thither by a number of well-known American painters, art teachers and their flocks of students—by wealthy art amateurs of painting, and by art lovers in general.

For Provincetown is Brittany and the

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Latin quarter combined. Everyone paints—it is an epidemic in the place—young and old men and women, millionaires, grandmothers and grandsires, and even boys and girls.

The annual summer exhibition, held in the Town Hall, was the usual success and many sales were made. The pictures were noticed in the August Art News.

But the real event of the season at Provincetown, was the Minstrel Show of Aug. 24, held in the same Town Hall, and organized by the Beachcombers' Club of artists, and which raised over \$600 to insure the future of the picturesque and attractive little clubhouse on Knowles Wharf, which the club has had built. The program of this remarkable show will be found below. The dinners and rehearsals which preceded it, and which kept the town in a state of excitement for a week previous, will not soon be forgotten by those fortunate enough to be in Provincetown at the time, among them the editors respectively of the International Studio and the AMERICAN ART NEWS, who were most hospitably received and entertained, and made honorary "Beachcombers." Such a feast as was the club dinner of Aug. 22 with six-foot "Jack" Siebert of Washington, "Hawthorne's little pupil," as master of ceremonies, George Elmer Browne as "leader of the glee," Oscar Fehrer as general utility man, C. Arnold Slade as assistant cup bearer, C. W. Hawthorne as "the benevolent master" of the wine cellar, and "Robinson Crusoe" George Senseney as chief toastmaster. It was a wild evening and the rehearsal for the Minstrel Show, which followed at the Town Hall, was wilder.

## Beachcombers' Club Minstrels

Given at Town Hall, Provincetown, Aug. 24, 1916.

Musical numbers arranged and produced by Beachcomber Stanley Muschamp, General Director: Beachcomber Frederic Burt.

Orchestra: Concert Master, Jacob Berger; First Violins, Melzar Chaffee, Gordon Kahn, Jack Salzman; 'Cello, Nellie Hoffman; Clarinet, John Dutra; Cornet, Tony Dennis; Trombone, Jos. S. Ramos; Drums, Manuel Gaspa, and Piano, Norine Doane.

## Interlocutor,

Beachcomber President, George Senseney

## End Men:

Bones, Beachcombers Brown, Hawthorne, Blondheim, H. E. Smith, Hall, Desch, Ericson; Tambos, Beachcombers Beneker, Campbell, Hornby, Bohm, Parkhurst, Sand and Cranford Smith; Town Crier, Beachcomber Oscar Fehrer.

Overture and opening chorus, orchestra and Beachcombers.

## INCIDENTAL SOLOS:

(a) "Midshipmite," Stephen Adams, sung by Beachcomber Howard Smith; (b) "Nancy Lee," Stephen

(Continued on Page 7)

## CHINESE ANTIQUES



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Entered as second-class mail matter, February 5, 1909, at New York Post Office under the Act of March 3, 1879. Published Weekly from Oct. 15 to June 1 inclusive. Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC., Publishers. 15-17 East 40th Street. Tel. 7180 Murray Hill. JAMES B. TOWNSEND, President and Treasurer, 15-17 East 40th Street. REGINALD TOWNSEND, Secretary, 15-17 East 40th Street.

Table with 2 columns: Subscription Rates, Year in Advance. Includes rates for Canada (postage extra), Foreign Countries, and Single Copies.

CHANGE IN ADDRESS. When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES. If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

COPIES FOR SALE. LONDON—17 Old Burlington St. PARIS—19 Rue Caumartin. CHICAGO—Thurber Gallery. BOSTON—Copley Plaza Hotel Newsstand.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK. Brentano's, Fifth Ave. and 27th St. William R. Jenkins, 851 Sixth Ave. Powell's Art Gallery, 983 Sixth Ave. R. W. Crothers, 122 East 19th St. (Irving Place) A. Kassof, 3 Greenwich Ave. Charles Zito, 179 Columbus Ave.

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LONDON. American Express Co., Haymarket Art News Office, 17 Old Burlington St., W. PARIS. Brooklyn Daily Eagle, 53 Rue Cambon. Morgan, Harjes & Cie, 31 Boul. Hausmann. American Express Co., 11 Rue Scribe. Munroe et Cie, 7 Rue Scribe. Student Hostel, 93 Boulevard Saint-Michel. The American Art Students' Club, 4 rue de Chevreuse. Lucien Lefebvre-Foinet, 2 Rue Brea.

SPECIAL ANNOUNCEMENT.

With this issue the summer monthly series of the American Art News closes. The weekly issues will be resumed on October 14 next, when new Volume XV will begin.

THE AUGUST BURLINGTON.

The frontispiece to the August number of the Burlington Magazine is a reproduction of Ford Madox Brown's "An English Autumn Afternoon," recently presented to the Birmingham Gallery, by the Public Picture Gallery Fund. With it is a short article by Sir Witworth Wallis. Campbell Dodgson has a scholarly account of Breu's "Calumny of Apelles." W. R. Lethaby signs the first article of a series on the "English Primitives." Oswald Siren writes of the two Donatello sculptures recently sold by French & Co. of N. Y. to Mr. Joseph Widener of Phila. He holds the bust of St. John to be by Desiderio di Settignano. Lionel Cust's continuation of his "Notes on Pictures in the Royal Collections" is devoted to a supposed self portrait of Raphael at Windsor and Roger Fry reviews sympathetically Ezra Pound's memoir of the late advanced sculptor Gaudier Brzeska.

With the Monthly Chronicle are reproduced two of the collection of Sargent portraits, recently presented by Mr. Asher Wertheimer to the National Gallery. They are those of the donor and his wife. The text is by Charles Aitkin. Copies of this and other issues of the Burlington may be obtained from the American Agent, James B. Townsend, 15 E. 40 St., N. Y.

IMPORTANT TO SUBSCRIBERS.

