

THE GIFT OF
Ann Arbor Art Assoc.

File Act

N

I

.M178

V.12

THE AMERICAN MAGAZINE OF ART

VOLUME XII

JANUARY, 1921—DECEMBER, 1921

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

Ann Arbor Art Assoc.
 qt.
 8-2-1922
 qt. f. f.

INDEX

JANUARY, 1921—DECEMBER, 1921

VOLUME XII

	Page
ADAMS (Herbert), THE SCULPTURE OF.....	<i>Ernest Peixotto</i> 151
AMERICAN ACADEMY IN ROME, THE.....	<i>Charles D. Norton</i> 257
AMERICAN FEDERATION OF ARTS, THE TWELFTH ANNUAL CONVENTION.....	231
AMERICAN PAINTINGS (Early), A TRAVELING EXHIBITION OF PORTRAITS AND LANDSCAPES.....	121
ARGENTINE PAINTING, CONTEMPORARY. From a Tourist's Notebook <i>Cornelia Brackenridge Talbot</i>	379
ARGENTINE SCULPTURE, CONTEMPORARY.....	<i>Cornelia Brackenridge Talbot</i> 414
ART CENTER, INC., THE.....	23
ART AT A STATE FAIR.....	<i>Jeannette Scott</i> 170
BABCOCK, DEAN.....	<i>Theo Merrill Fisher</i> 375
BENSON, FRANK W.....	<i>Anna Seaton-Schmidt</i> 365
BILLBOARD IN THE OPEN COUNTRY, THE.....	<i>Edward T. Hartman</i> 56
BRITISH ARTS AND CRAFTS, EXHIBITION OF.....	89
BRITISH ETCHINGS, SOME CONTEMPORARY.....	10
CHICAGO EXHIBITION, THE.....	<i>Lena M. McCauley</i> 16
CONANT, LUCY SCARBOROUGH—ARTIST.....	<i>Thornton Oakley</i> 269
CONANT, LUCY SCARBOROUGH—HER WORK.....	<i>Henry Hunt Clark</i> 274
CONVENTION, THE FEDERATION'S.....	175
DECORATIONS IN THE MISSOURI STATE CAPITOL, JEFFERSON CITY.....	243
EASTERN LONG ISLAND AS A SKETCHING FIELD.....	<i>William Steeple Davis</i> 343
EXHIBITION, THE ALL-SOUTHERN.....	<i>Birge Harrison</i> 166
EXHIBITIONS, SOME FEDERATION.....	407
FREE ART IN DANGER.....	<i>Robert W. de Forest</i> 311
INDIAN HILL COUNTRY, A PAINTER OF THE (Lucie Hartrath). <i>Minnie Bacon Stevenson</i>	278
LOW'S (Will H.) PAINTINGS IN THE NEW YORK STATE EDUCATION BUILDING <i>Leon Loyal Winslow</i>	41
LUMSDEN, E. CHRISTINE—AN APPRECIATION.....	<i>Florence Ainsworth Wells</i> 384
MINNS (Hervey W.), PICTORIAL PHOTOGRAPHS BY.....	<i>Lucretia E. Hemington</i> 338
MUNNINGS' (A. J.) PICTURES OF HORSES.....	<i>S. B.</i> 277
MURAL PAINTING, A NOTABLE (William Woodward).....	337
MURAL PAINTING, MODERN IMPULSE AND THE CLASSIC SPIRIT IN.....	<i>J. Monroe Hewlett</i> 372
NATIONAL ACADEMY OF DESIGN, EXHIBITION OF THE.....	161
NATIVITY, GROUP OF THE, A Poem.....	<i>Agnes Kendrick Gray</i> 410
NEVINSON'S PAINTINGS OF NEW YORK.....	<i>A. E. Gallatin</i> 118
NEW AND THE OLD, Reconstruction That Is Worth While.....	<i>Amelia Defries</i> 202
NEW ORLEANS, ART IN.....	<i>William Howe Downes</i> 306
NORLIND (Ernest), SOME ETCHINGS BY.....	136
PASTELS, IN PRAISE OF.....	<i>Catherine Beach Ely</i> 200
PEIXOTTO'S (Ernest) WAR LANDSCAPES.....	<i>Adeline Adams</i> 191
PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION, THE.....	<i>Yarnall Abbott</i> 130

INDEX—Continued

	Page
PHILLIPS MEMORIAL GALLERY, THE.....	53
PRINT? WHAT IS A..... <i>William M. Ivins, Jr.</i>	95
PRO-JERUSALEM..... <i>C. R. Ashbee</i>	99
RECONSTRUCTION IN BELGIUM, THE PROBLEM OF..... <i>Stephen Child</i>	344
REPORT OF THE SECRETARY, American Federation of Arts.....	237
ROERICH, NICHOLAS K.....	198
SANTA BARBARA'S ARTIST COLONY..... <i>L. W. Wilson</i>	411
SARGENT'S DECORATIONS IN THE ROTUNDA OF THE MUSEUM OF FINE ARTS, BOSTON <i>Jean N. Oliver</i>	401
SCULPTORS, A FAMILY OF (The Piccirillis)..... <i>Adeline Adams</i>	223
SCULPTURE IN AMERICA, ASPECTS OF PRESENT-DAY..... <i>Herbert Adams</i>	334
SCULPTURE IN PORCELAIN, The Work of Mrs. Vicken Von Post.....	318
SHOP WINDOW DISPLAYS, The People's Picture Galleries..... <i>Robert Grier Cooke</i>	115
SMOKY HILL VALLEY ART CENTER, THE..... <i>Effie Seachrest</i>	14
SPANISH EXHIBITION IN LONDON, THE..... <i>Selwyn Brinton</i>	25
STATE COSTUME DESIGN OF ALBERTINE RANDALL WHEELAN..... <i>Helen Wright</i>	124
STICKROTH, HARRY I..... <i>Eula Lee Anderson</i>	419
THAYER, ABBOTT H..... <i>Helen M. Beatty</i>	329
TOWN PLANNING IN FRANCE, RURAL..... <i>George B. Ford</i>	3
WAR MEMORIAL, A UNIQUE (The Great Crusade).....	58
WAR PORTRAITS BY EMINENT ARTISTS.....	77
WHISTLERIANA IN THE LIBRARY OF CONGRESS, THE PENNELL <i>Joseph Pennell and Elizabeth Robins Pennell</i>	293
WILLET (William) AND HIS WORK IN STAINED GLASS.....	314
WINKLER, JOHN W.—AN APPRECIATION..... <i>Howell C. Brown</i>	187

403146

VOL. 12, No. 1

JANUARY, 1921

PRICE 25 CENTS

THE AMERICAN MAGAZINE OF ART

GENERAL LIBRARY
JAN 24 1921
UNIV. OF MICH.

Rural Town Planning in France

BY GEORGE B. FORD

Some Contemporary British Etchings

The Smoky Hill Valley Art Center

BY EFFIE SEACHREST

The Chicago Exhibition

BY LENA M. McCAULEY

The Spanish Exhibition in London

BY SELWYN BRINTON

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT 1920 BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

FINE ARTS INSURANCE AGAINST ALL RISKS

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)

INDEMNITY MUTUAL MARINE ASSUR-
ANCE CO., Ltd.
(Stock Company) (Organized 1824)

ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)

UNITED STATES FIRE INSURANCE CO.
of NEW YORK
(Organized 1824) (Marine Dept.)

AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)

FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN

Established 1844

WOMAN'S OPPORTUNITY

Thorough training given in Design Illustrations, Fashion Illustration, Interior Decoration, Portrait Painting, Sculpture, etc.

Our graduates in every department are in demand at large salaries.

Write for Catalogue to Secretary

BROAD AND MASTER STREETS
PHILADELPHIA

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers



PILGRIM MAIDEN

BY HENRY W. KITSON, SCULPTOR

**SOCIETY OF NEW ENGLAND WOMEN
TO BE ERECTED IN PLYMOUTH, MASSACHUSETTS, BY THE NATIONAL.**

*Don't to
The Art
Magazine*

THE AMERICAN MAGAZINE OF ART

VOLUME XII

JANUARY, 1921

NUMBER 1



MEDIEVAL PLACE BEHIND ST. REMI, RHEIMS,
TO BE PRESERVED

RURAL TOWN PLANNING IN FRANCE*

BY GEORGE B. FORD

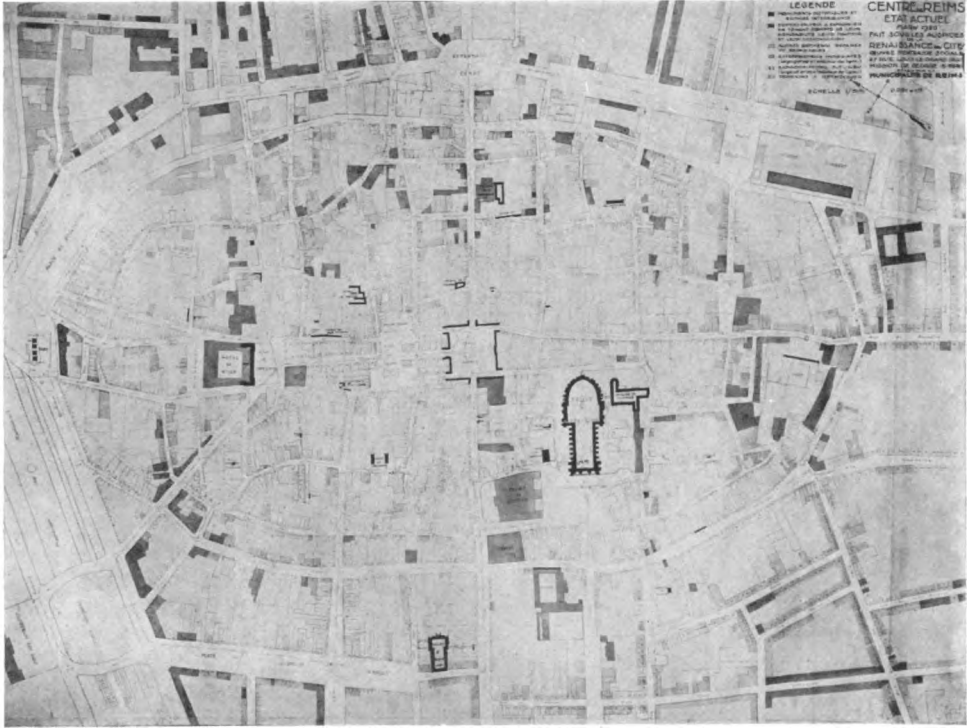
Director of City Planning Department of the Technical Advisory Corporation

I WANT you to visit with me the little farming village of Vitrimont in the Vosges, which was wiped out in the German onslaught in 1914. Perhaps it deserved to be for it showed no more sign of having ever heard of sanitation than many another French village that our army knew too well. Manure piles lining the street; houses and barns five rooms deep all under one roof with no light or air except from the front, foul privies, flies everywhere, such was the type destroyed. Today you leave the

main road and turn down California street and you find spotless towns. Trees and grass borders replace the manure piles in front of the houses. The latter are painted gay colors. We enter and find the houses charmingly decorated and never more than two rooms deep. The rear opens on an ample courtyard behind which are the farm buildings behind which again are the manure piles.

It was two California women, Mrs. Crocker and Miss Daisy Polls, who waved this magic wand but it was a French engineer and architect that evolved the rejuvenation. Naturally at

*An address delivered at the Annual Convention of the American Civic Association, Amherst, Massachusetts, October 14-16.



EXISTING CENTER OF RHEIMS—ONLY THE DARK BUILDINGS ARE
EVEN REPAIRABLE

first the conservative French farmer rebelled at the changes but the architect tells me that now those same conservatives are the best advertisers of the improvement.

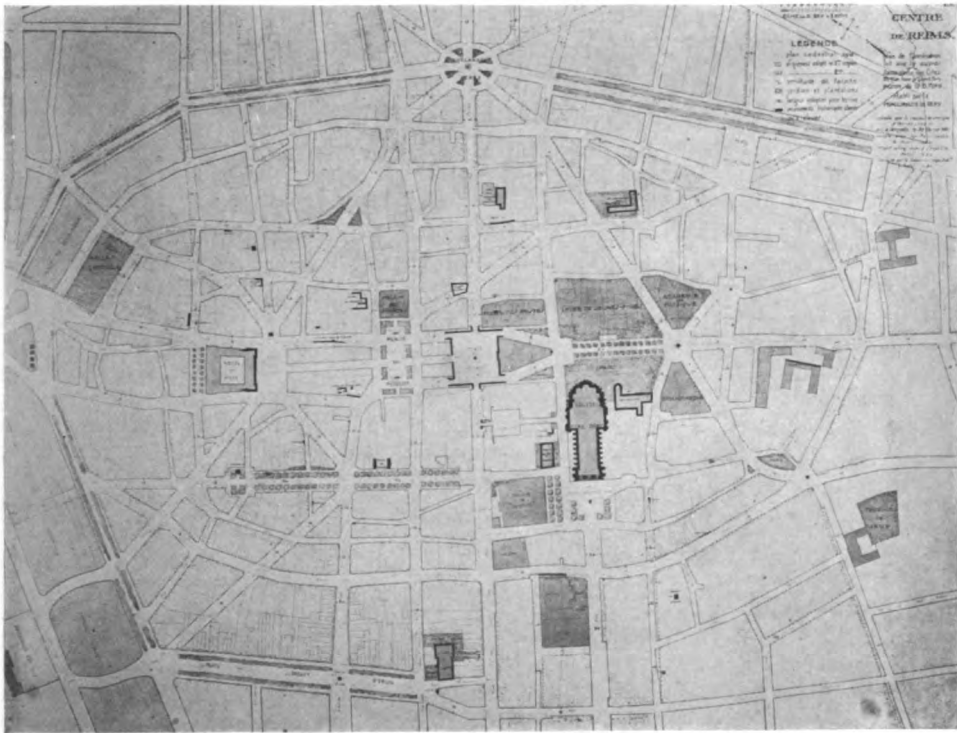
Hattonchâtel in the Meuse, a fascinating stage town which dominates from its height the valley where the pinchers come together behind St. Mihiel, was largely wiped out. Then Miss Skinner, of Holyoke, Mass., adopted it. Now it has a water supply with water pumped up from the valley. It is going to have a public wash house and bath house, a fire engine house, schools, a new town hall, and several sightly little parks looking down on the valley. The bad angles and grades in the street we are trying to improve but without destroying their charm. The town is becoming self-respecting again.

Embermenil in the Vosges was too crowded. Lots were far too narrow so that the houses were often one room

wide and five rooms deep. Now they are profiting by the complete destruction to reparcel the whole town on a more practical and more sanitary basis and at the cross roads a charming civic center is being created.

Halloville in the Vosges, down in a foggy bottom, was so unsanitary and so inaccessible that they abandoned the old site entirely and have now laid out a new town on the upland with wide lots and streets and with their public buildings grouped around a picturesque square in the center.

Apremont in the Meuse which used to be such a thriving village, now only knee high, is receiving a community center building from the school children of Holyoke, Mass. We had to provide an adequate setting for it and so we created a civic center where the three main roads meet so as to make a group of the town hall, the school, the church and the community center.



ADOPTED PLAN FOR CENTER OF RHEIMS

BY GEORGE B. FORD

The hilltop town of Montfaucon where our troops saw such hard fighting cannot be rebuilt. The whole of the famous hilltop has been preserved by the French Government as a permanent memorial of the war. However, the farmers want to come back so they are laying out a modern village on the southern slope of the hill.

Pinau in the Aisne was in a shut-in valley and too far from the railroad. La Renaissance des Cités adopted it and are now creating a model village as a demonstration. They are moving the whole village nearer the railroad track. They are radiating the streets picturesquely from a civic center. They are laying out a workingmen's village alongside and between the two a little park with a bowling green.

At Hambleux in the Somme, the Smith College Relief Unit has created a community center and it is proving a very worthy rival for the cafe. The young

men of the village and even of the surrounding villages have already acquired the habit of spending their evenings there with games, reading, music or motion pictures. Their band can be heard three villages away.

There are already thirty of these community centers scattered throughout the devastated regions and the four national societies that are pushing the movement are creating new ones as fast as they can raise the money needed.

From Belgium to Alsace you feel the throb of life. From sunrise to long after sunset seven days a week the feverish struggle to get back on one's feet is going on. Are they discouraged? Far from it. Are they waiting for the Government to do it for them? No, they are getting together in groups and co-operative societies and are doing it themselves. Incidentally these reconstruction co-operative societies that employ only one architect and one contractor for the whole



REDISCOVERED PORTION OF OLD CATHEDRAL
CLOISTER, ABOUT WHICH A PARK IS
TO BE ERECTED

village are finding that by purchasing in quantity and shipping in bulk and by standardizing everything that goes into a building they can make important savings.

Are they rebuilding their villages as they were before the war? No, they have come to realize their mistakes of the past and are trying to profit by the destruction to start afresh. With rare vision the French nation is meeting its problems in a big way and laying a solid foundation for a glorious future.

The great outstanding fact is that France, the first of all countries in the world, voted on March 14, 1919, a compulsory city planning law by which every city over 10,000 inhabitants must make a comprehensive plan for its improvement and every devastated town and village no matter how small—and

there are 2,600 of them—must make a plan for better sanitation, circulation, housing and for the creation of open spaces, etc., before any permit for any reconstruction can be given and this applies not only to replanning its old quarters but to planning for its eventual extension.

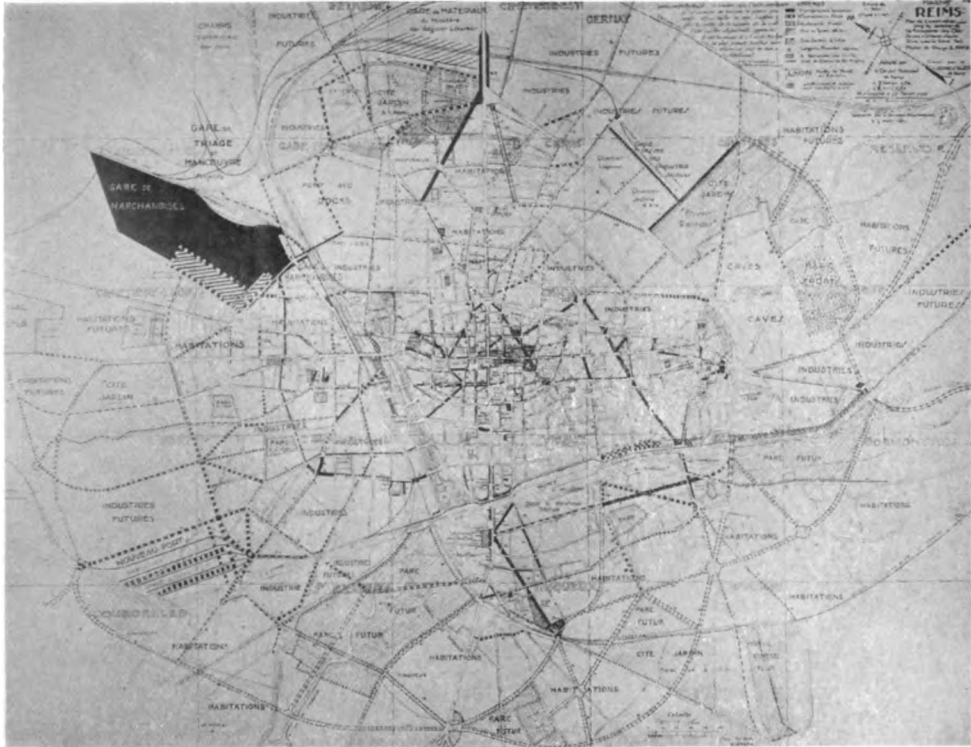
Today, already over a thousand towns have decided on their plans and already the State has approved several hundred of them. One and all they are profiting by the occasion to correct the mistakes of the past and to modernize their towns without losing their character although I had much ado to persuade some of them not to adopt our nightmare American gridiron plan which so rubber stamps our towns.

Then they have excellent expropriation laws. It was just five days before the armistice that they adopted a most useful excess condemnation law.

For years their laws have permitted them to lay out streets on the map in the bed of which the owner can build only at his own risk and the town assesses benefits and awards damages only when it is ready to expropriate.

Furthermore for many years they have been widening streets all over France by the same process that has been used in widening Chestnut and Walnut streets in Philadelphia, that is by striking a building line a given number of feet back from the old street line and then requiring every property owner on rebuilding to set back to the new line. Fully one-third of the streets of old Paris are being widened today by this means and there is hardly a village so small but that you can see this law in progress. As benefits are assessed at the same time that damages are awarded, the town, in the long run, secures the widening for a very small outlay.

A month after the armistice a law was passed for reparceling the irregular and scattered French farms for which the inheritance laws are responsible. Now the farmers are beginning to pool their properties, lay out new streets and each taking back a single parcel approximating in size and location the aggregate of what he put in.



ADOPTED CITY PLAN OF RHEIMS

BY GEORGE B. FORD

SOLID BLACK INDICATES WORK TO BE CARRIED OUT NOW, THE REST LATER

In 1902 France passed an excellent permissive health law giving towns the right to appoint Health Boards and to adopt sanitary codes for which the Government furnished a model form. The famous war damage act by which the Government pays all war damage in full also provides that all devastated towns and villages must be made more sanitary and that the government will pay a large part of the cost. The result is that water and sewer systems are appearing all over northern France.

On workmen's housing the French Government has been loaning money for many years at two per cent interest amortizable in not over twenty-five years. They loan it to a town bureau or to a housing company on condition that they do not charge over 400 to 936 francs rent depending on the location and the number of rooms and in no case more than $4\frac{3}{4}$ per cent of the cost of land and building. The government lends

from 60 to 80 per cent of the total cost and private capital invested in the balance must not pay over four per cent. The tenant pays from $2\frac{1}{4}$ to $3\frac{1}{2}$ per cent per annum where he rents and $\frac{1}{5}$ down and from 2 to $2\frac{1}{2}$ per cent per annum where he buys. Taxes on new housing are remitted for twelve years. Special inducements are given to the needy and to large families. The purchase of small farms of not over seven acres is especially encouraged, the farmer being able to get 80 per cent at from 2 to $2\frac{1}{2}$ per cent interest amortizable in twenty-five years plus several thousand francs more for his farm expense.

A bill now before the French parliament provides that the Government shall give outright one-half of the cost of the land and buildings where used for workmen's housing or for small farm holdings.

The French have always been famous for their roads, mostly macadam with a



HENRY IV DOORWAY, RHEIMS
TO BE PRESERVED

very thin top crust. They have stood the inevitable neglect of the war remarkably well. Everywhere in the devastated region they are being rebuilt. They rarely use our tar binders and our oils but they are beginning to use our concrete roads. In Paris everywhere except on the hills they are using wood block.

Their canals and railroads in the devastated regions have come back with astounding rapidity, but their great contribution is their light narrow-gauge railways that ramify all over the country. These use light rails and virtually no grading.

Beauty and charm has always characterized the French towns and villages. They are apt to place that which is offensive to the sight before that which is offensive to the sense of smell or of

hearing. They insist that their towns shall be attractive, often invoking the Police Power to that end. The interesting part of it is that it costs little, if any more, than it would if they didn't so insist. They appreciate the fact that charm in their surroundings is an economic asset. It pays. Nor are they afraid as we often are today to talk about the "City beautiful" to the business man when they want to enlist his support of a town-planning project. Often in the meetings of the City Council of Rheims when they were discussing my plans, a workman would get up and make a plea for the beautiful with a logic and a charm of expression that few of our college professors could excel.

However, this does not mean that they



PORTE MABILLON
TO BE PRESERVED



REDISCOVERED TREASURY OPPOSITE CATHEDRAL
TO BE INCLUDED IN PARK AREA

were not equally keen about the purely practical things. In fact, on all of the two hundred plans on which I worked and in particular in evolving the comprehensive plans for Rheims, I was constantly struck by the open-mindedness and the logicalness of the Frenchman. One after another I proposed to them playgrounds, parks and parkway systems, community centers, workingmen's garden suburbs, wholesale terminal markets, freight belt lines and major street systems with standardized street widths. They discussed them most intelligently and usually finished by adopting them. And they did it all with an interest for the public good that was constantly being evidenced by the way in which they would subordinate their personal interest where it came in conflict with the public's.

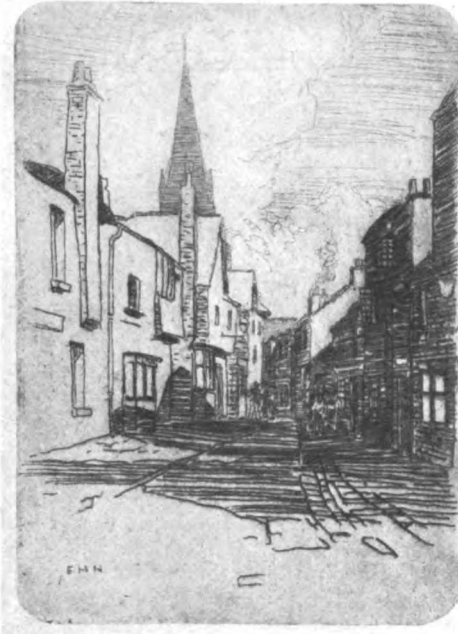
Outside of the Government the most active agent for improving the devastated towns is the altruistic group called "La Renaissance des Cités." In working with them as I have for the last year and more, I have found them consecrated to their task; many of the leading architects, town planners, sanitarians, lawyers and others giving of their time

without stint to the creation of model communities. We traveled constantly up and down from Belgium to Alsace helping the local authorities make plans that the State authorities would accept. They showed a readiness to be shown and a spirit that made the work of rare interest.

However, the great outstanding thing in France today is the fact that she now realizes that her towns and villages must plan ahead and private property rights must be controlled for the public good. The war has borne in upon her that she must correct the mistakes of the past. She sees now that she owes it to the citizens of the future to plan for them healthy, convenient, comfortable and charming places to live and work in.

Augustus V. Tack, of New York, has lately completed a series of mural decorations for the legislative chamber of the new Parliament House at Winnipeg, Manitoba, Canada.

Richard Miller is painting a series of mural decorations for the new State Capitol of Missouri.



RINGWOOD

E. HESKETH HUBBARD

SOME CONTEMPORARY BRITISH ETCHINGS

In Ringwood, Hampshire, England, a young painter-etcher, E. Hesketh Hubbard, has gathered around him an interesting group of etchers of the younger generation who have organized a Print Society which fortunately has survived the Great War.

In some way, unknown to us, a copy of our magazine found its way to Ringwood and engaged Mr. Hubbard's interest. He wrote to us asking if he might become a member of the American Federation of Arts, and inquiring concerning the work of the Federation. A little circular accompanied his letter telling the way his Print Society, in order to increase interest in etching, was sending about in the rural districts of England portfolios of etchings by members of the Society that people might see them and handle them in their homes and so acquire not only the prints themselves but a knowledge and appreciation of etching, that most subtle and intimate of arts.

Several letters were exchanged and

finally we invited the Print Society to send for circulation by the American Federation of Arts, a collection of its members' works.

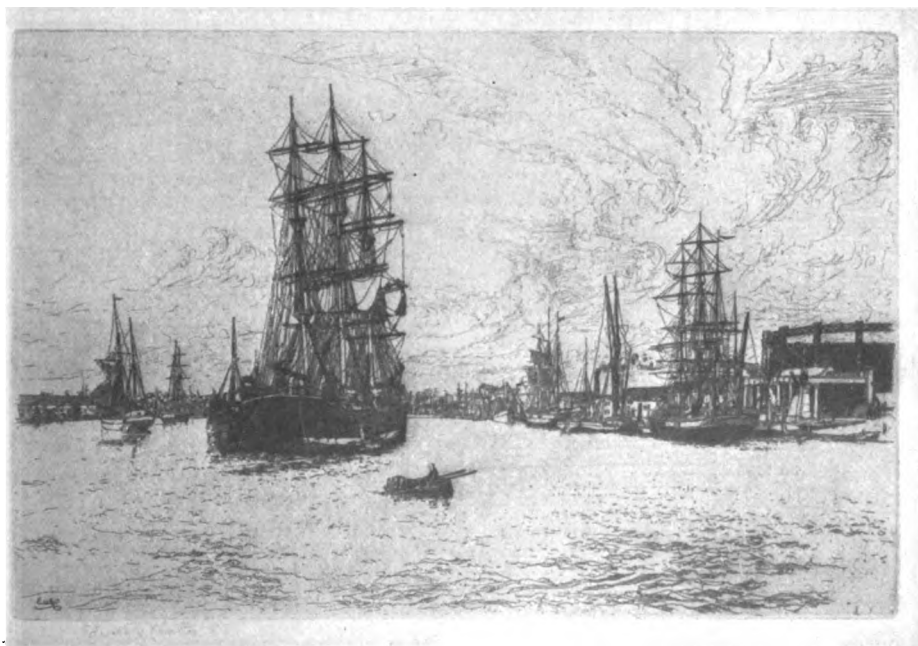
The collection was assembled and reached us in October—forty-five etchings, approximately five by each of nine etchers, all of a particularly attractive and worthy character. These, by order of Mr. Hubbard, were matted and uniformly framed, and on October 31st were placed on exhibition in the Corcoran Gallery of Art, the first place on a circuit.

The exhibition in the Corcoran Gallery extended over two weeks and during that time twenty-seven of the etchings were sold. Fortunately a duplicate set had been sent so that immediate delivery could be made to the purchasers. It is interesting to know that these sales were made without solicitation and without the intervention of a sales agent, that those who purchased them were obliged to seek information from the Director of the Gallery with regard to prices and the pos-



HOME FROM THE TRAWLING GROUNDS

EDWARD W. CHARLTON



WITH GRAIN FROM 'FRISCO

EDWARD W. CHARLTON



GLOBY HOLE, LINCOLN

HUGH PATON



POOLE BRIDGE

LESLIE M. WARD

sibility of delivery. It is also worth noting that quite a number of the prints were purchased by artists who coveted possession because of their artistic quality. A number of these etchings are illustrated herewith.

The character of the etchings is exceedingly varied and the work of each

Edward Ertz is represented by both etchings and dry points. Two of the former are unusual in theme, rather complicated compositions in which horses are a factor, but extremely simply treated.

Mathew Henderson shows for the most part architectural themes such as his "Glasgow University Towers."



THE CLOSE: EXETER REGINALD H. GREEN

etcher manifests distinct individuality. Mr. Hubbard, whose etching of the little village of Ringwood is reproduced herewith, selects for the most part extremely simple subjects which he renders with directness and delightful vigor. His line is firm and almost rugged, his manner assured.

Edward W. Charlton's contributions are of boats and show him to be an extremely capable draftsman as well as a good etcher. His work is simple and sincere, his compositions pleasing, his line sensitive.

Stella Langdale's work is of a dramatic sort, imaginative but beautifully rendered. Some of her etchings are printed in color or tint. One takes the form of a fan and shows a procession of camel riders crossing an Egyptian desert.

Hugh Paton makes an excellent showing with two delightful etchings of trees in which the structure is admirably set forth.

Percy Smith interprets figures and among his contributions is one of a man stretched out on his back in the open country, "A Dying Tramp" which, while

gruesome enough in theme is so marvelous an example of draftsmanship that it is reminiscent of Millet.

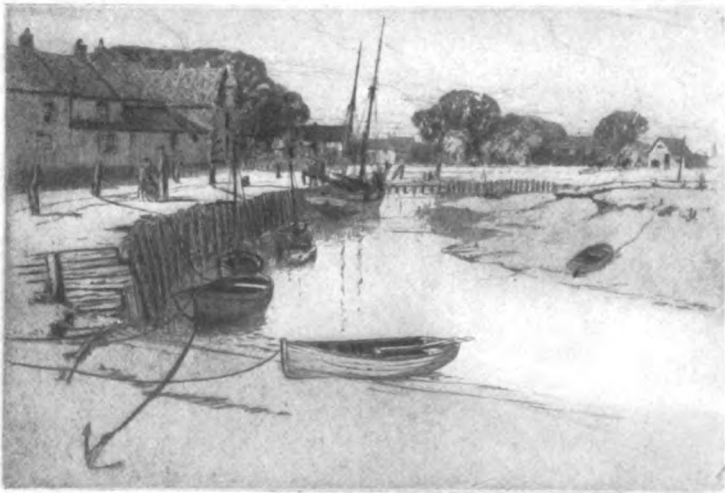
Leslie M. Ward attains great success in an etching of a "Poole Bridge" and "Moonrise in Pineland," both charming compositions.

Whereas Reginald H. Green is perhaps at his best in an etching entitled "Blakeney, Norfolk."

These etchings are, it is true, purchasable at very moderate prices, the most costly being \$25, the least costly \$5. Once upon a time, however, Whistler's etchings could have been had

for just such small sums, his entire Thames set being sold in this country for \$75, a single print from which now brings more than a thousand. By laying aside all question of commercial values, this little exhibition from our neighbors in Ringwood, England, is an artistic treat, a refreshment, a word of cheer from overseas to art lovers in this country.

During December the collection will be on exhibition in Baltimore at the Peabody Institute. Later on it will be shown at the Galleries of the Art Alliance, Philadelphia.



BLAKENEY: NORFOLK

REGINALD H. GREEN

THE SMOKY HILL VALLEY ART CENTER

BY EFFIE SEACHREST

IT is a far cry from 1606, the birth-date of Rembrandt, the father of modern etching, to a 1920 art exhibition in a high School building in McPherson, Kansas; but art appreciation knows neither time nor distance and is circumscribed by no boundaries of country or nationality. In the tenth exhibition of prints and modern paintings held under

the direction of Mr. Carl J. Smalley, a royal feast was provided for the art lovers of Smoky Hill Valley, who showed keen appreciation of the treasures placed before them.

The foundation for such appreciation was laid years ago in Lindsborg, Kansas, by Professor Birger Sandzen, instructor in art and the Romance languages at

Bethany College. For years Professor Sandzen has been a dominant force for culture in the Swedish colony pocketed in the Smoky Hill Valley with its two important settlements of Lindsborg and McPherson. The great outside world knows something of this artist's splendid interpretative landscapes, which reveal, in a riot of color, the beauties of the vast plains of Kansas and the gigantic grandeur of the American Rockies; but few know how far-reaching and remarkably potent has been his influence toward creating a real art center in Smoky Hill Valley.

The music world has long known of Lindsborg through its great, annual Easter Song Festival, when Handel's "Messiah" is rendered; many a cross-continent journey has been made by music lovers to hear the famous Lindsborg chorus, assisted by some of the world's most famous singers, render this magnificent religious oratorio; but few have realized that this village of 3,000 is also fast becoming an art center through the stimulating personality as well as the teaching of Professor Sandzen. Always in connection with the Easter festival there has been a small exhibition of paintings and etchings by well known artists, held in the library building of the college. Each year, the local Art Society has purchased either a print or a painting and placed it in one of the school houses of the village. Today every school house in Lindsborg owns a painting; a few contain etchings by Zorn, Whistler, Lepere, Lalanne, Millet, and Rembrandt.

Interest in art has been steadily spreading so that now McPherson and other towns, falling into line with Lindsborg, are holding each year notable exhibitions in their respective school buildings. A number of these are under the direct supervision of Mr. Carl J. Smalley, a man who has sat for years at the feet of Birger Sandzen, and whose success is one of the surprises of the print world.

Mr. Smalley's love of prints is entirely the result of his environment, for he has lived all his life in McPherson, not even once going to New York. But

travel was not necessary for him. His intense love of this delightful medium made him an apt pupil so that today he is looked upon as a print expert and many an important art dealer sends him etchings to be expertized.

When only a lad, Mr. Smalley collected etchings, hanging them on the walls of his father's feed store. After a time a small space was partitioned off at the back of the store for the boy's treasures. The farmers, coming in to buy their seeds, got in the habit of wandering back to the print shop to see the new things that Carl was collecting. After a time the spirit of buying entered their minds and the lad's fad turned into a profitable business, which grew and grew until it swallowed up the feed store.

For the last ten years Mr. Smalley has been holding annual exhibitions of prints and paintings. This year, the collection was housed in four rooms of the new High School building; two being used for prints and two for paintings. Each night for a week the assembly hall, where a lecture on art was given, was filled to overflowing.

Among the rare old prints, were Rembrandt's "La Chaumière au Grand Arb," Durer's "Melancholia," and Meryon's "Taurelle de la rue de la Tixeranderie." Taking its place beside these famous prints, was that exquisitely beautiful plate, "Sunset in Ireland," by Seymour Haden than which there is none greater, so velvety are its blacks, so full of lyric beauty are its shadow-laden trees and flying birds against a luminous sky.

Whistler was there also. His "Black Lion Wharf," "Little Annie," "La Retamuse" cast their magic spell over many a lad and lassie from the Smoky Hill Valley and the towns nestling therein, over many a sturdy and courageous man and woman who had tried to bring into the lives of this community some of the Old World culture, which they, or their immediate ancestors, had left behind them, when they came to the plains of Kansas to wrest from them a sustenance.

It was no commonplace audience that looked with appreciative eyes and sincere interest upon this splendid collection

that had been assembled from all parts of the world for their benefit. Wandering among these simple, kindly people of the soil, one heard many a clever art criticism that was much more sincere than the superficial elegantly turned phrases of a fashionable eastern audience or the glib remarks of a newspaper reporter.

But Whistler was not the only modern etcher in this exhibition, for there were Zorn and D. Y. Cameron, great lights both, as well as others.

It is no unusual thing to find a Zorn, a Rembrandt, a Pennell, and even a Meryon on the walls of a farmhouse in this vicinity. Recently a McPherson high school girl bought a rare old Rembrandt etching, paying for it out of her pin money. Another dainty bit of femininity, who keeps shop for Mr. Smalley, and studies prints when not waiting on customers, has an important collection. Each print has been paid for out of money received from keeping shop. This young woman's father is one of the wealthiest farmers in Kansas. He gave her a Winston car, but he refused to give her money to indulge her taste for prints so she earns it herself.

In the school houses of McPherson as in Lindsborg, there are paintings by

modern men and rare prints by Zorn, Whistler, Jacques, Nevinson, Pennell; and lithographs by Birger Sandzen. Many of these were purchased by the school children, who in very truth are the *de medici* of the Smoky Hill Valley.

The second print room contained good examples of the men of 1830, a delightful Bracquemond—"Swallows in Flight"; a representative Lepere, who is at last receiving his due meed of praise; a Nevinson; a Besnard, a powerful Brangwyn; some interesting illustrations by Thornton Oakley; still life by Anne Bremer, and eight lithographs by Birger Sandzen, two of which were quite new.

One room was given over to Professor Sandzen's recent paintings of the Rockies. His big, overpowering, structural treatment of rocks and mountains bathed in sunlight or flooded with moonshine, his glowing colors dashed on with an impetuosity that reminds one of his master, Zorn, arouse the critic's wonder and admiration and cause him to cry "Here at last is a true interpreter of the majestic and stupendous grandeur of the Rocky Mountains."

The last room contained interesting examples of the paintings of Henry Poor, Anne Bremer, Lilian Genth, Oscar Jacobson, and Nordfelt.

THE CHICAGO EXHIBITION

BY LENA M. McCAULEY

JUST as a lively community spirit animates the activities of the painters and sculptors of the Middle West, so a peculiar atmosphere of democratic festivity pervades the opening of the annual exhibition of American oil paintings and sculpture at the Art Institute every autumn. Since the public at large, the Chicago citizen from early days, has contributed to the success of such institutions as the Art Institute, there is an eager curiosity to discover signs of progress in the contemporary painting and sculpture of the year, and to hail with joy the arrival of new

artists and distinguished works. There is a realization that American art is in a process of evolution and a patriotic sense that it should receive due appreciation for its productions.

Travelers familiar with museums at home and abroad comment on the hospitable atmosphere of the assemblies. The popular demonstration of social leaders in alliance with various groups, ranging from exclusive women's clubs to the representatives from settlement houses at the tea tables, is characteristic of the Chicago spirit. On one hand is the aristocratic society, The Antiquarians,



OTIS SKINNER IN "THE HONOR OF THE FAMILY" GEORGE LUKS
AWARDED THE MR. AND MRS. FRANK G. LOGAN MEDAL AND \$1,500 PRIZE

representing wealth, and on the other the democratic Municipal Art League, the Musicians Club for Women, the Chicago Woman's Club, and many organizations from the city and suburbs especially interested in awarding prizes, establishing scholarships and the educational side of art and not to be forgotten is the Arts Club with its belief of "Art for Art's Sake." Thus the big reception at the American event of the year promotes enthusiasm, and to a degree cements friendships among circles of high

and low degree, while spreading the subtle influences of art far and wide in the city.

Picture to yourself, the Art Institute gay with flags, the wide boulevard and pavements packed with cars and pedestrians, a sunny November afternoon. A canopy reaches across the porches and down the stairs to the edge of the driveway. Within, all is ready, the potted palms in place, the galleries hung with paintings, the tea tables, works of art in decoration and shining silver, an orches-

tra in place on the balcony, while at the head of the grand staircase is the bugler, who, as the clock strikes three, announces in thrilling notes that again the American Salon throws wide its doors, and the thirty-third annual exhibition of American oil paintings and sculpture at the Art Institute is ready for the judg-

since the Art Institute welcomed so gay an assembly in such numbers as that of the year of 1920.