The largely increased cost of production of this journal during the past six months, due to the great and unprecedented rise in the price of paper and metals, which has almost doubled our printing charges, and which does not seem likely to diminish, makes necessary an increase of the yearly subscription rate to \$3 (\$3.75 to foreign countries—\$3.35 to Canada) beginning with the first weekly issue for the season on Oct. 14 next, which issue also will mark the beginning of new volume No. XV. Subscriptions at the old yearly rate of \$2 will be received up to Oct. 14.

OUR FIFTEENTH BIRTHDAY.

With this issue, the last of our summer monthly series, Volume XIV of the AMERICAN ART NEWS closes, marking the close also of twelve years of successful publication and steady growth of the journal, under its present management, and of fourteen years of publication, if its two years previous publication as "Hyde's Weekly Art News" are counted. The first of the weekly issues of the coming season, which will mark the beginning of new volume No. XV, will be published Oct. 14 next.

Fourteen years of successful publication of an art newspaper in these United States, where art interest, while steadily growing, is still comparatively limited—and during a panic year (1907-'08) and the four or more years of business depression which followed that fateful year, and now over two years of a war in Europe, which nearly stopped all art business from or with France, England, Austria, Italy and Germany, in which art loving countries and centres the AMERICAN ART NEWS has come to be known and widely read as the authority on and recorder of art happenings in America, we modestly consider no mean achievement.

During these panic and war years we have seen several art periodicals in America, and many in Europe, cease publication, and we have witnessed the passing of numerous, some well established, American and Foreign art houses. That the AMERICAN ART NEWS has been enabled during these hard and strenuous times, not only to continue publication, but to steadily grow in circulation and influence, is due to the continued and consistent patronage and support of our thousands of readers and subscribers and our many advertisers, who, we believe, have thus continued their support, from the conviction that while some may not have agreed with our opinions at times, all have recognized our honesty of purpose in both upholding and aiding in building up art interest in America, our support of honest dealing and art endeavor, and our frank, and, we hope, courageous denunciation of fraudulent art and dealing, and of cant and hypocrisy in Studio and Gallery. We begin another year therefore, which promises to be a most prosperous one to art interests in America, with hope and confidence.

ANONYMOUS SKUNKS.

"Every editor who has positive opinions and the courage to express himself unequivocally, is sure to be the recipient of scurrilous communications, always anonymous, inspired either by ignorant stupidity or by malignant envy. "Poor anonymous skunks! If it affords you pleasure, why go ahead. Our waste baskets are numerous and capacious."—Dr. W. J. Robinson in The Critic and Guide.

HARRISON MORRIS IN NEW ROLE.

In a somewhat caustic criticism of what he or she evidently considers a somewhat dictatorial attitude on the part of certain prominent organizers and directors of the new Newport Art Association at Newport, R. I., towards exhibitors in the galleries, the Saunterer in Town Topics of Sept. 7 says: "It will require all the diplomatic powers of the new Director Harrison Morris, to smooth things over and bring them to a pleasant basis again.

It is to be feared, oh Saunterer, that any reliance on the diplomatic qualities of Mr. Morris will be ill founded. If there is any quality that eminent gentleman lacks it is diplomacy. Ask the officers of the Italian Government, who managed the International Art Exposition at Rome of 1911, where Mr. Morris was in charge of the American Pavilion, what they think of him as a Diplomat, and if he can bring himself to talk on the subject of Mr. Morris, which is doubtful, interrogate President John L. Lewis of the Penna. Academy.

LEST WE FORGET!

Parker Mann, writing to the N. Y. Sun from Arkville, N. Y., states that some statements on the famous Evans-Clausen case in an article published by that journal anent Blake's recent transfer from the Middletown Asylum, were not entirely accurate, and gives the facts in the case, having been a witness at the trial, as follows:

"Evans accused Clausen of selling him two pictures falsely attributed to Homer Martin. When shown at Clausen's galleries, before Evans bought them, they were considered by all who saw them to be not only genuine but very fine examples of Martin's work. There was a delay of some years between the time of the accusation and arrest of Clausen and his trial. This resulted in such injury to Clausen's reputation that he was driven into bankruptcy. That is, he was severely punished for an alleged crime before being tried for it.

"The trial resulted in a failure to convict, the jury disagreeing eleven to one in favor of acquittal. Evans announced his intention of having a new trial, but as stated, the matter was settled out of court."

CORRESPONDENCE.

About the Museum Sargent.

Editor, AMERICAN ART NEWS.

Dear Sir: The fluctuations and changes of conditions, opinions and estimates, in the art world, have been as startling of late years as those in world politics. What a satire is the story of Blake's rise to fame! What daubs of modern painting have eclipsed the works of Alma Tadema and Gerome! The latest astonishment to me, as a veteran of the profession, is the purchase of Sargent's Madame X by the Metropolitan Museum and the praise now lavished upon it.

It was years ago the master's second exhibit at the Paris salon. His first was a portrait of his instructor, Carolus Duran, and was hailed as the work of one born to fame. But the next year brought the usual reaction, as evident, in the profile portrait named. As a chance for society recognition and patronage, it was no doubt a precious opportunity to an ambitious young portraitist, one destined to paint many a "daughter of an hundred earls," but the much-enamelled and made-up aristocrat was, artistically no fit subject for Sargent's daringly conscientious brush, and the impression the picture made, when exhibited, was so disappointing to his friends and the public that he shed tears.

I personally stood before the picture one day, when not only sundry passers-by made regretful or jocular remarks, but when Carolus Duran himself came up with a friend and giving an unhappy shrug, spoke of it as a failure. "Oni, il failli, cette année." Yet the picture after long years, has, with the fame of the painter, drifted out of its very questionable status into the sunlight of respectability and honor, and the final glory of purchase by the Metropolitan Museum. A. G. Heaton. Carnegie Hall, Sept. 5, 1916.

OBITUARY.