As usual the exhibition was hung in the east wing reserved for passing collections of paintings. The jury including four Eastern and four Chicago artists, Charles S. Hopkinson, Henry Salem



TORN LINGERIE

FREDERICK C. FRIESEKE

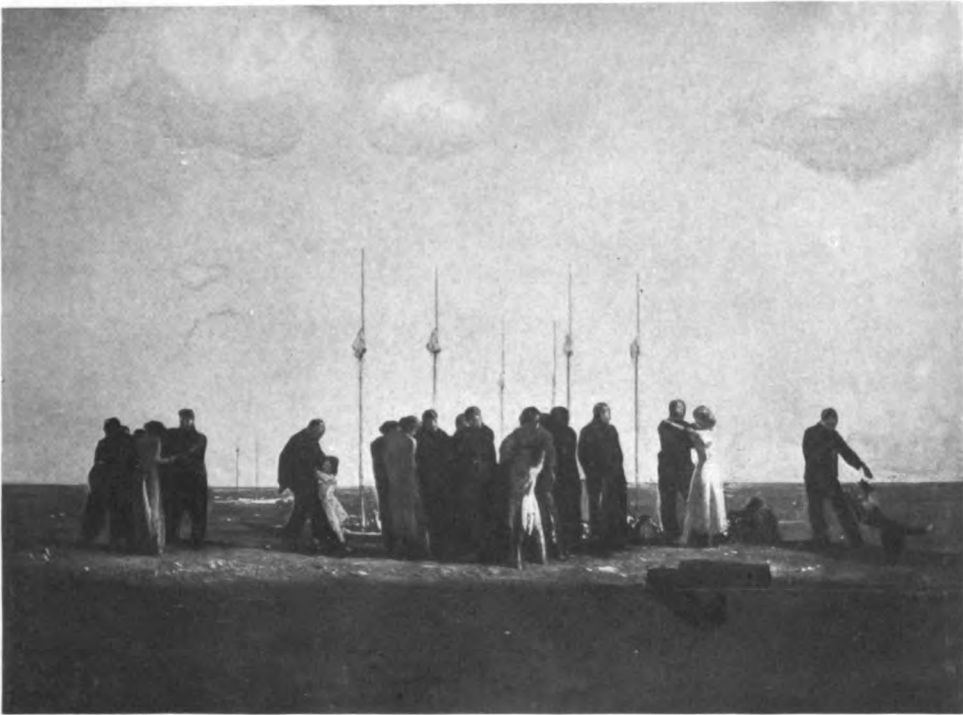
AWARDED THE POTTER PALMER GOLD MEDAL AND \$1,000 PRIZE, AND ALSO THE W. M. R. FRENCH GOLD MEDAL OF THE ART INSTITUTE ALUMNI ASSOCIATION

ment of the members and their friends as well as the critical public fortunate in receiving entrance cards.

The guards throw open the doors, the crowds throng, and for a period of three hours, masses of gaily gowned women and men of professions and business, some from distant cities in numbers exceeding 5,000, ascend the stairway while the music of the orchestra echoes in the vast spaces, and hasten to the overflowing galleries. It has been many a year

Hubbell, Lawrence Mazzanovich, Everett L. Warner, Frederic M. Grant, Alfred Juergens, Carl R. Krafft, and Frank G. Logan, accepted 240 works, of which one hundred and sixty-six were paintings, and seventy-four were small pieces of sculpture, and aided Assistant Director Robert B. Harshe in the hanging and installation.

A novel and pleasing effect was produced in the galleries by the use of color—subdued browns, grays, rose, blue and



DOWN TO THE SEA

ROCKWELL KENT

AWARDED HONORABLE MENTION

a light hue approaching silvery white, on the walls. With these tones as backgrounds the hanging resolved its problems into the arrangement of color schemes. As the number of paintings is considerably less than in former years, all paintings were hung spaciouly and on the line. Of course this meant that there were many rejections.

Contrary to the custom of a separate gallery of its own, the sculpture was scattered through the exhibition to create decorative effects. And while the small bronzes, marbles and plaster figures and fountain pieces lent to the furnishing of the rooms, the individual quality of the objects was obscured in the presence of brilliant and commanding canvases, and sculptural values became a second thought to the viewer. However, while well-known names of sculptors were catalogued, there were few examples of their work to demand attention and no one piece of unusual originality. There were little things worthy of

praise but no one work of startling assertions.

The vista beyond the entrance corridor into the main room and farther galleries right and left revealed the design of color arrangement and the succession of paintings disposed effectively. Opposite the entrance was a large radiant "Colonial Landscape" by Ettore Caser, its warm autumnal tones being the dominant key of the entire wall space. One was tempted to linger, while animated discussions on every hand gave opinions regarding the prize paintings.

The first honors, the Mr. and Mrs. Frank G. Logan Gold Medal and \$1,500, were awarded the portrait of Otis Skinner in the characterization "The Honor of the Family" painted by George Luks. The canvas dominated its gallery with a magnetic quality that appealed to the crowd, although it is something of a caricature in drawing and livid color. It is the most intelligible painting Mr. Luks has exhibited at the Art Institute—



PORTRAIT OF JAMES B. FORGAN

LOUIS BETTS

AWARDED THE NORMAN W. HARRIS SILVER MEDAL AND \$500 PRIZE

and it has that distinguishing modern element of being "different"—there was nothing in the same class in the collection.

The Potter Palmer Gold Medal and \$1,000 were awarded to "Torn Lingerie," by Frederick C. Frieseke. The traveled viewers remembered this canvas at various exhibitions, and others who had watched his work many years recalled the studio properties, the model and the personal mannerisms of the artist. The artist is gifted with an elegance of style and ability for exposition of opalescent color leaning toward rose and violet, but, as in the case of Mr. Luks, technical

efforts interest him more than the vision of beauty, and well executed patches of canvas do not combine in an entire composition of excellence. In fact the whole resolves itself into parts—a fine bit here and another there. Painters call this a "studio picture" for working artists, and like Mr. Luks' work the young student wondered if technical exploits and adventures were indeed the end of art, or if the poetic message remains.

Years ago Mr. Frieseke studied at the Chicago Art Institute, a fact that made him eligible for the W. M. R. French Memorial Medal of the Art Institute Alumni Association. Consequently the

glamour of color of the big picture again wrought its magic and the second honor was laid at his feet.

The Norman Wait Harris Silver Medal and \$500 for a figure painting were awarded the portrait of James B. Forgan by Louis Betts. Being an official portrait of the President of the First National Bank, and one of a series for the Clearing House, the composition was formal as suited the occasion, and yet in the subtle painting of the fine face of the subject and a refined treatment of a conservative color scheme, the canvas maintained dignity and a high place in portraiture. Few paintings of men by Mr. Betts have received warmer praise than this genial interpretation of personality.

The Norman Wait Harris Bronze Medal and \$300 went to a "Midsummer" landscape boldly painted by Robert C. Chadeayne, of Firthcliffe, New York, an artist exhibiting here for the first time. The canvas was rich in the color of forest-clad hills in June. Another landscape, "Rugged Slopes and Tamarack," painted in California by Edgar A. Payne, received the Martin B. Cahn Prize, \$100, for the best work by a Chicago man. It was a brilliant piece of painting—an exhibition canvas that declared proudly.

In the group of Honorable Mentions was the very well painted little picture "Old Houses—Honfleurs" by William J. Potter, "Down to the Sea," a dramatic group of fishermen and their women on the gloomy sands, by Rockwell Kent, "Mists of the Morning," a decorative canvas by Cornelius Botke, and three pieces of sculpture, "Bacchante" by Leo Friedlander, "Amo" by George Lober and "Penguins" by Albert Laessle.

Had it not been for Louis Betts' conservative prize portrait of James B. Forgan, Abbott H. Thayer's "Young Woman in Olive Plush," Henry R. Rittenberg's "Elliott Daingerfield," Charles Hopkinson's "Dr. F. S. Watson," and Wayman Adams' "Booth Tarkington" the revolutionary methods of the latter-day painters would have prevailed. Half way between the conservatives and the radicals was Oliver Dennett Grover's breezy out-of-doors presentment of

"John C. Johansen." Robert Henri's "Fayette Smith" was a frank painting of a child with boldly decorative garden background. Leopold Seyffert's "The Hunter" and Augustin G. Pall's aviator "Pierre I. Puios" were excellent exhibition canvases, assertive and pleasing, while modern and conservative enough in technique. And with these should be remembered Margaret Richardson's "Miss Dorothy," and more portraits by Eben F. Comins, Mary Prindeville, Sidney E. Dickinson, Giuseppe Trotta, Leslie P. Thompson, Giovanni Battista Troccoli, Helen M. Turner, Louise Lyons Heustis and Vaclav Vytlačil.

In a class by themselves, contributing variety and color, Walter Ufer's "Suzanna and Her Sisters," Blumenschein's "Indian Battle," and Victor Higgins' "Serenade." The Indian motifs and bravery of sunlight associated with the Taos painters livened the walls considerably. Yet another school of figure painting was that of "The New York Winter Window," by Childe Hassam, and "Sunlit Window" by Louis Rittman. Perhaps with these should go Mr. Frieske's studied canvas "The Chaise Longue."

Still life painting gave promise of popularity in clever arrangements such as those of Emil Carlsen, Frank W. Benson, Gerald Frank, Anna Lynch, and Leroy Ireland. The properties ranged from the presentment of mural decorations and metal and pottery objects as in Mr. Carlsen's work, to various combinations of material and quite beautiful floral designs. The fairy tale was seen to have arrived again in three or four paintings of which Karl Anderson's "Pegasus" was an inspiring example. And as for "cubistic" tendencies—there was one exponent in an "Interior" with figures by Edwin W. Dickinson. Leon Kroll's characteristic realism, in "A Visit" and "The Song," had echoes in the canvases of half a dozen preferring his style. Roy C. Nuse, of Jenkintown, Pa., was the first to become painter historian of life on the farm, and Theon Betts, John W. Norton, Hayley Lever, and Anthony Angarola each showed related compositions.

In the spirit of the artist who takes delight in a refined craft were James R. Hopkins' "Lotusland" and Louis Kronberg's "Mending Ballet Skirts." These were pleasant interludes in the procession of canvases illustrating the tendency to rugged brush work. "The Grandmother" by Jerome Myers, and "Woman with a Sack" by Eugene Higgins teemed with sentiment and meet appreciation.

Excepting the "Wild Surf" by Frederick J. Waugh, and "The Green Wave" by Charles H. Woodbury, two marines whose fine qualities brought the breath of the sea and far-blowing winds into the galleries, the majority of the exhibition seem in retrospect to easily fall into two classifications, the landscapes and decorative compositions for which there is a fashion these days.

To the latter belonged the works of Ettore Caser, Jessie Arms Botke and Frederic M. Grant. Adam Emory Albright's "The Lake in Summer" with barefoot children on the shore was a departure into a new field of backgrounds for his merry little people. Frederick Clay Bartlett's "Canton Facades" was treated with the decorative intent that pleases that painter.

Among the landscapists, there was evidenced an interesting tendency to travel in search of inspiration. It is true that Gardner Symons, Edward Redfield, George Elmer Browne, John F. Carlson, Everett L. Warner, William Wendt, Frederic Tellander, and Chauncey F. Ryder had tempered their realism with a finer feeling in their works, that Van Dearing Perrine was more colorful than in former years, and that Frank C. Peyraud's fine landscape "When the Summer is Young," Granville Smith's "Summer Night," Carl R. Krafft's "Glories of Autumn," and Lawrence Mazzanovich's "The River Beyond," all lent distinction to the showing. The paintings of William Clusmann, Alexis J. Fournier, Elliott Colburn, Hobart Nichols, Edgar A. Payne, Charles Reifel, J. Richard, John F. Stacey, Gordon Saint Clair, William H. Singer, Jr., Aldro T. Hibbard, Lucie Hartrath, Frank V. Dudley, and Howard Russell Butler were expressed as an apprecia-

tion of the beauty of the changing season and the glamour that is visible to the poet painters.

"Cape Blomidon—Nova Scotia" by Eliot Clark gave the impression of dramatic power. Herman Dudley Murphy presented a foreign note in the hills of Porto Rico; Will Howe Foote and George Biddle are ever reckoned with the Bermuda painters, while Alson Skinner Clark, Edward B. Butler, and Wallace L. De Wolf were found to be exponents of California and Western desert scenes.

The intention of the national event was supported by painters from Boston to California, and the standards of the year were to a degree measured by the presence of the prize pictures, Abbott H. Thayer's "Young Woman in Olive Plush," awarded the Gold Medal and \$1,500, and Walter Ufer's "Suzanna and Her Sisters" which had the Bronze Medal and \$500 at the Carnegie Institute's International Exhibition last Spring. Prize pictures from other museums were among the invited works, and in the entire assembly of the exhibition it was estimated that only about fifty painters and sculptors were of Chicago origin, and a number of these had migrated to studios in the East.

The Concord Art Association of which Mr. Daniel Chester French is President, and Elizabeth Wentworth Roberts is Secretary, held its Fifth Annual Exhibition at Concord, Mass., from November 21st to December 4th. This exhibition consisted of painting, sculpture, drawing, etching and miniatures, and was held in the Town Hall. Honorable mentions were awarded to a painting by Robert Strong Woodward of Shelburne, entitled "Tangled Branches"; to a work in sculpture by Victor Salvatore, entitled "Big Oak"; to a miniature by Elsie Dodge Pattee, entitled "The Sampler"; to an etching by John W. Winkler and to a drawing by Frederick A. Bosley, "Portrait of Elizabeth Brimmer Bosley." Some of the foremost artists of the country were represented. The exhibition upheld the exceptional high standard set in previous years.



A DETAIL OF THE EXHIBITION OF PRINTED FABRICS
ARRANGED BY WILLIAM LAUREL HARRIS, MANAGING DIRECTOR, THE ART CENTER, INC.
Sent out as a Traveling Exhibition by The American Federation of Arts

THE ART CENTER, Inc.

The Art Center, Inc., which has its headquarters at 10 East 47th Street, New York, and comprises the Art Alliance of America, the Pictorial Photographers of America, the New York Society of Craftsmen and the Society of Illustrators, has been fortunate in securing as managing director Mr. William Laurel Harris, the well-known mural painter, who was at one time president of the Municipal Art Society and as first vice-president of the Architectural League has become acquainted with all the leaders in art and industry allied with architecture. As chairman of the Committee on Decoration for the Fine Arts Federation of New York, and as secretary of this Federation, he has co-operated with the city authorities in developing the Textile Institute, which now has a thousand pupils, as a part of

the New York City Schools. Mr. Harris has done much, in fact, to create a more widespread interest in the application of art to industry. He has, moreover, for some years been contributing editor of "Good Furniture," published in Grand Rapids, one of the best of the trade journals in this country. He studied art under Gerome and other masters in Paris and has therefore a first-hand knowledge of art from the professional side combined with exceptional executive ability. It is proposed by the Art Center to create a working force which will not only aid and harmonize the varied efforts of the allied clubs and associations and act as a go-between for business men and artists, but is at the same time intended to take action concerning industrial education and the practical application of art in American trade and commerce.





A HAND BLOCKED LINEN, DESIGNED AND COLORED
IN NEW YORK CITY BY HARRY WEAMS.
WOVEN AND PRINTED IN ENGLAND



A HAND BLOCKED SAIL CLOTH PRINTED FROM OLD
FRENCH BLOCKS, PROBABLY AFTER DRAW-
INGS BY PILLEMENT



FIVE AMERICAN PRINTED PILE FABRICS SHOWN AT
THE EXHIBITION AT THE TEXTILE INSTI-
TUTE, NEW YORK



A POWERFUL AND SUMPTUOUS DECORATIVE EFFECT
OBTAINED BY HAND BLOCKING ON LINEN.
DESIGNED AND PRINTED IN ENGLAND

Through the cooperation of the Art Center, Inc., and under the direct supervision of Mr. William Laurel Harris three interesting and important exhibitions of industrial art have been assembled and sent out on circuits by the American Federation of Arts this autumn. Two of these are of textiles, one of printed cottons of which illustrations are given herewith, the other of brocades and tapestries, and the third of textile designs, many of them foreign. These exhibitions, it is thought, will do much to show the people of America generally the high quality of American production and to interest home makers as well as to raise the standard of home manufactures.

The Art Center, Inc., will also do what it can to encourage the individual craftsmen in their work and will through

a well-organized lecture bureau assist in formulating public opinion in the interest of the decorative arts. Mr. Harris, Mr. W. Frank Purdy, Mr. Heyworth Campbell and others interested in the work will speak, under the patronage of the Art Center, both in New York City and in other centers of art and culture as far west as the Mississippi River.

The illustrators of New York have also been interested by the Art Center in the cause and several remarkable exhibitions are planned to show the many curious and unsuspected ways in which our draughtsmen's skill and knowledge can help on the great and vital cause of America's industrial Art.

Mrs. Ripley Hitchcock is president of the Art Center, Inc., and Mr. Heyworth Campbell is secretary.

THE SPANISH EXHIBITION IN LONDON

BY SELWYN BRINTON

THE Exhibition of Spanish Art, both ancient and modern, which opened on Wednesday, November 3d, at Burlington House, and will remain open till January, is one of the very first importance. It has had the warm approval and support of the Spanish Government. The King of Spain and our own King are lending pictures, as well as many of the leading nobles of Spain—including the Duke of Alba, who is President of the Spanish Committee—and many English collectors, among them the Duke of Wellington, the Earl of Radnor, the Earl of Northbrook, Lord Leverhulme and Sir Herbert Cook, while the hanging has been superintended by Don Aureliano de Beruete, Director of the Prado Museum at Madrid, who came over to London especially for this purpose.

Coming now to the pictures themselves the exhibition divides itself into two sections, which may be called Ancient and Modern Spanish Art, or, more precisely, (1) Spanish Painting from the XIVth century until the death of Goya, and (2) Spanish Painting from Goya's death to the present day, with some modern sculpture. The Old Masters of Spanish

Art are worthily, one might almost say, magnificently, represented. Commencing with the Primitives we find a very interesting "Annunciation" by an unknown Spanish Master—possibly Jorge Ingles—of the XVth century, with the first Count of Alba, founder of that Ducal House, in the act of praying beside the Virgin and the announcing Angel. Two panels of S. Michael, lent respectively by Lord Leverhulme and Sir Julius Wernher hang near this, the latter of finely decorative quality; and on the next wall is a delightful panel of San Vicente, lent by Mr. Cyril Andrews, who is the possessor of this magnificent altarpiece of the Valencian School in numerous panels, except only the two panels which are held by the Metropolitan Museum at New York.

Modern critical and artistic interest has centred in recent years around the two figures of El Greco and Goya; and the organizers have made a special effort to show the two Masters worthily here; but before coming to them I must speak of Velasquez, who holds the indisputably first place in the story of Spanish Painting. Two magnificent examples are



SAN VICENTE VALENCIAN SCHOOL
LENT BY CYRIL ANDREWS, ESQ.

the portrait by Velasquez of his servant and pupil Juan de Pareja, lent by the Earl of Radnor, painted at Rome, possibly as an exercise by the Master before commencing his world-famous portrait of the Pamfili Pope, Innocent X; and near this the "Unknown Gentleman,"

a dark melancholy face, an undisputed Velasquez with all the character of his art, which is lent by the Duke of Wellington.

Between these two portraits hangs Sir Herbert Cook's "Calabacill as the Buffoon," a full length portrait lent to the Exhibition by that fine critic and collector, Sir Herbert Cook. It comes there with his authority as by Velasquez, which seems also to have the approval of Señor de Beruete; but it is fair to state that this attribution has been questioned and it is certainly not on the level of the two portraits just mentioned, between which it hangs. The portrait of Don Baltasar Carlos, lent by our King from Buckingham Palace, is of great interest; no less so the Self-portrait from the Valencia Museum.

That weird and fascinating Master, the Cretan El Greco, has been called "a Post-Impressionist born three centuries too soon." He really strikes a new note in color, and has an outlook which is novel and often astonishingly modern. Very characteristic here are his "Annunciation," his "Glory of Philip II," lent by the King of Spain from the Monastery of Escorial, and his "Saint Louis, King of France," clad in a complete suit of damascened gold armour, within the distance the city of Toledo and Christ crucified against sombre and tragic clouds—an extraordinary painting, of which Cossio said, "This is the most ghastly picture of El Greco." On the other hand the "Trinitarian" is a true and realistic study of a very well nourished Spanish monk, and from the Self-portrait lent by Señor de Beruete, there looks out on us "a bald and thin-bearded man, the penetrating sweetness of whose glance has something immensely bitter and dolorous."

Then we come to Goya, in a superb collection of twenty-five works, among them the portrait of the famous beauty and patron of the artist the Duchess of Alba—lent by the Duke of Alba and Berwick—and her no less beautiful cousin, the Marquesa de Lazan, and the well-known portrait of the actress La Tirana, which I saw first in the Academia de San Fernando in Madrid; a group of



SOLITUDE

F. LOPEZ MESQUITA

brilliant studies for the tapestries are here, lent by the Duke of Montellano, but there is little of the later, more intense and tragic side of Goya's life-work. Lastly Murillo, Carreño, Ribalta, Juan Pantoja, Valdés Leal, Coello and the lesser Masters of old Spanish art are adequately represented.

We turn then to the art of modern Spain, which fills the last seven rooms. Ignacio Zuloaga is here in three masterly portrait studies, that master of color and life Joaquin Sorolla, Benedito, Alvarez de Sotomay or, Mesquita, whose "Soledad" (Solitude) is a fine character study,

Maeztu and Sancha, both of whom have been lately exhibiting in London, the painter Martinez Pinazo and the sculptor of the same name, who is acting as Secretary for the Exhibition. I do not find any work of Anglada, whom I met last in Paris, but that fine colorist seems lately to be out of view. The sculpture of Benliurre from Valencia and Mateo Inurria of Cordoba is to be noted. The former has an excellent bronze group of a herdsman driving a group of wild cattle, and a portrait of the King of Spain; the latter a most beautiful marble torso of a woman.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII JANUARY, 1921 No. 1

A REASON FOR ART MUSEUMS

Under the caption of "Works of Art and the Public" the following excellent editorial was published in the October number of the *Bulletin of the Rhode Island School of Design*. Without asking permission we are appropriating it for our own editorial purposes and the benefit of our readers, for it emphasizes most admirably the surpassing value of a great work of art as a public possession, and gives one of the best possible reasons for the existence of Art Museums.

"There is an anecdote told of Napoleon that, after his victorious campaign in Italy, he demanded of the Duke of Parma that he send twenty of his finest paintings to Paris to be added to the Museum in the Louvre. In vain did the Duke offer the equivalent of two hundred thousand dollars to retain one of the most celebrated canvases, for Napoleon insisted on taking the painting. Later on in explanation of his decision to the army he said: 'The sum which he offers will soon be spent, but the possession of such a masterpiece at Paris will

adorn that capital for ages, and give birth to similar exertions of genius." Whether historically true or not, the story has a curious relation to conditions today. Of course the building up of a museum by seizure of works of art, even in war, is not a policy which is attractive to us although it was a well-known procedure during the recent war. Growth by gift or purchase is to be preferred. But the rest of the anecdote has several points which merit more than passing attention.

"The first is the amount which was offered in lieu of the painting, a sum to be compared with the large sums now paid by our millionaire collectors for masterpieces, and at which we were much surprised. It certainly is interesting to find such large valuation over a century ago.

"Again it should be noted that Napoleon wanted the paintings for the Louvre Museum at Paris; not for his private collection but for a public museum of art. In this connection it might be well to mention the fact that Napoleon was the first of modern statesmen to realize the importance of public museums, and that in the founding of the Musee National for the public in 1793 there was started the long series of active institutions of this character which are now found all over the world. The anecdote has an important bearing on the question of the ultimate destination of works of art of superior merit—whether this should be the private collection or the public museum. The lesson that Napoleon taught as an example of his statecraft was the development and encouragement of public art museums, and we in America are just coming to realize its truth.

"The third point is that Napoleon was only interested in masterpieces. Not that he was a connoisseur himself. Gifted as he was, in this respect, he acted on the knowledge of others. But the main thing is that he would only take the best. This is the lesson which collectors and museums in America need most to learn, for Napoleon was right when he said that "the possession of such a masterpiece at Paris will adorn that

capital for ages." Institutions and collections with masterpieces are places of pilgrimage to lovers of the beautiful, and the emphasis on high quality rather than quantity is what we need most.

"Napoleon gave two reasons, and in the second he sounded the call of service for public museums, 'and give birth to similar exertions of genius!' The function of the modern art museum is that of inspiration to artist and public. Success is achieved in this direction when the silent message of the work of art is such that the fund of inspiration is inexhaustible; and fortunate indeed is that institution which has buying committees or private benefactors who like Napoleon demand the best."

MEETING OF THE BOARD OF DIRECTORS OF THE AMERICAN FEDERATION OF ARTS

A meeting of the Board of Directors of the American Federation of Arts was held at the residence of the president, Mr. Robert W. de Forest, 7 Washington Square, New York, on Friday, November 19, 1920. Mr. deForest presided. Nineteen of the twenty-four members of the Board were present. The meeting began at 4 o'clock in the afternoon and with an intermission for dinner continued until ten-thirty in the evening. Reports were presented by the Secretary, Extension Secretary, and the Chairman of the Special Committee on War Memorials. Many subjects of interest in regard to the conduct, continuance and extension of the Federation's work were discussed.

It was resolved that the next annual Convention of the American Federation of Arts should be held in Washington, D. C., May 18-21, 1921, and the president was authorized to appoint committees of arrangements.

A resolution was passed expressive of the hearty sympathy and approval of the Board of a plan to urge upon Congress the importance of the erection of a building to be set aside as a National Gallery of Art housing the National Art collections.

Many other matters of routine nature were fully discussed and given thoughtful consideration—such for instance as the republication of a Handbook of Art in Our Country, of Study Courses on Art, of extending the portfolio loan service to include etchings and other original prints, guarantee funds for the purchase of works of art, the Copyright Law as applied to artists' works, etc.

NOTES

In the Metropolitan Museum from January 18th to February 10th will be shown a notable collection of portraits of distinguished leaders of America and Allied Nations painted by eminent American artists for presentation to the National Portrait Gallery at Washington. This collection comprising twenty-two paintings by eight artists of distinction has been secured by a National Art Committee of which the Honorable Henry White is chairman and Mr. Herbert L. Pratt, secretary and treasurer, Mrs. W. H. Crocker, Mr. Robert W. de Forest, Mrs. E. H. Harriman, Mr. Arthur Meeker, Mr. J. Pierpont Morgan, Mr. Charles P. Taft, Mr. Charles D. Walcott and the late Henry C. Frick, members, with the patriotic purpose of commemorating for all time the great men of this great epoch and by a gift to the nation emphasizing the value of so memorializing true greatness of character and the fellowship of nations united in a great cause. The commissions for these portraits were given outright to several artists who have in the majority of instances spent the last two or three years in their execution. No restrictions were placed upon the artists as to size of canvas or manner of presentation, and no commissions since the days of the Renaissance have been given in so far-sighted and splendid a way. As a result the artists were not only unhampered but stimulated to do their best and have in several instances excelled themselves.

The group is constituted as follows: Portraits of Admiral Beatty, Clemen-

ceau and Cardinal Mercier by Cecilia Beaux; a group painting of the Peace Conference, portraits of Sir Robert Borden and General Currie by Joseph De Camp; portraits of Premier Bratiano, General Pachitch and the Japanese representative, Saionji, by Charles Hopkinson; portraits of General Diaz, Field Marshal Haig, Marshal Joffre and Premier Orlando by John C. Johansen, as well as a group painting of the Signing of the Peace Treaty, 1919, by the same artist; Marshal Foch, General Le Man and President Wilson by Edmund C. Tarbell; Albert, King of the Belgians, Premier Lloyd George and General Pershing by Douglas Volk and Admiral Sims by Irving Wiles. Later on there will be added portraits of Elizabeth, Queen of the Belgians, Premier Hughes and Premier Venizelos by M. Jean McLane.

At the close of the exhibition in New York this collection will be circulated among the museums of the country by the American Federation of Arts before being permanently deposited in the National Gallery at Washington.

The Pennsylvania Society of Miniature Painters and the Philadelphia Water Color Club held their Annual Exhibitions

jointly as usual in the galleries of the Pennsylvania Academy of the Fine Arts from November 7th to December 12th.

The miniatures, 102 in number, were charmingly shown in Gallery I.

The Medal of Honor was awarded to Mabel R. Welch and the Lea Prizes to Laura Coombs Hills, Margaret Foote Hawley and Emily Drayton Taylor. The entire exhibition, however, was upheld to a high standard and extremely charming and skilful work was shown, convincing in the matter of portraiture, individual in rendering and beautiful in texture.

The Water Color Exhibition, which included works in black and white and other mediums, and of an illustrative nature, occupied all of the other series of galleries to the left of the grand stair-

case as one ascended to the second floor and presented a charmingly varied and engaging appearance.

There was evidence in this exhibition of a tendency on the part of the artists to return to the use of pure color in wash, laying aside for the time being, at least, gouache and dry pigment which have become popular in late days and have given to water colors the appearance of oil paintings or pastels. There was an engaging freshness about the work shown for the most part as well as a vigor and sincerity which were reassuring.

From this exhibition 75 exhibits have been selected to be sent out as a traveling exhibition by the American Federation of Arts.

MUSIC IN THE MUSEUM

The Cleveland Museum of Art was one of the first to include music on the program of its activities. Their musical work is now in its third year and has passed the elementary stage. It has appealed to many thousand music lovers who desire to increase their understanding of this great art. The following interesting statement with regard to this work is taken from the *Bulletin of the Cleveland Museum*:

"The most significant evidence of the real success of our efforts has been the donation to the Museum of the sum of a quarter of a million dollars by generous, wise and public-spirited Cleveland donors. A part of this sum is to be expended for an organ, the specifications of which have been drawn by Assistant Professor Archibald T. Davison of Harvard University. A small sum is to be spent on equipment for the department of music and the balance for the endowment in perpetuity of the Department of Musical Arts in the Museum. This splendid gift makes it possible for us to enlarge our program and carry out more thoroughly constructive plans for the future.

It is interesting to record here that during the last few years an enormous sum has been given for musical educa-

tion in this country. The Juilliard bequest may mount up to between fifteen and twenty millions, or even more. The first use to which it is to be put is the establishment in institutions of learning of courses of instruction designed to give supervisors of music a thorough education. Such courses, as Mr. Noble, director of the fund, said recently, are not now offered.

Mr. George Eastman has recently given to the University of Rochester, New York, the sum of four million dollars for music.

A gentleman in Boston has just given over a quarter of a million dollars for musical education. Mr. Surette is one of the three Trustees for this fund.

On all sides there is an increasing interest in music as education. It is so accepted by a larger and larger number of schools. The colleges are beginning to consider such an adjustment of their courses as will eventually effect all public and preparatory schools, and the day is not far distant when educators generally will realize that music is one of the most important means of education, not only because it brings happiness to young people and gives them a noble and pure form of self-expression, but because it contains invaluable factors for training the mind."

Edmund Dulac, illustrat-
 CARICATURES or, weaver of intricate
 BY DULAC design, master of perfect
 balance of form and delicate
 nuance of color—a man imbued
 with the subtle spirit and imagination of
 old artists and schools, Indian, Japanese,
 Persian—is familiar to most of us. His
 drawings for the "Rubaiyat," the "Arabian
 Nights" and more recently, the
 "Tanglewood Tales" have given proof
 that his is a rare gift.

During the past summer, however, Messrs. Brown and Phillips of the Leicester Galleries, London, exhibited a group of caricatures by Mr. Dulac; some forty or fifty drawings, under the title "Somebodies" and having as subjects his contemporaries, eminent personages of the literary, artistic and political world.

Heartily and in an artistic manner he laughed at the foibles of our great. He displayed for us Augustus John reclining at ease on cushions, his arm supported while he painted portraits of lovely ladies, a queue of prospective sitters in the background. Mr. G. B. Shaw was seen in the character of St. Jerome, saying of the British Lion, "A very gentle beast, and of a good conscience." M. Leonide Massine as in the midst of "An Attack of Cubo-Vorticitis." The French Republic as having taken as her newest bridegroom, M. Paul Deschanel—"Un mariage de Convenance." Earl Curzon, the New Foreign Secretary, he pictured as riding a noble elephant while the Corps Diplomatique made obeisance. Mr. George Moore viewed pensively relics of "My dead life." Among others who were targets for Dulac's humor were President Wilson, Winston Churchill, Lenine and Trotsky, Mme. Karsavina, Miss Lillah McCarthy, Sir Oliver Lodge and King Alfonso of Spain. Delightful commentaries, they were full of verve and subtle wit.

In point of technique they were no less admirable, pen-and-ink, line and black mass, displaying the same exquisite feeling for design which characterizes Dulac's other work. His line is simple and supple, everything superfluous is disregarded, and the form and minute modeling are suggested with the utmost simplicity, the essentials of personalities being expressed with direct vividness and delicacy of touch. Mr. Dulac has, as it were, distilled for our benefit the amusing aspects of the famous with really superb results.

E. P.

The first month in the
 NEWS LETTER Academic year is always
 FROM THE the busiest, and we have
 ACADEMY never had a busier Octo-
 IN ROME ber than the last month.

More students than ever before are registered with us: they number thirty-six in all, sixteen in the school of Fine Arts and twenty in the School of Classical Studies. The various members of the staff have taken hold with great energy, and excursions and lectures have been the order of the day. Also, until

the staff and students are comfortably settled in their quarters, there are always many odds and ends to look after. All our buildings are now occupied by persons connected with the Academy—if the homeless of Rome try to invade our property, they will find that they are too late! Mr. Davico is meeting with certain difficulties in the food question—salt, sugar, flour, bread, "macaroni," etc. We are going to weather the difficulties, however, and even supply lunches to those affiliated students who live in town; so that they do not waste time going in town in the middle of the day. Without considering these downtown people, we have to feed forty-one people (including the staff) and sixteen servants, in the Main Building; in all, fifty-seven people.

There has been an archæological Congress under the auspices of the Roman Archæological Society, with many interesting excursions; the entire Classical School attended it.

In the School of Fine Arts, the senior architect, Mr. Shutze, has finished his work and leaves the Academy tomorrow. He is returning to America by way of France.

Landscape Architect Lawson has gone to Amalfi and Ravello to study villas in that neighborhood.

Sculptor Ranier's work is finished, and he leaves in a few days for America.

Painter Cowles, whose term ended last May, passed through Rome a few days ago. Since leaving us in the Spring, he has been traveling in France, England, Belgium, Holland and Germany. He is now returning to America.

Architects Chillman and Smith have made an extensive trip through Umbria. Mr. Chillman is completing his first year's restoration, in connection with which he has written an interesting historical and descriptive sketch which we are planning to publish in the Memoirs.

Painter Lascari is in Venice.

The new Regular Fellows are hard at work upon Italian and sight seeing in and around Rome.

We have five Affiliated Men in the School of Fine Arts (two Rotch architects, a Mass. Inst. of Tech. architect, a

Harvard architect, and musician Rolfe). There is not a lazy bone among them!

Prof. Magoffin will doubtless write you of the excursions. I would like to put in a plea for an Academy camion in which to make many of these trips. The School at Athens has one. The parties, of course, are much more independent than when they depend upon trains, trams, horses, mules and even oxen at times. We can get a good second-hand camion for about \$2,000, and the running expenses would amount to about \$60 a month. Think of letting the School at Athens get ahead of us in this matter!

Mr. William H. Herriman's bequests to the Academy have finally been turned over to us. They consist of 2,849 books, the larger portion valuable ones and extremely well bound, and sixty-eight paintings by American artists. Mr. Herriman was one of the incorporators of the Academy. He lived for years in Rome. He also left six good pictures, principally by French artists, to the Metropolitan Museum of Art.

Last Thursday we had an informal tea, followed by dancing, for the new students. All appeared to enjoy it. There seems to be a fine *esprit de corps* this year.

GORHAM P. STEVENS,

Rome, November.

Director.

ART IN THE PUBLIC HIGH SCHOOLS

The art department of the New York City high schools has just published an extended report covering the years 1918 to 1920. This is part of an elaborate report issued by the Superintendent of Schools in New York covering all phases of high school work.

An examination of the report shows how important and practical the art teaching of the New York City high schools has become, and the many illustrations in the report emphasize the professional standards which have been demanded. These appear in the commercial work, in posters and advertisements in the many craft exhibitions which the schools have held, in the beautiful examples of dress design and pageantry

work, and in the cooperative service of the high schools with the toy associations and other business organizations.

New York City has by far the largest high school art department of any city in the country. Indeed, its one hundred and fifty studios number more than the combined high school studios of Chicago, Boston and Philadelphia, with three or four smaller cities thrown in. Nearly fifty-thousand children study the required art work in the first two years of the city high schools, while several thousands more have been placed in special classes organized for the talented in the higher grades.

It is the double function of the high schools to provide for the æsthetic training of all the children in taste and the technical training of the gifted in skill that forms the basis of the work done in the department. The art teaching given is not for "the few," it is for "the many," for the many have to use it. The director, Dr. James P. Haney, does not hold that the general training of the schools will produce artists, but does maintain that it will raise the standard of taste throughout the community. Higher standards of taste he points out mean advances along many lines. Such standards cannot be raised without an effect on trade. People who know better things, demand better things. "Thus," says the director, "the art teachings of the public schools has a practical relation to the business interests of every community."

Believing thoroughly in the principle of cooperation, Dr. Haney illustrates in the report how many different agencies have been brought into cooperative relations with the high schools. These include the art museums, art societies, trade and social organizations. Trade conferences and trade exhibitions are continually being held, while a supplementary organization called the School Art League is used to develop many museum courses and special classes.

The value of special training for the talented is illustrated in the great growth of the higher elective courses. These were developed during the war in re-

sponse to a belief on the part of the director that the industrial art needs of the country would, as soon as the war was over, cause a large demand for skilled workers trained in design. His belief has since been justified by the fact that the trade has absorbed the talented graduates of the high schools as fast as they have been produced. At the present time, New York City not only offers special art courses in a dozen great high schools, but also perfects a scholarship plan which has trained some scores of pupils in post-graduate work in the industrial arts.

A memorial tablet to the late William T. Evans
MEMORIAL TO WM. T. EVANS
has been placed in the Montclair Art Museum Montclair, New Jersey, in which town Mr. Evans for many years made his home. Over the tablet hangs a portrait by Orlando Rouland. At the unveiling ceremonies, Mr. George Clarke Cox, one of the directors of the Montclair Art Association, paid high tribute to Mr. Evans, not only for his gift of fifty paintings by American artists to the Montclair Art Museum, but for the great services he had rendered in bringing American art to the attention and esteem of the people. He said in part:

"William T. Evans was one of the pioneers in securing recognition for the work of American artists, especially American landscape painters. At a time when few knew or cared anything about American art, when buyers sought only specimens of French and Dutch Schools, he and Thomas B. Clarke gave the first impetus to an interest in them, and later George A. Hearn, Alexander Humphreys and others supported the movement. Evans not only bought pictures—he made collections. His first collection was sold at auction in Chickering Hall and he has been criticised as one who commercializes art; but the probability is that this very auction sale did much to call attention to the merit of American Art.

"Mr. Evans not only made collections himself but he had much to do with for-

mation of exhibits. Through his interest in the Lotus, Salmagundi and National Arts Club he had much to do with the selection of pictures to be exhibited and the exhibitions were famous for years for their excellence.

"He gave pictures generously to many institutions and at the same time began to form a collection to be given to the National Gallery at Washington. That is his monument, but we in Montclair are grateful for the admirable collection he presented to our town; the initial impulse to the creation of the Montclair Art Association."

This tribute was well deserved. Mr. Evans was, indeed, one of the first and truest friends of American art and artists, and as such he should long be remembered and honored not only in Montclair but in all parts of our great country.

A novel enterprise has been undertaken by the ART AND INDUSTRY Allied Wall Paper Industry, which announces the Practical Home Furnishing course for the benefit of drawing teachers and supervisors, under its special direction. This includes illustrated lectures with both moving pictures and materials, traveling exhibits and service of an experienced art teacher to assist in planning courses and establishing connections between local stores and schools by the use of special displays, and store demonstrations. It will be available for the assistance of any drawing department in New England.

Miss Lucy D. Taylor, formerly Head of the Teachers' Training Department and Instructor in Home Furnishing at the Massachusetts Normal Art School, Boston, is in charge, and the Allied Wall Paper Industry offer her services in either an advisory capacity or as a lecturer, without charge to any school making application.

Besides this, Miss Taylor will give a course of lectures for drawing teachers at The Girls' City Club, in Boston, which will include frequent visits to local retail establishments. This course will be repeated in any large center in

New England where a group of ten or more teachers will guarantee a class.

Further information may be obtained by applying to Miss Lucy D. Taylor, 171 Harvard Street, Brookline, Mass., or to the Educational Department of the Allied Wall Paper Industry, Grand Central Palace, New York City.

AN ART MUSEUM FOR HOUSTON, TEXAS The Houston Art League has recently received from the late Miss Belle Dickson, whose home was in Houston, a legacy toward the establishment of an Art Museum for the City of Houston. This is the second large donation left by the Dickson estate to the Houston Art League; the first being a large collection of pictures, bronzes and ivories bequeathed to this association by Mr. George Dickson. These pictures and bronzes are on exhibition at the University Club in the City of Houston.

This association is planning to build a Museum of Art in the near future. The Building Committee in charge has received a number of plans from prominent architects. The site of the proposed museum is free of indebtedness and is the property of the Houston Art League, which is a chartered institution. Mrs. H. B. Fall is acting-president of the League, with a Board of sixteen Directors and seven Permanent Trustees.

CURRENT EXHIBITIONS

There was great variety in the exhibitions that were shown in the various cities throughout the country during the month of December. Whereas once upon a time exhibitions were restricted almost entirely to paintings or works of a pictorial character they are now found to cover a wide field subjectively and hence make a broad appeal in interest.

In Detroit, from November 24th to December 31st, was shown in the rooms of the Society of the Arts and Crafts an exhibition of British Arts and Crafts assembled by representatives of that Society last summer, which is to be circulated during the present season among the leading Art Museums in the United

States. This exhibition includes the best work in the applied arts of the present day in Great Britain, in the fields of tapestries and other weavings, jewelry, enameling, gold and silver-smithing, ivory carving, book binding, illumination, embroidery, etc. The leaders of the great schools of Arts and Crafts, such as those in London, Glasgow, and Birmingham, are all represented, as well as some of their graduates, in all something over fifty exhibitors, a number of whom occupy positions of national importance.

At the Albright Art Gallery during December the Buffalo Fine Arts Academy exhibited a collection of decorative screens by Robert W. Chanler together with groups of pottery from the New York School of Clay Working and Ceramics, by Prof. Binns, by Mrs. Adelaide Alsop Robineau and from the Rookwood Pottery, wrought iron by Thomas F. Googarty, wood carvings by Charles Haag, batik decorations by such well known decorators as C. Bertram, Herman Hachs and Lydia Bush-Brown, tapestries from the Herter Looms and materials from the Flambeau Shops—a most interesting collection.

In Nashville, Tenn., under the auspices of the Nashville Art Association, an exhibition of paintings of Indians by members of the Taos Society has recently been held in conjunction with a loan exhibition of Indian curios and sculpture.