Henri Harpignies. Henri Joseph Harpignies, who has been aptly called the "Michael Angelo of landscape" so grandiose are his interpretations of its beauty, died at St. Prive, France, Aug. 28, in his 98th year. He was the last link in the chain of "The Men of 1830" which included Rousseau, Corot, Diaz, Millet, Dure and Daubigny. With Corot he went to Italy in 1860. Harpignies was born in 1819 at Valenciennes and overturned with his bent for art, the plans his parents had made to fit him for an engineering career. They finally, after he had duly graduated as a civil engineer, allowed him to go to Paris, where he became a pupil of Achard, from whom he imbibed his strength of drawing and composition and his remarkable ability in the effective disposition of masses. The painter spent two years in Italy painting on his return to France, some children in landscape settings. His first Salon exhibit was in 1853 and he made his first notable success there in 1861. In 1877 came his decoration with the Legion of Honor, of which he later became a commander, and in 1886 a medal, for "Le Soir dans la Cam-



HENRI JOSEPH HARPIGNIES

pagne de Rome," bought for the Luxembourg. In 1897 his exhibit, "La Solitude" brought him the Salon Medal of Honor. There were also several honors won by him at foreign displays.

Harpignies was a secretary of the Society of French Artists, which manages the "Old Salon" and one of the original members of that exclusive body the Societe des Aquarellistes Francais. A large landscape panel from his brush is one of the decorations of the Paris Opera House. His pictures figure in all the principal Foreign and American public and private galleries. His "Moonrise" has been owned by the Metropolitan Museum since 1886 when it was presented by the Paris dealers, Arnold & Tripp to whose order it was painted the previous year. The artist took great pride in the sumptuous table he kept and up to his death was able to smoke his dozen pipefuls a day. He had an apartment near the Luxembourg in Paris, a fine winter home near Nice and painted otherwise chiefly in the Department of the Loire.

Harpignies' art remained virgile to the last and a sensation was caused when, adopting a new medium, he exhibited at the age of 90 in 1910 a number of charcoal drawings in a Paris gallery.

Frederick Pollard.

The veteran print connoisseur, Frederick Pollard of Panton St., died in London, the latter part of August, in his 91st year. He was the oldest of London's print sellers, and nearly 70 years in the business. He was born in London and had an ancestor who was speaker of the House of Commons. He had a wonderful knowledge of early XIX century London.

James Connell, Sr.

James Connell, Sr., founder of the London art firm of that name, died in Glasgow, Aug. 14, at the age of 84. He retired from the Bond St. house, now conducted by his sons, some years ago and did not leave Scotland when the firm established its headquarters in London.

Benjamin Day.

Benjamin Day, the inventor of a process of shading illustrative drawings, known by his name, died Aug. 30 at Summit, N. J., aged 78. He studied art in Paris, was for many years with Leslie's and Harper's Weeklies.

**RECENT RUSES IN ART MARKET.**

London, Sept. 5, 1916.

It is almost in the nature of a truism to assert that there is hardly a profession which lends itself so readily to "ways that are dark and tricks that are vain" as that concerned with the disposal of works of art, nor any class of buyer so readily gullible as that concerned with their purchase.

It follows very naturally that fresh inventive genius is constantly being brought to bear on the transactions of the art-market and that not a season passes but witnesses some new and ingenious ruse, devised with the object of securing first-rate prices for fourth-rate wares, for arousing the cupidity of collectors on behalf of articles of fictitious merit, and for claiming authentic pedigrees for works, over whose origin it would be more desirable to draw the veil. Damaging as tactics such as these might, at first sight, appear to be to legitimate trading, the expedients practised by the "crooks" of the trade have more often than not, the effect of causing the disillusioned client to forsake before long the wiles of the lesser fry for the security of dealing with creditable and responsible firms of good standing, for as the burnt child fears the fire, so a buyer once deceived, is likely to abjure in the future the temptations spread for him by the "outside" man.

**Women as "Go-Betweens."**

Perhaps the most curious feature of the illicit side of latterday art-dealing, is the prominent way in which women figure in its "shady" transactions. Women who enjoy the entrée into good society, leave no stone unturned to discover which of their acquaintances is desirous of parting with a family heirloom—or at least prepared to consider an offer at an advantageous price. Armed with this valuable knowledge, the next step is to go the round of the dealers, and without any sanction from the unfortunate owner, to offer them the picture or bronze at a price very considerably in advance of that which he would be prepared to accept. Should the negotiations prove successful, it is an easy matter to concoct a tale of a personal friend anxious to buy on the owner's terms, the difference between the sum he accepts and that actually paid, finding its way into the "lady's" purse, together with a tidy little commission from both sides.

But here allow me to give a word of warning to the owners of works of art to confide their intentions to no feminine friends, for in the majority of cases dealers are far too wary to pay "fancy" prices, no matter how enchanting may be the aristocratic pedigree of the work offered, and the only result of "my lady's" industry is effectually to stamp the work as "hawked," and permanently to lower its market value, so that eventually it will only fetch a sum considerably less than would have been the case had its sale been conducted in a more discreet and dignified manner.

An amusing side to this aspect of feminine activity was disclosed to me only a few days ago by a dealer who had been offered by an enterprising woman, three pictures which had actually been entrusted to him by a client for sale. Needless to say the price which she was asking was nearly double that placed upon them by the dealer.

**An Ancestor's Portrait.**

It is popularly supposed that the majority of underhand tricks of the trade are concerned with spurious and "faked" works, but as a matter of fact, the genuine work of mediocre merit which technically places the vendor beyond the arm of the law, is far more acceptable for crooked purposes, lending itself in a most accommodating manner to ingenious "booming" and unscrupulous inflation of price. A recent deal of which the intricacy of detail and clever inventiveness are deserving of a better cause, was concerned with a picture of this type, a genuine Old Master of inferior quality, which happened to be a portrait of an ancestor of a certain English nobleman, and of which the actual market value was about £500. A letter was written by the dealer to this nobleman, acquainting him of the existence of the portrait and offering, without naming any price, that it would be sent to his country house for this inspection. Before time had elapsed for the receipt of a reply, the picture was despatched and in a couple of days' time there followed a second letter from the dealer, expressing regret that since it was offered at the sum (now for the first time stated) of £3,000, an offer of £5,000 had been made by another client. Strictly speaking, this statement was true, for by means of representing the picture as a family heirloom in the nobleman's collection, the dealer was able to interest some credulous buyer (probably a wealthy American) in it. Having brought negotiations to this point, the dealer by means of a generous tip, ascertained from the ancestral butler the times when his lordship was apt to be absent in town, took his client down to the country-seat to view the work in

what was supposed to be its lawful home and triumphantly "pulled off the deal."