The Kansas City Art Institute opened the season with a notable exhibition of works of art lent by residents of Kansas City and a group of paintings of the Southwest by such men as Birger Sandzén, Oscar Jacobson, B. J. O. Nordfeldt and Henry Varnum Poor. Among the pictures loaned were works by Sorolla, Thaulow, Mancini, Twachtman, Gainsborough, Reynolds, Hoppner, Corot, Mauve, and our own American painters, Gardner Symons, Edwin H. Blashfield, Frederick J. Waugh, Horatio Walker, Charles W. Hawthorne and others.

An exhibition of paintings by American artists of Swedish descent recently exhibited in the Royal Academy, Stockholm, Sweden, was shown at the beginning of the winter season in the Art Institute of Chicago.

The Portland, Oregon, Art Association opened its season with exhibitions of paintings in oil by Hope Avery, water colors by H. F. Wentz, drawings by W. L. Barnes and miniatures by Sidney Bell.

At the Arts Club in Philadelphia was shown an exhibition of spring and winter pictures by Edward W. Redfield notable not only for their extraordinary merit but because of unusual, tasteful framing and delightful arrangement—an exhibition which set a standard in the art of display.

At the Art Alliance, Rittenhouse Square, Philadelphia, for a brief period was lately shown a collection of Italian linens from the Handicraft Shop of the College Settlement House in the Quaker City, which comprised needle work, cut work and lace done by the Italian women in Philadelphia. This was the happy result of an effort to keep these women out of the sweat shops and give them congenial remunerative work at home.

Folk embroideries constituted a special exhibition recently held at the Metropolitan Museum of Art in one of the long galleries which has been partially set aside for special exhibitions of decorative arts.

The fifth exhibition of work by our American manufactures and designers opened in the Metropolitan Museum on December 15th and will continue until January 30th. This exhibition shows, as in previous years, examples of manufacture and craftsmanship which have profited by Museum collections.

Exhibitions of colonial art were held at the time of the tercentenary of the landing of the Pilgrims both in Mil-

waukee and Minneapolis. The Milwaukee exhibition was assembled under the auspices of the Milwaukee Art Institute through the cooperation of the hereditary and patriotic societies of Milwaukee. The exhibition at the Minneapolis Institute comprised colonial furniture and decorative arts, relics of the earlier days being difficult to find in that part of the country. This exhibition was said to lay emphasis upon the spirit of our forefathers "when European extravagance was tempered by American sense."

The Denver Art Association has been showing an exhibition of the work of Zuloaga, the great Spanish painter of our day, preceded by an exhibition of paintings of flowers of Colorado and followed by an exhibition of paintings by American, English, French, Dutch and German artists lent by the Vose Galleries in Boston.

The California Art Club held its eleventh annual exhibition in the galleries of the Museum of History, Science and Art in the late autumn. This club has a membership of 165. The Paul R. Mabury Purchase prize was awarded to Carl Oscar Borg for his painting "The Lone Rider," which becomes the property of the Museum. A portrait of Mrs. Rufus C. Spalding by Max Wieczorek was awarded the J. S. Ackerman prize.

PRINT EXHIBITIONS

The Print Makers of Los Angeles have changed their names to the "Print Makers Society of California." This organization has now members in England, France, Italy and Canada as well as all over the United States. This organization will hold its next exhibition March 1st to 31st, 1921, in the Gallery of Fine and Applied Arts, Museum of History, Science and Art, Exposition Park, Los Angeles, California. Meanwhile it is sending out two traveling exhibitions in California, New Mexico and adjacent states, numerous calls for such exhibitions having been received. The president of the Society is Benjamin C. Brown, a group of whose paintings of

California were reproduced in the December number of THE AMERICAN MAGAZINE OF ART as illustrations for William Howe Downes's article on "California for the Landscape Painter." Six of Mr. Brown's soft-ground etchings in color have recently been purchased by the British Museum—a signal honor for an American etcher. The secretary of the Society is Howell C. Brown, a brother, and his address is 120 N. El. Molino Avenue, Pasadena, Cal.

The Brooklyn Society of Etchers held its Fifth Annual Exhibition at the Brooklyn Museum from November 30th to January 2nd. This exhibition comprised works by etchers in all parts of the United States, many of whom were not members of the Society. Several prizes were given. From this exhibition, comprising approximately 200 etchings, a collection of 100 was selected for circulation by the American Federation of Arts.

An exhibition of etchings and color etchings by William Meyerowitz was held recently in the Milch Galleries of New York. An attractive illustrated catalogue was issued with forewords by Ellen Day Hale and Gabrielle DeV. Clements, both skillful painter-etchers.

An exhibition of etchings by Arthur William Heintzelman was held in November at the Goodspeed Gallery in Boston and in December at the Corcoran Gallery of Art in Washington. The Goodspeed Gallery has issued a little monograph on Arthur William Heintzelman telling the story of the phenomenal rise of this brilliant young American etcher, and giving a complete authoritative list of his plates.

Sears Gallagher's new etchings of Old Plymouth were to be seen at the Goodspeed Book Shop in Boston in December. "This series," wrote Mr. William Howe Downes in the *Boston Transcript*, "will do much to extend his reputation and to spread the name and fame of one of our Massachusetts shrines of patriotism."

Aquatints by John Taylor Arms, vice-president of the Brooklyn Society of Etchers, were shown during December in the Ackermann Galleries, New York. Mr. Arms has made a phenomenal success as an etcher and his work in this medium is of peculiarly artistic quality.

Troy Kinney, who has made a specialty of etchings of dancers, a number of examples of whose work were recently illustrated in *THE AMERICAN MAGAZINE OF ART*, held an exhibition opening November 15th and continuing for some weeks in the Galleries of Kennedy and Company, New York.

COMING EXHIBITIONS

The New York Water Color Club will hold its Thirty-First Annual Exhibition in the galleries of the American Fine Arts Society, 215 West 57th Street, from January 14th to February 6, 1921. Exhibitions will be received at the galleries on December 30th. A prize of \$100 donated by Mr. Alexander M. Hudnut will be awarded to the most meritorious Water Color. Entry blanks and further information may be obtained by application to the Secretary, Mr. Edward C. Volkert, 215 West 57th Street.

The National Academy of Design announces its Ninety-sixth Annual Exhibition to be held in the Reconstructive Galleries of the American Fine Arts Society, 215 West 57th Street, from March 5th to April 3, 1921. Exhibits will be received on February 10th and 11th. All of the regular prizes usually awarded at the Winter Exhibition, as well as at the regular Annual Exhibition, will be distributed, and in addition purchases will be made from the Henry W. Ranger fund. Entry blanks and further information may be obtained by application to the Secretary, Mr. Charles C. Curran, 215 West 57th Street.

The Society of Washington Artists will hold its Thirtieth Annual Exhibition in the Special Exhibition Room of The Corcoran Gallery of Art, from

January 15th to 28th, inclusive. A Silver Medal and a Bronze Medal of merit will be awarded. Works will be received at the Gallery, January 7th and 8th. Entry blanks and further information may be obtained from Mr. A. H. O. Rolle, Secretary, 134 Quincy Place, N. E.

The Architectural League of New York will hold its exhibition this season at the Metropolitan Museum of Art, instead of as heretofore at the 57th Street Galleries. The exhibition will come some time in April; the exact dates have not yet been announced.

M. Léonce Bénédite, director of the Luxembourg and Rodin Museums of Paris, came to this country in November to give a series of lectures on French Art. Most unfortunately, however, he was stricken on the voyage with inflammatory rheumatism and has been obliged to spend the first few weeks of his stay in this country as a patient in the Presbyterian Hospital in New York City. M. Bénédite in his illness and suffering has the sympathy of his many friends in this country as well as in France who wish him a speedy and complete recovery. It is not in this manner that we wish to welcome so distinguished a visitor to our land.

The San Francisco Museum of Art has been holding a notable Loan Exhibition of Paintings by the Old Masters. During the course of the Exhibition, Director Laurvik gave a series of gallery talks on successive afternoons on Byzantine and Italian, Spanish and German, Dutch and Flemish, English and French painting.

Mrs. E. H. Harriman recently presented to the Corcoran Gallery of Art at Washington, a most interesting and valuable collection of pastel drawings by J. McLure Hamilton of Philadelphia and London. These drawings are of figures of women in filmy evening dress and were made for the purpose of studies, therefore, of special service to students, but have great intrinsic charm.

THE AMERICAN FEDERATION OF ARTS

BULLETIN—JANUARY, 1921

TRAVELING EXHIBITIONS

Oil Paintings—Collection A	Jacksonville, Ill.
Oil Paintings—Collection B	Brookings, S. D.
Oil Paintings lent by the Ehrich Galleries	Vermillion, S. D.
15 Oil Paintings (Loan Collection)	Syracuse, N. Y.
Paintings by Capt. George Harding	Elmira, N. Y.
Water Colors—1920 Rotary	Lancaster, Pa. (one week)
Water Colors—1920 Rotary	Ypsilanti, Mich.
100 Water Colors (Philadelphia W.C.C.)	New Bedford, Mass.
Oil Paintings (Texas Circuit)	Ft. Worth, Texas
School Work in Color and Design	Grand Forks, N. D.
Helen Hyde Prints	Oxford, Ohio
Engravings lent by the Metropolitan Museum	Washington, D. C.
Pictorial Photography—Set 2	State College, Pa.
Pictorial Photography—Set 1	Stanford University, Calif.
Textiles (Printed Fabrics)	Memphis, Tenn.
British Commercial Posters	Columbus, Ohio
Domestic Architecture	Dayton, Ohio
Interior Decoration—First Collection	Hollywood, Calif.
Interior Decoration—Second Collection	Toledo, Ohio
War Memorial Photographs	Baltimore, Md.
Sculpture Exhibition	Muskegon, Mich.
Art Work in New York Public Schools	Erie, Pa.
Children's Exhibition	Hollywood, Calif.

A. F. A. CIRCULATING LECTURES

American Printing: A	Charleston, S. C.	January 3rd
Rembrandt	Canyon, Texas	January 26th
Rembrandt	Macon, Georgia	January 9th
Painters of the Mode	Lynchburg, Virginia	January 7th
Prints—the Commonest Form of Art	Logansport, Indiana	January 12th
American Illustration	Nashville, Tennessee	January 15th
American Sculpture: B	Topeka, Kansas	January 6th
American Sculpture: B	Pensacola, Florida	January 15th
American Decorative Arts of the XVII and XVIII Centuries	Norfolk, Virginia	January 6th
Design—Its Use and Abuse	Canyon, Texas	January 19th
Art of the Armorer	Canyon, Texas	January 12th
Art of Ancient Egypt	Canyon, Texas	January 5th
Art in the Public Schools	Oak Park, Illinois	January 15th

Twelfth Annual Convention, The American Federation of Arts, Washington, D. C.,
May 18-21, 1921.

VOL. 12, No. 2

FEBRUARY, 1921

PRICE 25 CENTS

THE AMERICAN
MAGAZINE OF
ART

Will H. Low's Paintings
In The New York State Education Building

BY LEON LOYAL WINSLOW

The Phillips Memorial Art Gallery

The Billboard In The Open Country

BY EDWARD T. HARTMAN

"The Great Crusade"

A UNIQUE WAR MEMORIAL

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879

COPYRIGHT 1920 BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

**FINE ARTS INSURANCE
AGAINST ALL RISKS**

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE ASSUR-
ANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
of NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX

Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

**PHILADELPHIA SCHOOL OF DESIGN
FOR WOMEN**

Established 1844

WOMAN'S OPPORTUNITY

Thorough training given in Design Illustrations,
Fashion Illustration, Interior Decoration,
Portrait Painting, Sculpture, etc.

Our graduates in every department are in
demand at large salaries.

Write for Catalogue to Secretary

**BROAD AND MASTER STREETS
PHILADELPHIA**

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers



ASTRONOMY AND GEOGRAPHY

A MURAL PAINTING BY

WILL H. LOW

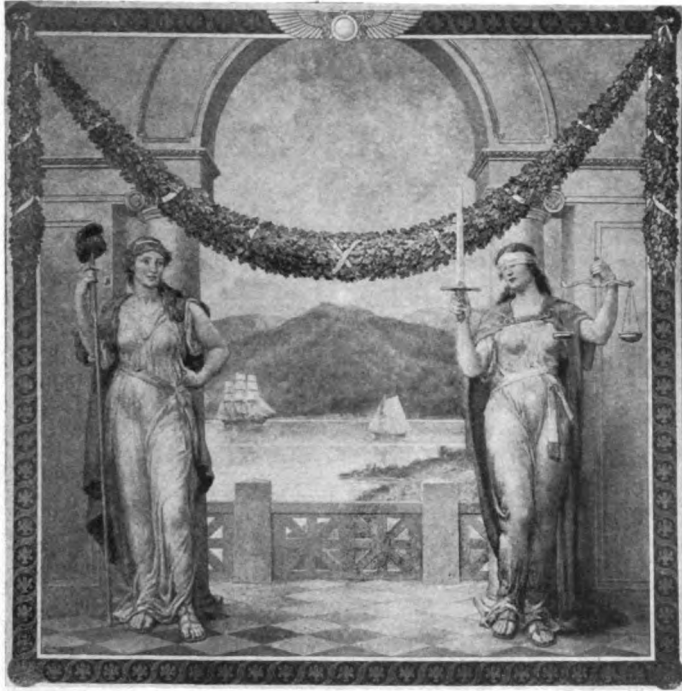
NEW YORK STATE EDUCATION BUILDING

THE AMERICAN MAGAZINE OF ART

VOLUME XII

FEBRUARY, 1921

NUMBER 2



ARMORIAL BEARING OF THE STATE OF NEW YORK
WILL H. LOW

WILL H. LOW'S PAINTINGS IN THE NEW YORK STATE EDUCATION BUILDING

BY LEON LOYAL WINSLOW

NEW YORK was the first state in the Union to erect a separate administrative building to stand exclusively and aggressively for the education of its people. The State Education Building at Albany is a symbol of the ideals for which it was erected, massive and imposing, its classic architecture designed to withstand the changing years. Its main facade, 659.6 feet in length,

embraces a huge colonnade which resting upon a powerful stylobate is crowned by a solid wall which gives an added strength. The main entrance is at the center.

To the right of the entrance on the first floor a staircase leads to the second floor rotunda where a broad vaulted corridor 40' in width, 46' in height and 50' in length forms an approach to the gen-



FOUNTAIN OF HEALTH
A MURAL PAINTING BY
WILL H. LOW

eral reference library. Intercepting this at right angles a shorter vaulted corridor leads to the periodical reading room at one end and to the law library at the other. The rotunda thus formed gives a dominating climax to the architectural scheme. Above, supported on pendentives is a circular colonnade which in turn supports a dome with a large skylight providing direct illumination to the rotunda.*

The opportunity afforded the artist for decorating this massive interior was a splendid one, though the task had numerous technical difficulties owing to the large number of spaces and the uniform proportion of the panels located between the columns, which imposed an equal uniformity of compositions throughout. To avoid monotony, to fill each panel sufficiently without accentuating the pervading perpendicular aspect, was one of the chief difficulties confronting Mr. Low at the outset.

The general treatment of decoration was suggested by the classic type of architecture. The chief problem before the artist as a decorator was to harmonize this architectural style with a theme of decoration which, while preserving the classic feeling, should at the same time convey a message of modern significance. Each panel as a unit called for an individual subject and composition, yet all were arranged in such a sequence that several would be seen together. It was evident to Mr. Low that a certain harmony of both line and color would be necessary to bring about a proper unity.

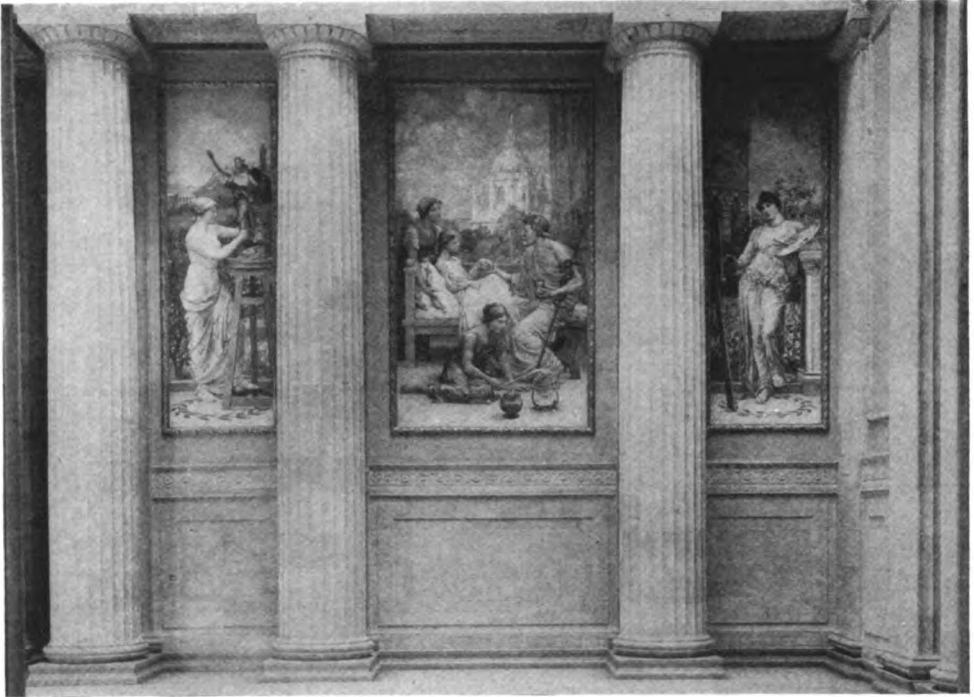
The task was an arduous one requiring the covering of 2,038 square feet of canvas. There were thirty-six panels to be covered, each measuring 12' 3" in height, the widths varying from 2' 2" to 12', all calling for figure decoration conforming to the heroic scale which would be adopted throughout.

It is needless to say that Mr. Low was peculiarly fitted both by temperament and by training for this work. The characteristics of his best work, grace of line, delicate coloring and good composi-

*Adapted from "Dedication of State Education Building," a publication of the New York State Department of Education, 1912.



ASPIRATION
A MURAL PAINTING BY
WILL H. LOW
NEW YORK STATE EDUCATION BUILDING



SCULPTURE, MEDICINE AND CHEMISTRY, MURAL PAINTINGS BY WILL H. LOW
NEW YORK STATE EDUCATION BUILDING

tion have been employed throughout with the greatest charm in the ideal subjects of gods and nymphs.

There are thirty-six pictures in all. Ten of these are arranged along the walls of a narrow passage-way, not mentioned in the opening paragraph, which lies between the staircase and the rotunda, eighteen along the walls of the longer vaulted corridor and eight along the walls of the shorter corridor which leads to the reference library. The panels in the passage-way are purely decorative in treatment. In subject they are indicative of the purpose of the Education Department. As a part of the decorative scheme they offer a pleasant transition from the severe simplicity of the staircase to the more elaborate treatment of the richly decorated rotunda.

As one enters the rotunda he finds himself facing six panels which treat of the following subjects in the order named: *Architecture, Astronomy and Geography, Music, Sculpture, Medicine, Chemistry*

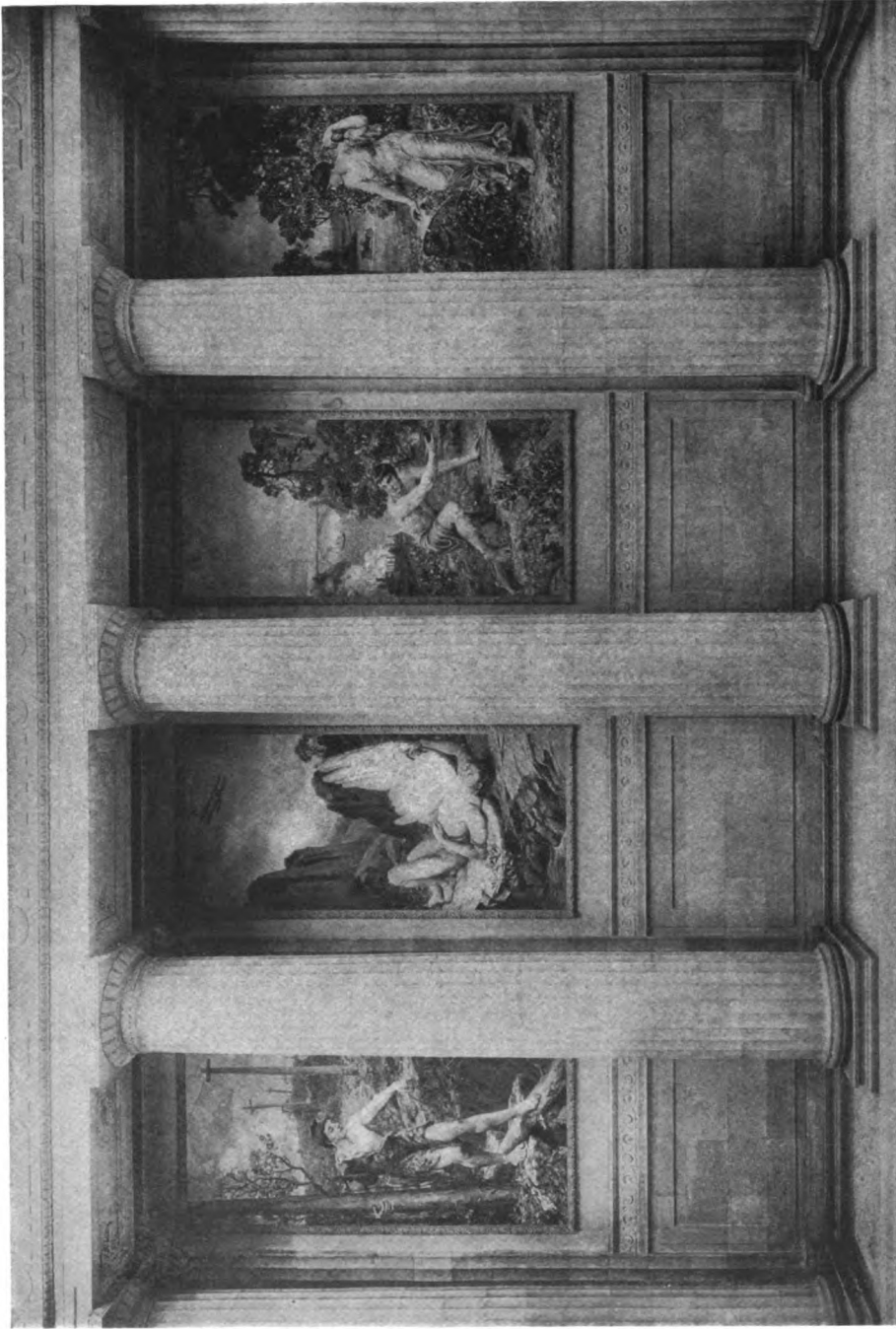
and Painting. These subjects are supplemented by others dealing with subjects adapted to the uses of the rooms at whose entrances they appear, *Permissive and Repressive Law* at the entrance of the law library and *Current Events* and their *Transcription* at the entrance of the periodical reading room.

The subjects which impress the average visitor most forcibly are those at either side of the shorter vaulted corridor. The panels are eight in number, four on the left and four on the right as one approaches the general library. The four panels at the left suggest some of the spiritual achievements of man as a result of his constant aspiration to higher things, the four at the right indicate some of his material aspirations which are no less significant from an intellectual point of view.

The four panels grouped together on either wall form two complete units of composition although each is framed in by a moulding and separated from its



PATRIA, THE INSPIRER
A MURAL PAINTING BY
WILL H. LOW
NEW YORK STATE EDUCATION BUILDING



THESEUS, THE PATH-FINDER ; ICARUS, THE SKY-SOARER ; JASON, THE PRECURSOR ; FORTUNA, THE PACE-MAKER
FOUR PANELS DENOTING SOME OF THE MATERIAL ACHIEVEMENTS OF MAN AS A RESULT OF HIS CONSTANT ASPIRATION
WILL H. LOW

NEW YORK STATE EDUCATION BUILDING



ICARUS, THE SKY-SOARER
A MURAL PAINTING BY
WILL H. LOW
NEW YORK STATE EDUCATION BUILDING



MILITARY ACADEMY, WEST POINT
A MURAL PAINTING BY
WILL H. LOW
NEW YORK STATE EDUCATION BUILDING

neighbors on either side by huge stone columns. All have been united by a common harmony of line and color scheme which is most striking. The major line of composition employed dropping at the center tends to counteract the monotonous repetition of vertical lines and to bring about a feeling of fitness and repose.

This feeling is intensified by the solemn dignity of the super-human figures and by the carefully balanced coloring as well as by the classical subject matter which is in perfect accord with the architectural scheme and with the educational ideals for which the building stands. Mr. Low has indeed brought the ancient fables of the Greeks back to life and light in these classic pictures which are nevertheless as truly American in their spirit as is the cultured American himself.

The degree of merit possessed by these works of art may in a measure at least be determined by the appreciation accorded them by the public, for a work of art to be truly great must appeal to all. The criterion lies deep rooted in the human soul which accepts or rejects with more or less dogmatic precision the products of chisel and brush while the critic is prone to scrutinize technique which always lies flatly on the surface. There is more to a good mural decoration than canvas and paint, a fact which the public recognizes even though it may never have expressed it in words.

The decorations are most fortunate in their subject matter. The artist might easily have fallen into the error of choosing a more restricted, national or even local theme. Seeing beyond the surface of things Mr. Low preferred to open up a vista in which the commonplace and temporal would transform itself into the unusual and the eternal.

He considered seriously the import of his commission before he threw about the final concept of his task the mantle of classic symbolism in which the fables of the Greeks should combine with modern fact to emphasize our own achievements.

Mr. Low decided early to make education the controlling motive for his deco-



PAN

A MURAL PAINTING BY
WILL. H. LOW



MINERVA
A MURAL PAINTING BY
WILL H. LOW

rations, not the education of provincialism but rather the education of all men everywhere; education in its spiritual sense primarily, the aspiration of man ever to higher intellectual attainment from the earliest times even down to the present day. Time, places, customs change and yet man continues to persevere although the complete realization of his hopes is ever just beyond his reach.

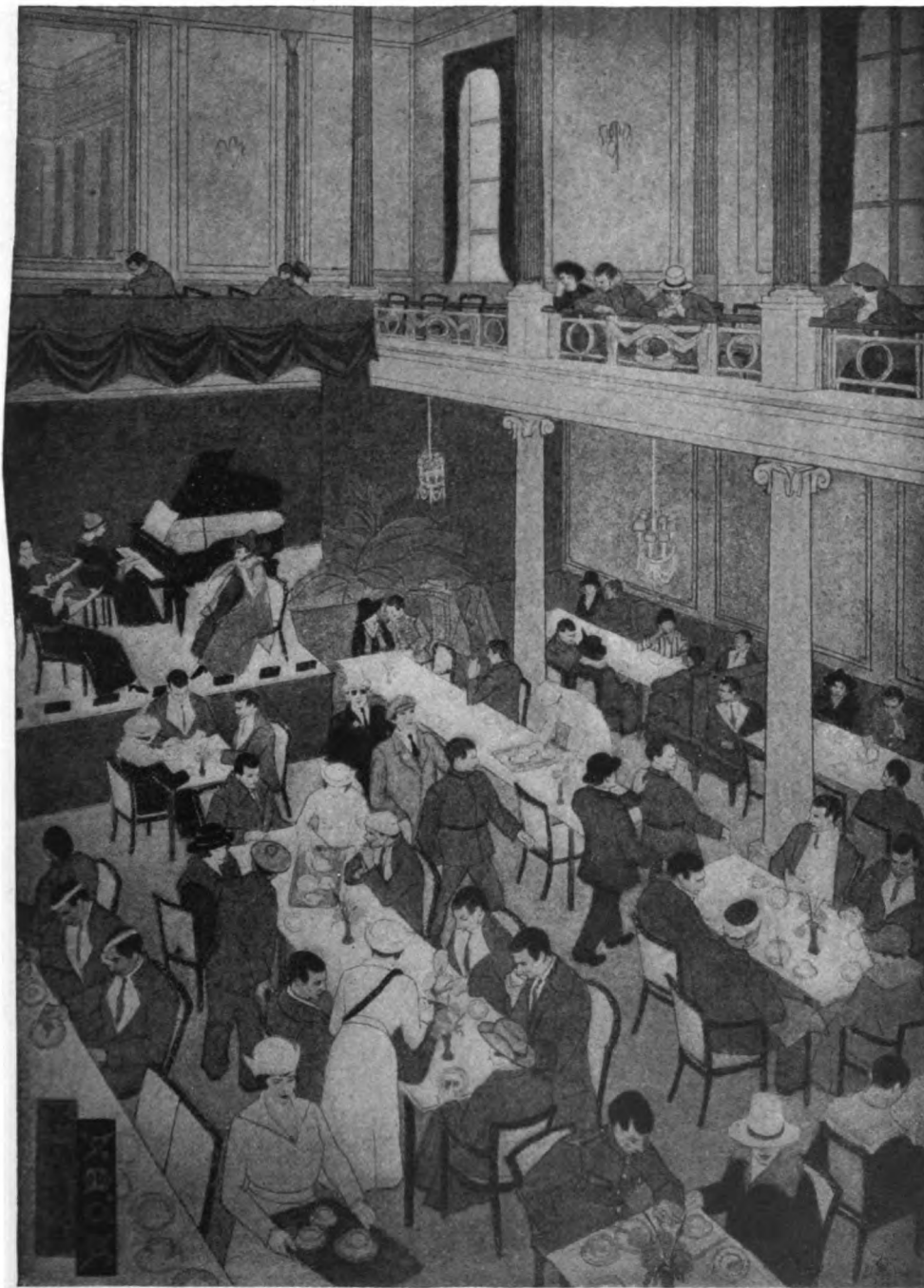
Classic mythology has become the property of the world at large even of America. We Americans have at last come to possess a share in its everlasting beauty, or as Hawthorne has expressed it, "No epoch of time can claim a copyright in these immortal fables. They seem ever to have been made; and certainly so long as man exists they can never perish; but by their indestructibility itself, they are legitimate subjects for every age to clothe with its own garniture of manners and sentiment and to imbue with its own morality."

GREEK PHOTOGRAPHS

The collection of photographs of Greece by Frederic Boissonnas which the American Federation of Arts is circulating as a special exhibit this season arrived the first week in December after several weeks' delay in transit from Switzerland, the distinguished photographer's home, and was immediately placed on exhibition in the Museum of the Rhode Island School of Design. Mr. L. Earle Rowe, the director, writes in regard to this exhibition as follows:

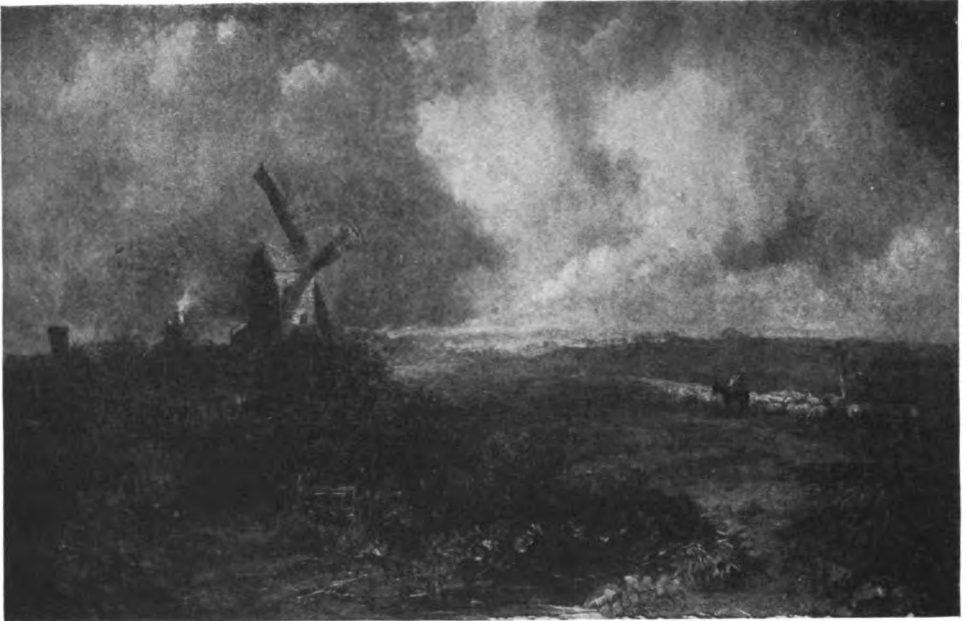
"I hope that most of the libraries and museums will avail themselves of the opportunity to show this excellent group of photographs which are not only illustrative of the picturesque setting of the Greek monuments, but also have so much value to teachers of Greek history and literature."

It is indeed a remarkable collection and constitutes an exhibition peculiarly suited for libraries and schools. We are indebted to Mr. Rowe for having first brought the collection to our attention and to M. Boissonnas for his generous loan.



AT CIRO'S Y. M. C. A.

ELFRIDA HUGHES



STORM IN THE VALE OF CLWYD

DAVID COX

THE PHILLIPS MEMORIAL ART GALLERY



MOONLIGHT, TARPON SPRINGS

GEORGE INNESS

THE PHILLIPS MEMORIAL ART GALLERY



AN ALSATIAN GIRL

J. ALDEN WEIR

THE PHILLIPS MEMORIAL ART GALLERY

THE PHILLIPS MEMORIAL ART GALLERY

ANNOUNCEMENT is made of the purpose of the heirs of the late D. C. Phillips to organize and establish at some future time in the city of Washington the Phillips Memorial Art Gallery, a public institution privately endowed for the advancement of art and the benefit of the people of the nation. This plan has been formulated by Mr. Phillips' widow and his son, Duncan Phillips, the well-known art writer and connoisseur, and will be put into execution chiefly under the direction of the latter. The general character of the Gallery as now conceived is unique. The building as proposed will be of a domestic rather than a formal institutional type of architec-

ture with the surrounding grounds laid out as terraces and gardens appropriate to the architectural plan. As part of the scheme there will be a small auditorium for plays, concerts and lectures, a gallery for exhibitions of contemporary paintings and a comprehensive art library. The permanent collections will be exhibited in units. There will be rooms containing the best obtainable works by selected artists considered worthy of this special honor, rooms which will be memorials to the genius of the artists and to which their admirers will make pilgrimages. Other rooms will have educational intention tracing the origin and growth of certain æsthetic

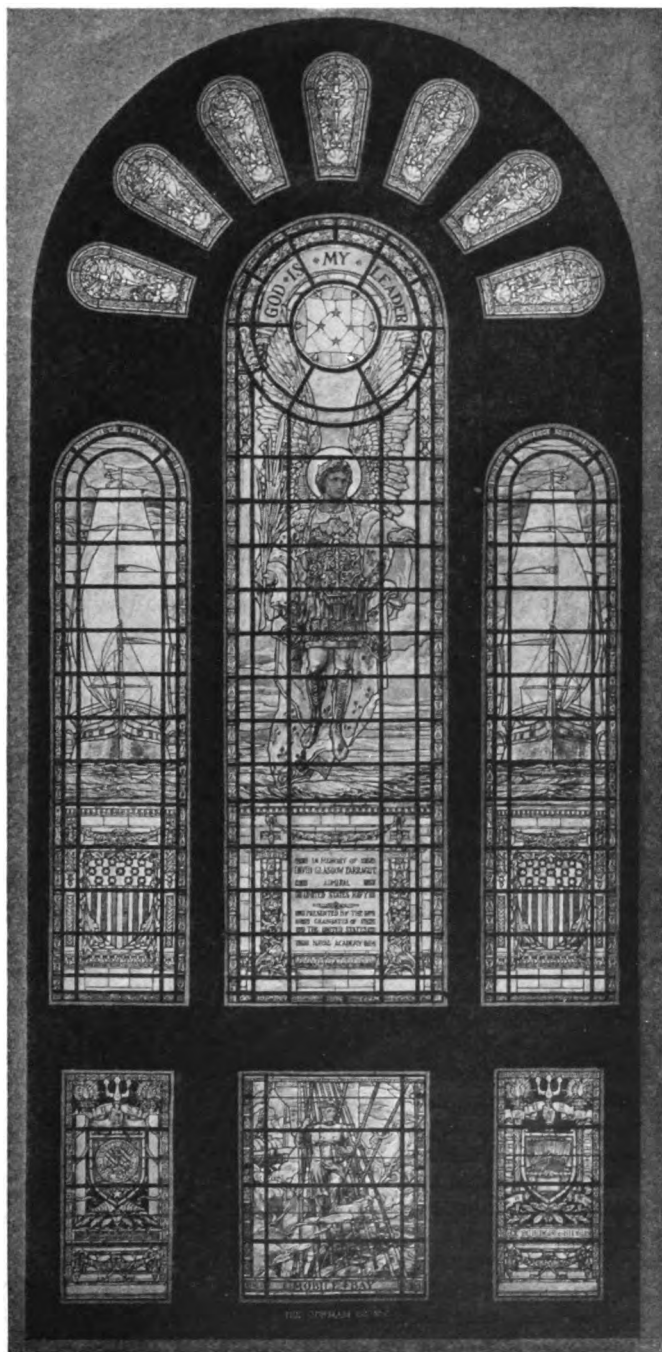
tendencies from early periods in the history of art and there will be groups of works by artists of similar temperament and of related aims which will have special appeal for kindred spirits and will help to clarify for all students of art certain significant aspects of the creative impulse through the ages. Furthermore, the backgrounds will be carefully planned and executed with the object of enhancing the effect of the paintings and of emphasizing their essential character and of producing a sympathetic atmosphere. The chief purpose will be to reveal the richness of the art created in our own United States and to stimulate our native artists and afford them encouragement and inspiration. Certain innovations will be made which will mark an advance in the work of popularizing and interpreting the best art. Most public art galleries are not only formal in architecture but somewhat overpowering in their general effect upon the unfamiliar visitor. This art gallery while public is to have the intimate charm of a beautiful home which will tempt visitors to linger in its livable rooms. It is the conviction of the founders of this gallery that if a renaissance of art is to come in our time, it must come not from the ever-devoted few, but from the awakened interest and the enlightened patronage of the many. Their object is, therefore, in bringing art to the people in the most attractive way without lowering the standard, that art will become related to the lives of the people for their inspiration and solace without relinquishing the duty of guiding them to the heights and of keeping the fire burning on the altar.

The Phillips Memorial Art Gallery has already a nucleus of a collection, a portion of which was exhibited last year in Washington at the Corcoran Gallery of Art and a selection from which was exhibited this year during the month of December, at the Century Club in New York. The collection comprises works by J. McN. Whistler, George Inness, J. Alden Weir, Theodore Robinson, J. H. Twachtman, Gari Melchers, Child Hassam, Emil Carlsen. A. B. Davies,

Paul Dougherty, Ernest Lawson, Robert Spencer and among foreign artists Chardin, Constable, Decamps, Monticelli, Daumier, Puvis de Chavannes, Monet, Sisley, M. Maris and Ménard and others—works of a homogeneous character yet indicative of a catholicity of taste on the part of the collector. The plan is one which will require years to put into execution and will doubtless be subject to many modifications and alterations, but in the main it is not only unique but inspiring and the gift is one of extraordinary munificence.

In addition to the main function of exhibitions the new Phillips Memorial Gallery will conduct related literary activities, issuing twice a year a publication devoted to art in its most inclusive sense, which will at the same time in context, typography and bookmaking be a work of art. The first issue, which is promised for next May, will comprise a series of monographs on the artists represented in the collection, with elaborate illustrations. This will be followed in December, in all probability, by a summary of the years' art, including literature, music and the stage, as well as original poems and prose compositions chosen through competition. And later there will be monographs on some contemporary artists. Thus, it is said, the work of critical interpretation will accompany that of exhibition.

A painting, "The Barnyard," by A. P. Ryder, belonging to the Phillips Memorial Gallery, mysteriously disappeared the last of November when it and other pictures were in transit from Washington to New York. This painting, which was one of the gems of the Phillips collection, was packed with several others in a box being sent to the Century Club, New York, for exhibition. How it could have been withdrawn without the knowledge of the driver and why it should have been stolen is hard to understand inasmuch as a stolen painting has little money value. With the hope of recovering the painting Mr. Duncan Phillips has offered a reward of \$500.00 for its return.



FARRAGUT MEMORIAL WINDOW
U. S. NAVAL ACADEMY, ANNAPOLIS, MARYLAND
THE GORHAM COMPANY, NEW YORK

THE BILLBOARD IN THE OPEN COUNTRY

BY EDWARD T. HARTMAN

Secretary of the Massachusetts Civic League

THE automobile is the father of the billboard in the open country. The old post roads were responsible for the existence of the road house of that day but since the appearance of the railroad the open country has had no characteristic not involved in the affairs of the country. Since the coming of the automobile, the billboard has preceded even the road house. It has occupied every vantage point, practically every curve, and is rapidly tending towards making our main "Great White Way."

Previous to the present era, the billboard confined itself to the lines of the railroads most heavily traveled, and the only advertising features found in country districts were the work of the snipers. Then, as now, the most common snipers were vendors of tobacco and patent medicines, along with candidates for public office, generally those seeking the law-making bodies whose laws they were violating by their sniping.

For our purpose, let us define what we mean by the open country. In the main, for the United States at large, we mean the agricultural districts. In New England in particular, and in other parts of the East, we may include the more thinly settled suburbs of large cities and some of the scattered towns where, while the occupants may be farmers, the farm areas are very small.

The significance of the encroachment of the billboard upon the open country lies in the fact that now, as never before, people seek the open country in order to have release from the nerve-racking noise, dust, smoke and architectural medley of our cities. The cities have been rendered doubly hideous by the work of the bill-poster and it has not been uncommon for men, both in the business and who lease their property for billboard purposes, to betake themselves oc-

asionally to Europe in order to see a restful city. They do it for their health.

During the war, while travel in Europe was not possible, many people saw America who had never seen it before. They also noted, with more or less alarm, that the American countryside was not as restful as they had imagined, or as their limited experience had led them to believe. There is only one reason for this, the billboard. American countryside has not materially changed. Nature has her own way throughout enormous stretches of our country roads, even along our state highways and most perfectly developed roads. Nature very rarely offends the eye of man. The incongruous, impossible effect which we see is the work of man, the bill-poster. The important question is, what are we going to do about it?