And now comes the master stroke! In order that no uncomfortable revelations may subsequently arise, the nobleman is himself made a party to the transaction, the dealer representing that in consideration of his foregoing his prior right to the picture, he shall be given half the difference between the price at which he was offered it, and that at which it has been bought. It is not in human nature to refuse a clear gift of £1,000, so the nobleman is richer by that sum and the dealer by £3,500!

**Copying of Art Works.**

Another remarkable feature of up-to-date criminology in art is the quickness and facility with which valuable works may be copied. Quite recently a well-known collector of bronzes was asked by a friend in all good faith to lend him one of his choicest statuettes for a few days as he was expecting a week-end visit from a friend who was a great enthusiast in the same direction. The request was complied with, but before the bronze was returned, its owner, to his amazement, received a call from a man who brought with him for sale what appeared to be the collector's own bronze. Much perturbed, the collector telephoned at once to his friend to ask if his bronze was still in his keeping, only to be assured that this was the case.

What had transpired was that accurate drawings had been taken of the bronze by the visitor and within three days copies had been put on the market! Ignorant of the ownership of the original but recognizing the collector as a man much interested in the particular type of bronze, the "faker" had fallen into the trap of offering the copy to the possessor of the original an accident which speedily led to his arrest. So does Providence sometimes protect the art-lover!

F. D. P.

**AMONG THE DEALERS.**

Walter Ehrich, of the Ehrich Galleries, 707 Fifth Ave., has returned to town after a trip to Algonquin National Park, Canada.

The Scott and Fowles Galleries, 590 Fifth Ave., reopened for the season on Monday last.

E. F. Bonaventure, 601 Fifth Ave., arranged in his show window, for the Lafayette celebration, a historical display. There were busts of Lafayette, Washington and Franklin, a standing figure in oils of Washington attributed to Charles Wilson Peale, several miniatures, and various other souvenirs.

Mr. C. F. L. de Wude, for some two years past, "expert" and picture restorer with M. Knoedler & Co., is leaving the firm to go into business as the English say "on his own."

Mr. Eugene Glaezer, of Jacques Seligman & Co., 705 Fifth Ave., sailed from Bordeaux for N. Y., Sept. 9, on the Lafayette.

Mr. C. T. Loo, of Lai Yuan & Co., who has been spending the summer at St. Jean de Luz, Brases Pyrenees, in the intervals of his business in Paris, sails from Bordeaux for N. Y. on the Rochambeau today.

Mr. F. Kleinberger and family and Mr. Edward Sperling and family, who spent part of the summer at Paul Smith's, Adirondacks, have returned to town.

Mr. Percy Boswell has left the service of the N. Y. Herald, for which journal he has been the reporter of happenings in the local art world for some two years or more—and is going into business "on his own."

Mr. and Mrs. Charles Henry Hart have left their camp in the Adirondacks for the Virginia Hot Springs.

Mr. Augustus Le Fevre, formerly and for many years connected with the Fifth Ave. Art, where he was one of Mr. James P. Silo's most efficient lieutenants, and who has been with Snedecor and Co., for some time past, has resumed his connection with the former house.

**ANOTHER ART AUCTION HOUSE.**

Mr. Edward P. O'Reilly, long with the Fifth Ave. Art Galleries, opens this week three large galleries to be known as the Plaza Art Galleries, at 59 St. and Fifth Ave., where, under his personal supervision, there will be held public art exhibition and weekly art auctions.

**MEDICI SOCIETY, AM'N BRANCH.**

An American branch of the Medici Society, Ltd., of London, has been established in Boston. It will be maintained as a separate organization, but represent the London Society. Mr. Benjamin Curtis will be managing director at the same time continuing his directorship of Messrs. Curtis and Cameron.

**ST. LOUIS.**

The City Art Museum opened Sept. 3 its eleventh annual exhibition of selected paintings by American artists made up of 158 canvases by 141 artists, a collection highly representative of the present development of American painting. Many of the choicest pictures from the winter exhibitions of the Pa. and National Academies are included, together with other specially invited canvases from artists' studios and public and private galleries.

Among the more notable works are "Tanis" Daniel Garber, "Torn Lingerie" Frederick C. Frieseke, "Winter" Joseph T. Pearson, "Leetle Canadienne" Douglas Volk, "East Window" Childe Hassam, and "Clearing New Ground" Elliott Daingerfield. Ernest L. Blumenschein contributes his "Chief's Two Sons" and "Wise Man, Warrior and Youth." Jonas Lie, Emil Carlsen, Guy C. Wiggins, Hayley Lewis and Charles Melville Dewey are also well represented.

The development of portrait painting in America is exemplified in works of Robert Henri, Wayman Adams, Lydia Field Emmet, Philip L. Hale, F. Luis Mora, Leopold Seyffert, Camelia Whithurst and others.

Among many other contributors to the exhibition may be mentioned H. W. Watrous, George Bellows, F. W. Benson, F. G. Carpenter, Ettore Caser, Mary Cassatt, Charles H. Davis, Ben Foster, Birge Harrison, Sergeant Kendall, George Luks, Morris Molarsky, E. W. Redfield, Albert Rosenthal, Gardner Symons, William Wendt, Robert Vonnoh and Cullen Yates.

**PREPAREDNESS POSTER PRIZE.**

The Preparedness Bazaar Committee, which will hold a fair at the Grand Central Palace, Dec. 14-21, for the benefit of relief organizations devoted to the army, navy and National Guard, has announced that a prize would be given for an "American Preparedness Poster." There will be inducements for professionals, students and public school pupils.