It will be interesting to note the response of the Poster Advertising Association to recent agitation on the question. At a hearing in Boston, on March 24, 1920, the secretary of the Poster Advertising Association who came from Chicago, mentioned three rules which he said the Association rigidly enforced upon its members.

1. To protect beauty spots.
2. To avoid high-class residence districts.
3. To avoid public buildings, parks, boulevards, et cetera.

He added that not all people in the business have the same sense of honesty of purpose and that some violate the rules. Judging from our New England experience, these rules are more observed through their violation than otherwise. If there is any place where these rules have been observed, it would be interesting to know about them and to give credit to those who have observed them. The only prominent contest in Massachusetts before the courts was in a case involving an advertising company which had erected enormous billboards along

An address made at the Annual Convention of the American Civic Association, Amherst, Mass., October, 1920.

the parkway of the Municipal Park Commission. They may have been placed there before the rule was adopted, but others have been placed in such places, even on Boston Common, since the rule was adopted.

The next question is as to what we are going to do about it. A number of states have laws against sniping. The Massachusetts law provides that everything put up with only a contract between the workman and his hammer or pastepot, is illegal, a public nuisance, and may be "forthwith removed or obliterated and abated by any person." In spite of this rule and in spite of considerable activity by organizations and individuals, there is probably not a city or town in the state in which the law is not violated. It is a rare case when the public officials do anything. In New York, on the contrary, recent activities on the part of the Highway Protective Association have resulted in a practical abolition of illegal sniping in that city. Illegal sniping will be stopped in Massachusetts, and in other states, when the people want it stopped.

Massachusetts has conducted a long campaign, just as has been conducted in other states, for law and law enforcement. Here the constitution has stood in the way. A recent amendment provides that "Advertising on public ways, in public places and on private property within public view, may be regulated and restricted by law." A law, Chapter 545, 1920, provides that the Division of Highways shall make rules and regulations, which are at this moment under consideration, and that cities and towns, subject to the approval of the Highway Commission, may further regulate and restrict billboards within their limits. So far as Massachusetts is concerned, therefore, the campaign is in progress. This may also be said of New York, Chicago, St. Louis, and other places where more or less activity exists.

There is probably no one best law and no one best method. As far as laws and law enforcement are concerned, we know that eternal vigilance is the price of relief. The people have not been vigilant

in seeing to it that they have officers who will enforce the law and they generally content themselves by trying to secure enforcement through individual officials. An effective reform will have to go a little further back and take into consideration the quality of public officials.

There is another method which is and always has been available to the people. When they care about it, they can stop billboards and sniping in the open country, and in the cities as well, by simply refusing to buy anything so advertised, and by refusing to vote for men who so advertise themselves. One year's intelligent effort would probably settle the matter. The difficulty is that the people have not been willing to give themselves to one year's intelligent effort, or even to one month's intelligent effort, with the result that we have the present conditions.

Some argue that this would be a boycott and illegal. Speaker Gillett, of the House of Representatives, pointed out as long ago as August, 1909, that an organization of one person, who would have the distinction of holding all the offices of the organization and without a cent of expense, is not illegal. Why do not the American people act on this clue?

AN INTERESTING LETTER FROM HONOLULU

THE AMERICAN FEDERATION OF ARTS,
Washington, D. C.

I would be glad if you could give my Little Theatre—known as "Mrs. Burnham's Lanai Players,"—a notice in the magazine. I am in my fourth season of Community drama in Honolulu. Audiences and interest have so developed that last year we were obliged to leave our little theatre, seating only 186, and take a beautiful hall with seating capacity of 600. My husband, the sculptor, in his spare time, designs my sets, paints my back drops and plans my light effects. I opened this year with a subscription list having on it the names of almost every person of prominence and influence in Honolulu. Notable among my supporters are the descendants of the

early Missionaries who have for one hundred years done everything, and led in every way the advancement of the Islands, and are today the leaders still, in wealth and progressive ideals. My studio and rehearsal hall is the original school house, known as The Old Mission School House. It has been restored most beautifully with a seating capacity of 150. It is a hundred years old, with adobe walls three feet thick.

Mr. Burnham is now directing the Pilgrim Pageant for Dec. 20th and 21st. This pageant is educational, principally for the Oriental element, in the way of Americanization. It will be held in the National Guards' Armory which has been adapted with stage and lighting effects for the occasion. Many nationalities will take part. Especially the Hawaiians who are to be Indians. Four thousand children of Oriental parentage, now Americans, will sit on their mats on the floor of the Armory—these are free tickets. There will be bleachers and a gallery for those wishing to pay for their

seats. Several hundred children of all nationalities are being trained to sing the suitable songs and hymns.

On Christmas Eve Mr. Burnham puts on the tableaux of our designing, for the fourth year, on the balconies of the old Queen's palace, now the capitol. These are a series, depicting the Christmas story, of tableaux and pantomimes. Thousands of Oriental children will see and tell their parents, who are of other religions, perhaps, the story of our Christ Child. The spectators stand or sit in the palace grounds. It is coming now to be an institution, this Christmas story, in Honolulu. I met a man at Atlantic City last summer and he said to me, without knowing we were in any way connected with the production of the tableaux, "That one thing, done as it is, is enough to make Honolulu famous." He had seen it on a visit to the Islands.

With good wishes for a prosperous year to the Federation of Arts,

Yours very truly,

ELEANOR WARING BURNHAM.

THE GREAT CRUSADE—A UNIQUE WAR MEMORIAL

ON the opposite page is reproduced a photograph of a unique war memorial, a tapestry woven by the Herter Looms as a commission from Mr. George G. Booth, of Detroit. The design was executed and the cartoon painted and prepared for the loom by Mr. Albert Herter, of New York. Mr. Herter gave the greater part of a year to making this cartoon and it was completed the latter part of 1919. The weaving done under the personal direction of Mr. Jean Baptiste Boule was nearly one year in execution. The subject, somewhat allegorical, depicts a large group of old-world dignitaries; bishops, kings, warriors, statesmen and patriots, who have in the past ages, sought, worked and fought to secure Liberty and Justice for the peoples of the old world. They stand to greet the Great Crusade coming out of the west; American troops, warships, and aeroplanes, led in the foreground by "Justice" with

a vision of hope and confidence before her—the spirit of peace has guided and encouraged the crusaders on their way over seas and land and through great perils—"Peace" with an olive branch in one hand and in the other the sword of right. The central figure of an American soldier exemplifies in his bearing and his countenance the very spirit of the Great Republic devoted to a noble cause, approaching his stern duty without fear and without hate.

This is perhaps the finest example of American tapestry weaving that has yet been produced. It is woven of the finest wool, twenty threads to the inch, gold and silver being rather plentifully used.

Mr. Booth has presented it to the Detroit Institute of Arts where it will be given permanent place in the George G. Booth collection of American handicraft and industrial art.



THE GREAT CRUSADE

A UNIQUE WAR MEMORIAL—TAPESTRY WOVEN AT THE HERTER LOOMS
THE GEORGE G. BOOTH COLLECTION, AMERICAN HANDICRAFT, DETROIT INSTITUTE OF ARTS

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF

THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Lella Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII FEBRUARY, 1921 No. 2

SAVING LIFE

Our alms have recently been asked for the starving children of Europe. The appeal is one which goes directly to the heart and the response could not have failed to be generous. A starving child—a little life languishing for want of food! Who could withhold from such? Surely only one who was without human sympathy.

Starvation of the body is something which everyone understands—life is held sacred—and so it should be. Less well comprehended alas! are the starvation of the spirit and the sacredness of living.

The Scotch have a tradition that one who saves a life is ever afterward responsible for it—and it is a good tradition to hold in mind. Life in itself, unrelatedly, is comparatively insignificant. It is the use that life is put to—the “abundance” with which life is lived—that gives it value and meaning. Merely to live is nothing—indeed it may be less than nothing—a curse. The body furthermore can meet death but once,

whereas the spirit may die daily. It is the starved souls that are the menace of the world today. Body and soul are twain in one and must go hand in hand. The un nourished body, it is true, gives lodgement to the crooked spirit, but the spirit which is without nourishment of the right sort in turn oft times wrecks the body. In this day of horrifyingly widespread bodily starvation should we not consider what the real purpose of life is? Are we to save lives today without giving thought to or assuming responsibility for them tomorrow? Happiness alone is not the prize of life but happy people are seldom wicked. It is the discontents that make trouble.

How many today not only in Europe, but our own dear land, are living starved lives—lives untouched by the joy which comes through music and art and literature—lives in some instances of toil, in other cases of futile pursuit of pleasure? Every such life saved means strength for the future, for in such joy there is contagion and in such life are the seeds of better living.

The American Federation of Arts is striving to feed the hungry—to nourish with that beauty which is found in art the spirits of those in all parts of this country who might otherwise starve. It is helping to make life more significant, more worthwhile—happier, better. It is saving more than lives—it is saving life—the life of our great splendid republic. planted here in a new world so little while ago by those of great hardihood and nobility of spirit. If we succeed, then, indeed, we shall later on be able to fulfill the responsibility we are now assuming to these little children of Europe whose lives we are eagerly saving—we shall be able to give them a more precious gift than mere bodily life.

Who will help us—through contributions, through memberships, and through making more widely known the great purpose and opportunity?

THE BLASHFIELD PRINT

A facsimile of a drawing of a head by Mr. E. H. Blashfield was after many unavoidable delays distributed to our as-



HEAD

EDWIN H. BLASHFIELD

sociate members at Christmas. The print was sent in fulfilment of a promise made to our associate members more than a year ago when the annual dues were raised from two to three dollars. Delay was occasioned by inability to secure the proper paper for the print and later by difficulty in securing mailing tubes. Some of our members meanwhile had forgotten the promise and have written to inquire why the print was sent, while others remembering have very graciously sent acknowledgment expressive of gratitude, pleasure and real appreciation of the artistic quality of the drawing.

The edition is limited, but we have a few remaining copies which members may secure for their friends at one dollar each. This plate was made especially for the Federation through the courtesy of Mr. Blashfield and Mr. Charles Moore, the latter the owner of the original, and facsimiles such as those sent our members can only be obtained through this source.

NOTES

Seven cities in the great
SOUTHWESTERN Southwest, El Paso,
FRIENDS Santa Fe, Tucson, Phoe-
OF ART nix, Albuquerque, San
Diego, and Los Angeles,

are planning to form a Southwestern exhibition circuit and to show in each place four exhibitions during each season. In order to do this, each place is endeavoring to establish a circle of Friends of Art, composed of individuals who will contribute from \$10.00 to \$35.00 a year to pay the cost of the exhibitions and to supply a sufficient fund to make one purchase, at least, from each exhibition.

San Diego has already assembled its circle of Friends, and from November 21st to December 21st, showed in its Fine Arts Gallery, Balboa Park, a loan exhibition of an exceedingly interesting character. It is hoped that arrangements will be made another season to show one of the American Federation of

Arts' traveling exhibitions on the entire circuit; besides exhibitions sent out by the California Art Club, the Taos Society of Artists and the work of some notable artist—a "one-man show." Here is a stimulating example, both in interest and patronage, set by the cities of the great Southwest.

Both Architect Schutze and Sculptor Renier have left the Academy and are now on their way back to America, where we hope

that they will soon begin to show of what value their scholarship in Rome is to them. We wish them all success.

Landscape Architect Lawson has been at Amalfi and Ravella for a week or ten days, studying the gardens. There are interesting bits of landscape work there.

Sculptor Jennewein's work, except the bull and the big bas-relief, have all been shipped for his exhibition in New York.

Painter Lascari and his wife have returned from an extensive trip in northern and central Italy. It will interest Mr. Blashfield to know that Lascari made a special point of studying modern mosaic decoration in Venice, and that he brought back with him a box full of many large beautiful colored pieces of glass for two mosaic pictures he has in mind.

Sculptor Cecere and Painter Ciampaglia have been in southern Italy and Sicily for the last two weeks.

We have more affiliated men than ever before. They occupy one big studio, which looks like a very busy architect's drafting room. There are two Rotch men, a Harvard architect, a Boston Tech architect, a Yale architect and a Fellow of the Chicago Architectural Club who is also a Boston Tech graduate. They have many interesting drawings under way. I understand that there are three or four more scholarship men headed for Rome and the Academy. The application for admission to the Academy from Affiliated Fellows is not confined to men, for a Miss Knox, who holds a Fellowship in Painting from the Pennsylvania Academy of Fine Arts, is also anxious to be allowed full privileges.

A party of students from the School of Fine Arts, clubbed together and hired an automobile to visit Villa Caprarola, Viterbo, and Villa Lante, a two days' trip. They are an enterprising lot of men this year.

Professor Magoffin has been giving some interesting lectures in the Forum, and he has started a course in epigraphy.

We have taken two new classical Fellows into residence, Mr. Leon, Sheldon Fellow in Classics, Harvard University, and Mr. Rice, Fellow in Christian Archaeology of the Archaeological Institute of America.

We of the Staff have been at work upon a plan for a Summer School of the Classical School, which should be of special value to teachers in High Schools and Colleges.

Professor Magoffin, who has had a good deal to do with libraries and books, says that the books which Mr. Herriman left to the Academy cannot be bought today for less than \$100,000, although, of course, Mr. Herriman did not originally pay anything like this sum for them. Many of the books are rare, and almost all of them are beautifully bound in leather. A Mr. John Grey, an American who lives in Rome, handed me a check of Lire 500 the other day for library purposes.

Speaking of the library reminds me of the fact that a grand-daughter of Alexander III of Russia, a refugee, is helping Prof. Van Buren for a time.

We have arranged Monday as a day when people who are interested in the Academy or in the Fellows may go through the studios and have a simple cup of tea with the students and members of the staff. We all, students included, contribute toward the expenses. The teas seem to be a great success, judging from the members who come, rain or shine.

Our Thanksgiving Dinner was a very gay affair—it was fancy dress. We used Mr. Millet's costumes. There were sixty-two at table, with H. E., the American Ambassador as the guest of honor. After dinner we danced until two A. M. I suppose there were about a hundred and

thirty people at the dance, among them the students of the French Academy and of the British School. I had the Embassy problem by Shutze, Lawson and Jones as an interesting side show for the Ambassador.

Early in the month the American Ambassador allowed me to take all the new members of the Staff and student body to the Chancery to pay their respects to him. He had a short individual talk with each one.

On the Anniversary of the Italian victory at the Piave, Professor Magoffin, some of the students who were under arms during the war, and I marched behind the American flag in a procession which stretched from the Piazza Venezia to the Piazza del Popolo.

Mr. George Armour has presented the Academy with an excellent bas-relief by Saint-Gaudens of Mr. Frank Millet. The relief, I believe, will help in solving the problem of memorials to the Trustees—the size and the treatment are both interesting.

Mr. Edward Robinson is in town. He is coming next Monday to go through the studios and to meet the Staff and students at tea.

It may be of interest for you to know that the owners of the Palazzo Aldobrandini on the Via Nazionale have offered to sell that property to the United States as an Embassy. Will the American Government seize the opportunity, with the dollar standing at twenty-seven Lire, to make a remarkable investment? I fear not.

GORHAM P. STEVENS,
Rome, Dec. 1, 1920. Director.

AMERICAN GLASS The Boston Museum of Fine Arts has lately exhibited an important loan collection of Early American Glass—glass of humble origin, having the interest of skilful handling by the individual craftsman. The examples shown were selected because of their form, color and decorative treatment rather than for their wide range or rarity of specimens. The pieces shown were chiefly from the collection of Mr. W. G. R. Allen, supplemented by specimens al-



MADONNA
BY ERNESTO DO CANTO
Portuguese Sculptor
Courtesy of Mrs. Isabel Moore

ready lent by friends of the Museum.

The notice of this exhibition in the Museum's Bulletin reads in part, as follows: "It happens that the development of American glass blowing for about one hundred years is shown—from 1739 to 1825-1830. Although the Stiegel glass of Pennsylvania predominates, New Jersey is well represented, and there are a few pieces from Massachusetts and New Hampshire.

"Several attempts to produce glass in America were made during the seventeenth century. The earliest was at Jamestown Colony in 1608, and as early as 1638 at Salem, Massachusetts, glass-making was undertaken. The first successful establishment, however, was to come one hundred years later. It was put in operation in 1739 by Casper Wistar in Salem County, New Jersey, and ceased producing in 1780.

"Henry William Stiegel's glass was made during the period from 1763 to

1774, in Lancaster County, Pennsylvania. Stiegel glass combines German and English traditions with certain added characteristics which make it American in spirit as in origin. It is quite obvious that this glass was made for use; made for the public at large. The undertaking was not subsidized, as in instances of European glass and porcelains, by princes or wealthy connoisseurs. Financially there was failure, and 'Baron' Stiegel was reduced to poverty and obscurity. Artistically we have the remnants of a fine expression in the lesser arts.

"This eighteenth century glass is of excellent 'metal,' usually of light weight, beautiful in color and of simple forms suited to definite purposes. The spiral twist, rippled surface, or conventional pattern formed in the hands of the workman as he rotated and manipulated the hot glass at the end of a blow pipe contrasts interestingly with the forms common in the nineteenth century. Mechanical achievements and chemical processes have become the main concern in the later glass industry and leave less scope for the skill of the artisan. Notwithstanding occasional attempts at revival, the method of glassmaking illustrated in this exhibition is practically a lost art in America."

AN AMERICAN SUMMER SCHOOL IN FRANCE

Announcement has been made of a summer school of Architecture and Decoration in France as a branch of the New York School of Fine and Applied Art. This venture, for such it must be regarded, starts with an impressive array of patrons and patronesses and with several scholarships generously donated.

The persistent demand by architects that interior decorators shall better understand the essentials of architecture, by the interior decorators that students shall be given a more thorough professional training, by a more cultured public taste demanding that there should be a greater measure of harmony between the purpose and process of these two pro-

fessions, is given as the fundamental reason for the establishment of this school.

Primarily it is purposed as a kind of post-graduate course for students of the New York School of Fine and Applied Art, and the class is limited to twenty-five. There will be studio work and study tours in the Louvre, Musee des Arts Decoratifs, Musee Carnavalet, the Palaces at Versailles and Fontainebleau, and in private chateaux. Among the special lecturers will be Mr. Walter Gay, Mr. William Campbell, Mr. Ogden Codman, and others. Mr. Frank Alvah Parsons, President of the School, will be in residence.

Everything that helps to induce closer relationship with France means better international understanding. We have demonstrated our bravery, we have still to demonstrate our ideals of beauty.

The Cleveland Museum of Art has recently received as a gift from Mr. J. H. Wade, two very beautiful paintings: "Mrs. Collyear as Lesbia and Her Dead Bird," by Sir Joshua Reynolds, and "La Sortie du Bain," by Mary Cassatt. Furthermore, Mr. Wade has added to the fine collection of Japanese prints formerly presented by himself and Mrs. Wade eleven of the most important prints shown in a recent exhibition, and a large number of examples of Oriental art, including pottery, porcelain, metal work, etc.

Mr. Ralph King, who is another generous donor to this museum, has lately donated no less than 182 etchings and lithographs to its print collection, comprising examples by such eminent artists as Lepère, Legros, Appian, Braquemond, Buhot, Daubigny and Lalanne.

The December number of the *Bulletin* of the Cleveland Museum of Art took the form of a very heartfelt "thank you," from the Director to the many persons through whose generous gifts this delightful museum's collection has been built up—generous lovers of art who have desired to share with others their pleas-

ure in great works of art. It is, indeed, a stimulating array and a cause for thankfulness on the part of everyone who is inherently an art lover.

LONDON The Burlington Fine Arts
NOTES Club has this week
 opened its annual winter
 exhibition, consisting, as

in previous years, of a choice little collection of pictures on the walls and of some carefully selected furniture, which, in the present case, is confined to what is known as the Chippendale period. The title, as Mr. Clifford Smith has pointed out, is a convenient one. "Chippendale, of course, was only one of many cabinet makers who were working at this time; but his name, largely due to the publication (first in 1754) of his famous 'Gentleman and Cabinet Maker's Director,' has become almost a household word, and serves to describe a type of mahogany furniture made about the middle of the XVIIIth century, in which rococo features largely predominate."

With the above reservation all the furniture displayed here may come under the generic title of Chippendale; and, in fact, there seems to be good reason for the surmise that the noble wardrobe of mahogany lent by Col. H. H. Mulliner, which fills most effectively the center of the East Wall, was designed by Chippendale himself, for it has a place, like the two beautiful armchairs beside it, also from the same collection, in "The Gentleman and Cabinet Maker's Director," being given a plate in the 1762 edition. The armchairs just mentioned are upholstered in tapestry, the covering, of finely executed "Fulham tapestry," illustrating "Æsop's Fables" in natural colors. This "Fullham tapestry," which is, I believe, now rare, appears here in the cover of a pole-screen and an upholstered armchair, also lent by Col. Mulliner; and the highest tribute to its merit is to compare it with other tapestry coverings of this period. It goes, in my judgment, right away from them in artistic quality, and its story, which is of interest, is as follows. In George II's reign a Frenchman named Pierre Parisot



THE SEA SHELL

BY P. BRYANT BAKER

established a tapestry manufactory in the then rural surroundings of Fulham, and was joined by other workmen who came over from France, so that at one time upward of a hundred craftsmen were at work. Unhappily, though patronized by the Duke of Cumberland and others, the enterprise failed and closed down in 1755.

Of course the rococo ornament, which is so prevalent, came over with Louis XV design from France; but what is

striking in this great period of furniture design is what has been called the "Chinese taste." Without pretending to any specialized knowledge on this subject it seems to me that this influence was as dubious in its advantage as the classic tradition was fine in spacing and sweep of line. I was today looking at two chairs here of which one was as finely planned as the other was assertive and meretricious; and the friend with me, who is no bad judge, attributed this to just this attraction of the Chinese which came to us, like the rococo, from France.

So interesting is the furniture that one is tempted to linger and discuss: but I feel it would be unfair to neglect the pictures. Their great attraction is that they are absolutely in key with the rest of the room: the result is harmonious, pleasing, restful. Here, no doubt, as much is due to Dr. Borenus, Mr. Witt and Mr. Russell as in the furniture to Mr. Clifford Smith. Mr. Russell has lent the little panel of "Hercules and Antaeus" by Lucas Cranach, and Sir Herbert Cook, two most interesting panels by that attractive Ferrarese painter Ercole de'Roberti, which may have come from the Ducal Palace of Sassuolo, and be part of the "Storie Romane." One of these panels probably treats the story of Medea, and between these two, another antique tale, that of Camilla, is handled as a cassone front by that grand Sienese Master, Matteo di Giovanni: the companion piece to this is in the John G. Johnson collection of Philadelphia. What a Dutchman can do in painting is shown in the still life piece, "A glass of wine with a lemon on a table," a signed panel by Jan Jansz van de Velde. Incidentally one may note here how telling are these dead black frames for Dutch work: this lemon is not paint work. . . it actually is the juicy thing cut in two, which we can take into our fingers (so it seems) while the glass is no less convincing. A "River Scene" by Albert Cuyp is just as fine in its way, and we have yet waiting for us two Rembrandts, of which the panel portrait of an Amsterdam Merchant, Martin

Looten is dated on the paper held by the sitter, and signed with the Master's monogram-1632, and R. H. L. Lastly, an English girl, Miss Hickey, by Reynolds, just as sweet, as fresh, as true to nature as a rose in June. No wonder that this portrait study was engraved in mezzotint; and that the charming sitter was a frequent visitor to Sir Joshua's studio, appearing as a sitter in his diaries in 1769, (1770 is the date of this portrait) in 1771, 1773, 1777, 1779 and 1782.

Christie's sales are now in full swing, and entering the famous sale rooms this morning I found some marvelous tapestries, which come on sale this week. Among these I noted specially a fine set of seven Brussels panels, the property of Sir Arthur du Cros, M. P., brilliantly woven with the story of Diana, depicting hunting scenes in extensive landscapes, bearing the Brussels mark and signed G. V. L. (eefdael) and A. Anwerck. The goddess is seen hunting with her attendant nymphs under great trees and amid spacious glades: she is distinguished from her lovely followers by the crescent moon over her brow. In one panel a somewhat incongruous intruder is a man who pursues, with his dogs, a wolf, carrying away in his mouth one of his lambs. Instead of classic garb this gentleman, who was perhaps too hurried to change, wears his XVIIth century coat and breeches. Three panels with Teniers subjects were also to be noted. S. B.

Owing to the efforts of
 ART IN the Municipal Art
 CHICAGO League, it is likely that
 the much admired ex-
 ample of Greek Architecture, the old
 Field Columbian Museum in Jackson
 Park, will be preserved as a hall of
 sculpture and for purposes kindred to
 those of the Trocadero in Paris.

The stately building with Greek porticoes well situated on the shores of the inland lake of Jackson Park housed the art collections of the World's Columbian Exposition of 1893, and is remembered by all who came to Chicago at that time. It is of brick faced with plaster toned by

the weather to the beauty of antiquity. The main building has strong foundations and is adapted for the exhibition of the noble examples of sculpture of which the Art Institute has the greatest collection of any museum in the United States. Many pieces inherited from the World's Fair are in storage, while the galleries of the museum in Grant Park are overcrowded with the T. B. Blackstone Collection of Architectural casts of early Greek and Roman, Italian and French historic sculpture from the eleventh to the nineteenth century formed under the direction of the French National Committee on Historic Monuments from the Museum of Comparative Sculpture (Palace of the Trocadero, Paris) the Museum of the Louvre and the Museum of Decorative Arts, Paris, and the wealth of the Elbridge G. Hall, the Higinbotham collections and various acquisitions.

The natural history exhibits of the Field Museum have been in the process of installation all the year and will be entirely moved by May of 1921. Owing to the expense of reconstruction the fine old building has had an uncertain future. Public spirit has suggested it for a Community Center and parts of the wings will be given temporarily for the use of special organizations. But the permanent structure, the main building, having been considered by the architects and warmly advocated by sculptors and their friends as a Chicago Trocadero, has been promised the future as a hall of sculpture.

The Municipal Art League of Chicago, has hung the Municipal Art Gallery in the new Henry Legler Memorial Library, one of the regional libraries, which will distribute the full advantages of the public library to citizens in remote sections of the city. The Garfield Park Woman's Club contributed from its art fund for the purchase of a painting, the first of a permanent collection for this public library. The canvas is "The California Desert" by Wallace L. DeWolf, of the Chicago Society of Artists, and a trustee of the Art Institute.

American painters of Norwegian an-

cestry held an art exhibit at the Chicago Norwegian Club December 11th to December 19th, that was given nation-wide publicity by the Scandinavian press and met a response from artists of high rank who contributed to the success of this first event under these auspices. While twenty-three painters and sculptors were represented by sixty-six works, it was to be expected that the majority would come from the Middle West. However, Jonas Lie sent two strong canvases from New York and was awarded a prize for his "Port Jefferson Harbor." Olaf Brauner, head of the art school at Cornell University, Ithaca, New York, sent "Little Karen" (in Norwegian costume) and "A Summer Day, Isles of Shoals," both of carrying power and pleasing.

Sigurd Schou, a newcomer in Chicago, is a strong, versatile painter, loving beauty and harmonious design with color, successfully treating alike still life, landscape and interiors with nude figures and purely subjective marines and landscape. A decorative canvas was awarded the State Bank of Chicago prize and three large pictures were sold to members of the Norwegian Club. Emil Biorn, painter, as well as director of the Norwegian Singing Society, sold all his group of six somewhat important paintings. At five o'clock on the closing day, one-third of the entire collection including some sculpture had been purchased by the visitors.

Sigvald Asbjornsen, a sculptor of national fame, exhibited ten idealistic works in plaster, the titles "Nocturne" and "Yearning" illustrating to the reader the manner of interpretation. Yet Mr. Asbjornsen has executed a monumental "Leif Ericson" erected in a Chicago Park by the Scandinavians, and in this collection has a noble little figure of an Indian Boy. Gilbert Risvold, a sculptor, showed his plaster "War Orphans" which won the Municipal Art League Prize at the Art Institute last spring, and his eloquent portrait busts of Yone Noguchi, the Japanese poet, and Blasco Ibanez, the Spanish poet. His statuette of Henrik Ibsen was awarded the Norwegian-American Line Prize for Sculpture.

The painters receiving especial commendation from visiting artists were Olaf H. Aalbu of Minneapolis, Dorothy Visju Anderson, Alexander Baker, A. Beutlich, Karl Ouren, Helga Haugan Dean, Svend Svendsen and Enoch Vognild, of Chicago.

The rise of this organization of "Norwegian-American" affiliations is particularly interesting because its center of influence is in an outlying section of Chicago and is developing a lively awakening to the value of art in groups of citizens at a distance from the Art Institute and its exhibitions. The jury of selections consisted of artists of Norwegian ancestry members of the Palette & Chisel Club.

Ralph Clarkson, portrait painter; Adam Emory Albright, painter of "Country Children;" Charles Hetherington and George Otis, landscape painters of the Chicago Society of Artists, are in California until the spring. Wallace L. de Wolf, Edward B. Butler and Alson S. Clark, who have winter homes in Pasadena are painting in the California desert.

The Saddle and Sirloin Club portrait gallery at the Union Stockyards, Chicago, has published a handsomely printed history of the 147 portraits of the men who laid the foundations of the agricultural and stock breeding wealth of the nation. The club rooms repeat the dignity and exclusive atmosphere of a London club. The oak panelings, suitable furniture and rugs, bronzes and other works of art are in harmony with the notable portraits by artists of first rank. The historical catalogue is compiled and written by Edward N. Wentworth.

The Wild Flower Preservation Society of America (Chicago Chapter) third annual exhibit closed at the Art Institute Jan. 19. The paintings, drawings and examples of photography of wild flowers in their haunts, birds, butterflies, and insects in their relations to plants comprised a collection of artistic value.

The historic Tree Studio Building on North State Street, Chicago, is to be torn down in the spring and the artists many of whom have lived there since its

erection, over twenty years ago, will be homeless. Old residences in the Upper Michigan avenue region have transformed their attics into studios to accommodate not only painters, sculptors and decorators, but patrons of art enjoying the Bohemian atmosphere.

The Renaissance Society of the University of Chicago is fostering a series of monthly exhibitions of fine art crafts, Japanese prints and other special groups in the Classics Building of the University.

The Business Men's Art Club of Chicago meets monthly having an artist or a critic of established standing as speaker and critic of works on view. The Business Men's Art Club members are men occupied in the offices of the Telephone Company, the banks, insurance and similar avocations. They paint in their leisure, having class hours after business under efficient instructors.

The Central Y. M. C. A. of Chicago invited an exhibition of the paintings of the Business Men's Art Club about the holidays with the result that an art club was organized at the Y. M. C. A. along the same educational lines.

L. McC.

ART IN MILWAUKEE The number of people who attend the exhibits, lectures, and demonstrations at the Milwaukee

Art Institute is convincing proof of the growing interest in art in Milwaukee. Under the direction of Dudley Crafts Watson, this organization is coming to the front as a civic institution, a vital part of the community life. Two doors from the Art Institute stands the oldest building of its kind in the city, the Layton Art Gallery, which houses a permanent collection containing among others a Blakelock, a Cazin, and an excellent Inness. This building and most of the pictures in it were the gift to Milwaukee of the late Frederick Layton. The already close affiliation between the Milwaukee Art Institute and the Layton Art Gallery was furthered by the opening last fall of the new Layton School of Art, quartered in the Layton Gallery.

The school was organized by Charlotte R. Partridge and is under her direction. The Milwaukee Art Institute extends student privileges to all students of the new school. Mr. Watson gives the history of art lectures in the day course and also teaches perspective and color classes in the night school. The free classes for school children held Saturday mornings are under the joint auspices of the Layton School and the Art Institute. The school is also affiliated with Milwaukee-Downer College and by special arrangement the young women students of the school who wish to take any crafts can do so in the well-equipped studios of the college. The school is incorporated and its board of trustees includes members of the boards of trustees of the Layton Art Gallery, the Milwaukee Art Institute, and Milwaukee-Downer College. They are Mr. J. K. Ilsley, president; Miss Alice Chapman, Miss Charlotte Partridge, Dr. Ernest Copeland, Major Howard Greene, George P. Miller, William Schuchardt, S. O. Buckner, and E. E. White. As a further means of cooperation between the Layton Art Gallery and the Layton School, Miss Partridge has been recently made a trustee of the Gallery. She is the first woman to hold such a position.

The school occupies the ground floor of the Layton Art Gallery which was extensively remodeled and redecorated during the past summer. The sum covering this remodeling was subscribed by ten men and women of the city interested in furthering art in Milwaukee.

In a way the Layton School is a successor to the Church School of Art of Chicago which closed last June. The plan of study worked out by Emma M. Church in her fifteen years directorship of that school has been adopted by the Layton School. Miss Partridge is a graduate and former instructor of the Church School. Miss Church herself is to be in Milwaukee for a month during the school year to give a series of lectures at the Layton School.

The course which is two years long is a practical one, emphasizing the relation between art and industry.

ITEMS

A monument in memory of the late Prof. E. F. Fenollosa has been erected by former students and friends in the grounds of the Tokyo Art School of Tokyo, Japan. It takes the form of a portrait bust showing his Japanese imperial decoration of the Order of the Third Class, surmounting a large tablet of biographical inscription; the whole chiseled in natural stone of the country. The inscription was composed by Jusan Mi Kun-Nito, Doctor of Literature Inouye-Tetsujiro, the calligraphy was by Jugoi Kun-Goto Omura Seigai and it was engraved by Hiro Gunkaku.

The Brooklyn Museum is holding an exhibition of early American silver. It has also recently installed various collections made by the late Robert W. Paterson, loaned to the Museum by Mrs. Paterson, including modern and 18th century paintings, Chinese porcelains, Persian potteries, Hispano-Moresque majolica, Italian majolica, Greco-Roman glass, Greek Tanagra figurines and Egyptian antiquities. Included among the paintings was a very important Millet, as well as excellent examples of Corot, Diaz, Isabey, Reynolds, Romney, Gainsborough, Raeburn, Moreland and others.

In the Arden Gallery, 599 Fifth Avenue was shown from January 3-18 a most remarkable exhibition of Ritual and Theatrical masks together with a collection of exquisite decorated costumes designed and executed by Madame Marie Gallenga, of Venice. The reason for holding this exhibition was the recent and widespread revival of interest in the use of Theatrical Masks which has fixed the attention of a group of American artists who are now experimenting in this new-old art with gratifying results.

In Erie, Pennsylvania, an exhibition of portraits by Orlando Rouland was held during December at the Art Club. The exhibition opened on December 7th, at which time a portrait of Mrs. Louisa Card Catlin, President of the Club,

painted by Mr. Rouland in his studio in New York, last summer, was duly presented. The exhibition included portraits of Hamlin Garland, Thos. Mott Osborne, Irving Bacheller, William Winter, Lord Dunsany, William Dean Howells, John Muir, John Burroughs and other distinguished persons.

An exhibition of twenty-one paintings by William Ritschel was lately exhibited at the St. Paul Public Library, St. Paul Minnesota, under the auspices of the St. Paul Institute. During the months of September, October and November, the museum of the St. Paul Institute was visited by over eleven thousand persons. Each week some new exhibit is put on as a special attraction—for example, the week of November 8th, a collection of war medals was displayed.

Continued demand for untechnical instruction on home decoration has led the Minneapolis Institute of Art to arrange for a course of twelve lectures on this subject. In this connection it is interesting to note that an exhibition of table service was held at the Art Institute of Chicago, for one week in December, tables being set each day by a different person, and consideration given to the choice in arrangement of the objects that make for the beauty of the table.

In the Stuart Gallery of the New York Public Library is being held a series of small exhibitions designed to bring the print-loving public into the by-ways as well as the high-ways of prints. Opportunity is given to see the work of artists who do not often figure in exhibitions. The opening exhibition was devoted to French prints; this was followed in January by an exhibition of landscape etchings of the 19th century and later. The February exhibition will be portraits by modern masters, in etching and lithography.

The New Bedford Art Club, which has heretofore confined its activities to exhibitions by club members, assembled and

set forth this season a comprehensive exhibition of works by American artists, which was shown in the Gas and Edison Light Company Hall. There were 149 exhibits. The attendance at the private view exceeded five hundred and there were seven hundred visitors on the first day. It is the hope of those concerned that an Art Museum will later be established in New Bedford.

The exhibition was under the management of Mr. Clifford W. Ashley, well known as a painter and illustrator.

The Toledo Museum of Art exhibited during the month of December twenty-six oil paintings by Martha Walter; thirty-five etchings by Arthur W. Heintzelman, a collection of American-made Batik scarfs, and Whistler etchings and lithographs, the last lent by Mr. Ralph King, of Cleveland.

The Museum's lectures and concerts, inaugurated this season, have been most successful. On Thursday afternoons lectures have been given on Why Study Art; The Arts of the American Indians; Old Egypt; Twelfth Dynasty; Golden Age of Egypt—18th Dynasty; Egyptian Costumes and Furniture; and American Pottery. These lectures have been largely attended by students from the high schools, private schools, and Toledo University and by adults.

A panel in bas-relief by Julia Bracken Wendt, showing a mother with two children, one on each side, engaged in nature study, has lately been placed in the Cahuenga public school in Los Angeles by the Mothers' Circle. It is a memorial to Miss Gertrude Horgan, principal of the school.

Whitney Warren, architect of New York, who designed the Grand Central station and other notable buildings in that city, has been appointed to take charge of the reconstruction of the famous University of Louvain, destroyed during the German invasion in 1914. Mr. Warren has accepted the appointment.

BOOK REVIEWS

PEN DRAWING AND PEN DRAUGHTSMEN, BY JOSEPH PENNELL. The Macmillan Co., New York, Publishers.

Like others in the Graphic Arts series on pen drawing this volume, uniformly with "Etching and Etchers," "Lithographs and Lithographers," is made to appeal to the student, to the collector of books, and to the lover of illustrations. There are between its covers more than four hundred reproductions of pen drawings by distinguished artists.

Mr. Pennell writes as one having authority through long experience in this fascinating branch of art. He says in his preface that he was moved to the task by the very unsatisfactory manner in which pen drawing has hitherto been treated. He does not believe that pen drawing can be learned from a book, but he does express the hope that those who do consider themselves pen draftsmen today will, by comparison of their works with the works reproduced in this volume, discover their own weakness and immaturity.

Mr. Pennell professes himself dissatisfied with the makeup of the book and the arrangement of the illustrations, but insists that the reproductions are good, and so they are, though in some instances we are inclined to think that they have yielded to an extent their spontaneity by passing through a second process of reproduction, in other words, being reproduced from reproductions rather than from the original drawings.

The first section of the preface was written on July 4th, Mr. Pennell's birthday. To this on Thanksgiving day, 1920, a postscript was added; a postscript in which tribute is paid to those who assisted in the work, to certain illustrators, critics and craftsmen, but which is chiefly given over to an arraignment of the rest of the world, and particularly the world of art. There is much that is true in Mr. Pennell's plaint, but it is not all true, there is another side and one more cheering. But the evil practices which Mr. Pennell refers to do ex-

sist and his bold charges are not to be lightly dismissed.

The various chapters in this engaging publication deal with pen drawing in Spain, Italy, France, Germany, Holland, England, and America, as well as in far off Japan. There are chapters on newspaper illustration, on book decoration, besides others dealing with materials for pen drawing, technical suggestions and methods of reproduction.

BOOK PLATES BY FRANK BRANGWYN.

J. B. Lippincott Company, Publishers.

Sixty-nine book plates by this most distinguished British artist are reproduced in this volume, recently issued. To each plate a separate page is given and every turn of the page brings an abrupt change of vision. Mr. Brangwyn's originality is nowhere more patently manifested.

In a foreword, Eden Phillpotts says: "Painting processes toil after Frank Brangwyn in vain. He exhausts their capabilities one after another, and his resources are equally at home in a fresco or a woodcut. To interpret truth by beauty has been his difficult task and life-long ideal." Mr. Phillpotts finds the sign-manual of Brangwyn's many-sided art to be "a masculine forthrightness and grip."

F. Hesketh Hubbard, the British etcher, contributes a technical note in which he tells us that the majority of Brangwyn's best ex-libris are cut in wood and points out the fact that this great artist speaks through his materials ever "respectfully mindful of their limitations." Brangwyn's book plates are, indeed, of a unique order.

WALTER GAY PAINTINGS OF FRENCH INTERIORS. Fifty plates with an introduction and notes by Albert Eugene Gallatin. E. P. Dutton and Company, New York, Publishers.

This is one of the most beautiful volumes that has come from our American press in recent years, a publication in exquisite taste and displaying the high-

cost art both in the matter of typography and book-making. The pages measure 14 x 10½ inches and to each plate a single page is devoted.

In his introductory essay Mr. Gallatin dwells upon the great artistic worth and charm of Mr. Gay's paintings. In conclusion, however, he suggests the practical use which the plates in this album may be put to by the architect and the interior decorator as well as a person contemplating building a French house.

The subjects chosen for reproduction are almost exclusively of French interiors of the eighteenth century, as being in the opinion of the author most characteristic examples of Mr. Gay's work, but with this group are also included three pictures painted in Venice and one in Boston.

Mr. Gallatin deals delightfully as well as sympathetically with the subject matter, pointing out not only the merit of Mr. Gay's accomplishments, but the spirit in which the work is rendered. "Certainly," he says, "the rooms which Mr. Gay has so beautifully portrayed possess souls and temperament."

He calls attention, too, to the artist's love of sunshine, his delight in flowers, his sensitiveness to color, his appreciation of beauty in form and line. He reminds us, moreover, that Walter Gay was born in the little old town of Hingham, Massachusetts, that he comes of old American stock, that he is represented in several of the world's most important museums and that in 1906 he was created an officer of the Legion of Honor.

Such a volume as this serves many purposes, not the least of which is that of bringing the people into intimate contact and knowledge with a capable contemporary artist and his finest accomplishment.

THE PSYCHOLOGY OF DRESS. By FRANK ALVAH PARSONS, Author of Interior Decoration. Doubleday, Page & Company, Garden City, New York, Publishers.

The author of this book is one of the leading exponents in this country of the relation of art to every day life and has

done much through his writings and lectures to improve taste.

The present volume deals comparatively little (one might almost say surprisingly little) with dress as an art, treating it rather as an index to life.

Mr. Parsons holds that art is a quality essential to full human expression and inseparable from human life. This book is therefore a social history of the great nations of Europe as well as our own from mediæval time to the present day as manifested in dress. As such it is extremely interesting, entertaining and worth while.