**AT THE MODERN GALLERY.**

For the opening of the season, at the Modern Gallery, 500 Fifth Ave., Mr. De Zayas has arranged an interesting display of modernist paintings, drawings and sculptures, and African negro sculptures. It is somewhat difficult to determine which are the more ugly. In his drawing of a boy, and his etchings, quite remarkable in their way. "The Two Friends" and "Salome" and the drawing, "In the Manner of Redon, Guys and Lautrec," Picasso is quite understandable. The "Figure of a Woman" is in the usual block and plane style. Similar are Picabia's "New York," "Catch-as-Catch-Can," seen before, and "Music Is Like Painting." Manolo shows a strong drawing in sanguine "Head of An Old Woman" and a bronze relief vigorous in character. Others represented are Brancusi, an unformed ovoid marble, "Head of a Child," Braque, Cezanne, Derain and Rivera.

**CRECHES AT THE ALLIANCE.**

There are on view to Oct. 15, at the rooms of the Art Alliance of America, 45 E. 42 St., a pair of "Creches" representing "The Adoration of the Shepherds" and "The Adoration of the Magi," intended for church or house use, and executed by three members of the Alliance, Wm. Horatio Day and Misses J. M. Lawson and H. Saussy. They are gracefully disposed, effectively modelled and agreeably colored, but seem a little too widely spaced. The stable is partly enclosed by the rising walls, typical of the new church built upon the ruins of the old, of a Gothic building. The shepherds personify Youth, Manhood and Old Age. The same ages appear in the Magi. The Christ child here is shown about a year old, and through the ruins of the roof, rises a cross formed of part of the timbers.

**DEALER CHAIT MUST REFUND.**

As a result of the findings of the referee, Louis Wendel, Jr., by an order filed a few days ago in the Supreme Court, Sabbatia Chait, dealer in jades and Chinese porcelains, and a member of the firm of Voron & Chait, 418 Madison Ave., must pay his partner \$36,257 and costs of over \$5,000. It is alleged he failed to turn over to the firm moneys received. Mr. Wendel, who heard the case for nearly two years, says that while Mr. Voron is unable to write and can only read printing, Mr. Chait is a man of learning. Commodore Robert E. Tod, the banker, bought goods amounting to \$216,026 and Mr. Chait accounted for only \$199,823. Goods bought of the London dealer, Mr. Gerald Brockelbank for \$15,267 were charged at \$21,262 to the company. It is stated that Mr. Chait also withheld small sums, took as his own property a black beaker, for which the company paid \$2,429, and neglected to account for \$500 on two pottery figures bought back from a customer.

**PARIS LETTER.**

Paris, Sept. 6, 1916.

One of the most interesting art movements in France at present is that for the replacing of the ecclesiastical furniture, symbols and utensils destroyed or pillaged in the regions invaded by the Germans. The value of thousands of these objects lay not so much in that of which they were composed, or in their artistic merit, even, but in their antiquity and rarity. As a matter of fact, it will be impossible to produce duplicates of the more remarkable. Their loss can be only partly repaired, if at all, in the true sense. The most that can be done, aside from imitations of form and style, will be to reflect something of the artistic spirit of the particular times in which they were created. There will, of course, be many endeavors, the results of which will be extremely banal. On the other hand, the difficulty of the task is attracting talent of a high order, and France seems really on the eve of an extraordinary revival of ecclesiastical art. This would be one of the few blessings in disguise of the Great War. Venerated altar furnishings, chalices, tabernacles, besides wonderful sacerdotal vestments and ornaments that had been worn by generation after generation of priests and prelates, have either been burned and defaced, or have gone to enrich private and public collections in the land of the invader. But already the organized effort to replace them, encouraged by some of the best authorities in art in France, is bringing forth notable fruits.

**Revival of Liturgical Art.**

There is even the question of creating a new style in liturgical art—a style to be peculiarly French. This is because the German influence was too strongly felt in much of this field that had been produced in the years just preceding the war. Crying colors and outlandish designs, attributed to the school of Munich, offended the finer taste. At a competitive exhibition of liturgical art, lately held at the Museum of the Decorative Arts, reminiscences of this style were so apparent that they provoked an outburst of indignant protestation.

The most active central agency in the revival of liturgical art seems to be the Societe de St. Jean, which is almost overwhelmed with gifts of money and offers of collaboration. Maurice Denis, the painter, is one of its chief promoters. That there is felt to be great need of energy and sacrifice is not to be wondered at when it is considered that there are no less than three thousand five hundred churches and chapels in France, destroyed in the war, which are to be rebuilt and refurbished. The resources of modern architectural talent will here also be put to the test.

A unique piece of early XIII century art has been saved from the debris which had fallen from the interior walls of the cathedral of Rheims, under the German bombardment. It is what is known as the "Rheims candelabra," a relic of intensely curious interest and was found in a heap of half-calcined rubbish in the crypt. It is not fully intact, but can probably be restored, with the aid of the plaster cast of the original which is in the Museum of Comparative Sculpture at the Trocadero.

The sculptured head of a young man, attributed to Phidias, has been presented to the Louvre museum. It came in to the possession of the donor, Mlle. Louise de la Coulonche, through the founder and first director of the French school at Athens, M. Ame Ire Davelny, is said to have fallen from the freize of the Parthenon, and was given to him by King Otho, the Bavarian prince, whom the Greeks deposed in 1862.

**Redon's Death a Great Loss.**

M. Jacques Zoubaloff has just added to his gifts to the city's museum in the Petit Palais, a collection of representative works of the painter engraver, Odilon Redon.

Few French painters of the last half-century had so distinct and peculiar a personality both in his character and in his works as Redon, who passed, only a few weeks ago, vainly hoping to the last that his son, who is at the war, would return to receive his dying embrace. Redon was like Corot in that he followed absolutely his own impulses and his own intuition in art, indifferent to the dicta of others. He seemed not to recognize the existence of any tradition nor any academic routine or any official sanction for art. His works in black and white were more abundant than his paintings, and expressed more largely the finer essence of his talent. The weird tales of Poe inspired him to wonderful efforts, as did those of Flaubert, the Book of Revelations, the "Haunted House" of Bulwer-Lytton and the paintings of Goya. In three classes of subjects which he painted idealistic landscapes, flowers and figures possessing a spiritual symbolism, he evinced a mystical sympathy with nature which was his especial and supreme gift. In these, his sense of color is extraordinarily refined and delicate; but to many eyes not strictly real. Briggs Davenport.