To have gotten together such a volume must have entailed an enormous amount of research covering a vast amount of historical material. The data has been evidently carefully gathered and is admirably assembled. There are many quotations from original sources such as letters written during the Renaissance in Italy, the time of the Louises in France, the Elizabethian and Georgian periods in England; first-hand information of a valuable sort for historians, writers of fiction as well as illustrators and costume designers, to all of whom this book will prove helpful.

It is elaborately illustrated by photographs of paintings showing the costumes of both men and women from about 1200 to 1800.

THE CHANGING MUSEUM IDEA.

By J. C. DANA. The Elm Tree Press, Woodstock, Vermont, Publishers.

Mr. John Cotton Dana, Director of the Newark Museum as well as Librarian of the Newark Public Library, has written a series of four essays on The New Museum which are as follows: "The New Museum, Its Character and Purpose," especially useful to those beginning Museums; "The Gloom of the Museum," with suggestions for removing it; "Installation of a Speaker" an effort to carry into another field one of the few contributions of museum management to arts of life, and fourth "A Plan for a New Museum"; the kind of museum that will profit a city to maintain.

Mr. Dana is an original thinker and

has demonstrated by putting into successful practice some of his interesting and novel ideas.

ON MAKING AND COLLECTING ETCHINGS, A Handbook for Etchers, Students and Collectors, Written by Members of The Print Society, Bridge House, Ringwood, Hampshire, England, and put together and edited by E. HESKETH HUBBARD. The Moreland Press, London.

This little book is a valuable contribution to the literature on art. It comprises chapters on "What is an Etching" by Mathew Henderson; "A Short History of Etching" by Edward Ertz; "How Etchings are Made" by E. W. Charlton; "Some Notes on Drypoint" by Percy Smith; "How Aquatints are Made" by Stella Langdale; "Supplementary Processes" by Hugh Paton; "On the Printing of Etchings" by Reginald H. Green; "Etchings as Decorations" by Leslie M. Ward and "On Collecting and Storing Etchings" by E. Hesketh Hubbard. Each of these writers is an accomplished etcher and writes from the professional standpoint. The essays are in every instance extremely simple and comprehensive taking the form not of technical treatises but intimate talks about methods employed, of interest to the layman as well as the professional artists.

The chapter on "Collecting and Storing Etchings" by Mr. Hubbard gives precisely the advice and information which the amateur most desires and finds so difficult to obtain. It should go far toward inducing many to take up this fascinating pursuit.

An extremely comprehensive and valuable list of publications about etching and collecting is given as a concluding chapter, arranged first in order of the date of publication with engaging comments on each and later subjectively for the convenience of those who are seeking special information. There is also a list of periodicals published in England and the United States containing matter of interest to etchers and collectors of etchings. An appendix dealing with certain technicalities and a gen-

eral index, well arranged and helpful, conclude the volume.

It is a book that one would wish to keep as a reference, but which may be read from cover to cover with the utmost pleasure. It is in fact one of those rare books that when so read gives the reader a feeling of having been in very interesting and good company, the company of artists who have enthusiasm for their art and a kindly outlook toward the world in general.

This publication is of special interest to members of the American Federation of Arts inasmuch as the Federation is circulating this season a most delightful exhibition of etchings by its authors and other members of The Print Society. To those who have the privilege of seeing this exhibition it comes, therefore, as a friendly personal note.

MEMOIRS OF THE AMERICAN ACADEMY IN ROME, VOLUME III. New York University Press Association, Publishers.

The third of a series of the Memoirs of the American Academy in Rome takes its place with its dignified predecessors. Its contents are as follows: The Bernardini Tomb: C. Densmore Curtis (71 plates), Praxias: E. Douglas Van Buren (4 plates), Work of the School of Fine Arts (16 plates).

What such a book as this represents in scholarship only the expert and specialists can know. But to the least informed reviewer the plates, representing work done by students of the School of Fine Arts, are a revelation; a most convincing argument of the value of the opportunity which our Academy in Rome furnishes to young men of talent and the part it must play in the destiny of American art.

The Museum of Fine Arts of Boston celebrated the Fiftieth Anniversary of its incorporation by a public reception on December 6th. As a souvenir of the occasion an illustrated history of the Museum was prepared and issued in pamphlet form.

BULLETIN

- NEW YORK WATER COLOR CLUB.** Thirty-first Annual Exhibition. American Fine Arts Society.....Jan. 15--Feb. 6, 1921
- AMERICAN WATER COLOR SOCIETY.** Fifty-fourth Annual Exhibition. National Arts ClubFeb. 3--Feb. 24, 1921
Exhibits received January 28.
- WASHINGTON WATER COLOR CLUB.** Twenty-fifth Annual Exhibition. Corcoran Gallery of Art.....Feb. 4--Feb. 23, 1921
- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred and Sixteenth Annual Exhibition of Oil Paintings and SculptureFeb. 6--Mar. 27, 1921
Entry cards received prior to January 5.
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS**
Annual Exhibition. Anderson GalleriesFeb. 22--Mar. 5, 1921
- PRINT MAKERS SOCIETY OF CALIFORNIA.** Second International Print Makers Exhibition. Museum of History, Science and Art, Los Angeles, Calif.Mar. 1--Mar. 31, 1921
Last day for receiving prints Feb. 7.
- NATIONAL ACADEMY OF DESIGN.** Ninety-sixth Annual Exhibition. Reconstructive Galleries American Fine Arts SocietyMar. 5--Apr. 3, 1921
Exhibits received Feb. 10 and Feb. 11.
- BALTIMORE WATER COLOR CLUB.** Twenty-fifth Annual Exhibition. The Peabody Institute GalleriesMar. 9--Apr. 11, 1921
Exhibits received March 1.
- ARCHITECTURAL LEAGUE OF NEW YORK.** Annual Exhibition. Metropolitan Museum of Art.....Mar. 25--Apr. 26, 1921
- CARNEGIE INSTITUTE OF PITTSBURGH.** International ExhibitionApr. 28--June 30, 1921

CONVENTIONS

- The Annual Convention of the **EASTERN ARTS ASSOCIATION** will be held in Baltimore, Md., March 24-26, 1921.
- The Tenth Annual Convention of the **COLLEGE ART ASSOCIATION** will be held in Washington, D. C., March 24-26, 1921.
- The Fifty-fourth Annual Convention of the **AMERICAN INSTITUTE OF ARCHITECTS** will be held in Washington, D. C., May 11-13, 1921.
- The Twelfth Annual Convention of the **AMERICAN FEDERATION OF ARTS** will be held in Washington, D. C., May 18-21, 1921.
- The Annual Convention of the **AMERICAN ASSOCIATION OF MUSEUMS** will be held in Cleveland, Ohio, May 23-26, 1921.

VOL. 12, No. 3

MARCH, 1921

PRICE 25 CENTS

GENERAL
APR-8 1921
UNIV. OF MICH.

THE AMERICAN MAGAZINE OF ART

War Portraits
by Eminent Artists

British Arts and Crafts

What Is a Print?
BY WILLIAM M. IVINS, JR.

Pro-Jerusalem
BY C. R. ASHBEE

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

**FINE ARTS INSURANCE
AGAINST ALL RISKS**

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE ASSUR-
ANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
of NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX
Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

**PAINTINGS
WANTED**

We Wish to Purchase Paintings

by

Inness	Twachtman
Wyant	Weir
Martin	Ryder
Homer	Whistler
Fuller	Duveneck
Blakelock	Murphy

**GEORGE H. AINSLIE
GALLERY**

615 Fifth Avenue, NEW YORK

On Exhibition Fine American Paintings

**PHILADELPHIA SCHOOL OF DESIGN
FOR WOMEN**

Established 1844

WOMAN'S OPPORTUNITY

Thorough training given in Design Illustrations,
Fashion Illustration, Interior Decoration,
Portrait Painting, Sculpture, etc.

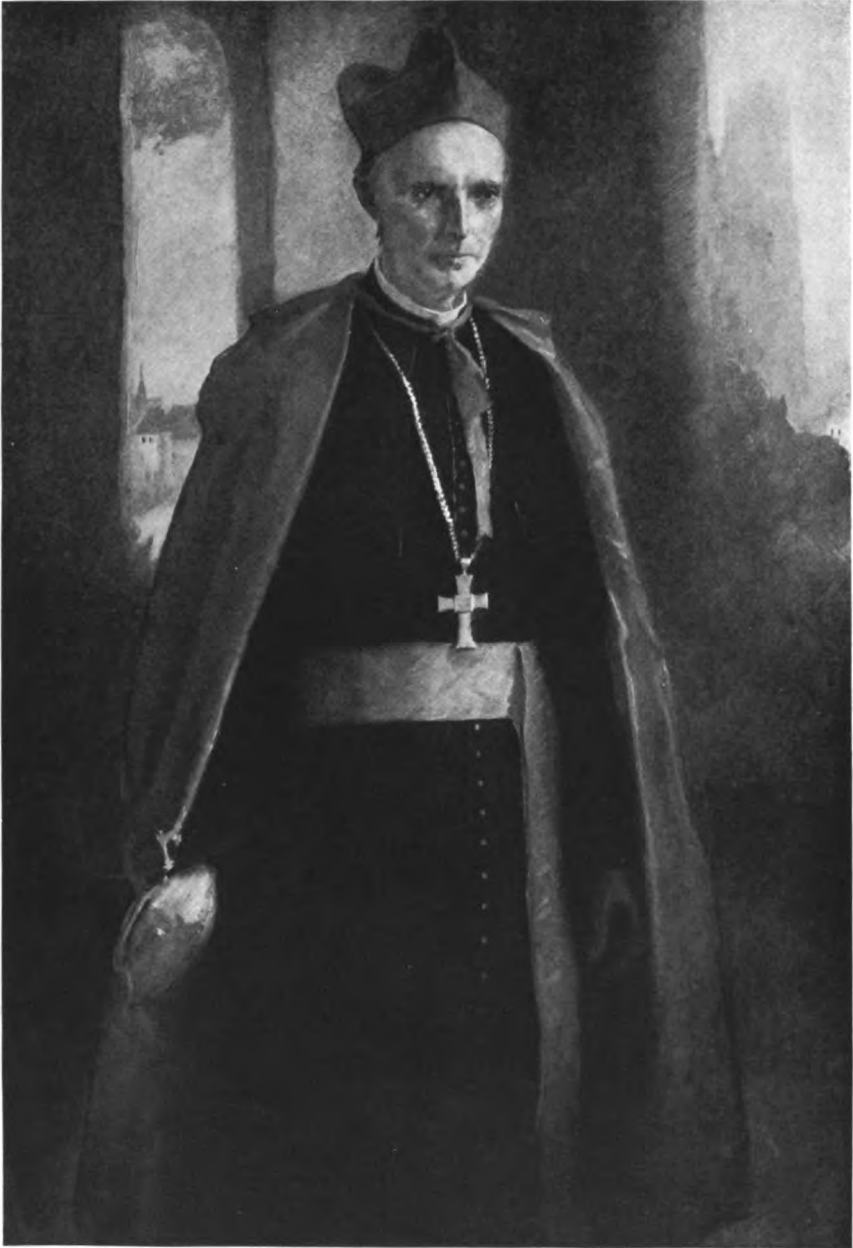
Our graduates in every department are in
demand at large salaries.

Write for Catalogue to Secretary

**BROAD AND MASTER STREETS
PHILADELPHIA**

Please mention AMERICAN MAGAZINE or ART when writing to Advertisers





CARDINAL MERCIER

**A PAINTING BY
CECILIA BEAUX**

**TO BE PRESENTED BY THE CITY OF SAN FRANCISCO TO
THE NATIONAL PORTRAIT GALLERY**

THE AMERICAN MAGAZINE OF ART

VOLUME XII

MARCH, 1921

NUMBER 3

WAR PORTRAITS BY EMINENT ARTISTS

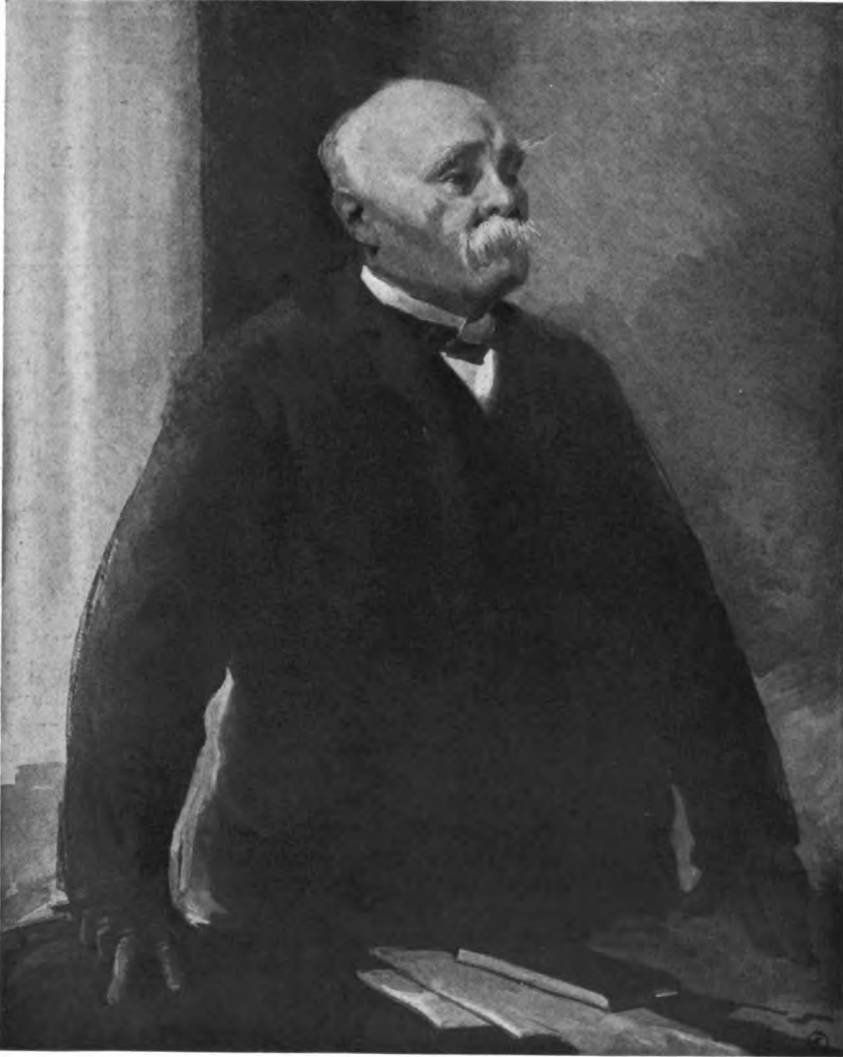
IN the Metropolitan Museum, on the afternoon, January 17th, a collection of portraits of distinguished leaders in America and the Allied Nations, during the World War, painted by eminent American artists, was placed on view, together with a picture of "The Signing of the Peace Treaty—1919." These paintings constituting a notable and permanent memorial of the Great War are a gift to the Nation from a group of loving, patriotic, public-spirited citizens.

In the Spring of 1919 it became evident to those specially interested in American art that if the United States was to have a pictorial record of this sort of the World War it would be necessary not only immediately to send artists to Europe for that purpose, but to do so as a private contribution without awaiting public action. Through the initiative of a few, and with the endorsement of the Smithsonian Institution as custodian of the National Gallery of Art, The American Federation of Arts and the American Mission to negotiate Peace, then in session at Paris, a National Art Committee, to accomplish this purpose, was brought into existence, the artists were selected and commissioned. The members of the National Committee are: Hon. Henry White, Chairman; Mr. Herbert L. Pratt, Secretary and Treasurer; Mrs. W. H. Crocker, of San Francisco; Mr. Robert W. de Forest, of New York; Mr. Abram Garfield, of Cleveland; Mrs. E. H. Harriman, of New York; Mr. Arthur W. Meeker, of Chicago; Mr. J. Pierpont Morgan, of New York; Mr. Charles P. Taft, of Cincinnati; Mr.

Charles D. Walcott, of Washington, and the late Henry C. Frick, of New York. It was determined that the collection of paintings when completed should be presented to the National Gallery of Art, thus initiating and establishing in Washington a National Portrait Gallery.

That the gift might be thoroughly national in character, it was decided that groups of these portraits should be financed by the art patrons of the several cities, that such groups should be inscribed as presented to the National Portrait Gallery by these cities, and that a representative of each city should become an honorary member of the National Art Committee. The cities which to this time have made reservation for presentation are Chicago, Cincinnati, Cleveland, New York and San Francisco.

The artists chosen for this important work were: Cecilia Beaux, to whom Premier Clemenceau, Cardinal Mercier, and Admiral Beatty were assigned; Joseph De Camp, who was given Premier Bordon and General Currie; Charles Hopkinson, to whose share fell Premier Bratiano, Premier Pashich and Prince Saionji; John C. Johnansen, to whom commissions for portraits of Field Marshal Haig, Marshal Joffre, General Diaz and Premier Orlando were given—and who in addition painted the "Signing of the Peace Treaty"; Edmund C. Tarbell, who was honored by orders for portraits of President Wilson, Herbert Hoover, Marshal Foch and General Leman; Douglas Volk, who was given Albert, King of the Belgians, Premier Lloyd George and General Pershing;



PREMIER CLEMENCEAU

BY CECILIA BEAUX

TO BE PRESENTED BY THE CITY OF SAN FRANCISCO

Irving R. Wiles, to whom was assigned Admiral Sims. Portraits of Elizabeth, Queen of the Belgians, Premier Hughes and Premier Venizelos, to be painted by Jean McLane (Mrs. Johansen) will be added later, the artist being unable to make the necessary trip to Europe before the coming summer. All of the other artists, with the exception of Mr. Wiles, went to Europe early in the summer of 1919 when the war's confusion

still reigned and the more difficult task of making peace was in progress.

Mr. Henry White, one of the American Peace Commissioners, undertook to secure sittings from those whose portraits were to be painted and was successful in at least securing the sitters' promises of cooperation, but those days were too full by far for the accomplishment of the great tasks pressing, so that sittings could not well be given and, in-



PREMIER BRATIANO

BY CHARLES HOPKINSON

TO BE PRESENTED BY THE CITY OF CLEVELAND

stead, had to be snatched. It is not easy for a painter to adjust himself to new conditions. Painting is an art, not a trade—it is not only training but temperament that goes to make the great artist. Furthermore, Europe was the stage of the greatest war drama which has ever been witnessed and when these artists arrived in Europe the curtain had scarcely been rung down. Yet, without exception, they adapted themselves to conditions—exercised patience as well as persistence and skill and accomplished that for which they had set out. In every case the artists were left free to determine the size and style of the portraits they painted. They were not ordered to cover a certain amount of can-

vas, to present a full length, or merely a head; they were given free reign as befitted artists worthy of so great honor.

Portraiture is conceded to be the highest form of art. Without doubt portraits possess the greatest general interest, because of their personal note and the fact that man is to man invariably the most engaging of exhibits. Witness the fact that at Atlantic City the seats in the pavillions are turned, not to face the ocean in all its grandeur, but the boardwalk with its endless procession of pleasure-seeking, ambulating humanity. Yet of all tasks the portrait painter's must be the most vexatious and thankless, for, no matter how skilful, it is rarely to be counted a complete success. Never has



GENERAL DIAZ

BY JOHN C. JOHANSEN

TO BE PRESENTED BY THE CITY OF CHICAGO

the writer known a portrait of a living person by a contemporary painter to be unanimously pronounced good. Even the great Sargent seldom has succeeded in pleasing everyone. It is not merely a matter of art, it is a matter of likeness and as regards likeness, everyone has his or her own opinion. We speak of the portraits of the great painters of the past as convincing; we take it for granted that they correctly interpret the personality of the sitters, but is it not possible that so our contemporary portraiture may be accepted in the years that are to come? There is great variety in the portraits of Washington. Even Mrs. Siddons is not the same person when pictured by Reynolds as when pictured by Gainsborough. That opinions

should vary, therefore, in regard to the worth of these portraits of great men of our own time is not strange. That they are as good as they are is more to be wondered at.

Complaint has been made that Mr. Douglas Volk's portraits of King Albert, General Pershing and Lloyd George do not measure up to the standard of his masterly portrait of Felix Adler. The portrait of Mr. Adler was painted under normal conditions which permitted personal contact and knowledge—investigation as it were of character as well as familiarity with outward appearance. There is a picturesque dignity about Mr. Volk's portraits of both King Albert and General Pershing which will doubtless commend them to future generations, and



MARSHAL FOCH

BY EDMUND C. TARBELL

TO BE PRESENTED BY THE CITY OF NEW YORK

which lends a certain interest to the group as a whole.

Mr. Tarbell's portraits of President Wilson and Herbert Hoover were painted entirely from photographs, and are to be withdrawn from the group and repainted when it is possible for the artist to obtain sittings. Mr. Tarbell's portrait of General Leman is a masterly work, a sound piece of craftsmanship attaining to an excellent standard in portraiture. His portrait of Marshal Foch has characteristic features and helps distinctly to relieve an inclination to sameness.

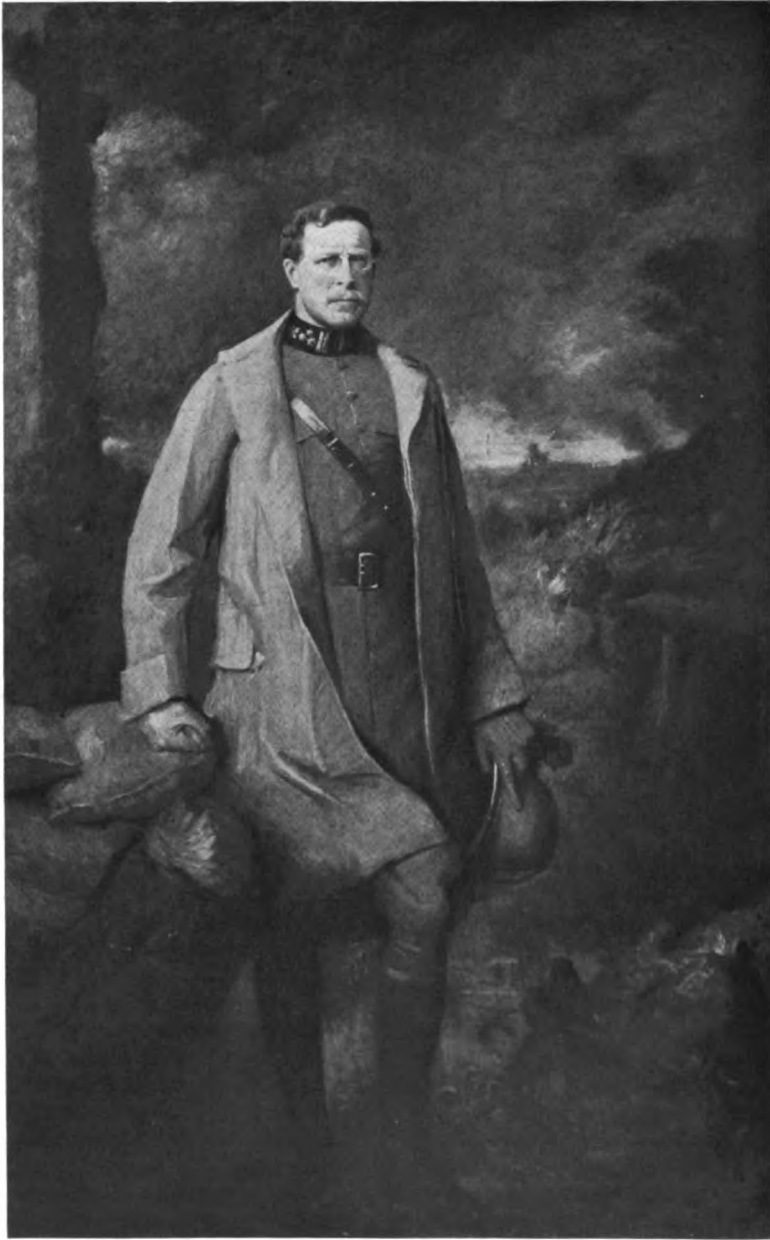
The fear of monotony and the consciousness of the final destination of the portraits undoubtedly prompted Mr. Johansen to introduce pictorial, symbolic

backgrounds in his portraits of General Diaz and Premier Orlando. Possibly they are somewhat over-powering at present, but the probability is that in time these backgrounds will take their place as secondary to the figures.

Mr. De Camp's contributions are frank and obvious, sound pieces of painting both, soberly conceived and gravely rendered with becoming dignity.

Irving Wiles' portrait of Admiral Sims is reserved and competent — typically American and characteristically good.

To Mr. Hopkinson's lot fell the three most picturesque and romantic subjects, the representatives of countries as yet not learned by heart, countries in which anything may still happen. Mr. Hopkinson unquestionably made the best of

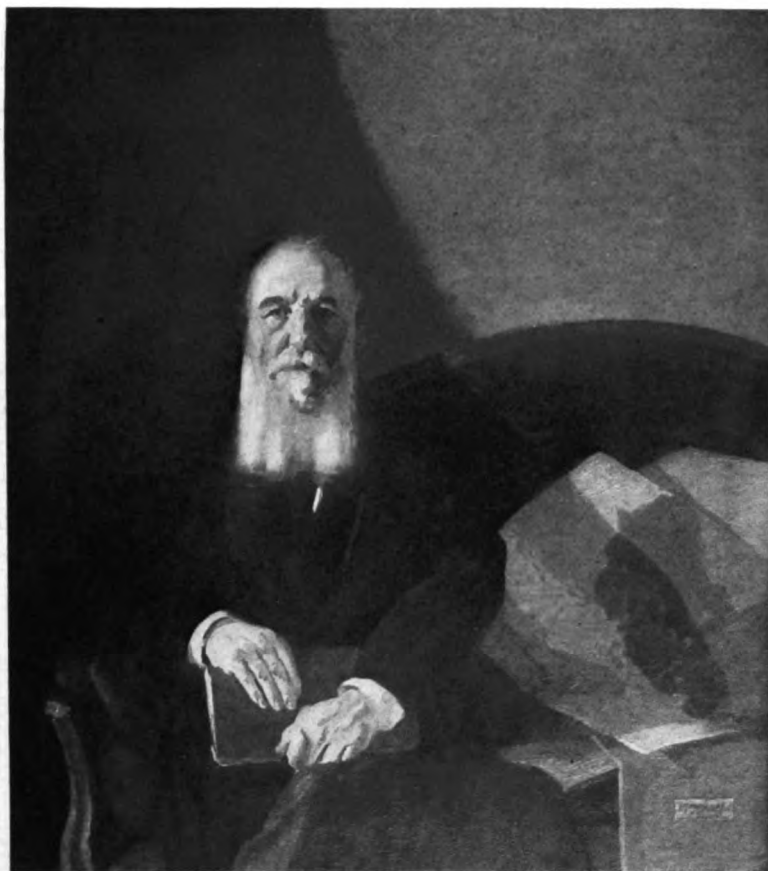


HIS MAJESTY ALBERT I

A PAINTING BY

DOUGLAS VOLK, N. A.

**TO BE PRESENTED BY THE CITY OF CINCINNATI TO
THE NATIONAL PORTRAIT GALLERY**



PREMIER PASHICH

BY CHARLES HOPKINSON

TO BE PRESENTED BY THE CITY OF CLEVELAND

his opportunity and his material. His Prince Saionji is an enigma. He wears a mask, but behind the mask one is certain is the power of great mental energy. Premier Bratiano and Premier Pashich each represent in quite marvelous fashion with the utmost simplicity the countries from which they hailed. As unique personalities they are admirably presented.

It is customary for the public to dictate in a measure, though perhaps unconsciously, the style which an artist shall adopt, for once being pleased it is apt to insist upon repetition. Therefore it is possible that the public at large may not recognize at a glance the superlative merit of Cecilia Beaux's portraits of Premier Clemenceau and Cardinal Mercier,

simply because these portraits are not painted in her accustomed facial style. There is no cleverer technician among the portrait painters of today, not even excepting Mr. Sargent, than Cecilia Beaux, but Miss Beaux is so great an artist that she is willing to obliterate herself in order, as in these instances, to interpret most fully her subjects. As a distinguished critic has said, these portraits are painted from within rather than without—they are composite interpretations of personality and character, portraits of the spirit and the soul; they possess haunting personality and they literally epitomize those they portray. The portrait of Cardinal Mercier was painted in Malines; the portrait of Pre-



ADMIRAL BEATTY

A PAINTING BY

CECILIA BEAUX

**TO BE PRESENTED BY THE CITY OF SAN FRANCISCO TO
THE NATIONAL PORTRAIT GALLERY**



ADMIRAL SIMS

A PAINTING BY

IRVING R. WILES, N. A.

THE NATIONAL PORTRAIT GALLERY



GENERAL CURRIE

BY JOSEPH DE CAMP

THE NATIONAL PORTRAIT GALLERY

mier Clemenceau in Paris, both after intimate study of the individuals—study of a most searching, penetrating sort. Henceforth these great men, differing widely in personality as in appearance, may be studied anew from these portraits which are in the fullest sense his-

toric documents open to the world. In painting these portraits, Miss Beaux has used her knowledge and skill, her medium and her tools, as vehicles for her art, and, as is ever the case with the uninitiated, the result seems to have been attained without effort and with the ut-

most simplicity. Her portrait of Admiral Beatty is a more unusual performance, brilliant, impressive, distinguished,—a work which will always take its place and dare comparison with the best

The exhibition was concluded at the Metropolitan Museum on the 14th of February, and shortly thereafter started on its travels under the direction and auspices of the American Federation of



GENERAL LEMAN

BY EDMUND C. TARBELL

THE NATIONAL PORTRAIT GALLERY

portraits of all artists and of all time.

At the Metropolitan Museum these portraits were shown in a gallery designed for the display of tapestries and objects of art, a gallery with an extremely high ceiling, much light of a cold quality and walls of a cold gray coloring—not a becoming environment for easel pictures, and environment means as much to works of art, as to individuals.

Arts. The itinerary was so arranged as to have it shown in the leading cities of the United States before it is permanently deposited for the benefit of the public in Washington.

In March the collection will be exhibited in the Museum of the Rhode Island School of Design; in April at the Pennsylvania Academy of the Fine Arts; in May, temporarily at the National



PRINCE SAIONJI

BY CHARLES HOPKINSON

TO BE PRESENTED BY THE CITY OF CLEVELAND

Gallery in Washington; in June at Yale University and possibly at Princeton. Later it will go to Rochester, Buffalo, Pittsburgh, Williams College and Amherst College, Cincinnati, Cleveland and other cities in the Middle West, Far West and South.

An interesting illustrated catalogue of the collection, reproducing all of the

paintings and giving biographical data both of the subjects and of the painters has been prepared by Miss Florence N. Levy and issued by the National Art Committee.

The exhibition of these portraits should do much both to arouse patriotism and to extend interest in American art.

L. M.



MORSE BY ALEXANDER FISHER

GOLD AND SILVER AND ENAMEL, SET WITH SAPPHIRES AND MOONSTONES;
DESIGN IN REPOUSSE—"THE WORSHIP OF THE MAGI"

Exhibition of British Arts and Crafts

During the summer two representatives of the Detroit Society of Arts and Crafts, Miss Helen Plumb, its Secretary, and her associate, Miss Alexandrine McEwen, went to England and collected a most interesting and comprehensive exhibition of British Arts and Crafts, which early in December arrived in this country and was placed on exhibition in the rooms of the Society, 25 Watson Street, Detroit, Michigan. From Detroit the collection goes to a number of the large cities of the country, among which are: Philadelphia, Boston, Chicago, Buffalo, Cleveland and Pittsburgh, the circuit being concluded, in May, in Washington, where the collection will be shown in the Corcoran Gallery of Art at the time of the Annual Convention of the

American Federation of Arts, under the auspices of the Federation's local chapter, the Washington Society of the Fine Arts.

England has long been preeminent in its advocacy of the Arts and Crafts; the movement which was initiated by William Morris has been carried on and developed. In England the craftsman ranks with the sculptor and the painter. In 1916, during the Great War, an exhibition of Arts and Crafts was held at Burlington House, under the auspices of the Arts and Crafts Society. William Morris was the first president of this Society; Walter Crane the second, and Henry Wilson, who is now president, the third. In the foreword to the catalogue of that brave and notable display, Mr.



BURNE-JONES

"THE BUILDING OF THE TEMPLE"

MORRIS TAPESTRY

Wilson said: "This exhibition is intended as a series of demonstrations and a series of appeals. Demonstrations, first, of the limitless creative powers of the British craftsman and the British student. Then, appeals for the right use of those powers by our authorities. Dotted over the countryside in little workshops or groups of them, and even in the towns, our craftsmen and women have created new forms of beauty, revived decaying handicrafts, revitalized old, invented new, brought the renaissance of English country life and national industry within the

range of possibility. We invite the official world, the world of education, the world of trade, merchants, manufacturers, the heads of universities, colleges, schools, and technical institutes to flock to this exhibition, not merely for pleasure, as always, but for pleasure and profit. Here is something worth everyone's while to see. Here in germ, are solutions of present and future problems. . . .

"To give encouragement to our craftsmen is now the first necessity. Do this, and the whole life of the nation gains,



PENDANTS BY J. PAUL COOPER, ARCHITECT AND METAL WORKER, OF KENT, AND ARTHUR GASKIN, JEWELER, ENAMELER, METAL WORKER, OF BIRMINGHAM



SILVER AND ENAMEL CASKET, "THE RALEIGH SHIP," BY OMAR RAMSDEN
 SILVER AND ENAMEL BOX, BY PHYLLIS LEGGE
 SILVER BOX, BY ALEXANDER FISHER



JEWELRY BY HENRY WILSON, ARCHITECT, SCULPTOR AND JEWELER
President of Arts and Crafts Exhibition Society of London

neglect it, and we shall fail utterly in the great task of reconstruction which the coming of peace will bring to us. . . . All civilization and culture are built upon the crafts—government and education sprang from them; why should they now have neither lot nor part in education? The child who realizes by experiment the delight and obligation of workmanship will alone make

the citizen. During the war, many learned to use their hands as they had not used them before to make surgical dressings, to knit and to sew, and in so doing discovered a pleasure which had previously been unknown."

The art crafts are essentially home product and their cultivation in this country is greatly to be desired, therefore, this British exhibition is of more than



TRIPTYCH "VENUS VICTRIX" AND TWO SMALL HEADS IN CARVED IVORY
 BY RICHARD GARBE
 SCULPTOR

common interest. Aside, however, from educational and inspirational aspects, in the mere matter of art it is found to excel.

There are over three hundred exhibits noted in its catalogue. Henry Wilson,

who is a most distinguished artist and writer, and is engaged now almost solely in the execution of large sculpture, war memorials, etc., is represented by ten or more works—beautiful pieces of jewelry, finely designed and exquisitely



SILVER AND STEEL CASNET

BY ALEXANDER FISHER

wrought. Bernard and Ethel Cuner, of Birmingham, have contributed more than a dozen pieces of silver—teapots, bowls, sugar jug, etc; Charles Reynie Mackintosh, a decorative panel, and Margaret MacDonald Mackintosh, two decorative paintings on vellum. From the weaving school of Stratford-on-Avon have come two handbags, a tapestry chair seat and a tapestry panel in wool. Richard Garbe, a celebrated worker in ivory, shows several pieces, including a triptych, "Venus Victrix," supposed to be the finest of its kind. From Omar Ramsden, of St. Dunstan's have come many excellent pieces, large and small, in silver, included among which is a chalice and paten.

An interesting feature of the exhibition is a series of fans painted on silk by George Sheringham, of England. There are beautiful book bindings, embroideries and enamels. Mr. and Mrs. Stabler have contributed statuettes in bronze, in lead and in plaster. From the London School of Weaving tapestries and other textiles. There are fine illuminations.

Miss May Morris, daughter of William Morris, shows tapestries and embroideries. Morris and Company have lent the Arras tapestry, "King David instructing Solomon concerning the building of the Temple," designed by Sir E. Burne-Jones, as well as two small tapestry panels of "Pheasants."

Some of the exhibits come from schools; some from colleges, others from individuals. The scope is broad; the work itself is upheld to a high standard of artistic excellence.

The Portland Art Association of Portland, Oregon, reports a year notable for gifts to the Museum and for development in connection with the art school. The attendance at the Museum was nearly 21,000—over 3,000 more than last year. The gifts included paintings by William Sartain and J. Francis Murphy; sculpture by Olin Warner and Houdon; Laces and Fans, Glass, Pottery and Textiles. Fourteen special exhibitions were held during the year.

WHAT IS A PRINT?

BY WILLIAM M. IVINS, JR.

CURATOR OF PRINTS, METROPOLITAN MUSEUM OF ART

THERE seems somehow to have grown up an idea that a print, especially if it be an etching, printed on Japan paper, and signed by the artist, and put in a big frame above the mantelpiece, confers a patent of culture—the kind they used to say that the *Century Magazine* did when it lay upon the little table beside the family portrait album. But no one thinks to take culture unto himself by liking the illustrations in the *Flattery Evening Boast*. Now as a matter of fact, process, or quality of paper, or quality of ink, or the place in which the print occurs, or the use for which the print was made, has absolutely nothing to do with the artistic merit of the print.

The question is simply: What is a print? And if we look back to the old prints that collectors most value, what do we find they were? They were some prints made in Florence once, not as works of art, not as things to be signed by the artists, not to be sold in the print shops, but like our modern decalcomanies, made to be pasted on the tops of boxes. We turn again, and what do we find to be the most charming prints ever made? A series of little woodcuts which came out on the title pages and on the back pages of Florentine religious tracts—on which those little woodcuts were put in order that they should attract the eye of the man in the street, that he might be induced to buy them for a penny a piece. Now, those things are worth more, they are more famous—and have more stuff in them than almost anything else I can think of.

So it goes all along the line: what they were made for and the materials they were made with don't make the least bit of difference. I know one of the funniest things I have to contend with in the print room is this: A novice comes in and he

wants to see some Dürer woodcuts. He notices that there is printing on the back of the page, and it is rather curious to him. He has an idea that it is like the late Mr. Whistler's prints, or those of some of these other modern painters who print new etchings on old paper, and it usually takes about twenty minutes to convince him that that is not the case, but that Dürer's woodcut is a page torn out of a book, and that the printing on the back of the print was the text of the book.

Today as I look over our magazines and our illustrated daily papers, I often come away with the feeling that the best drawings, the most interesting drawings—and the drawings that in the long run have the greatest continuing interest, are not the ones which we see framed daintily, in gilt and white frames, correct in size and shape, but something quite different. They are little prints—because that is what they are, the "zincos" in our daily papers and in our magazines; and a very large part of them are to be found in the advertising pages.

The best designs that are being made today are being done for our advertising pages. Why? Because there is a demand for it: since art is like everything else, and doesn't happen until there is a function for it to fulfill. When one is willing to pay cash and to pay generously for some effective way of catching a man's eye, art is very apt to arise; and unless we are willing to accept and take our book illustrations and our magazine illustrations for the artistic things they often really are, we are going to miss a very great deal of the very best that is being done.

Just let's look back a bit to the history of the illustrated periodical. There were a few in the eighteenth century, but generally speaking, the illustrated periodical on a large scale at a cheap price did not begin until sometime in the thirties of the

*Excerpts from an address by Mr. Ivins, deliberately delivered in the vernacular, at the Eleventh Annual Convention of the American Federation of Arts, New York, May 19, 20, and 21, 1920.

last century, and there have been a great number printed since then. I am just going to read you a list of a few of them. In France there were Charivari, L'Artiste, L'Illustration, Gazette des Beaux Arts, L'Oeuvre et L'Image, and more recently L'Assiette au Beurre, one of the most vulgar papers ever made, but containing some of the most marvelous designs of the last twenty-five years; and, in England, Punch, Once a Week, Illustrated London News, Portfolio, and The Studio.

Now, omitting the names of all living men, one will find represented in these papers by original prints of great beauty and interest such persons as the following—and when I say "original," I don't mean that the artist himself worked on the copper or the block; I mean that the artist made the design, however he made it, for the specific purpose of having that design printed. He didn't go and paint a big landscape, and then five or six years later have somebody, perhaps, come along and reproduce it, but he made his design for the precise purpose for which it was ultimately used in the book or magazine. And according to that test a "Zinco" in a morning paper is just as much an original print as a Rembrandt etching.

You will find among these papers prints by Goya, Daumier, Delacroix, Gavarni, Rousseau, Chasseriau, J. F. Millet, Meryon, Rodin, Lepère, Keene, J. E. Millais, Holman Hunt, Whistler, Haden, Legros, Leighton, Linton, and Constantin Guys.

You will find in these papers, in one shape or another, the work of almost every first class man during that period, often his really best work. But it was given no attention, or very little; nobody pays any attention to magazine illustration, it's too familiar. But just go back and look at the designs in the old *Once a Week*, for instance, and you will find that there is stuff there that makes the painter etchings of the time in England look sick; there is stuff there that makes the average picture in the National Academy for the year, or the Royal Academy for the year, look awfully sick.

There is good design, and good drawing, and human interest, and unless you have got good design and good drawing and human interest, you haven't got the real thing. And if you have got these things you have got the real thing. You can use all the fine paper and all the fancy ink and all the margins that you want, but, how stupid those things are by themselves, for they are only media, and a medium is only as good as what it carries.

* * *

What is a print? I once proposed certain books illustrated with lithographs as prints, and was told that they weren't prints, they were books,—that a print wasn't a book. But I said, that is very easily taken care of, all you have to do is to take out your jack knife and in three minutes they will be prints. All the really great lithographs, (with the exception of several by Goya, which came out as sporting prints of bull-fights) were magazine or book illustrations. They were made for Baron Taylor's books and the other books of that time, and especially as political and social caricatures in the weeklies and dailies of the Romantic Period.

What are the great etchings and the great engravings and the great prints of the eighteenth century? They are French book illustrations, and the only way you can get them singly is when they have been taken out of a book; otherwise you have to get them in a book. And anything that has been taken out of a book, or taken out of a magazine, is a clipping. It doesn't make any difference whether it is a Rembrandt, or something else, because even he made quite a few of his prints for frontispieces. As another example take Nanteuil, the greatest of all the French portrait engravers, probably the greatest who ever lived. If you are going to leave out the things that appeared in books, you are going to leave out, not the greatest number of his things, but a great number of his masterpieces, because a great many of them appeared as frontispieces for religious theses.

The same thing is true today; if we

want to see the best work that is going on, the best things that are being done, we have got to forget all this talk about "Limited editions" giving things value; we have got to forget about beautiful paper. I grant you that paper makes a difference in quality of impression; I grant you that ink makes a difference in quality of impression—that is a different question. But there are so many good things, so very fine, which have neither good impression nor good paper, and there are so many things so very bad that have good paper and good impression, that for myself I prefer to take the good drawing the way I can get it and be thankful.

* * *

Then there is another question that comes up, and that is that in the magazines, the advertising pages are the most valuable parts of the publications from the point of view of art. Pick up any one of them and you will see that this is so.

There are two ways of looking at a print, you must remember. In the first place, any printed picture or design is a print. As a matter of fact, anything that is printed in printer's ink is a print, because we speak of "the public prints" meaning the daily newspapers. The only difference between prints and books is really only the difference between printed words and printed designs. Now, the printed design has at least two functions to fulfill in exactly the same way that the printed word has many functions to fulfill. In the one case it may be looked upon as pure literature; that is to say, as a thing which is looked at for its beauty in itself. On the other hand it can be looked at as something to supply information, as data for the understanding of other things.

In the United States at the present time there is only one real collection of "ornament." Now by ornament I mean designs, and reproductions of designs and reproductions of objects. In Europe at the present time there isn't a single great collection of the decorative arts that has not got attached to it, either in the print room or in the library, a great collection of engraved ornaments and drawn de-

signs, and many, many, reproductions of all kinds of pieces of furniture—because one can't date furniture, and one can't know about furniture, or silverware, or any other thing, unless one knows something about the designs from which it was made. And the place to get the design is not by looking at furniture, but by going to the things that the designers made and from which the furniture itself was made.

Now the time has gone by and it is almost impossible to get the original old designs and engravings in any quantity, but what we can do is to get vast quantities of reproductions of furniture and other objects.

In regard to those advertising pages, if they were to be clipped regularly, and were to be classified regularly, in a very short time the man who did that clipping and classifying would have a perfectly marvelous tool at his command—and one that in years to come would be simply invaluable. The only trouble is that it takes a good deal of skill and knowledge.

* * *

But to revert to the art side of the question of these periodical illustrations—it really takes more skill and knowledge to make a competent clipping collection than it does to make a fairly decent collection of engravings and etchings. Collector's prints have been written up so much! Everybody talks about them, and all the dealers can tell you about them, and will oblige you with them; all you have to do is to go out in the street and hold up a sufficiently large bill and whistle, and you can get almost any print you want. That is a cinch. But with this periodical stuff, which comes deluging in every morning and every week and every month—all these drawings that were made by the people, for the people—there is nobody to help you; there is no Golden Rule; there is no front row ticket; you have got to go out and swim, and you have got to do it all by yourself. It is a long way and a lonesome way, but it is really more sport than the other, because it is the one place in the print room where a man

.....
.....
.....
.....
.....

ever gets an opportunity to back his own judgment; in every other place in the print room, for every other classification, even of old furniture designs, he doesn't have to rely on himself when he buys prints; he quotes Mr. Pennell, or he quotes Mr. Frederick Wedmore, or he quotes somebody else, and he puts them up to the Board of Trustees, and, because someone else said so, they are fine.

But if you get this stuff, you have got to stand up and say "I like it," and you have got to produce a reason; you have got to stand up at the plate and swing at the balls as they come, and especially you have got to hold the bat all in your own hands. It is a sporting proposition rather, and if any of you like sport of an indoor nature, a gentle, very sedentary amusement, I recommend it to you.

The reason for a great deal of the misunderstanding in regard to prints is that prints have been talked about so tremendously, and so terrifically, and so voluminously by artists who have read about them and looked at them, who have studied them and discussed them; not from the point of view of: "Is it a good picture or a bad one?" but from this point of view: "That is a little trick I would like to do; the fellow who can do that is a big man; I don't know how to do it"; or "That is no good; I have nothing to learn from that."

Now, the particular artist—it doesn't make any difference what he does, whether he performs on a trapeze, or whether he does Dutch rolls on ice, or whether he makes an etching, they are all alike—the thing that interests the artist is craftsmanship. He sits down to talk about art and he talks about craftsmanship, because he thinks about craftsmanship. He goes into an exhibition of old prints or old paintings, and the thing he looks for is not the big picture which stirs the emotions; no, the artist doesn't care for that. He runs along and finds a place where paint is put on in a particular way. He says, "That is fine," and he talks about it.

But now you see these are all problems of manufacture, and they have

nothing whatever to do with the consumer. It takes two people to make a work of art: The fellow who makes it, and the fellow who looks at it and says, "It is good enough for me to buy." And if nobody likes it, I don't think it is a work of art; it doesn't get much appreciation as a work of art until two people come into play.

If we will just bear that in mind, it will explain a great, great many things about art; especially, it will explain away and make rather foolish a great many of the sighs and the large eyes, and the kind of willowy—well, you know, intense feeling. For, after all, it is manufacture, the making of art; and the consuming of art is the response to an appetite.

The whole trouble in this country with our appreciation of art, and our efforts towards art, is that we have always put art on the mantelpiece under a bell glass, and we have sucked all the air out of it. When we get up in the morning we bow to the mantelpiece and we say, "Good morning, Art," and then run away as fast as we can. Now the way to have art is to put your arm through its arm and not to be afraid of it; call it "old chap"; slap it on the back; walk along with it; take it home with you. Art likes it, and so do you. But if you are not going to do that, if you are going to keep it isolated on the mantelpiece, art is never going to get across.

It is just exactly like good English. There are some people who know all the rules of grammar; they know just exactly how to punctuate, and their English is immaculate, and absolutely uninteresting. Then there are other people who get up and use slang, and use short cuts, and slur their words; frequently they are people who don't know anything about grammar, but they have seen something, or they have heard something, and certainly they have been impressed; and any man, no matter how uneducated, when he is reporting a miracle that he has seen, gets it across.

Now, there aren't any rules; there isn't any right, and there isn't any wrong; it is simply a question of does it get across?



OVERLOOKING THE CITY OF JERUSALEM

PRO-JERUSALEM

BY C. R. ASHBEE

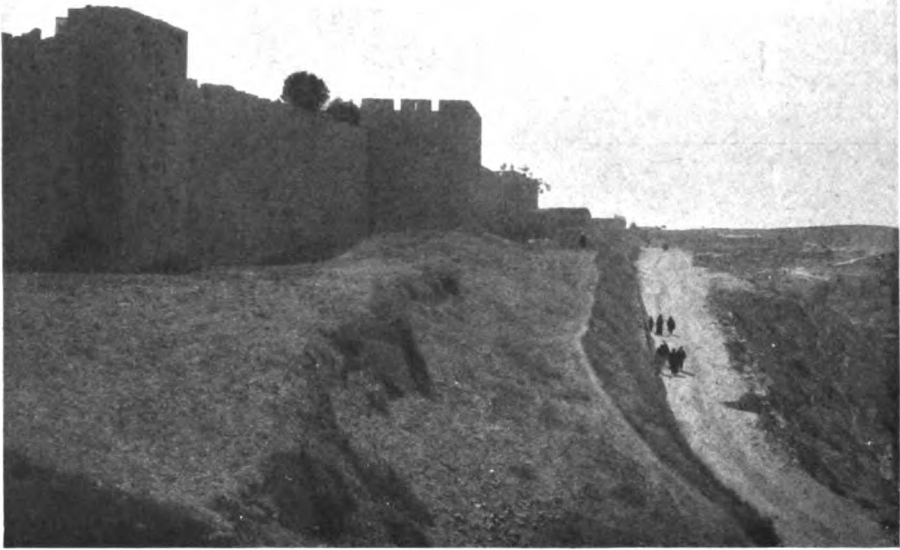
Civic Advisor and Honorary Secretary

THERE will appear in the course of the next few months a publication of the very greatest interest and it is a privilege to be able, at the invitation of the "American Federation of Arts" to say a few words about it. It is the record of the two years' work of the British Administration in Palestine in so far as it has been concerned with protecting the amenities of the Holy City.

After Lord Allenby's liberation of Jerusalem a Military Government was established, but Military Governments are not adapted to creative and pacific ends. The late Military Governor, Col. Ronald Storrs, conceived the brilliant idea of calling into being a Council of all the many races, denominations and religions which characterize the Holy City and of committing to them, under his Presidency, the task of safeguarding the City for all mankind and shaping a policy for her future development. The experiment was peculiarly happy and successful. For centuries the City had been a prey to sectarian rivalries and hatred,

but now, under a British president the proposal was put forward that all parties should meet together, regard the Holy City as a Trust for all mankind, put the sectarian interests as far as possible on one side, and see what they could do. A certain sum of money was set at the Council's disposal, £5,000 including sundry grants and gifts from the Administration, and it was bidden to go ahead. It took the name of "Pro-Jerusalem."

There then was a practical problem not only of civics but of international good-will of the utmost political significance. It is difficult for those of us who are born and bred in Western Cities with a European background quite to realize what it all means. If the driving force of Pro-Jerusalem is English and American, the language and much of the scholarship is French, many of its most prominent members are Muslims, it has on it Italians, Greeks, Armenians, and it has the solid support and sympathy of the Jews. All the leaders of the different denominations serve on the Council,



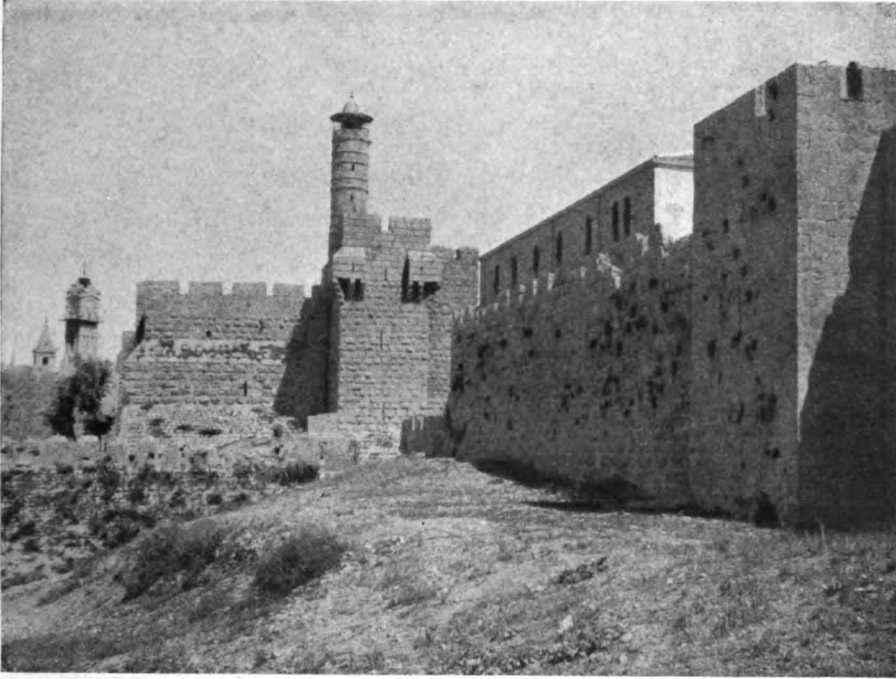
THE ROAD OUTSIDE THE WALLS SHOWING THE LAY OF THE LAND

the Grand Mufti, the Custode of the Terra Santa, the heads of the Latin Patriarchate, the Greek Patriarch, the Armenian Bishop, the Dominican Fathers, the Zionist Commission, the Mayor of Jerusalem, and representatives of the American Colony; the Hon. Treasurer, Mr. J. Whiting, is an American and it has been my privilege as "Civic Advisor" in the Holy City to act as Hon. Secretary. But the peculiar strength of the Council lies in this, that all the archeologists and experts in civic matters have been drawn onto it and meet in monthly conference with the heads of the religious Communities with whom, in a city like Jerusalem, rests so much of the power to win over their constituents. Administrative orders after all only go a little way, the best of the work has been done by good will.

And here is some of the work that Pro-Jerusalem has done. When the American Red Cross under the sympathetic leadership of Col. Finley closed its labors, the City was threatened with the throwing out of work a number of

men and women who had been employed in the crafts they best knew—weaving and spinning. The Council made arrangements to take over the staff and stock of the American organization. It put into order one of the most beautiful of the covered streets of the Old City and established in it a permanent weaving industry.

Its next industrial effort was in ceramics, like weaving one of the great oriental crafts. The noblest building in Jerusalem is the Dome of the Rock (see illustrations) clothed, as all who have visited the Holy City know, with a marvellous skin of painted and glazed tile work. As a result of many years of neglect this skin was disintegrating. During the late Turkish Regime the unsatisfactory course had been adopted of getting tiles from English and German factories to make good breakages and losses. The Council thought of a better way. Under the able guidance of Ernest Richmond, the English architect, it instituted a better system. The ancient furnaces were reopened in the Harames



THE CITADEL WHICH IS NOW SURROUNDED BY BEAUTIFUL GARDENS

Sherif and skilled potters and painters once again set to work.

To set the people to useful and beautiful work has indeed been the prime objective of Pro-Jerusalem and so one of its great enterprises has been the creation of a park system within the City plan. The ancient City surrounded by its wonderful mediæval wall *enceinte* is the spinal chord of this system and from it are to radiate the green belts, gardens and parks that are to embrace it and the New City that is forming around the Old. In order to do this great clearings had to be made of modern encroachments upon the City walls. Little by little the walls had been filched, the ancient ramparts used as quarries and great stones removed and all sorts of unsightly obstructions and shanties had been built up against them. Great gangs of work people — refugee women mostly — have been set at work on cleaning away an immense mass of debris; it was 7 or 8 feet high in parts, that had been heaped through long periods of time upon the City walls so that the sentinel's walk that

encircles the walls was in many places buried.

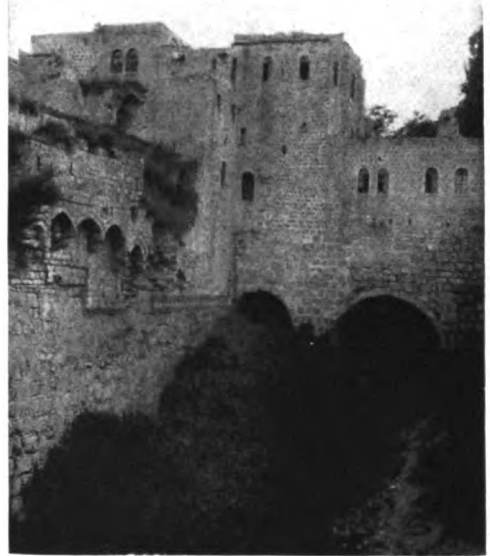
This walk the Society is gradually uncovering. When it is finished and we are able to walk around the City there will be revealed not only the most perfect remaining example of Mediæval City circumvallation but without doubt the most beautiful and romantic park promenade in the world.

Another of the Society's undertakings has been the clearing and cleaning of the Citadel (see illustration). This was no light labor. Soon after the liberation of the City many hundreds of men, women and children, all refugees, were housed here under rather difficult conditions. It took the Administration a long time to cope with the difficulty, and after the refugees were provided for, the Citadel itself had to be cleaned up, the great fosse which surrounds it is now a beautiful garden where a few years ago it was a place of cesspits and a public latrine.

Nor is the Society's work only protective, it is preventive also. The Society is stopping the erection of corrugated



A GLIMPSE OF ONE OF THE MOST
PICTURESQUE DOMES



AN INTERESTING BIT OF OLD BUILDING
WHICH IS BEING PRESERVED

iron buildings, it is replacing red tiles by the older and nobler Dome construction, it is establishing ordinances against the pest of advertisement. The City with its innumerable covered streets and romantic ways must not be spoiled, it must be saved as a precious heritage to later generations. That is the "*Mot d'ordre*."

All these and many other things the Pro-Jerusalem Society has done and the story of it will be told in full detail with innumerable illustrations in the forthcoming book of records to which Col. Storrs is contributing a preface and which will contain chapters on the Roman, the Crusading, the ancient Hebrew and the Muslim remains protected by the Society, each by a well-known scholar, Pere Vincent, Pere Abel, Dr. Nahum Schlush, and Captain Cresswell.

Perhaps in conclusion, I may through your columns be permitted an appeal. Any one may obtain a copy of these records if he becomes a member of the Pro-Jerusalem Society and the minimum subscription is 10 dollars. Any amount of money can be utilized in these great

undertakings and as the Society has a large weekly labor bill and wants to increase its public works it will welcome through its Treasurer (J. Whiting, Esq., American Colony Store, Jerusalem), any amount of money. We would like to spend and we quite easily could spend £5,000 a year in the mere labor of repairing and making good the Ancient City for indeed the watchword of Pro-Jerusalem is in the verse of the XLVIII psalm:

"Walk about Zion, and go round about her; and tell the towers thereof.

"Mark well her bulwarks, set up her houses; that ye may tell them that come after."

The Brooklyn Museum opened on February 21st an exhibition of paintings and sculpture by Swiss artists. This exhibition was organized and sent to this country by the Swiss Government and is the first comprehensive collection of Swiss works of art to be seen in the United States. One hundred and seventy exhibits are included in the catalogue. They are both contemporary and retrospective.

ITEMS

The Corcoran Gallery of Art has received a gift of \$100,000 from former Senator William A. Clark of Montana and New York, the income from which will perpetuate the William A. Clark prizes awarded at the biennial exhibitions of Contemporary American Oil Paintings held by the Corcoran Gallery of Art. These prizes which are four in number, total \$5,000 and are accompanied by the Corcoran gold, silver and bronze medals and certificate of honorable mention. It is thought that these prizes have done much to induce artists to send their best work to the Corcoran Gallery's exhibitions, and have thus been instrumental through creating competition not only in stimulating production but upholding a high standard. The surplus income not expended for prizes will probably go toward purchases for the Gallery's permanent collection, thus augmenting the influence of the prize awards.

At the Boston Art Club from January 12th to February 8rd was shown a comprehensive exhibition of painting by Albert Felix Schmitt. The collection comprised both oil paintings and water-colors, figures, still life and landscapes—fifty works in all. A handsome catalogue, reproducing very beautifully twenty-two of these paintings, was issued by the Merrymount Press. Mr. Schmitt is a strong but at the same time conservative painter—a most skilful draughtsman with a profound sense of tone and color values. His nudes have the chaste beauty to be found in classical art. His compositions are individual and invariably well considered. His paintings are of an essentially intimate sort, showing beneath their rarely beautiful surfaces significant and subtle sympathy in interpretation.

The College Art Association of America will hold its annual meeting in Washington, D. C., March 24th to 26th. The sessions will be in the Auditorium of the Corcoran Gallery of Art. Visits will be made to the National Gallery at the

National Museum, to the Phillips Memorial Gallery and to the private collection of Mr. Ralph Cross Johnson. Special arrangements have been made for round table luncheons and dinners at which topics of particular interest to those in attendance will be discussed. The College Art Association was established some years ago to bring together all teachers of art for mutual discussion of problems and policies. The president is Dr. David M. Robinson of Johns Hopkins University.

The Art Students' League of New York announces its Annual Competition for Scholarships open to all art students of the United States, with the exception of those of New York City, to be held at the Art Students' League of New York on March 25, 1921.

Ten scholarships will be awarded to work showing the greatest promise, from Life, the Antique, Landscape, Etching, Portrait, Illustration, Composition and Sculpture. These scholarships enable the holder to free tuition in any two classes in the League during the season of 1921-1922, or in the classes of the Woodstock Summer School of Landscape and Figure Painting for the season of 1921.

The work should be forwarded so as to reach the League, 215 West 57th Street, New York, not later than March 19th.

The American Academy in Rome announces through its New York office, 101 Park Avenue, competitions for fellowships in architecture, sculpture and painting. Applications from those desiring to enter these competitions should reach the secretary, C. Grant La Farge, by March 1st. The exact date of the competitions will be announced later, but they will probably take place the latter part of March or early in April. These competitions are held at various institutions in different parts of the country.

Mr. Gari Melchers and Mr. E. H. Blashfield have been commissioned to execute mural paintings for the new Detroit Public Library.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Lella Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII MARCH, 1921 No. 3

A PRICELESS GIFT

In a very interesting address on "Prints" at the Convention of the American Federation of Arts last May, which is published in this number of *THE AMERICAN MAGAZINE OF ART*, Mr. Ivins, Curator of Prints at the Metropolitan Museum, laid special emphasis on the importance of a work of art getting its message over to the people, even going so far as to make this the first and final test of merit. The casual reader might suppose from this that only those pictures with a storied meaning were considered of value. But our conviction is that Mr. Ivins' intention was not so narrow, that he did not intend us to limit the boundaries of appreciation to this extent, and that he, himself, would not do so. Instead that what he really wants is for each of us to stand on our own feet and to seek and discern (when it exists) artistic worth in the simplest and most common form.

A great work of art in whatever form it is found has the power to delight and

to thrill—to even exalt the beholder—as does beauty in nature those whose eyes are seeing and spirits sympathetic. *This is an emotion which transcends the pleasure of mere entertainment.* It is the result of a close approach to perfection in the putting together of certain factors with which the artist has to deal. In some cases it is in part due to the artist's manner of handling those factors—his own magic touch—witness a work in sculpture and the rendition of a great musical composition by a virtuoso. In painting it is often in part the result of color harmonies, in architecture it is more often proportion and balance which give dignity and repose in expression. But whatever it is, it is always the quality of being just right and in a measure marvelously lovely.

A great work of art is invariably simple, but its very simplicity mystifies. There is nothing which gives keener pleasure than a great work of art if one is capable of comprehending it. This comprehension comes not from knowledge alone but from sensitiveness of impression. It is often intuitive. It is a great gift of God. In urging people to think for themselves, to look for beauty and significance in the simplest form of art, Mr. Ivins is, if we interpret him correctly, merely urging all to seek this gift which is indeed priceless.

CONVENTION OF THE AMERICAN FEDERATION OF ARTS

The Twelfth Annual Convention of the American Federation of Arts will be held in Washington, D. C., May 18th to 21st. The sessions will be held in the Auditorium of the Corcoran Gallery of Art wherein at the same time will be shown under the auspices of the Washington Society of the Fine Arts the notable collection of British Arts and Crafts selected and brought to this country last autumn by the Detroit Society of Arts and Crafts. In the National Gallery at the time of the Convention will be exhibited the important group of nineteen portraits of leaders of the allied coun-

tries in the World War by eminent American painters, which opened in the Metropolitan Museum of Art in January and is reviewed elsewhere in this issue.

It is several years since a convention of the American Federation of Arts has been held in Washington, the National Capital, owing to untoward war conditions. Plans are being made to insure the success of the meeting, and it is hoped that there will be a large and representative attendance.

NOTES

The Brooks Memorial Art Gallery of Memphis, Tennessee, under the able direction of Miss Florence McIntyre is rendering an interesting and valuable service in the direction of encouraging art work in the schools in that city. A Junior Art Association was organized about a year ago, having a branch in every school, each independently organized and conducting its own program. Three joint meetings a year are held when reports are presented from each school association. There is a great deal of enthusiasm. Many of the English classes go to the Gallery for essay material. Teachers bring their art classes at stated times to study the exhibits. A program of special exhibits for the schools was planned as follows: in October, Art Work from the Public Schools in New York; November, Etchings and Mezzotints; How to know them; December, Domestic Architecture, Study of the Home; January, Textiles; How they are designed and made; February, Good Printing; March, Work from the Local Schools; April, Work by Local Artists; May, Industrial Art; June, Pictorial Photography. Miss McIntyre writes that she considers these exhibits valuable not only to the schools but to the art sections of the Woman's Clubs also, and that if it were not for the American Federation of Arts from whom the majority of the exhibitions are secured, it would be impossible for her to carry on this helpful work.

ART AND CIVICS

A Town Hall designed to be a civic center in New York City for public meetings of all kinds related to the general welfare was opened and dedicated with appropriate ceremonies the week of January 12th. This Hall, admirably designed by the well-known architectural firm of McKim, Mead & White and appropriately decorated under the supervision of Mrs. John W. Alexander, promises to become not merely a civic center but a real force in civic education for the people of greater New York. In arranging programs for the opening week care was taken to give indication of the way in which this hall might serve as an instrument for a more enlightened citizenship. It was, therefore, of the utmost interest to find that one session was devoted to the popular appreciation of literature and art, thus indicating a conviction on the part of the founders that art is a factor in civic life as truly as the so-called practical and humanitarian subjects such as education, government, charities, etc.

Too much cannot be said in praise of the public-spirited, right-thinking movement which has found expression in the New York "Town Hall"—an institution peculiarly American and calculated to raise the whole standard of citizenship through normal methods on a sound basis. There is no reason why every city and town in the United States should not have a similar institution conducted on like methods.

ART IN TENNESSEE

Mrs. George A. Washington, chairman of art of the Tennessee Federation of Women's Clubs, has addressed a most interesting and helpful letter to the members of the Women's Clubs in her state recommending certain constructive work for the second half of the current year. Mrs. Washington's first recommendation is for the development of art in the schools; the next is for art in the streets—cleanliness, orderliness and decoration; thirdly, she urges the importance of securing expert advice

in matters pertaining to the erection of war memorials. Suggestions are given in this admirable report for club programs and a plan is outlined for an exhibition to be held in connection with the annual meeting of the Clubs in May. The Art Department of the Tennessee Federation of Women's Clubs has lately become a chapter of the American Federation of Arts. Mrs. Washington urges that every club in the state which has not already done so should promptly organize an art department.

The educational work which the Cleveland Museum is carrying on is assuming such importance that it has been found necessary to increase the staff in order that it may keep pace with the demands upon it. Rossiter Howard, now with the Minneapolis Institute of Arts, has been secured for this position and will assume his new duties some time in April.

Mr. Howard is well qualified by both training and experience to undertake this important work, as, in addition to his academic courses, he has made a special study of singing and composition, and has traveled extensively, having been Paris Director of the Bureau of University Travel for nine years preceding the outbreak of the World War. His connection with various educational institutions in their departments of fine arts and music, his experience as a platform lecturer and as educational director in military camps with the Army Y. M. C. A. during the war have all given him a breadth of vision which will be of value in the development of his new field.

The Museum's work among the school children of Cleveland is attracting the most favorable comment among those who have had it under observation. Classes from all parts of the city come to the building in charge of their teachers and the interest displayed in the singing, lectures, drawing from objects of art, and the gallery tours is most gratifying, and it is interesting to note the numbers of children who return on Saturdays to

look through the building and to draw in the classrooms.

We are all extremely sorry to hear of the death of former Director George Breck, a gentleman who did much to forward the interests of the Academy. He leaves a host of friends.

The number of students registered with us last month was twenty-one in the School of Fine Arts, and twenty in the School of Classical Studies, making a total of forty-one. There were eighteen students in the School of Fine Arts and six in the School of Classical Studies actually in residence, totaling twenty-four. Every cranny is filled, and yet we expect two more within a few days. If I had a dozen heads and a dozen hands, I would still be kept busy helping the men in the School of Fine Arts to go about their work. We have eleven affiliated architects alone, and if you were to walk about Rome, you would see many of these men at work on the tops of ladders measuring the historical monuments of Rome.

There is a splendid program of lectures in the Classical School and of course these lectures are open to all members of the Academy. Prof. McDaniel is giving a course on Roman life. Prof. Fiske of Wisconsin is delivering six lectures on the History of Roman Religion; these lectures are open by invitations to the general public and are well attended. In addition to the above, the following Italian lecturers are going to favor us with conferences before our spring trips begin: Prof. Munoz, Prof. Marucci, Prof. Calza and Prof. Lugli. Profs. Magoffin and McDaniel are also going to give some public lectures, and Prof. Van Buren and I are going to lecture to the students upon Greek themes, just before the Academy makes its Greek trip: Prof. Van Buren on Numismatics, and I upon Greek Architecture.

We are working out the details of the Greek trip; the American School of Classical Studies at Athens has very kindly consented to let us use their cam-

ion on the same terms as those they enjoy. The trip will probably be made in April, just before the Annual Exhibition at the Academy in Rome.

The Christmas festivities consisted of a stag dinner, a Christmas dinner of fifty-eight plates and a New Year's dance. These were designed to prepare the men for a strenuous January on the Collaborative Problem!

Architect Lawson has just finished a plan of Bosco Parrasio. Architect Smith has been making a careful study of the marbles of Rome. Sculptor Cecere and Painter Ciampaglia have returned from a lengthy trip in Southern Italy and Sicily. Affiliated Architect Rosenberg is at work with ladders upon the Cancelleria, and Rotch Architect Blackall is measuring the interiors of Sta. Maria Maggiore and Sta. Maria Sopra Minerva, also with ladders. Sculptor Gordon of the Pennsylvania Academy of the Fine Arts has a fine full size group entitled, "Dawn of Man," under way.

I went with several of the men one evening to the School of Applied Design, maintained by the City of Rome. Our men are now learning there the old methods of Roman wall decoration, and also fresco painting of the Renaissance period. The head of the school recently restored Correggio's Dome in Parma.

Prof. Kelsey has arrived and is at work revising the Mau-Kelsey book on Pompeii. We are planning to have him lecture to us at Pompeii itself later on.

It may interest you to know that the Swedes are trying to establish an academy in Rome.

GORHAM P. STEVENS,

January 1, 1921.

Director.

"The Spirit of Transportation" is the collective title given to twelve paintings by as many men including Maxfield Parrish, Alphonse Mucha, F. Luis Mora, Franklin Booth, R. F. Heinrich, William Mark Young, James Cady Ewell, Jonas Lie, Max Bohm, Frank X. Leyendecker, C. Coles Phillips

and George Elmer Browne exhibited publicly for the first time at the Art Institute in February at the time of the Automobile Show, and now on a tour of art museums of the country. The exhibition is remarkable as it marks a forward step in the practice of painting for advertising. The paintings were ordered by Eugene B. Clark of the Clark Equipment Company of Buchanan, Mich., as a tribute to the automotive industry in America. The artists were paid their own prices for the works and permitted to choose their own compositions for expression of "The Spirit of Transportation." But one of the twelve approaches the conventional poster idea. The works of Maxfield Parrish, F. Luis Mora, Alphonse Mucha, Jonas Lie, Max Bohm, and George Elmer Browne while interpreting the subject are inspiring canvases magnificent in color and the elaboration of pictorial interest. The works in general are on a higher plane than the best of the advertising pictures, however good, before the public. A prize of \$1,000 will be given by the Jury of Award, six business men—Frederick D. Underwood, President of the Erie Railroad; W. C. Durant, of the General Motors Corporation; Homer L. Ferguson, President Newport News Shipbuilding Company; Judge E. H. Gary, of the United States Steel Corporation; Charles L. Hutchinson, President of the Art Institute, Chicago; and Robert W. De Forrest, President of the Metropolitan Museum of Art, New York.

St. Luke's Battle Cloister is the first war memorial erected in the city of Evanston, a suburb of Chicago. Evanston is better known as the residential district surrounding the Northwestern University. The Battle Cloister commemorates the supreme sacrifice of five members of St. Luke's Church. The architecture is Gothic, not archeological, but adapted to American material and the spirit of American civilization. The lines are severe. The battlements and shields indicate the military idea which is carried

farther into the carving of six-inch shells at the foot of the piers. "The Doughboy," by Emil Zettler, a Chicago sculptor, is the militant figure, larger than life, presiding in the cloister. "The Doughboy" represents the typical American youth in heavy fighting accoutrements, standing alert, with gas mask and helmet. It is carved in blue Bedford stone, the rest of the building being in buff Bedford. The pinnacle of the canopy above "The Doughboy" is a ten-inch shell, the ceiling lights in the cloister are German helmets, and two gargoyles represent the spirits of evil, Beelzebub and Apollyon. Inside the cloister, carved on the piers by Mr. Zettler are realistic heads—an officer, a chaplain (the portrait of the Rector who served in this capacity) a Red Cross nurse, a doughboy, an aviator, a munitions worker, a "gob," a horse, carrier pigeon and a dog. On the face of the cloister above the arches are the names of the five battles fought by American troops: Cantigny, Belleau, Argonne, St. Mihiel, and Chateau Thierry. The building is social in its character and serves the entire community.

CHICAGO EXHIBITIONS AND ENTERPRISES The Art Institute of Chicago east galleries in the month of March will present a combination of exhibitions unknown in the history of the past. The annual architectural exhibition fostered by the American Institute of Architects, Illinois Chapter, the Illinois Society of Architects, and the Chicago Architectural Club, with the cooperation of the Art Institute, Chicago, will unite with the nineteenth annual exhibition of the Applied Arts and an exhibition of landscape and garden art under the auspices of the Mid-West Branch of the Woman's National Farm and Garden Association. The latter has issued an advance call for designs for landscaping the large entrance gallery to the series of exhibition halls, and for garden designs of benches and various kindred matters related to gardening on a large and small scale. A number of \$100 prizes and prizes of less

value will be given by a jury. Accepted ideas will be carried out in this exhibition. The Applied Arts factors suitable for interior decoration will unite with the architectural schemes. The entire east wing will come under the decorative treatment designed by the combined societies.

CHICAGO NOTES The Municipal Commission for the Encouragement of Local Art at its annual meeting after New Year's, re-elected Carter H. Harrison president. During the administration of Mr. Harrison as Mayor, the City Council inaugurated the practise of making an annual appropriation of money for the purchase of paintings of Chicago artists to be hung in the schools or other municipal buildings. The canvases purchased this year include "Dune and Sea," by Joseph P. Birren; "Flowers," by Gerald A. Frank; "Little Rose of Douglas," by Edith Hammond; "After the Storm, Ozarks," by Rudolph Ingerle; "Captured Sunshine," by Anna Lynch; "Portage Sabe," by Josephine L. Reichmann; "Girl with the Golden Hair," by Edgar A. Rupprecht, and "Old Well, Santa Fe," by Laura Van Pappelendam.

L. McC.

ART IN PROVIDENCE No exhibition at the Rhode Island School of Design this season has surpassed in interest that consisting of rare examples of early American portraits and Colonial furniture. At all times, the school has on view a most remarkable collection of furniture uniquely displayed in the Pendleton House, which is reached directly from the main exhibition building. This permanent collection was supplemented by various interesting loans which filled two connecting galleries while the walls were hung with portraits of the period.

The exhibition of portraits was especially strong in the examples of Gilbert Stuart and John S. Copley, the latter being represented by three examples belonging to the school.

At the Providence Art Club paintings

by Stacy Tolman have recently been shown. A series of sympathetic studies of the dunes at Westport, original in treatment, emphasized the picturesque formations outlined against the deep blue sky. An important canvas called "Goldenrod," illustrated the artist's ability as a figure painter and there were several closely studied, but broadly painted snow pictures. A number of charming small sketches completed the exhibition.

At a local gallery, the annual exhibition of water-colors by H. Anthony Dyer proved the most successful event in the season thus far. Mr. Dyer had a wide variety of themes and his mastery of his medium was evident in all phases and moods of nature. The mountains of New Hampshire and Vermont appeared in many of the paintings, making an especially brilliant series.

"Midwinter" was perhaps the most important offering. This was a Rhode Island landscape with snow covered meadows reaching away to a glorious vista of hills characteristic in every respect of the New England winter.

Mr. Dyer by no means neglected some of his well known subjects such as his intimate studies of doorways which date back to the picturesque Colonial architecture. Some of these old homesteads are still to be found in the Rhode Island back country roads and their interpretation afforded the artist some of his happiest motives.

W. ALDEN BROWN.

At the beginning of a new year it is sometimes useful to look back over the past year's record, and this may be as usefully applied to art exhibitions as to business accounts. On the whole we had a successful year of exhibited work to record in the London Galleries. A sensational feature at the Leicester Galleries last spring was the exhibition, which was duly noted in these columns, of the sculpture of Jacob Epstein, whose figure of Christ, conceived rather as the menacing judge than in His gentler nature, caused a good deal of comment—though I preferred myself the clever

modeling of his "Lillian Shelley" or his "American Soldier." The Leicester Galleries have, in the last year or more, obviously set out to represent the note of modernity, as is perhaps shown in the exhibition of the paintings and drawings of Picasso which this month occupies one of their rooms—but they yet keep in touch with several important societies, such as the Senefelder Club, whose exhibition of lithographic art was in February at the same time as the Epstein show, and their exhibition of Modern Masters of Etching, which this year included a good deal of etched work in portraiture and figure subjects by the late Anders Zorn, is always an important annual feature in this well-run gallery.

What may be noticed as a very encouraging feature of our art effort in this past and present year is the wakening interest in different side-channels of the arts of design, and the formation of Societies to protect and encourage these. I might instance in this connection the color-prints, generally following the Japanese method, exhibited at the Cork Street Galleries last summer, the newly formed "Society of Wood-Engravers," who held their first exhibition last November—December at the Chenil Galleries in Chelsea—a movement which seems to promise the revival of an art which was the earliest art of illustration, but whose possibilities are still unexhausted, and which we look to see taken up seriously in America—and lastly the newly formed "Society of Graphic Art," which is holding its first exhibition.

The Society of Graphic Art has opened well at this New Year, with Mr. Frank Brangwyn, R.A., as its President, and 597 exhibited works in pencil, pen-and-ink and lithography as well as etching and wash drawing. The Society shows best this year in pencil and pen work and in lithography.

S. B.

Among the more notable one-man exhibitions making the rounds of the art museums this season are: Frederick Carl Frieseke, Walter E. Schofield, William Ritschel, Hayley Lever and Jonas Lie.

NEWS

The Carnegie Institute of Pittsburgh will hold its twentieth annual international exhibition of paintings during May and June. It is reported that the total number of works coming from England and Scotland is to be 10 per cent larger this year than last, while the French representation will be numerically about the same. Belgium, Italy, Norway and Sweden will all be represented. This year, as heretofore, the international jury of selection and award will be elected by the votes of those contributing to the Institute's International Exhibitions and these votes will come from practically every art-producing country in the world. A gold, silver and bronze medal will be awarded with prizes of \$1,500, \$1,000 and \$500 respectively.

The Art Center, Inc., at last has a home of its own. The purchase of two houses at 65 and 67 East 56th Street, largely through the generosity of certain leaders in social and artistic life in New York, has made the home possible. The work of transforming these two dwelling houses into a club building for the Art Alliance of America, the Society of Illustrators, the Pictorial Photographers of America and the New York Society of Craftsmen is now under way. As soon as these changes are complete a series of exhibitions will be opened which will be of interest not only to art lovers but to the business world as well. The officers of the Art Center, Inc., are: Mrs. Ripley Hitchcock, President; Charles Dana Gibson, Vice-President; Col. Wade H. Hayes, Treasurer; Heyworth Campbell, Secretary; Walter Ehrich, Ray Greenleaf, Mrs. John Henry Hammond, Chas. E. Pellet, W. Frank Purdy, Henry L. Sparks, Charles B. Upjohn, Clarence H. White, Richard L. Marwede, Assistant Secretary; Dr. Charles H. Jaeger, Chairman, House Committee; and William Laurel Harris, Managing Director.

The Architectural League of New York will hold its thirty-sixth annual ex-

hibition in the new wing of the Metropolitan Museum of Art from April 1st to May 2nd. Medals of honor in architecture, painting, sculpture and landscape architecture will be awarded as usual, and a new medal for design and craftsmanship in native industrial art will be awarded this year for the first time by a committee composed of Joseph Breck, Bashford Dean, Barry Faulkner, William Laurel Harris, Henry Kent and A. A. Weinman with J. Monroe Hewlett, president of the League, chairman ex-officio.

The National Arts Club's tenth annual Members' Exhibition was held in the Club's Galleries during the month of January. George Bellows was awarded the first prize of \$600 and a gold medal for his picture entitled "Old Lady in Black." The second prize of \$400 and a silver medal were awarded Frank De Haven for his painting entitled "Moonlit Stream." The awards were made at a dinner held in the Gallery on January 26th. The painting by George Bellows was purchased on the day previous to the opening of the exhibition by Mr. James S. Carpenter of Des Moines for his private collection, which is destined, it is understood, for a public museum.

An interesting series of exhibitions is planned by the Macbeth Galleries in New York beginning in January and continuing to May. The January exhibition comprised works by Robert Henri, Ben Foster, Hayley Lever and Gardner Symons. In February was shown a collection of paintings by Emil Carlsen. In March, Elmer Schofield's exhibition, shown first at the Corcoran Gallery in Washington, will be on display, followed in April by paintings by Jonas Lie and Paul Daugherty.

A handsome bronze fountain is to be erected in the patio of the Friday Morning Clubhouse in Los Angeles, in memory of the sons of the Club who served in the late World War. It will be the work of Julia Bracken Wendt, sculptor, and is to cost about \$2,500.

BOOK REVIEWS

AMERICAN SILVER OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES—A STUDY BASED ON THE CLEARWATER COLLECTION. BY C. LOUISE AVERY with a preface by R. T. H. HALSEY. Published by the Metropolitan Museum of Art.

As Mr. Halsey says in his preface to this interesting publication, Miss Avery's real contribution lies in her handling of the subject of Colonial Silver from its artistic standpoint. In her treatise on Colonial Silver as well as in the catalogue Miss Avery shows a complete familiarity with her subject and an unusual thoroughness of workmanship. Two years have been given to the preparation of the book. All previous writings on the subject have been carefully studied, the collections in the Metropolitan Museum and the Boston Art Museum have been thoroughly investigated as well as temporary loan exhibitions and private collections. In other words, this book would seem to be at the present time the last word on this subject. Nearly two hundred illustrations accompany the text. Not the least interesting of these are those showing in detail the evolution of the principal forms used by the early American silversmiths, forms which in some instances derived their architectural ornament from classic sources. As a frontispiece the book has a portrait of Paul Revere by John Singleton Copley. The cover is gray paper printed with an appropriate decorative device in black. The typography and press work throughout have the notable excellence which is associated as a matter of course with the Metropolitan Museum's publications.

PUBLIC ART—SCULPTURE, MURAL DECORATIONS, STAINED GLASS AND NOTEWORTHY BUILDINGS IN ST. LOUIS. BY MARY POWELL, Chief of the Art Department of the St. Louis Public Library.