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**CHICAGO.**

Paintings loaned from the private collection of Mr. Charles L. Hutchinson are attracting art lovers to the Institute. In the group is the splendid "Beata Beatrix," Paintings by Corot, Dias, Fromentin, and Daubigny are shown, as also examples of Benson, Ranger and Baron Leys. In the McCormick loan collection, are landscapes by George Inness, also a Peg Woffington by Hogarth and examples of Constable, Troyan, Rousseau, Marcke, Ziem, Henner, Gainsborough, Schreyer and other artists. The exhibition of works by contemporary British artists continues an attraction in the Institute. Harrington Mann has this in charge.

The season at the Art Institute will open with the annual exhibition of applied arts, Oct. 12. The usual prizes will be given.

The Atlan Ceramic Club will hold its annual exhibition with the arts crafts show, and this club will give a \$10 prize for the best original over-glaze conventional ornament entered by an outside exhibitor. Mrs. J. Ogden Armour will give a \$100 prize to the best entry of pottery and glassware.

Mr. George W. Eggers, appointed acting director of the Art Institute for a year, will begin his duties in early October.

An exhibition of flower pieces in oils by Magda Heuermann, at Roullier's, has unusual exhibits executed with much skill. Miss Heuermann also has paintings of bits of Japanese landscapes featured with Japanese dolls on the walls.

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**CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.**

Arlington Galleries, 274 Madison Ave.—Retrospective Exhibition of American Art.

Braun & Co., 13 W. 46 St.—Color Etchings by Ozias Dodge.

Bruno's Garret, S. Washington Sq.—Drawings by Jack R. Flanagan.

Canessa Gallery, 1 West 50 St. (formerly Altman Gallery), Opening Exhibition of High Class Antique Works of Art.

Chelsea Neighborhood Ass'n, 296 9th Ave.—Midsummer Exhibition by American Artists.

Daniel Gallery, 2 W. 47 St.—Summer Exhibition of Work by American Artists.

Ehrich Galleries, 707 Fifth Ave.—Pictures Suitable for the Country Home.

Folsom Galleries, 396 Fifth Ave.—Summer Exhibition of American Paintings and Stage Settings by John Wenger.

Gamut Club, 69 W. 46 St.—Summer Exhibition of Paintings by Bolton Brown.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.

Modern Gallery, 500 Fifth Ave.—Exhibition of Paintings and Sculpture.

Montross Gallery, 550 Fifth Ave.—Oils, Watercolors and Pastels by a Selected Group of American Artists.

National Arts Club, 119 E. 19 St.—Sketches and Studies by Members to Sept. 28.

N. Y. Public Library, Print Gallery (room 321): American Portraiture of the Colonial and Revolutionary periods; Gallery 322: Mezzotints from the J. L. Cadwalader collection. Exhibits illustrating the "Making of Prints"; Stuart Gallery (316): Recent additions to the print collection—Henry Wolf Memorial Exhibition. General Exhibition Room: (113): Chiaroscuro prints.

Photo-Secession, 291 Fifth Ave.—Drawings by Virginia O'Keeffe, Watercolors by C. Duncan and Oils by Rene Lafferty.

Snedecor & Co., 107 W. 46 St.—Summer Exhibition by American Painters.

**CALENDAR OF AUCTION SALES.**

C. T. Libbie & Co., 597 Washington St., Boston—Library of Charles H. Conover, Sept. 20 and 21; and Part I Geology of the library of John B. Pearse, Sept. 28.

Walpole Galleries, 10 E. 49 St.—Rare Americana and Books on Napoleon I., aft. Sept. 20.

At Young's gallery there is an inspiring show of American paintings, including four fine Bundy landscapes, and an exceptionally fine landscape by Frank Benson, with a fine figure piece by this artist.

Paintings by modern European masters are featured at Reinhardt's, and in an adjacent gallery are several landscapes and a few figure canvases by American artists. H. Effa Webster.

**SAN FRANCISCO.**

The principal event last month was the opening of the new Hill Tolerton galleries in Sutter St. The artistic building is of somewhat unique design, modelled on the Italian building at the Pana-Pacific Exposition. It has an open air court in the rear of the main salesroom at the front of the structure. An arched passage way leads from the street to the rear of the building and about the court is an overhanging gallery. Besides the spacious Exhibition galleries there is a room devoted to rare books. In the principal gallery, the ceiling is made picturesque by heavy beams, and the illumination comes through glass panels set in it. On the second floor are several rooms with views of the court. Some of these have large and picturesque fireplaces.

Among the Fall exhibitions, at the new establishment, will be one of early French and another of early Spanish masters. There will also be an exhibit of etchings and engravings, and a display of sculptures by Paul Manship. Another feature will be an exhibition of rare books made by one of the best known N. Y. collectors.

Vickery, Atkins and Torrey are showing monotypes by the French artist Artigues and lithographs by Robert Steil, depicting workers on the rivers Elbe and Volga. Portraits by Orselli are shown at the Courvoisier Gallery and canvases by John Frery at Rabjohn and Marcom's Rooms.

At Mr. H. Taylor Curtis' new William Keith Gallery are works by Guerin, F. W. Stokes and C. H. Woodbury. There are paintings by Clark Hobart at the Helgesen Galleries. Mr. Willard E. Woren has recently opened an art establishment at 312 Stockton St.

**BOSTON.**

Nothing could be more static than art in Boston, as far as exhibitions are concerned. September being "between seasons," the summer exhibitions (already mentioned in this column) are still "on" at Vose's, the Copley Gallery, etc. A retrospective look in at the Copley Gallery reveals that Ernest Ipsen's full-length portrait of a fair-haired young lady has been replaced by a new painting by Marion Boyd Allen. This large and ambitious canvas might be called a "boudoir scene," depicting, as it does, two comely young ladies in dainty and intimate negligee. One of them sits reading a letter (presumably aloud), while the other lounges in a half-reclining attitude at her knee. Behind them is the mahogany dressing table, in whose mirror one may see reflected the floor, with its warm-toned rugs. There is some good, vigorous painting in this canvas, with excellent handling of light and shade.

Also, one notes some new acquisitions at a local gallery, a group of landscapes by Miss Emily Groom, a Milwaukee painter, who studied at the Chicago Art Institute and in London with Frank Brangwyn. Her work is attractive and shows decided promise.

All local art-lovers are looking forward with genuine anticipation to the exhibition of cartoons by Louis Raemakers, in Copley Hall, October 2 to 7, for the benefit of the Allied Relief Fund. The display is to be sponsored by a committee composed of prominent Bostonians.

John Doe.

**LOS ANGELES.**

Through the efforts of Gen. Harrison Gray Otis, editor of Los Angeles Times, the Los Angeles Museum of History, Science and Art has acquired the loan of 38 canvases representative of foremost eastern artists. Mr. J. E. D. Trask, personally selected the paintings for the exhibition, many of which gained recognition at San Francisco, and they will remain here until October.

Richard E. Miller has been spending the summer in Pasadena.

Mr. and Mrs. Colin Campbell Cooper have been touring Cala. this summer. A number of days were spent sketching at picturesque Laguna, a famous sketching ground for local artists. They are now temporarily at San Diego.

Mr. and Mrs. Frederick MacMonnies have been visiting the latter's mother, Mrs. John P. Jones here this summer.

Robert Henri spent the summer in and about Santa Fe, New Mexico, where he painted the Pueblo Indians of that region and other interesting Western types.

The Department of Fine and Applied Arts of The Museum of History, Science and Art will open its winter season, Octo-

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ber 5 with a reception and private view of the Seventh Annual Exhibition of the Cala. Art Club. This club has among its members, Gardner Symons, Ben Foster, Carl Borg, Julia B. Wendt, William Wendt, Guy Rose, Benjamin Brown and Donna Schuster.

**PITTSBURGH.**

Arrangements for their seventh annual exhibition at the Carnegie Institute have just been completed by the Associated Artists of Pittsburgh. Members may submit not more than six works in painting or sculpture, three of which only may be accepted, entries for same to be in not later than October 7th, to be delivered at the Carnegie Institute, on Monday, Oct. 9-11.

The Jury of Selection and Awards to be composed of seven, six artists to be balloted for by the members in good standing, and the Chairman, the President of the Association, will meet at the Carnegie Art Gallery Octo. 13th. The Press View will be Oct. 20th, and the exhibition will be open to the public Oct. 21-Nov. 22.

The officers of the association are Alex H. Lappe, Secretary and Treasurer; Margaret V. C. Whitehead, 2nd Vice-President; Will J. Hyett, 1st Vice-President, and James Bonar, President.

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EARLY AMERICAN PORTRAITS**

(Continued from Page 3)  
Adams, sung by Beachcomber Frank Desch; "Camp-  
town Races," S. C. Foster, sung by Beachcomber  
George Elmer Brown; "Silver Threads Among the  
Gold," H. P. Danks, sung by Beachcomber Thos. S.  
Parkhurst; "Old Black Joe," S. C. Foster, sung by  
Beachcomber Henry M. Hall; "Old Folks at Home,"  
S. C. Foster, sung by Beachcomber Charles W. Haw-  
thorne; "Little Grey Home in the West," Herman  
Lohr, sung by Beachcomber Frederic Burt; "Mind yo'  
own Business," S. H. Edmonds, sung by Beach-  
comber Gerrit A. Beneker.  
FINAL CHORUS.  
"Dixie," Dan Emmet, by the Beachcombers.  
INTERLUDE.  
(a) "Bagdad," Victor Herbert; (b) "Auf Wieder-  
seh'n," from the Blue Paradise, by Sigmund Romberg;  
Provincetown Symphony Orchestra.  
"FREEDOM"  
Comedy in One Act by Jack Reed  
Scene: A trusty's room in Stillwater Penitentiary.  
Midnight. Characters in order of appearance.  
Beachcombers  
A Trusty..... Bror Nordfelt  
First Guard..... Chas. E. J. Modjeska  
Romancer..... J. E. Whitsit  
Poet..... Cranford Smith  
Smith..... Frederic Burt  
Second Guard..... Adolph Blondheim  
PRESENTATION SPEECHES.  
President Geo. Senseney, Beachcomber Louis K.  
Anspacher.  
FINALE.  
(a) Dance from Carmen, Beachcomber Domingo  
Zamora; (b) Spanish Dance, "Estudiantina," Beach-  
combers Harold Brown and Domingo Zamora; (c)  
Dune Dance and Song, "Words by Frederic Burt,  
Beachcomber chorus.

**ARTISTS IN CONNECTICUT.**

A casual visitor, traveling through the  
Nutmeg State this summer, would be  
amazed at the number of New York artists  
who find their motifs in its rolling hills,  
woodlands and beaches. The little com-  
munities of Westport and adjacent Sangatuck  
alone boast of over thirty painters and  
sculptors who work there summer after  
summer. Many of them have built per-

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quently enabled to place American  
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with heirloom pictures of unques-  
tionable pedigree.

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**EXHIBITION CALENDAR FOR ARTISTS.**

Art Institute of Chicago—29th Annual Exhibition of Paintings and Sculpture.	Nov. 2, 1916
Opens .....	Nov. 2, 1916
Closes .....	Dec. 7, 1916
Last Day for Entries .....	Oct. 14, 1916
Last Day for Receiving Exhibits at the Art Institute .....	Oct. 23, 1916
N. Y. Water Color Club, 37 Annual Exhibition and Exhibition of the National Association of Portrait Painters, Fine Arts Galleries.	Nov. 4
Opens .....	Nov. 4
Closes .....	Nov. 26
Works Received .....	Oct. 20-21
Pennsylvania Academy—Phila. Water Color Club and Pa. Society of Miniature Painters.	Nov. 5
Opens .....	Nov. 5
Closes .....	Dec. 10
Miniature Entries by .....	Oct. 7
Miniatures Received .....	Oct. 23
Water Color Club Entries by .....	Oct. 14
Water Color Club Works Received .....	Oct. 17

manent homes and studios and live there during the greater part of the time to say nothing of Old Lyme, whose popularity increases with the seasons, New Canaan, Silvermine, Wilton, Woodstock, Mystic and Noank—all artists' retreats.