The St. Louis Public Library has published recently as a pamphlet, in lieu of one issue of its monthly Bulletin, a most interesting, excellent and complete list of Public Art in that city, compiled by Miss Mary Powell, chief of the Art Depart-

ment. Miss Powell says in her introduction: "Cities use all of the arts. Architects, sculptors, mural decorators, stained glass workers and other designers, contribute the elements of civic beauty to the growth of towns." She frankly admits that St. Louis, like other cities, has had as well as good examples of art, but she makes no attempt to criticise, her notes being merely descriptive. Such a record is exceedingly valuable and is one which every city having self-esteem and high ideals should undertake.

TECHNIQUE OF PRACTICAL DRAWING. BY EDWARD S. PILSWORTH. The Macmillan Company, Publishers.

A brief, simple treatise for those who are seeking what is popularly called "self-instruction." Drawing is a natural form of expression; good draughtsmanship is merely a matter of trained inclination. There are many young men and women who are so situated that they cannot attend art schools, yet would like to perfect themselves to a degree in the art of drawing either for the purpose of pastime or with the possibility of thereby earning a livelihood. This little book will prove a real assistance to that end. The illustrations are well chosen for the purpose; the instruction given in the text is concise and helpful.

AMONG ITALIAN PEASANTS, Written and illustrated BY TONY CYRIAX, with an introduction by MUIRHEAD BONE. F. P. Dutton & Company, Publishers.

The chief interest in this book lies in the fact that it introduces to us a new artist, and one of exceptional insight and ability; an artist with an individual viewpoint and a message.

Mr. Bone, in his introduction, brings to mind the difficulty of seeing Italy through other eyes than those who have so fondly pictured it. Tony Cyriax is exceptional, he says, "inasmuch as she possesses the gift of an untouristlike vision and her drawings are of a sort which could not have been anticipated."

BULLETIN

- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred and Sixteenth Annual Exhibition of Oil Paintings and SculptureFeb. 6—Mar. 27, 1921
- NATIONAL ASSOCIATION OF WOMEN PAINTERS AND SCULPTORS**
Annual Exhibition. Anderson GalleriesFeb. 22—Mar. 5, 1921
- PRINT MAKERS SOCIETY OF CALIFORNIA.** Second International Print Makers Exhibition. Museum of History, Science and Art, Los Angeles, Calif.Mar. 1—Mar. 31, 1921
- NATIONAL ACADEMY OF DESIGN.** Ninety-sixth Annual Exhibition. Reconstructive Galleries American Fine Arts SocietyMar. 5—Apr. 3, 1921
- BALTIMORE WATER COLOR CLUB.** Twenty-fifth Annual Exhibition. The Peabody Institute GalleriesMar. 9—Apr. 11, 1921
- ARCHITECTURAL LEAGUE OF NEW YORK.** Annual Exhibition. Metropolitan Museum of Art.....Apr. 1—May 2, 1921
- CARNEGIE INSTITUTE OF PITTSBURGH.** International ExhibitionApr. 28—June 30, 1921

CONVENTIONS

- The Annual Convention of the **EASTERN ARTS ASSOCIATION** will be held in Baltimore, Md., March 24-26, 1921.
- The Tenth Annual Convention of the **COLLEGE ART ASSOCIATION** will be held in Washington, D. C., March 24-26, 1921.
- The Twenty-seventh Annual Convention of the **WESTERN ARTS ASSOCIATION** will be held in Peoria, Ill., May 3-6, 1921.
- The Fifty-fourth Annual Convention of the **AMERICAN INSTITUTE OF ARCHITECTS** will be held in Washington, D. C., May 11-13, 1921.
- The Annual Convention of the **ASSOCIATION OF ART MUSEUM DIRECTORS** will be held in Washington, D. C., May 16-17, 1921.
- The Twelfth Annual Convention of the **AMERICAN FEDERATION OF ARTS** will be held in Washington, D. C., May 18-21, 1921.
- The Annual Convention of the **AMERICAN ASSOCIATION OF MUSEUMS** will be held in Cleveland, Ohio, May 23-26, 1921.

VOL. 12, No. 4

APRIL, 1921

PRICE 25 CENT

THE AMERICAN MAGAZINE OF ART

Shop Window Displays
"THE PEOPLE'S PICTURE GALLERIES"

BY ROBERT GRIER COOKE

Mr. Nevinson's Paintings of New York

BY A. E. GALLATIN

The Stage Costume Design of Albertine
Randall Wheelan

BY HELEN WRIGHT

The Pennsylvania Academy's Annual
Exhibition

BY YARNALL ABBOTT

ARTS

412

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879

COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

**FINE ARTS INSURANCE
AGAINST ALL RISKS**

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)

INDEMNITY MUTUAL MARINE ASSUR-
ANCE CO., Ltd.
(Stock Company) (Organized 1824)

ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)

UNITED STATES FIRE INSURANCE CO.
of NEW YORK
(Organized 1824) (Marine Dept.)

AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)

FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX
Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

**PHILADELPHIA SCHOOL OF DESIGN
FOR WOMEN**

Established 1844

WOMAN'S OPPORTUNITY

Thorough training given in Design Illustrations,
Fashion Illustration, Interior Decoration,
Portrait Painting, Sculpture, etc.

Our graduates in every department are in
demand at large salaries.

Write for Catalogue to Secretary

**BROAD AND MASTER STREETS
PHILADELPHIA**

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers



CAROLUS DURAN

A PAINTING BY
JOHN SINGER SARGENT

PENNSYLVANIA ACADEMY OF THE FINE ARTS
ONE HUNDRED AND SIXTEENTH ANNUAL EXHIBITION

THE AMERICAN MAGAZINE OF ART

VOLUME XII

APRIL, 1921

NUMBER 4

SHOP WINDOW DISPLAYS*

“THE PEOPLE’S PICTURE GALLERIES”

BY ROBERT GRIER COOKE

President of the Fifth Avenue Association

I MUST admit frankly in the beginning that I am not a window display expert, but simply one who tries to help in getting other people to make the most of their wares, by giving the public an opportunity through window displays, to see and to appreciate not only the best in the fine arts, but the more modern achievements in the applied arts for which America is gaining recognition the world over. Beautifully designed products will at once secure an increased sale over the inartistic product, for the discriminating individual, as well as he who cares only for utility, will buy.

One of my objects in life is to cooperate in the stimulation of love for art in people’s minds and souls, that the public may have a greater appreciation of things artistic and thus encourage the development of the best in the applied as well as the fine arts.

In this connection I was much impressed with a remark made by Mr. Edwin Howland Blashfield in one of our Fifth Avenue Week conferences when he said: “We have too many so-called works of art and too few works of craftsmanship.”

If we are to encourage craftsmanship we must do it by the democratizing of art, and I know of no more effective way of accomplishing this greatly desired

end than by utilizing the wonderful art treasures and artistic merchandise of the Fifth Avenue shops and stores through artistic window displays and thus stimulating the encouragement of art in commerce throughout the nation through Fifth Avenue’s leadership.

There is no record of just when the show window was first used as an adjunct to advertising. In old Bagdad arose the custom of exhibiting and selling goods in open booths. Even now Bagdad’s famous bazaars, despite her evolution in other ways, are conducted as they were a thousand years ago. A writer in the *National Geographic Magazine* of December, 1914, describing the bazaars of Bagdad, says:

“Here is such a mob as Christ drove from the temple. If Herodotus came back he could see no change since his day. The shopping streets seem like tunnels; they are arched overhead with brick to keep out the heat, thus they run like subways up and down the bazaar quarter. On each side are stalls no larger than telephone booths. Cross-legged in each booth, his wares piled high about him, sits the Arab or Jew trader. Brown women, their faces hid by yashmaks, upset the ordered piles of goods and haggle shrilly.”

* An address made at the Eleventh Annual Convention of The American Federation of Arts, Metropolitan Museum of Art, May 19, 20, 21, 1919.

This picture presents a vivid contrast to the modern business thoroughfares of American cities with their wonderfully attractive show windows, but it is from these primitive methods of merchandising that the profession of the expert decorator or display manager has been developed.

Nor need we go outside of New York to find these ancient methods still in practice in all their picturesque simplicity. Here we find the peddler who, like the packman in days of old, carries his goods on his back, going from house to house, and who has first to show his goods before he can interest prospective buyers. The dingy store in the crowded foreign settlements of the city is a reminder of the bazaars of Bagdad or the old shops in Cheapside, London, where goods are displayed on a hanger outside the shop for want of a better method.

The history of the development of the shop window, which is really the history of merchandising, has yet to be written in its interesting detail, but here in New York, the student may study it in all its stages and even find it embodied in the progress of some successful merchant who started as a peddler with his pack on his back.

Such a book would not be complete without a chapter on the old Bowery which is still full of interesting memories for many New Yorkers, who will find something of its atmosphere on Broadway in the Great White Light district where the freak museum and other characteristics of the Bowery are beginning to make their appearance.

Advertising and selling goods would appear to be but very distantly related to art but actual demonstration proves the contrary. The secret is in the artistic character of the goods and their display. To attract you must please, a favorable impression must precede a sale.

Window display today is an art that requires judgment, good taste, a knowledge of color harmony and of what constitutes an attractive display. For the member of this profession there is no groove or rut that he may follow to success. His success depends chiefly on his

power of observation, his individuality, personality and convincing methods.

A writer in *System* three years ago, discussing the importance of color as a silent salesman, says:

"In fifteen blocks of the fashionable Fifth Avenue shopping district in New York, as viewed in one afternoon, less than six window displays were found in which the exhibition of merchandise did not suffer because of unwise color combinations and contrasts.

"The color qualities of goods are affected by juxtaposition, by daylight, by artificial light and by colored light. Yet these very qualities, and their appeal or lack of appeal to human interest, are but little understood."

The best window display is that which most attractively exhibits the merchandise on which a store's reputation is based, for it is this window which will sell the most goods. All people may not be critics but the natural harmony between the artistic and practical is sure to appeal to the general public.

A window display should be planned with the same common sense and artistic arrangement as would be used in designing a gown or painting a picture, or in the decoration of a mantelpiece, or the arrangement of a room. It must be, above all, well balanced. For this reason the window display that exhibits a single idea is the most effective. The spectator gets a single impression that is a lasting one and that is the result that you seek to achieve.

Buying enthusiasm can be created through the medium of good windows which fully justifies every effort toward making the display most presentable.

It is only in comparatively recent years that window displays have received the attention that their importance in relation to merchandising should command. It is generally conceded that in this respect the West has made greater progress than the East, but in no city in the world is the incentive for artistic window displays so great as in New York.

Here the merchant has a world-wide audience attracted from every point of

the compass and this is particularly true of Fifth Avenue. In no other thoroughfare is there so great a variety of shops covering the whole range of merchandise and art and exercising so great an influence on the public taste. Here, indeed, the show windows are the people's picture galleries, and have a distinct educational influence.

I received from Dr. John H. Finley, President of New York State University, just prior to Fifth Avenue Week, a very interesting contribution from an associate, on the subject of Fifth Avenue's potentiality as a factor in popularizing art through window displays. There is so much of interest and value in what he says that I take this occasion to make it public. He says:

"Fifth Avenue, through the concerted efforts of her merchants, can well be made to emphasize the fact that art value is in no way affected by rarity, period, age or source. Art value is determined æsthetically and in the eyes of æsthetics the art of ancient Greece, mediæval France and modern America are as one. Fifth Avenue is the rendezvous of merchants who distribute both foreign and domestic wares. Democracy in art provides a place for both. Imported goods have heretofore been given the preference. Products are now judged on their merits alone. We are at last to be free from the shackles of tradition in art. Let Fifth Avenue proclaim this to the people, to their designers, to their manufacturers and their merchants, and a democratic industrial art will be born in America.

"Fifth Avenue is not the rich man's street exclusively. Expensive art beyond the means of the majority is easily produced and easily sold because there is money for its manufacture and for its purchase. Such art needs little advertising. It is diligently sought by the millionaire. The standard of democratic art must be raised that the man of moderate income may find pleasure and satisfaction in form and color as employed in the product of reasonable price."

The educational value of a concerted effort can be accurately estimated only

when one knows in advance the manner in which ideas are to be presented to the public. A maximum of educational value might be realized no doubt when a thoroughly comprehensive scheme, both logical and psychological, is worked out. Such a scheme, if it is to be of real force, should indicate rather specifically the bases for discrimination and choice in the various industrial or commercial lines.

Educational demonstrations of this kind should present possibilities heretofore undreamed of by Americans of moderate means. They will therefore affect commerce directly. Industry will be affected indirectly as it is gradually reconstructed to meet the artistic requirements which sooner or later will come to be accepted as equally desirable commercial ideals.

Art quality will never sell a product if the consumer is ignorant of what constitutes the art quality. The salesman, ignorant of the art quality will have difficulty in recommending the artistically superior article, while the manufacturer to be successful must cater to the public taste. Are we then to let public taste be a mere matter of whim?

Whatever the nature of the display, one fact seems to be apparent—the public must be informed in advance and kept informed. The educational purposes underlying such a demonstration should be clearly defined and published. Thorough cooperation should be established. One window display should reinforce the display next door and the one across the street. Principles of constructive design should be exemplified and emphasized everywhere, and the reiteration of these principles should echo and re-echo as one passes down the street. Repetition of fundamental art truths should be the rule.

A few lines of inscription should accompany and reinforce each display. Numerous problems should be created, the solution of which will demand of each observer the exercise of his best judgment. Attention must be arrested and held. Art must be featured as something which is to unite rather than divide mankind.



THROUGH BROOKLYN BRIDGE

A PAINTING BY
C. R. W. NEVINSON

MR. NEVINSON'S PAINTINGS OF NEW YORK

BY A. E. GALLATIN

A LARGE group of paintings by C. R. W. Nevinson was exhibited at one of the New York galleries the early part of this winter. The most important pictures shown were the most recent, a number of views of New York.

Nevinson's work was not new to America. Numerous of his war pictures were in the exhibitions sent to this country by the British and Canadian governments, and a comprehensive assemblage of the artist's etchings, lithographs and woodcuts was shown in New York during the spring of 1919.

Those of Nevinson's paintings which are included in the British and Canadian War Memorials are very extraordinary

performances. Nevinson's dynamic art, a synthesis of the teachings of the Cubists, the Expressionists, the Futurists and a dozen other of the most modern schools of painting, combined with something of the point of view of the illustrator, proved to be an admirable vehicle for recording the war. In spite of his really astounding cleverness, Nevinson got at the root of the matter as did very few of the other war artists. Certain of his records are as horrible in their realism as Goya's *Desastres de la Guerra*. In the austere canvases of Nevinson one will look in vain for any music-hall heroics. Walter Sickert has expressed the opinion that the artist's painting entitled



THE STATUE OF LIBERTY

A PAINTING BY

C. R. W. NEVINSON



Mitrailleuse "will probably remain the most authoritative utterance on the war in the history of painting."

Technically, Nevinson's etchings and drypoints are very able performances, as are his lithographs, which rank with his most important achievements. He invariably draws them directly on the stone and they possess a beautiful lithographic quality. Nevinson's graphic work always shows strength and vigor, good composition and often a sense of the dramatic.

As I have said, the real interest of Mr. Nevinson's recent one-man show centered in his paintings of New York. Curiosity was aroused to see how New York, the most intensely alive and creative spot today in the world, would react upon this young English painter, whose reputation was made as an official war artist and as the sworn enemy, as an active propagandist, of the academic in art. As it proved, Nevinson declared that New York might have been especially built for him, and that for the artist it is certainly the most fascinating city in the world. The skyscrapers, he said, were undoubtedly the most vital art works of the day.

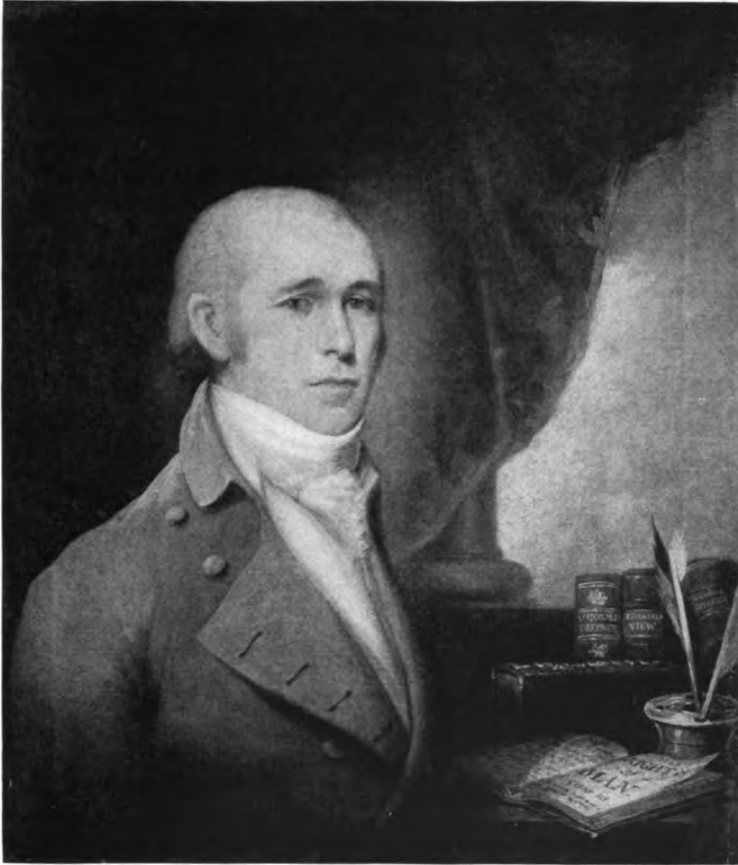
Mr. Nevinson painted New York with real enthusiasm and gusto. It appealed to him as Venice appealed to Turner. The magic beauty, but above all the tireless energy, of New York deeply impressed Nevinson, whose set of New York pictures form a series only second in interest to his pictures of the war. His point of attack varied with his mood. His painting of down town New York, showing the Statue of Liberty in the distance, from which it takes its name, is as austere and uncompromising in treatment as the giant buildings of steel and masonry which he has depicted. It is almost as stern and astringent as one of his war pictures, and suggests the fact, until now, so I believe, undisclosed, that Nevinson is half a Spaniard. In his "Through Brooklyn Bridge," as well as in a picture painted under the elevated tracks, his concern has been largely with pattern and play of light. His "From the Ferry" is seen at

least to some extent through the eyes of the illustrator. The picture of the Stock Exchange, an interior view seen during an exciting moment of trading, is full of movement and noise. Again, in a canvas which he has called "Twilight," in which some of New York's tall and campanile-like buildings are seen illuminated, we have an arrangement of beautiful colors and tones of rare beauty and artistry. As the artist's talents blossom into their full maturity I think we shall have more pictures of this description, for these are among his finest things. In his whole career Nevinson has never given us a more beautifully painted picture than a water-color entitled "London Bridges," shown at his London exhibition last year and now in a private collection in America.

In conclusion, it is only necessary to add that the vitality and the spirit of New York are reflected in these paintings of Mr. Nevinson's.

The Nebraska Art Association which has the privilege of an Art Gallery at the University of Nebraska, owns a collection of 21 paintings purchased from time to time, which are for the most part the works of contemporary American artists, such, for example, as John F. Carlson, Lucy Conant, Charles Warren Eaton, Birge Harrison, Elizabeth Nourse, Edward W. Redfield and Gardner Symons. This is a good beginning toward a permanent collection for the city of Lincoln.

The exhibition of British Handicrafts, assembled and brought to this country by the Detroit Society of Arts and Crafts, which was reviewed and illustrated in the March number of the AMERICAN MAGAZINE OF ART, was shown during February in Boston under the auspices of the Boston Society of Arts and Crafts. In March it went to Chicago; in April it is to be at the Albright Gallery, Buffalo; in May at Washington, the Corcoran Gallery of Art, and in June at the Museum in Cleveland.



JAMES CONNOR OF YOUGHAL, IRELAND GILBERT STUART
COURTESY OF THE EHRIICH GALLERIES

EARLY AMERICAN PAINTINGS A TRAVELING EXHIBITION OF PORTRAITS AND LANDSCAPES

LENT BY THE EHRIICH GALLERIES

THROUGH the generosity of the Ehrich Galleries, the American Federation of Arts has been enabled to send out this winter as a traveling exhibition an excellent and most interesting collection of thirty paintings, portraits and landscapes, by early American painters. Comprised in this collection are two portraits by Copley, one of Baron Newhaven of Carrick Mayne, County Dublin, the other of a man on horse back whose

identity is unknown, the latter from the collection of Lord Aberdare; two portraits by Benjamin West, one of which is of Mrs. West and child, the other the Portrait of a Gentleman; a portrait by Gilbert Stuart of James Connor of Youghal, Ireland, who came to America in 1799, an admirable example, reproduced herewith; a typical and charming portrait of Mrs. William Steele, who was Mary Dayton, by Samuel L. Waldo,



MRS. WILLIAM STEELE

SAMUEL L. WALDO

COURTESY OF THE EHRICH GALLERIES

whose ability as a portrait painter is but just now coming to be fully recognized; a portrait of Thomas A. Cooper by Chester Harding, one of the most interesting figures in the early history of American art; to say nothing of portraits by Charles Willson Peale and his son,

Rembrandt Peale, John Neagle, Charles Cromwell Ingham, Henry Inman, Mather Brown and George Catlin. The landscapes, with one exception, a winter scene by Thomas Birch, are of later date and of possibly slightly less importance, but fully representative of the early



THOMAS A. COOPER, ACTOR

CHESTER HARDING

COURTESY OF THE EHRRICH GALLERIES

American school, and that for which it stands. Included among the painters represented are Thomas Cole, Thomas Doughty, Asher Brown Durand, R. Swain Gifford, John Frederick Kensett and others. Mention should be made of two sketches by Eastman Johnson included in

this collection, the "Nantucket School of Philosophy" and a Landscape, and of two portraits by Sully, who has lately come into vogue, one a portrait of "Aunt Sabina" and the other of T. Ashe, an early New York cabinet maker. Even the American museums are by no means

rich in examples of the early American school, and such a collection as this affords unusual opportunities for familiarity with the best painters in the early history of our art—painters which in some instances measure up to the highest traditions of the English school from which they were derived. The collection was shown in January at the University

of South Dakota at Vermillion, and in February at the University of Nebraska, Lincoln, Nebraska, and in March at Iowa City, Iowa. The Ehrich Galleries have generously made the loan in the interest of increased appreciation of American art and as a contribution to the educational work which the American Federation of Arts is doing.

THE STAGE COSTUME DESIGN OF ALBERTINE RANDALL WHEELAN

BY HELEN WRIGHT

THE world of "make believe" has become an important part of our world of reality. Of this world the setting and costuming of modern plays is an important part. It seems, indeed, a natural development, an easy transition from the "make believe" of fairy stories to the "make believe" of plays.

Albertine Randall Wheelan, whose creative fancy has manifested itself in several mediums, especially in illustrating fairy stories, has proved this by the success she has achieved as a costume designer for David Belasco and others.

The designer of clothes and details is a very important member of that staff of assistants which must be called upon to foster the growth of a new-born play, and for this Mrs. Wheelan is singularly fitted.

As Stewart Dick said in an article which he wrote about Mrs. Wheelan's book plates in the "London Book of Book Plates," "her work is pervaded with a fine thoughtfulness," and it is this quality of psychological insight fed by a mind cultivated by years of wide reading, which gives the special value to her costume plates.

Her love for and sensitive understanding of color began in San Francisco, where she first studied, and where Chinatown poured forth its daily stream of Oriental life and color, giving ample inspiration for her facile brush. The mysterious splendors of the Orient were

suggested in the strange types and she became deeply interested in the art of the East. This was a most helpful training for the designs she made for the beautiful Chinese play the "Son Daughter."

She came East to do some special work for St. Nicholas Magazine. Mr. Belasco, at that time was bringing out the "Rose of the Rancho," portraying Spanish California in the early forties. He sent his Art Director to the Century Company to ask if they knew of anyone familiar enough with California history to make costume plates, and he was referred at once to Mrs. Wheelan.

Everyone must recall the perfection of setting and costume in that popular play, for which Mrs. Wheelan not only made all of the costume designs but valuable suggestions for minor figures which add so much to the picturesqueness of a finished performance. The colors could scarcely be too brilliant to represent that country of gorgeous skies, seas and flowers and the Spanish features of the California architecture and gardens were most effectively used.

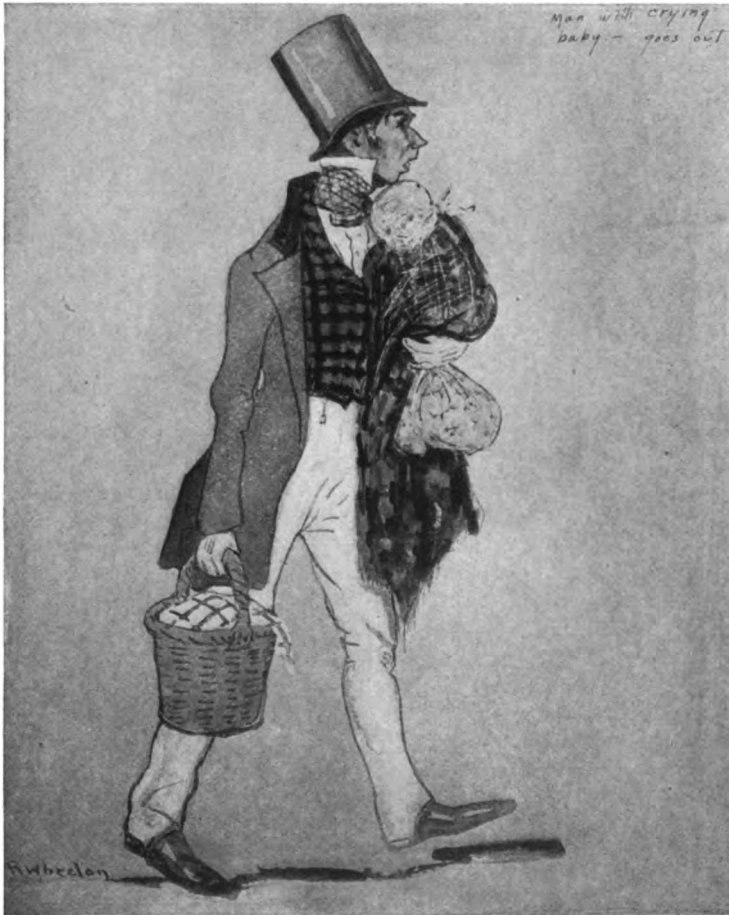
Endless research and study were essential that every detail should be correct. It was necessary, for instance, to correspond with the War Department to get the uniform of a cadet at the Military Academy at Chapultepec at the time of the Mexican War. This cadet was a guest at a ball and he had to be

entirely faultless to the smallest bit of gold braid (I suppose there was gold braid!) on his coat.

The "Warrens of Virginia," being a War play, also required authoritative

designer secured the straw, plaited and sewed it herself, giving the exact "poke" desired.

For the "Grand Army Man," Mrs. Wheelan went out to Indiana to study



ONE OF THE AUDIENCE FROM "DEBURAU"
FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

costuming and Mrs. Wheelan entertainingly describes the methods employed to give the uniforms the dust and weather-beaten appearance. Clothes are sprayed with water-color and shellac and the edges of coats are sandpapered when "Johnnie comes marching home." A poke bonnet being needed, such as the poor women of the Civil War had to make for themselves, the clever costume

him at the Soldiers' Home. She says this was one of her most interesting quests and she kept a careful diary, illustrated with all of the types she saw. The annual "Log Rolling" of the "Woodmen of Indiana," held at Marion that year, was productive of valuable material. In pursuit of the stage-driver, she went to Kokomo as the only stage-route left in Indiana was between Koko-

mo and Young America. Of course, she found him and although he only stopped at Kokomo a few moments to get the mail and load up his stage, it was long enough to catch some photographs of him and

These few instances show the untiring zeal that inevitably brings success. No journey is too long, no effort too great for the attainment of a high standard.

The "Son-Daughter," written by



MEXICAN WATER CARRIER "ROSE OF THE RANCHO" ACT I
FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

make him talk. His dialect was brought back with his pictures.

The libraries in Indianapolis furnished histories illustrated with steel engravings showing some of the "Oldest inhabitants" without collar or necktie, and other peculiarities of dress could be studied.

George Scarborough and Mr. Belasco, required over a hundred plates, which were not only costume sketches but psychological studies visualizing the characters from the manuscript definitely enough for the actors to copy in their make-up.

Too much cannot be said in praise of the beautiful costumes in which Lenore

Ulric was so exquisitely lovely. Essentially Oriental, the flowered velvets, rich brocades and woven silks, are most harmoniously combined, giving a jewel-like splendor to the scenes. Against

matically, if such an expression is permissible.

No matter who has written a play for Mr. Belasco, it is always spoken of as a "Belasco production" and rightly so, for



CHARLOTTE WALKER, IN "THE WARRENS OF VIRGINIA"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

backgrounds of plain walls in the simple Chinese house, or the brilliant silken hangings, embroidered screens and ornate lanterns, the effects obtained are the perfection of stage-craft.

Mrs. Wheelan understands color in all its variations, always with a sense of decoration. She seems to see color dra-

his is the guiding hand which draws all different threads into a beautiful tapestry effect. For Mr. Belasco's new production, "Deburau," the famous early nineteenth century Pierrot, Mrs. Wheelan has made nearly two hundred plates for the costumes, finished pictures, each one. The colors and materials were se-

lected by her and the result, everyone who appreciates a wonderful stage picture, can see.

Mrs. Wheelan has designed special and

which proved a most convincing and gratifying costume. A gorgeous flame-colored velvet was used, with deep fringe of the same living shade, the whole cov-



LENORE ULRIC, IN "THE SON DAUGHTER"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

individual costumes that have been most decoratively effective. Never having been satisfied with the rather colorless and uninteresting costume in which "Aida" usually appeared, she designed a dress for Madame Gadsiki, in that role

ered with a pattern of the Egyptian scarab in blue and gold. A special head-dress of bright metal was beautiful in line and color. European audiences were enthusiastic, as the costume while very original was essentially Egyptian.

The wings for Pavlowa's "Dragon-fly dance" was another one of these special creations.

It is perhaps in illustration that Mrs.

ings, whether in color, or in black and white, and delightfully whimsical are her cupids and gnomes.

The amount as well as the variety of



FRANCES STARR, IN "ROSE OF THE RANCHO"

FROM ORIGINAL SKETCH BY ALBERTINE RANDALL WHEELAN

Wheelan finds her keenest sympathy, as in that medium her alert imagination and appreciation and her sense of humor are most evident. Fairy tales, nursery rhymes and children's stories and songs have inspired lovely and dainty pictur-

her accomplishment is very great, all done in the most quiet, unobtrusive manner. There is no strident call for recognition, just a soft voice of beauty and understanding that makes instant appeal to those who are sensitive.



A MODEL

LEOPOLD SEYFFERT

AWARDED THE TEMPLE GOLD MEDAL

THE PENNSYLVANIA ACADEMY'S ANNUAL EXHIBITION

By YARNALL ABBOTT

BY the time that this appears the 116th Annual Exhibition of the Pennsylvania Academy of the Fine Arts will have passed into history.

Larger than for several years past, the exhibition was one which afforded more gratification to the conservatively minded than have some of its predecessors. It was an excellent, if not particularly brilliant display characterized by much good painting rather than by much of the more subtle quality of inspiration.

Beautifully hung in the Academy's spacious galleries the exhibition was dominated by the early Sargent portrait of Carolus Duran which was quite properly given the honor place in Gallery F.

An extraordinary portrait this, masterfully painted and most sincerely felt. By comparison the other Sargent, the portrait of Mrs. Moore, seemed artificial and theatrical.

In so limited a review as this must be one naturally gives his first attention to the prize winners. Of these perhaps the most striking was Leopold Seyffert's "The Model," a lusciously painted and exceedingly well composed nude to which was awarded the Temple Gold Medal. Also beautifully painted but not quite happy in design was George Bellows' "Eleanor, Joan and Anne," which was the worthy recipient of the Beck Gold Medal. The Lippincott prize went

to Irving Couse for a somewhat conventional Indian subject, "Chant to the Rain God," and the Sesnan Medal for landscape to Charles Morris Young for

wood interior, well painted in a manner which Miss Patton has made her own while the Widener Medal for sculpture was won by Evelyn B. Longman with



GIRL DRINKING FROM A SHELL EDWARD MC CARTAN

"Wind on the Sound," a very literal rendition of the hard bleakness of a type of summer day frequently found on the New England coast.

The Mary Smith prize for the best painting by a woman artist was awarded to Katherine Patton for an attractive

her "The Future," a graceful and well-modeled life-size figure of a young girl.

Other outstanding features of an exhibition in which outstanding features were not very numerous were a fine and patrician Hawthorne, "Mother and Child"; a superbly painted still life and



ELEANOR, JOAN AND ANN

GEORGE BELLOW'S

AWARDED THE BECK GOLD MEDAL FOR PORTRAITURE

two marines by Emil Carlsen; a strong Richard Miller, unusually happy in pattern and color; two Redfields which seemed hardly up to this distinguished painter's standard; a group of three brilliant small landscapes by John C. Folinsbee; a quite remarkable snow scene by Aldro T. Hibbard; a vivid boat and water subject by William Ritschel, and an unusual and very interesting impression of a brilliantly lighted shop window by Fred Wagner which deserved a better hanging than it received.

One small room, Gallery I, was almost entirely given over to representatives of which might be termed the "school of 1890." Here J. Francis Murphy, Hora-

tio Walker, Leonard Ochtman, Bruce Crane, Thomas W. Dewing and Robert Vonnoh were combined in a grouping of great refinement and charm, to which was harmoniously added a rather pale Frieseke landscape, a quiet Childe Hassam, a characteristic Davies and a few uninsistent canvases by lesser painters. Here, too, an attractive hanging was found for one of Emil Carlsen's rather tender marines.

In portraiture the exhibition was strong. Seyffert definitely scored with his "Federal Judge" and two or three others; Tarbell displayed excellent painting in a not very happily placed characterization of Hon. Frederic H.



PORTRAIT OF EDWARD W. REDFIELD

WAYMAN ADAMS

Gillett, and Charles Hopkinson showed a virile likeness of Dr. Charles W. Eliot; Wayman Adams' "Edward W. Redfield" represented the landscapist at work in an unconvincing winter environment, and clever "society" portraits were shown by Adelaide Cole Chase, by Marie Danforth Page and by Alice Kent Stoddard.

"Modernism," as such, was almost completely lacking. Glackens out-Renoired Renoir in his "Girl in Chinese Dress" and in one of his tumultuous bathing scenes; John Sloan was a trifle sordid in "Drying Hair: Sunday" — a group of women on a roof; Leon Kroll was exceedingly well represented by two

of his strongly patterned and vivid figure compositions and by a very handsome landscape, "Wappinger's Falls," while of the more thoroughgoing modernists there were only Henry McCarter, with a colorful if cryptic "Fantasy"; Arthur B. Carles, who showed two exceedingly slight things, a flower piece and a merely suggested portrait sketch, and Eugene Speicher with a very earthy portrait of a brown girl in a brown dress in which texture and what used to be known as quality were alike disregarded.

The work of the Bostonians, which was much in evidence, was, naturally, the complete antithesis of the Speicher-Glackens-Sloan idea with rather saccharine nudes by Paxton and Philip Hale, and interiors by De Camp, Benson, Frederick A. Bosley and Burtis Baker. The last named, in his "Interior with Figure," a large canvas of a girl at a window, achieved one of the definite successes of the show.

Childe Hassam was less successful than Mr. Baker with a somewhat similar subject and also fell short of his own high standard in a rather pale and discursive large landscape, and Frederick C. Frieseke seemed a bit anemic in his "Yellow Tulips," as in his two small landscapes.

There was nothing anemic in Eric

Hudson's "West Wind," with its strongly colored boats against black blue water, nor in the already mentioned Ritschel, nor in W. Elmer Schofield's two strong rock and water subjects, nor yet in Gari Melcher's dashing Highlanders.

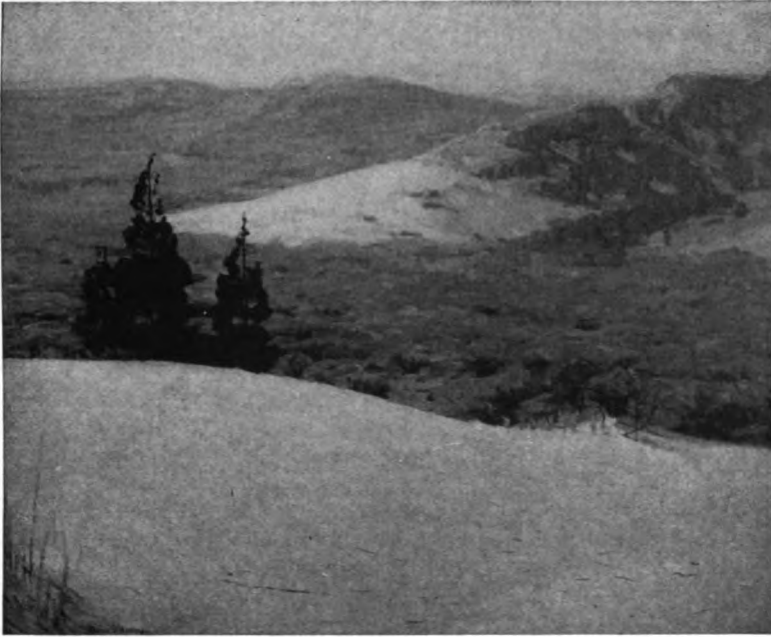
But, all in all, strength in color and treatment was not the most notable characteristic of the exhibition. Rather, as I said at the outset, while its prevailing note was one of good painting, there was little of very marked brilliancy, either in color, in technique or in conception.

Of the sculpture much the same might be said. Save for Gaston Lachaise's enormous and grotesque "Woman," an apparent effort to exaggerate all the obvious physical characteristics of the sex, there was not much that calls for special mention. There was great charm in E. McCartan's "Girl Drinking from a Shell," in Bessie Potter Vonnoh's dancing figure, in Chester Beach's infant heads and in Nancy Coonsman's "Baby Fountain" and strong modelling in Stirling Calder's "Naiad with Tragic Mask." Characteristic portrait busts by Samuel Murray, E. T. Quinn and others completed an exhibition, which, if perhaps less striking than some of its predecessors, was one which was worthy of the Academy's distinguished traditions.



BRONZE MEDAL BY JOHN FLANAGAN

COMMEMORATING THE PRESENTATION OF THE STATUE OF LAFAYETTE TO THE CITY OF METZ
BY THE KNIGHTS OF COLUMBUS



DUNE LAND

FRANK V. DUDLEY

FIRST LOGAN PRIZE MEDAL AND \$500. TWENTY-FIFTH ANNUAL EXHIBITION OF PAINTINGS AND SCULPTURE BY ARTISTS OF CHICAGO AND VICINITY AT ART INSTITUTE, CHICAGO

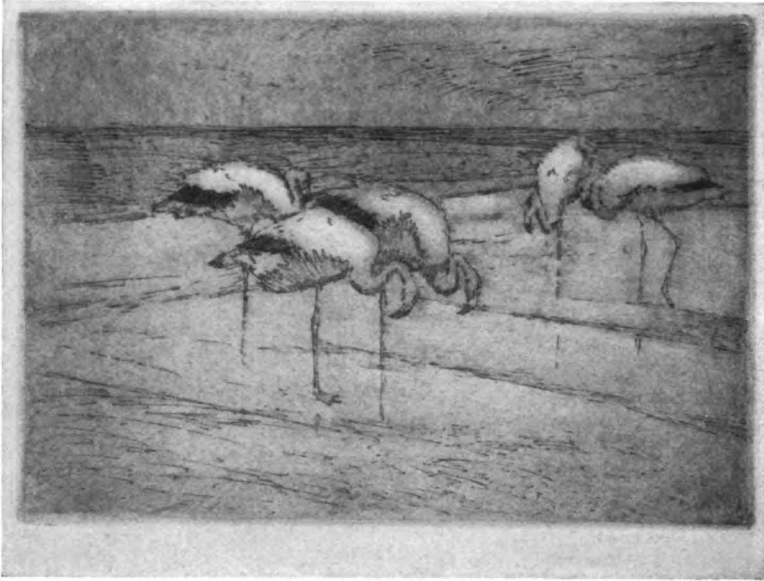


THE FUNERAL OF YOUTH

GERALD FRANK

ONE OF FIVE PAINTINGS OF DECORATIVE QUALITY, AWARDED THE MRS. W. O. THOMPSON PRIZE, \$100, FOR THE MOST EFFECTIVE DESIGN IN COLOR. TWENTY-FIFTH CHICAGO ARTISTS' EXHIBIT





BLUE HERON

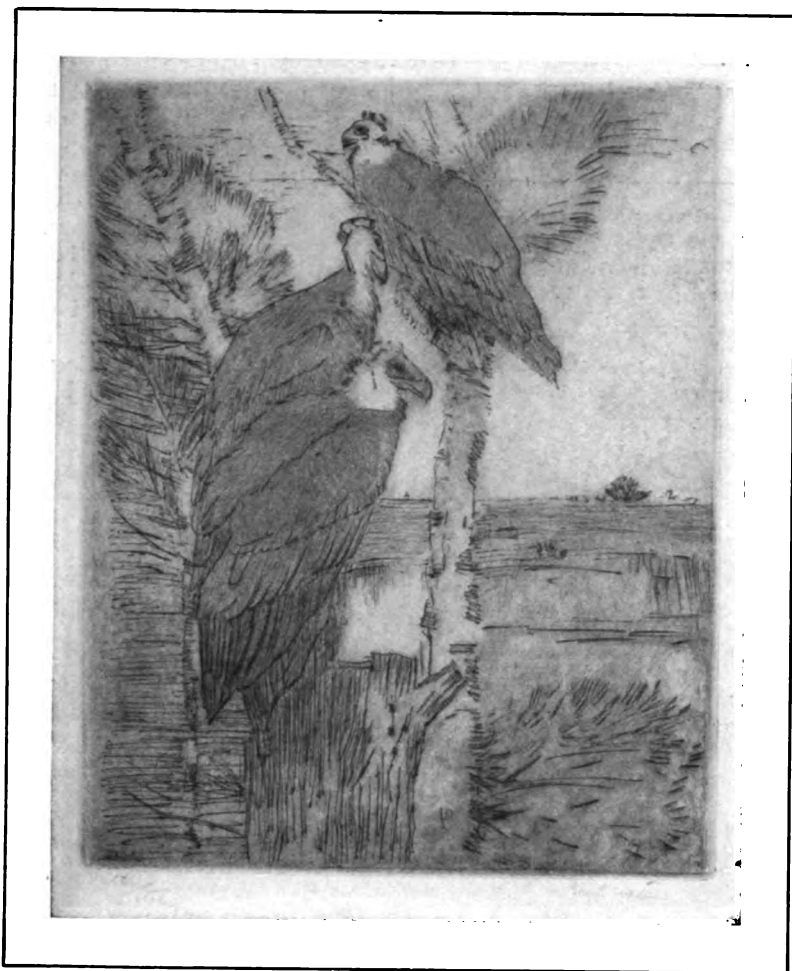
ERNST NORLIND

SOME ETCHINGS BY ERNST NORLIND

THERE is something peculiarly virile and individual about the art of the Scandinavian painters. It may be that its rugged forthright simplicity is derived from the physical aspect of the north country and the rugged climatic conditions with which dwellers in that country have to contend. The fact that Norway and Sweden are somewhat isolated and the inhabitants live naturally a life more or less unto themselves may also have affected the output of their artists. The great Anders Zorn was distinctly a cosmopolitan, but he never ceased to be first and last and always a Swede. Some of the same characteristics found in and associated with the work of Zorn are to be discovered in the etchings of Ernst Norlind, examples of which are reproduced herewith.