It is at Sangatuck that Hugo Ballin has built, in the heart of a wooded estate, a home and studio, informally Italian in architectural design, whose broad porticos overlook the Sangatuck River, which runs at the foot of his property. And here in his spacious studio he has painted numerous mural decorations, portraits and composition pictures during the past six years.

In Sangatuck also, Joseph Lichtenauer has built a fine residence and studio, where he paints portraits and decorative subjects from May until November. James Frazer, the sculptor, and Mrs. Frazer, also a sculptor, are hard at work here also. Wilfred Evans, an able English figure painter, who recently arrived from Italy, where he spent many years, has found Sangatuck a haven of inspiration. And here Silas Dustin has painted landscapes for several years.

Arthur Dove, who went abroad several years ago, and was caught by the "ismists," and returned with a collection of disks and cubes of color symphonies, may be found any day at his Sangatuck home working at his "depressionistic" art and superintending his chicken farm betimes, and here Karl Anderson paints his high-keyed, sunny canvases. Four well known illustrators, Henry Raleigh, Frederick Steele, Ernest Fuhr and Angus MacDonnall work at their Sangatuck studios during the greater part of the year.

At Westport, Osip Linde zealously works with his summer classes and his pupils do him credit. During the winter months he paints most of his pictures.

At Silvermine, L. Mazzanovich is considered one of the leading artists, it is here that he painted the majority of his landscapes which so interested New Yorkers when exhibited at the Montross Galleries a few seasons ago. Hubert Baer, Ralph Williams, the mural painter, K. Stewart Lawson, Jack Morris, landscape painter, and Mrs. T. N. Prizen, portraitist, are also members of this interesting community.

It is at New Canaan that Putnam Brinley has recently completed his beautiful house, studio and gardens, which for individuality and charm surpasses anything in his vicinity. At Wilton, William Emerson, who paints dreams in color, works the year round. Noank has been the happy painting ground of Henry W. Ranger ever since Lyme, of which he is said to be the discoverer, became too crowded for him.

Woodstock, fairly "carved out of the wilderness" and cultivated by such painters as Bolton Brown, Leon Dabo, John Carlson, Alethea Platt and others, more than ever this year, abounds in summer schools and other art enterprises until it fairly "sizzles" in art industry. L. M.

**ELECTRO POSTER PRIZES.**

The following awards were made in the recent Poster contest of the Society for Electrical Development whose exhibition attracted much attention in this and other

cities last spring:

\$1,000, Harold von Schmidt, San Francisco, Cal.; \$500, John A. Bazant, Bronx; \$300, Vincent Aderente, N. Y.; \$200, Edward Staloff, Jersey City; \$100, Harold H. Kolb, Somerville, Mass.; \$50, William E. McKee, Jr., Hollywood, Cal.; \$25, Armand Morela, Brooklyn; \$15, Ruth M. Jameson, Buffalo, N. Y., and \$10, Edna E. Crowley, Chicago, Ill.

In all 781 designs were entered in the contest, including 214 posters, the works of high school students, 194 done by students of art schools, and the remainder by professional N. Y. artists. High school students entered 82 designs, the largest entries being Washington Irving High School 22, Wadleigh High School, 11, Commercial High School of Brooklyn 10, and De Witt Clinton High School, 9.

**A Son to Mrs. Ben Ali Haggin**

A son was born to Mr. and Mrs. Ben Ali Haggin on Sept. 8, at their summer home at Roslyn, L. I. Mrs. Haggin was Miss Bonnie Glass, the dancer.

**NOTES OF ART AND ARTISTS.**

The Montclair Art Museum has been reopened with a loan exhibition by artists of the town and vicinity. Miss Catherine Inness, formerly secretary of the picture committee of the Macdowell Club has been chosen curator of the museum, succeeding Miss Helen K. Taylor.

A portrait of Robert Emmet has been discovered in Boston, under a painting of a woman, by Mr. C. E. Merrow of Boston.

Several pictures by George Inness were recently left by the will of his sister-in-law Mrs. Catherine K. Inness to whom he had presented them, to her granddaughter, Mrs. Ruth Berkeley-Kuschke.

The spacious studio of the late Karl Bitter at Weehawken, N. J., which is now to rent, is built on a plot of ground which measures 200 ft. along the Palisades. The house has been rented to Henry Reuterdahl, the illustrator.

The seventh annual exhibition of the Associated Artists of Pittsburgh, will open in the galleries of the Carnegie Institute, Oct. 21, and continue to Nov. 22. The jury meets Oct. 13. A room will be devoted to the work of George W. Sotter.

Prince and Princess Paul Troubetsky sailed for Paris this week to remain three months. The trip is made for the benefit of the health of the Princess.

A. T. van Laer has just closed a successful exhibition of 25 canvases in his large and handsome studio at Litchfield, Conn. The exhibition was visited by representatives of the neighboring towns and four important pictures were sold. Mr. Van Laer will have a studio in New York the coming season.

The college course in the History and appreciation of Sculpture and Painting which has been taught this summer at the Metropolitan Museum, by Miss Louise J. Smith, Professor of Art in Randolph-Macon Woman's College, Lynchburg, Va., has

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closed. Miss Smith has been invited to give this course annually.

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Mrs. H. C. Redgrave, the model for Penrhyn Stanlans, "Phebe Snow" illustrations, for some time in charge of the catalog-desk at the exhibitions of the National Academy, and later art critic of the N. Y. Globe and a writer for the ART NEWS, was married last month to the well-known figure painter, George L. Nelson.

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