Norlind was born in Skane, the most southern province of Sweden, in 1877, and is of a well-known family. He graduated from the University of Lund in 1898 and began, the following year,

his art studies under Kötzel at Dachau. Later he studied in Paris. He is a member of the leading societies of artists in Sweden and has won distinction both as a painter in oils and as an etcher. His motives are chiefly landscapes, animals and birds, although occasionally he does figures. He is a hunter and has made a special study of the wild creatures of his own land. Oddly enough, there is a certain Japanese, or more properly, Oriental, element in his etchings, especially those of birds. That he has employed somewhat the same manner in rendering his etchings of birds and animals as employed by the masters of China and Japan signifies, however, not imitation, but rather the universality of all great art. Norlind's line is bold and assured. His compositions possess in a high degree decorative quality. A collection of Mr. Norlind's etchings was exhibited in the Corcoran Gallery of Art the early part of February under the auspices of the American Federation of Arts.



VULTURES

**AN ETCHING BY
ERNST NORLIND**

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Lella Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII APRIL, 1921 No. 4

TOWN PLANNING

The overcrowding of our cities and their disproportionate growth with the resultant inconveniences of traffic congestion is a problem inviting very serious consideration today. A solution suggested by British architects for London is a new encircling wall marking the limit of permissible expansion and the establishment of new city centers without the wall which astronomically reminds one of a planet with satellites, or the solar system. A writer in a London architectural journal objects to this on the ground that while garden suburbs are being built beyond the boundary, old habitable dwellings are permitted to go to ruin in congested quarters where living is more to the liking of many who are city bred.

Hampstead Gardens has proved successful and so has our American experiment, Forest Hills Gardens, but in different ways, although much for the same reason—because they have been largely cooperative. No suburban development

which is conducted on a charity basis can permanently succeed. Community life must be representative of the will of the community. Ready-made villages are often as much misfits for the people who are expected to live in them as the proverbial ready-made garments. Let us call upon our best talent to assist in planning, but let us build as the need demands and in partnership with those to be benefited. Free shows are rarely appreciated; neither are civic benefits valued that are given away. It has been truly said that no business can compete with charity, and it should invariably be remembered that the best way to profit art and make progress which will be lasting is through the channels of legitimate business. If we interfere with the natural organization of society we are apt to reap a harvest of confusion.

Furthermore, let us not forget that everyone is not compensated for the excitements and conveniences of the city by the beauty and quiet of the country. It takes either an empty, lazy mind or one uncommonly well stocked and cultivated to find enjoyment in solitude. The love of city life is not always a sign of degeneracy but to the contrary a healthy love of comradeship and a very natural delight in association with one's fellow beings. As E. S. Martin has said, man will always be the most interesting thing to man. So while we are planning garden suburbs, let us not forget the much needed replanning of congested city sections and the better designing of the city dwellings in the down town and outlying districts, the many-storied apartment houses without elevators, the living quarters over stores, the tenement and the cheap small house in the unfashionable outskirts, to which but few of our best architects have up to the present time given much heed.

The planners of Hampstead Gardens have hit upon a scheme to turn about custom by establishing there a great institute of Art and Letters for the benefit of dwellers in not only the suburb itself but the great adjacent metropolis of London. Thus it is thought the

stream of travel will be turned backward in part during the rush hours, and the students will have the advantages of country air and environment. This idea of living in the city and working in the country is engagingly unique, and although it will seem at the moment topsyturvy, may prove in part a solution of the housing problem.

NOTES

A notable exhibition of portraits by Philip A. de Laszlo was shown in the Corcoran Gallery of Art in Washington, between February 26th and March 20th. Forty-four paintings were included in the catalogue, almost all of notable personages, and the majority lent by their distinguished owners. The greater number of these paintings were sent directly from England where Mr. de Laszlo now has his home.

The collection included portraits of the Honorable John W. Davis, American Ambassador to Great Britain; the late Honorable Walter Hines Page, former Ambassador to Great Britain; the late Colonel Roosevelt and the late Colonel Robert Bacon; the Honorable William Phillips, American Ambassador at The Hague; the Honorable Joseph E. Willard, American Ambassador to Spain; Colonel E. M. House; the Right Honorable Austen Chamberlain; the Marquess of Carisbrooke and the Marquess of Lansdowne, as well as His Eminence Cardinal Rempolla; Jerome K. Jerome and A. L. Baldry. Mr. de Laszlo is no less successful in his portraits of women and children than his portraits of men, and among the most interesting of the exhibits are the portraits of his mother, of Mrs. Irwin Laughlin, of the Duchess of Portland and Madame Edwards.

That this artist is one of the most brilliant portrait painters of the day goes without saying. His works possess the force and directness of Orpen's but his manner is much more suave.

The Chicago Society of Etchers' eleventh annual exhibition at the Art Institute closed March first, having made a record as an international event and a financial success, in the first three weeks of the display as selling 163 prints for the sum of \$2,551.35.

The eighty-four exhibitors of 209 prints hailed from both Europe and the United States, the former artists taking a warm interest in the friendly organization offering encouragement and patronage.

From abroad came Prof. d'Achardi of Rome, Dirk Baksteen, a Hollander, Jean Louis Bremond of Paris. Celestino Celestini, head of the Royal Institute of Florence, Ingelborg Andreasen Lindborg of Denmark (known as a painter, sculptor and miniature portraitist), Paul Verrees, a Belgian, Sydney Vacher, an English architect, Mazzoni E. Zarini, a Florentine (a friend of Ernest Roth, himself in Spain), C. S. Spackman of London, Eng. and Ettore Caser, a Venetian whose home more lately has been Boston and Chicago. About twenty men and women etchers belong to the Chicago region, while the remaining exhibitors are scattered between Boston and Los Angeles and San Francisco. So much for the local habitations of the artists, each place having its own stimulus as a center of interest in black and white.

The Logan prizes were awarded the plates of E. T. Hurley, Paul Verrees, Roi Partridge and Celestino Celestini, and the Art Institute fund purchased for its own collections prints by Lee Sturges, Dirk Baksteen and Fred S. Haines.

The technical standards are liberal and as high as a generous critic has dared to make them. The jury of selection this season included John T. Arms of New York, Arthur W. Heintzelman of Providence, R. I., Ettore Caser of Venice, Robert B. Harshe (assistant director of the Art Institute) and Ralph F. Seymour, all etchers and exhibitors. Otto J. Schneider was president and Thomas Eddy Tallmudge vice-president, Bertha E. Jaques secretary and treasurer. The

Society has no income aside from the annual dues of active and associate members and pays no salaries. All its efforts are promoted by etchers who love the art and the altruistic service of the secretary Mrs. Jaques who is personally acquainted with the majority of engravers in this country and many across the water.

The Society holds an informal exhibition at its autumn meeting at the Art Institute when the local members show work for criticism. To this the associate membership is invited. In the course of the year the associates are presented with an etching (signed) by a member. The publication of 1920 was entitled "Palais du Justice" by Lester G. Hornby and was accompanied by a Foreword printed on hand-made paper. Ten per cent of associate dues provide a fund from which the Society purchases etchings from the annual exhibition and presents to the permanent print collection of the Art Institute. This fund is augmented by contributions from members or societies. Hereafter all exhibitions of the Chicago Society of Etchers will be held in the Print Rooms of the Art Institute.

CHICAGO
ARTISTS'
ANNUAL

With the first of March the curtain fell upon the twenty-fifth annual, and the most successful exhibition ever arranged by

the painters and sculptors of Chicago and vicinity (meaning the suburbs) at the Art Institute. On the first Sunday in February 17,000 persons visited the galleries, on the second Sunday the attendance was 12,000 and on the third (Feb. 20 cold and unpleasant) 10,000 persons were there. About fifty women's clubs in groups numbering from half a hundred women to 300 daily held receptions and gallery tours, and in the first three weeks of the month forty-eight paintings by forty-five artists found purchasers. The Chicago Society of Artists medal was voted by the Society to the group of paintings by Carl R. Krafft, and about \$2,500 in prizes were awarded. The Municipal Art League purchased a

painting "Motherhood" by Nicholas R. Brewer for the Municipal Art Gallery and the Arche Club bought a landscape by Carl R. Krafft for its gallery of works by the artists of Chicago. In both the latter instances, the choice of the painting was decided by popular vote concentrating on the painting in the group of works eligible, that is an artist sometime resident and not represented in the collection.

It was a brilliantly colorful exhibition, the modern methods in technique prevailing. Of the 349 paintings the majority were landscapes, more than one-fourth purely decorative in design, and the small minority figure paintings and portraits. Strangely, it was the first exhibition in many years without portraits of important personages, although Arvid Nyholm, Anna L. Stacey, Jacob Richard, Cecil Clark Davis, Elizabeth Krysher Peyraud, Otto Wolff, Mary Alice White, William S. Schwartz, Augustus G. Pall, John T. Nolf, Archibald Motley, Jr., Leon A. Makielski, Louis Grell, Helga Dean and Joseph J. Behensky were represented.

The landscapists Carl Krafft, Rudolph Ingerle, Wilson Irvine, Frank V. Dudley, Charles W. Dahlgreen, Joseph P. Birren, William Clusmann, Oliver Dennett Grover, L. O. Griffith, Edward J. Holslag, Lucie Hartrath, Victor Higgins, Alfred Juergens, Elliott Colburn, Albert H. Krehbiel, Frank C. Peyraud, Arthur G. Ryder, John F. Stacey, Edward B. Butler, Edgar Payne, Wallace L. De Wolf, and Frederick Tellander maintained the traditions of painting inspired by Provincetown, Brown County, Indiana, the Ozarks, Taos and California.

Charles Hallberg, Edgar Payne, J. Jeffrey Grant and Leon Lundmark showed very good marine pictures painted on coasts of the Pacific, Atlantic and the North Sea.

While the whole exhibit presented no one startling canvas, it was joyous in color and sane in its attitude toward nature. The appearance of fanciful compositions as "The Funeral of Youth" and



THE CIRCUS

A. LOO MATTHEWS

AWARDED THE MRS. JULIUS ROSENWALD PURCHASE PRIZE FOR AN OIL PAINTING.
 TWENTY-FIFTH CHICAGO ARTISTS' EXHIBITION

"Daughters of Neptune" by Gerald Frank indicated adventure into the original. Jessie Arms Botke, Mabel Key and Mary H. Buehr added much to brilliancy of wall effects by their floral paintings and formal rendering of birds and fowls. Pauline Palmer and Irma Kohn had bright genre paintings.

With the exception of Nellie V. Walker's graceful fountain figure "Courage" and heroic memorial "Youth" and another memorial female figure by Sigvald Asbjornsen, all larger than life, dominating the galleries, the examples of sculpture scattered through half a dozen rooms did not compel attention. Yet there were many good pieces. The portrait bust of Charles L. Hutchinson in marble, executed by Albin Polasek is a subtle characterization and was much liked by the friends of Mr. Hutchinson, who is, it will be remembered, the Presi-

dent of the Art Institute, as well as first Vice-president of the American Federation of Arts.

Emory P. Seidel, Emil Zettler, Ruth Sherwood, Carl C. Mose, Maximilian Hoffman, Harry L. Gibson, Agnes V. Fromen, Dayton Brown, Sidney Nelson Bedore, Hester Bremer (whose "Ethiopian" was awarded the Mrs. John C. Shaffer Sculpture Prize \$100), Nancy Cox-McCormick, Marcello Rebechini, Elizabeth Tuttle Holsman, Clara L. Sorensen, Samuel Klasstorner, Virgilio Spigoli, Mary Hortense Webster, Ida McClelland Stout, and Anna M. Tilden uphold high standards. L. McC.

The second series of Museum concerts conducted by David Mannes were held at the Metropolitan Museum of Art, New York, on Saturday

evenings, March 5, 12, 19, and 26. These concerts were made possible through the generosity of public-spirited friends of the Museum who met the expense of the music. Beginning promptly at 8 o'clock and lasting until 10, they were free to all without tickets of admission. On the Saturdays of the concerts, as heretofore, the Museum was open from 10 o'clock in the morning until 10.45 at night, thus allowing visitors to combine seeing the Museum collections with attending the concerts. The Museum restaurant was also open on the evenings of the concerts.

At 5 o'clock on the afternoons of the concerts Miss Frances Morris, of the Museum staff, gave a series of free lectures in the Museum Lecture Hall on the Orchestra, with special reference to the program of the evening.

The total attendance at the eight concerts given in 1919 amounted to over 40,000. The attendance for the concerts last year was over 43,000, despite extremely stormy weather on two of the evenings. This year the series met with the same appreciative response from the music-loving public of New York, the attendance four evenings totaling over 33,000.

**ART IN
INDUSTRY** An Association of Arts in Industry has been formed in Minneapolis. This is an organization of manufacturers, distributors, consumers and educational institutions for the extension and improvement of popular and professional education in relation to arts in industry.

Two outlines for club study have been issued, one on the "History of Furniture," written by Miss Ruth Jederman, and one on "Interior Decoration," written by Miss Floy Donaldson. Both are being circulated through the State Federation of Women's Clubs, and have been adopted as programs by certain clubs. A course in Interior Decoration, under the leadership of Miss Amy Morse, is a result. Three other outlines are in preparation: "The History of the Home," "The History of Ceramics," and "The

History of the Book," each by an authority.

Three prize scholarships have been established in the night classes of the Minneapolis School of Art for craftsmen desirous of art training. In April this association is arranging for an exhibition of advertising art in cooperation with the Advertising Club, at the Minneapolis Institute of arts.

**NEW YORK
CRAFTSMEN** The New York Society of Craftsmen has taken on what would seem to be a new lease of life, increasing its membership, securing permanent headquarters at the Art Centre, and initiating new activities. The January meeting took the form of a visit to the Tiffany Studios, at which time sixty members were guests of Mr. Louis C. Tiffany, who personally conducted them through his beautiful workshops and explained the process of making stained glass from the original sketch to the completed window.

Already announcement has been made of the summer session of the School of Craftsmen, which will be held as last season in the basement of the National Academy of Design, West 109th Street and Amsterdam Avenue. There will be classes in Batik Dyeing, Leather Work and Weaving. The policy of this school has been, and is, to confine its subjects as far as possible in handicrafts not taught elsewhere. The school will open about July 6th and continue through August 13th.

**THE
MONTCLAIR
MUSEUM** The Montclair Art Association has a full program for the remainder of this season. The exhibition of Antique and Modern Rugs which will be at the Museum during March, will be replaced in April by a collection of paintings and drawings by the late George Inness. This is to be followed in May by the annual exhibition of garden pictures and sculpture, and in June by works of artists of Montclair and vicinity.

This museum, which is one of the youngest in this country, shows promising development. Having secured a sufficient guarantee fund to meet the up-keep and current expenditures, it is now endeavoring to form a circle of Friends of Art, who will each give \$200 a year for a period of five years to create a fund for the purpose of the purchase of works of art for a permanent collection.

Frederick Ballard Williams, the well-known painter, is president of the Board of Trustees; Miss Katherine Innes is the director.

DR. R. Tait McKenzie held an exhibition of sculpture at the Fererigil Galleries in New York, the first two weeks in February.

Dr. McKenzie is Professor of Physical Education at the University of Pennsylvania, and brings to his work as sculptor unusual equipment, being equally distinguished in art and science. During his own college days at McGill University, Montreal, he won many honors in athletic sports and became a lecturer on Anatomy in the Medical School. In 1904 he accepted the newly founded chair of Physical Education at the University of Pennsylvania. In 1915 he volunteered for military service and rose to the rank of Major in the R.A.M.C. During the war his work for the reconstruction of disabled men became widely known in England, Canada and the United States, largely through his ingenious appliances for muscular education. His intimate knowledge of the human figure has found artistic expression in the representations of athletes. He is represented in the permanent collections of the Metropolitan Museum, New York; The National Gallery, Ottawa; the Ashmolean Museum, Oxford; the Fitzwilliam Museum, Cambridge; and many private collections. In the wall of the Stadium at Stockholm, in commemoration of the Fifth Modern Olympic Games, is encrusted his "Joy of Effort," for which he received the King's special medal.

The exhibition in New York included

statuettes of athletes, sketches from memory of athletes in action, a series of four masks showing the progress of fatigue; three grotesques, an infant Pan, a doorknocker and a pair of candlesticks; six war memorials, among them, Captain Guy Drummond and Blighty, 1916, both of which have been reproduced in this magazine, as well as the sketch model for a memorial to be erected in Cambridge, England, to the returned men by the University of Cambridge. And, finally, medallions, plaques and medals which include portraits of Dr. Weir Mitchell, Dr. Grenfell, Paul Dougherty, painter, and other well-known people.

Dr. McKenzie held a similar exhibition in England last summer, which attracted wide and most favorable attention.

One of the best displays in several years of the work of the Fellowship of the Pennsylvania Academy is on view at the Art Alliance Galleries until March 6th. There are 227 paintings in oil and water colors and 16 pieces of sculpture. The exhibition might almost be said to be a local one, by ex-students of the Academy, yet it is by no means any the less interesting for that reason. There is some bad hanging observed in spots although the general impression is that of a good show. A very large proportion of the exhibitors are women. Among them Camelia Whitehurst, represented by a very cleverly brushed "Boy with Parrot;" Paulette van Roekens by "On the Beach at Bass Rocks," an admirable bit of direct painting, true in notation of sunlight on figures and sand; Mary Butler by a good "Snowy Day, Woodstock," and Alice K. Stoddard by a portrait "Freddie." Leopold Seyffert exhibits a fine neo-Spanish "Old Woman with Basket;" Hugh Breckenridge, a very colorful "Studio Interior;" Joseph Sacks, "The Pink Barn," and Yarnall Abbott shows an interesting, well-drawn work "The Green Sloop." Meanwhile there is on view under the auspices of the Fellowship at 1834 Arch Street a special exhibition of Water Colors and Decora-

tions by Paula Himmelsbach Balano continuing until March 6th. The Fellowship gold medal with \$100 will be again awarded. A considerable sum has been subscribed for the purchase of pictures, and groups of pictures from this exhibition will be shown in nearby towns and Philadelphia Schools.

Eight well-known women who have been in professional life for some years past are giving a group show at the Art Club, that, from the variety of subjects and the ability with which they are treated, gives a very adequate representation of the work of the exhibitors: Isabel Branson Cartwright, M. Elizabeth Price, Constance Cochrane, Mary R. F. Colton, Cora S. Brooks, Lucile Howard, Eleanor Abrams, and Elizabeth W. Roberts. There are nearly one hundred paintings, including one group of about fifty of peculiar interest, the work of Misses Abrams, Howard and Price, done in Brittany, at Lake Como, on the Riviera and Bermuda. Especially good are a number of scenes in the streets of Old Quimperlé and some of the Briton landscape about Cape Finistère. In Mrs. Cartwright's group of ten there are three charming portraits, one of a handsome woman lent by Mrs. A. L. Roberts, and two others of nice looking boys lent by Mrs. S. Dean Caldwell. Beautifully grouped and colored are a number of flower studies for over-mantel decoration by Miss Brooks; Miss Cochrane has capital views of the Maine Coast with its scanty fringe of hardy pines and also records an event in Naval circles in "The Launching of U.S.S. Relief." Mrs. Colton strikes a rather unusual vein in her pictures of the "Hopi Mesa" of the "Dream Canyon, Arizona" and a curious figure subject "Greeting to the Dawn." Miss Roberts sends five works, three of them studies of Annisquam Beach.

E. C.

THE TOLEDO ART MUSEUM

If anyone ever doubts the usefulness of an art museum or its value as a civic asset, all that need be done is to point to the Art Museum of Toledo, Ohio, for seeing

is believing, and in Toledo they have completely demonstrated these facts. The following statement taken from the *Toledo Museum News* goes to show what can be accomplished by a museum with high ideals in twelve months. And also indicates how far a reach such an institution may have if directed and supported by men and women with broad visions, large human sympathies and executive ability.

During the year 1920, 114,000 were admitted free to the Toledo Museum of Art. Of this number 47,000 were children. During the year there were twenty-four exhibitions including painting, sculpture, lithographs, prints, laces, book plates, domestic architecture, batik scarfs and work of students at the Museum School of Design. During the year there were upwards 200 lectures, concerts and music and story hours, exclusive of the various classes at the school of design.

An important feature of this Museum's activities is the extension work carried on in the public and parochial schools, the libraries and orphanages. These talks and lectures were supplemented by small exhibitions. Among the subjects of the talks in this extension work were Raphael, Wedgwood, Rodin, American Art, French Art, Greece, books and printing, picture study, religion and art, Blakelock, Benjamin West and many other subjects.

Formerly the motion picture programs at the Museum included a comedy film as a bait, but during the past season these have been discontinued and only the very best that it has been possible to secure in educational films has been presented. Fortunately more and better films are rapidly becoming available. The titles which follow will illustrate the statement: "Architectural Old France;" "Cricket on the Hearth," by Dickens; "The Making of Bronze Objects;" "Pottery and Weaving in the Orient;" "The Monuments and Fountains of Rome;" "Roman Ruins in England;" "The Life of the Silkworm;" "Cliff Dwellers;" "A Day with John Burroughs;" "The Cradle of English

History;" "The Making of Cloisonne;" "Imperial India;" and many others of equal merit and interest.

The total enrollment in the Museum School of Design for the year was 1,218 students. There are classes on week days including Saturdays and on two evenings each week. More and more these evening classes are being attended by workers and makers. One night from one large Toledo plant there came into the class seven heads of departments and the president of the company himself—all of them listed to take the theory of design and color harmony that they might better understand how to improve their future products. These men take the same course as is offered to hundreds of children between the ages of ten and fifteen years.

The present season sees the inauguration of a regular Monday evening series of lectures and analytical musical lectures; Wednesday lecture-recitals for students; art lectures for students; lectures in schools and loans of paintings and photographs to libraries and schools.

Among the important acquisitions of the year is the gift of the Barber Collection of American Glass, consisting of 460 pieces, which was purchased by President Edward D. Libbey and presented to the Museum. The collection is installed in the East Gallery on the lower floor and tells in a beautiful and interesting manner the early history of American glass making. The collection is rich in examples of Stiegel glass which is now being eagerly sought by connoisseurs and museums. The collection was brought together by the late eminent authority, Edwin Atlee Barber, of Philadelphia.

Among the other important acquisitions is a splendid portrait by Thomas Sully, the gift of Florence Scott Libbey for installation in the Maurice A. Scott Gallery. It is a portrait of Mrs. Burnett, of Philadelphia, a charming subject executed in a masterly manner. Other acquisitions by gift or purchase include some thirty fine bindings, five paintings, many good etchings and numerous less important objects of art.

EDUCATIONAL WORK AT THE CLEVELAND MUSEUM

The educational work of the Cleveland Museum of Art continues to meet with most gratifying results and some departments are over-taxing their accommodations. The weekly lectures, which include four distinct courses, are attracting audiences that frequently exceed the capacity of the auditorium. The Saturday afternoon talks and entertainments for children are so well patronized by the little folks that it has been found necessary on several occasions to repeat the program.

Five to eight classes of public school pupils come to the Museum each day, those in the seventh and eighth grades coming on regular assignment, while the other grades come by special appointment. The children evince an intense interest in these visits and many return to look through the galleries and to sketch from objects on exhibition.

In the Children's Museum, where special exhibits are arranged and free drawing materials provided, there is always a crowd of youngsters, whose serious interest in sketching is a constant source of surprise to older visitors.

A valuable addition is being made to this department in the form of a group of models executed by Mr. and Mrs. Gerald H. Thayer. These illustrate nature's system of protective coloration and show fowl, birds, butterflies, moths and reptiles in their native habitat in such a way as to demonstrate the manner in which light and shade, color, pattern and tone tend to decrease the visibility of these wild creatures.

A collection of 18th century English furniture, tapestries, porcelains, etc., was exhibited during the month of February, and the fine collection of string musical instruments given the Museum in memory of Charles G. King, Jr., has been a center of attraction to Museum visitors.

A collection of paintings by American artists was on exhibition during March and the collection of Benson's etchings gave place to a memorial exhibition of etchings by Otto H. Pacher. I. T. F.

The Pennsylvania School of Industrial Art, of which Huger Elliot is now principal, is an up-to-date, wide-awake organization. During February it held at the Museum an exhibition of European Furniture of the Seventeenth and Eighteenth Centuries, loaned by certain Philadelphia manufacturers and merchants. The exhibition was arranged chronologically and beside each piece was a printed statement giving the artistic relationship of the piece with those that came before and those that came after. Cuts of costumes of the period were also shown that the general public might realize the relationship as far as it went, between costume and furniture.

In March this was replaced by an exhibition of Enfield Pottery—huge pots, fine glazed ornamental pieces, tiles, busts, etc. One case showed the progressive stages of the work, and on two afternoons in the week there were demonstrations on the wheel.

To celebrate the landing of the Pilgrims a loan Exhibition of Furniture and Silver dating far back into the history of the city, was held in the Museum. As evidence of the interest taken by the people, as well as the students, the number of visitors on the first Sunday this exhibition was open was 8,752. During the three weeks it was visited by 46,756 people.

An interesting series of lectures is being given in the Assembly Hall of the school. March 2, A Talk on Pottery, by Mr. Charles Thomas Scott; March 9, Old American Silver, by Dr. Samuel W. Woodhouse; March 16, Fifteen Chairs, by Mr. Edward Warwick; March 23, The History and Making of Leaded Glass Windows, by Mr. J. Frank Copeland; March 30, Art from the Loom, by Mr. Richard S. Cox; and April 6, Modern American Illustration, by Mr. Thornton Oakley.

Mr. Langdon Warner, Director of the Museum, gave in February a series of illustrated lectures on "The Approach to Chinese Art."

We are in the midst of our season of winter lectures. Professor Fiske's course of six lectures on "Roman Religion" has just terminated. Professor Munoz, Director of the Government Monuments and Excavations of the Province of Rome, has taken us to the same three churches at which he lectured for us last year—namely: Santa Sabina, SS. Quattro Coronati and SS. Nereo ed Achileo. Rev. Walter Bowrie, Rector of the American Church in Rome and a former Fellow in Christian Archaeology at the American Academy, is giving a series of talks to the men on Sunday evenings upon the "Comparison of the Different Religions of the World."

The Academy, as a whole, is preparing for its trip to Greece. The scheme is roughly as follows: Professor Van Buren is to give a series of lectures on Greek coins; Mrs. Stevens is giving a number of the party lessons in the pronunciation of modern Greek; and I am planning to lecture on Greek Architecture. Then comes the trip to Pompeii where we hope that Professor Kelsey will lecture to us. From Pompeii the party, probably numbering about fifteen, goes to Greece. We have arranged for the automobile owned by the School at Athens to take our party to the various points of interest. Professor Van Buren is to lecture at the sites, and Professor Magoffin is to manage all financial questions.

It will interest you to know that there are rumors that Jugoslavia is to have an Academy of Arts just outside the Porta San Pancrazio. This new Academy with those of Russia, England, Spain and America will transform the Gianicolo into a Roman Parnassus!

I am delighted to know that the painter, Mr. Fairbanks, has been appointed as Annual Professor in the School of Fine Arts for this year. He will be a great addition to our colony.

The chief work in the School of Fine Arts is the Collaborative Problem, which has turned out an extremely attractive undertaking for the men.

Landscape Architect Lawson has tak-

en, during his stay in Italy, over seven hundred photographs. I am keeping a set of his photographs on file at the Academy, and sending another set to the American Society of Landscape Architects. These photographs probably form the most complete set of photographs in existence of Italian villas.

Mr. Wilkins has been as busy as a bee shipping the work of last year's students to New York for the League Exhibition. The material is abundant and of high quality, and should do credit to the Academy.

The Affiliated Students in the School of Fine Arts have been particularly active. O'Connor, a finalist in last year's Architectural Competition for the prize of Rome, has appeared and we have him in residence. Likewise Knowlton, a Fellow of the Harvard Architectural School, has arrived and is in residence. Also Rubin, a Fellowship man in Architecture from the University of Pennsylvania, is at work with us. Wilson, Rosenberg, Blouke, Sternfeld, Blackall, Holden, Skinner, Alexander and Orr, architects who have been with us a considerable time, have produced drawings of excellent workmanship.

We are all delighted to hear of the anonymous Christmas gift of \$50,000 which Mr. Boring announced at the annual meeting.

Mrs. Warner Leeds has presented the Academy with about three dozen beautiful reproductions of Minoan art objects. These are now displayed in our Museum where they make an excellent showing.

Mr. Besnard, the Director of the French Academy, has resigned, I am sorry to report. He had made many friends in Rome, in addition to being the best known painter in France. We understand the reason is that he has a number of big commissions to undertake for France and that he cannot get the necessary French assistants to come to Rome to help him on these big undertakings.

GORHAM P. STEVENS,

Rome, February 1, 1921. *Director.*

LONDON NOTES

An event of considerable interest in the art world here has been the acquisition for the nation of the grand painting by Peter Brueghel of the "Adoration of the Magi." When this masterpiece of the Master came recently into the market a strong appeal was made by the National Arts Collections Fund to acquire it for our National Gallery, the price asked—by no means a heavy one—being £15,000: of this sum the Trustees of the National Gallery were prepared to find the half, and that excellent and useful institution, the National Collections Fund, subscribed £1000 from its own funds, and found another £3000 from its members. There remained £3500 to be accounted for, and there is little doubt to my mind, even under conditions in this country presented by existing taxation, that the public would eventually have found the money: but at this juncture Mr. Arthur Serena came forward, and very generously contributed the whole of the balance required for the purchase. Mr. Serena, as my readers may be aware, is the founder of Chairs for the study of Italian literature at Oxford, Cambridge, Manchester and Birmingham Universities, as well as of the annual gold medal for studies in Italian at the British Academy; we owe indeed, a very great debt in our cultured life to the wisely bestowed and generous assistance of this citizen.

Before its actual acquisition Brueghel's great work was on exhibition in our National Gallery, and there was quite a small crowd round the painting when I saw it a week ago. The work is a masterpiece of the Flemish Master, of vigorous design, rich warm color and wonderful characterization. Among the detailed figures may be noticed the Negro Magus, in his long robe of soft, warm white, with red high boots (which seem a little disconnected with his legs, a detail which very much distressed a lady standing near me) and the kneeling Magus in his robe of rose color, whose sleeves, trimmed with ermine, are so long that he has taken his arm out of one sleeve to present his gift, and tucked the

other out of the way in his belt. The gift being presented by the colored Magus, who is of course very properly introduced, as belonging to the legend, is an incense bearer of very exquisite design; and apart from this last character, who is an exotic, the figures here are one and all obviously Flemish peasants, copied faithfully from life. This applies even to the Virgin and Child Jesus, but most markedly of all to that wonderful crowd of guards or spectators who are grouped behind the central figures, in sympathetic wonder at the scene. Just across the room was the fine painting by Mabuse of precisely the same subject; and a comparison was as obvious as it was interesting. Brueghel's treatment, with its rich, warm glow of color and absorbed figures is more crowded, more emotional: in that of Mabuse each beautiful figure stands by and lives for itself.

Before leaving this subject I may well be spared a word or two on the splendid and invaluable work which has been done for our art by the Society which calls itself the National Arts Collections Fund. Mr. Robert Witt, the Vice-Chairman of the Society, in a letter this week, has pointed out very truly that "we have no Ministry of Fine Arts, no Government Department directly responsible for the interests of art, nor are these the days (apart from the merits of the question) to advocate the addition of yet another Ministry." In some ways we may regret this, when, for instance, we look at the magnificent work which has been done for Italy in recent years by such a competent and energetic Director of Fine Arts as Comm. Corrado Ricci. But we must agree with his conclusion when he adds that "failing such, this Society may perhaps claim to fill the humbler office of a clearing house between the public and its treasures—a clearing house in which offers, ideas and suggestions will be welcomed."

Paintings by A. H. Knighton Hammond, showing scenes in the Dow Chemical Company's plant, were shown lately at the Cleveland Museum.

ITEMS

Mr. Gorham Phillips Stevens, Director of the American Academy in Rome, was made a Knight Commander of the Crown of Italy by the King of Italy, on February 14th, in recognition of the work he did in that country during the World War.

Two notable exhibitions of Pictorial Photography have been held since the opening of the year. An International Exhibition under the auspices of the Camera Pictorialists of Los Angeles, in the Museum, Exposition Park, Los Angeles, and a National Exhibition under the direction of the Buffalo Camera Club, at the Albright Art Gallery, Buffalo. Two exhibitions of Pictorial Photography are also being circulated by the American Federation of Arts.

The Sixth Annual Exhibition of work by artists of the Pacific Northwest was held from February 1st to March 5th, in Seattle, under the auspices of the Seattle Fine Arts Society. There were 385 entries for this exhibition from which 185 were selected. These comprised paintings, works in sculpture and miniatures. To the Eastern exhibition goer the majority of the exhibitors' names were entirely unknown. This gives evidence of art development which may bring forth progressive results.

The trustees of the Art Institute of Chicago have conferred on the members of the Milwaukee Art Institute the privilege, on presentation of the Milwaukee Art Institute membership card, of free admission to all exhibitions and lectures, etc., given in the Art Institute of Chicago. The board of trustees of the Milwaukee Art Institute has voted to reciprocate so far as possible in the friendly action taken, and the same privileges of the resident membership in Milwaukee were extended to Chicago Art Institute members.

More requests have been received for the Federation's lectures this season than ever before. Over one hundred engagements have been made.

VOL. 12, No. 5

MAY, 1921

PRICE 25 CENTS

THE AMERICAN MAGAZINE OF ART

The Sculpture of Herbert Adams
BY ERNEST PEIXOTTO

Exhibition of the National Academy of Design

The All-Southern Exhibition
BY BIRGE HARRISON

Art at a State Fair
BY JEANNETTE SCOTT

RTS

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

FINE ARTS INSURANCE AGAINST ALL RISKS

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)

INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.

(Stock Company) (Organized 1824)

ROYAL EXCHANGE ASSURANCE

(Incorporated 1720) (Marine Dept.)

UNITED STATES FIRE INSURANCE CO.
OF NEW YORK

(Organized 1824) (Marine Dept.)

AGRICULTURAL INSURANCE COMPANY

(Organized 1853) (Marine Dept.)

FIRE ASSOCIATION OF PHILADELPHIA

(Organized 1817) (Marine Dept.)

APPLETON & COX

Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

SUMMER SCHOOL

Chester Springs

CHESTER COUNTY, PA.

The Pennsylvania Academy of the Fine Arts

The Oldest Art School in America

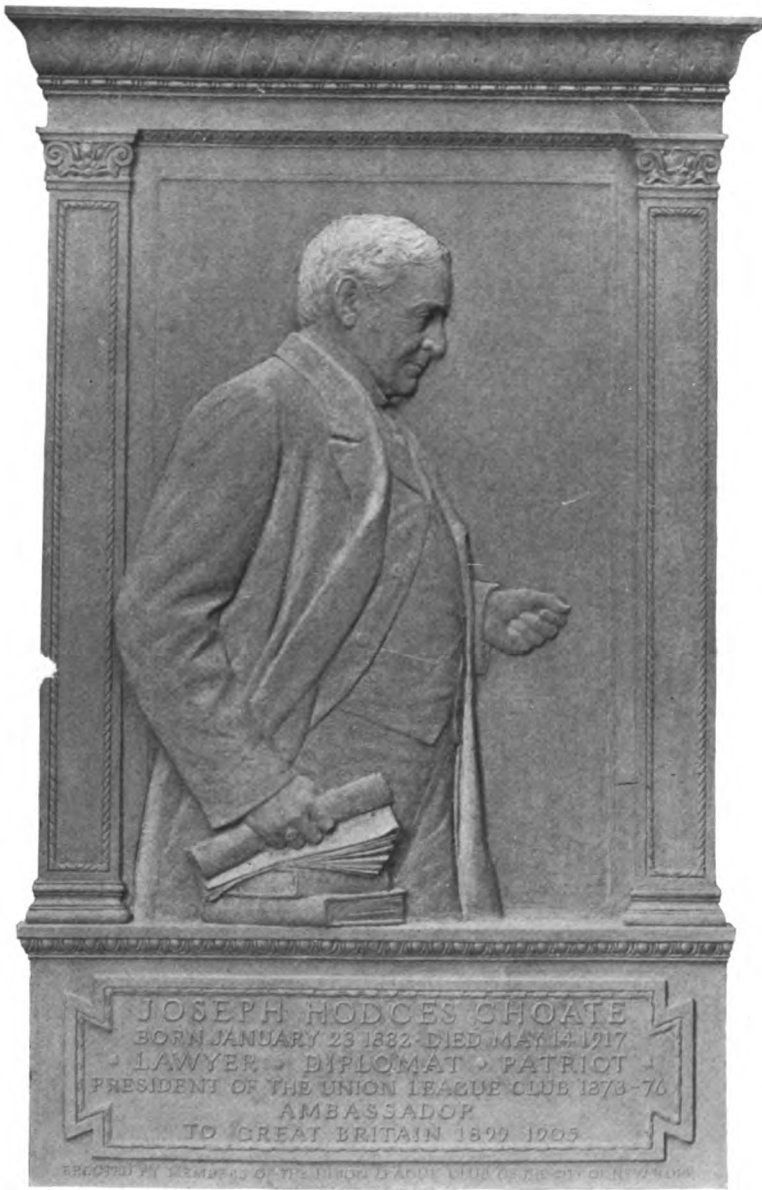
Open-air instruction. High, rolling land, beautiful and historic scenery. Tennis courts, croquet grounds, etc. Board (including tuition), \$12.50 per week and upwards. Will open April 18th. No student, without special permission, will be accepted for less than two weeks. Send for circular. Reference required.

RESIDENT MANAGER,

D. ROY MILLER

Box G, Chester Springs, Chester County, Pa.

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers



JOSEPH HODGES CHOATE

BY HERBERT ADAMS

UNION LEAGUE CLUB, NEW YORK CITY

THE AMERICAN MAGAZINE OF ART

VOLUME XII

MAY, 1921

NUMBER 5

THE SCULPTURE OF HERBERT ADAMS

By ERNEST PEIXOTTO

THOUGH born in Concord, Vermont, of old New England stock, and though he received his early artistic training at the Massachusetts Institute of Technology and the Massachusetts Normal Art School, Herbert Adams shows very little indeed, in his work, that could be described as a product of the puritanical New England character. The extreme refinement of his art and the beauty of finish of all his work are much more akin to the productions of the southlands, of those master-craftsmen of the cinque-cento—Donatello, Mino da Fiesole or the Pollaiuoli—who forgot that sculpture meant cold, classic marble and expressed themselves in delicate poems of marble or bronze. Yet Herbert Adams did not actually go to Italy and study these men until he was over thirty years of age, so that one is forced to the conclusion that the quality of his work is, rather, the direct product of his own sensitive nature, the intimate expression of his own deep convictions in art.

Herbert Adams is not, in the usually accepted definition of the term, a monumental sculptor. He does not possess, like MacMonnies or Karl Bitter, the facility for throwing together big restless groups of figures, nor has he, like Barnard, the love of mere plastic bulk; but his statues have a calm dignity, a repose and a studied quiet so real that they, at times, seem to move with the breath of life.

These qualities are apparent, above all, in his portrait statues as, for example, in the imposing figure of William Cullen Bryant in Bryant Park, behind the Public Library, New York City, and in the two seated figures of John Marshall and Rufus Ranney, majestic in their Justice's robes, that are placed at either side of the Cuyahoga County Court-House in Cleveland. The same qualities, too, are to be discerned in the richly-colored, legendary figures of Stephen Langton in his priestly robes and of Simon de Montfort, champion of English liberty, in his suit of mail, that decorate the attic story of this same Cleveland court-house, as well as in the four great statues of Oratory and Philosophy, Sculpture and Architecture, twelve feet in height and cut in limestone, that adorn the façade of the Brooklyn Museum.

The fine flower, however, of Mr. Adams's maturer years in this direction, is his statue of Michigan, that commemorates the Michigan troops on the Vicksburg battlefield, now called the Vicksburg National Military Park. This calm young goddess, with her strong body and quiet countenance, that lies between Victory and Peace, in no way recalls the Winged Victory of Samothrace nor the impetuous Marseillaise of Rude, but her fluttering draperies and sturdy limbs express more of action and of movement than is usual in Herbert Adams's sculptures. She stands against

a tall shaft of Vermont granite and, following a deep conviction of the artist, that a bronze figure placed against a stone shaft is not usually a happy solution of a difficult problem, though twenty feet in height, she has been cut out of the same block of granite as the shaft itself.

To find this huge block was no mean task and the sculptor made many a trip from his summer home in Cornish to the quarries of his native state before he found at Bethel, the block of white granite that he sought. Then the cutting of this adamant stone presented a very perplexing problem, but difficulties such as these do not dismay Herbert Adams but rather spur him on and stimulate him to make the researches necessary to surmount them. In fact the technical problems connected with this art are his main preoccupation and he is always searching for new materials and new forms in which to express himself.

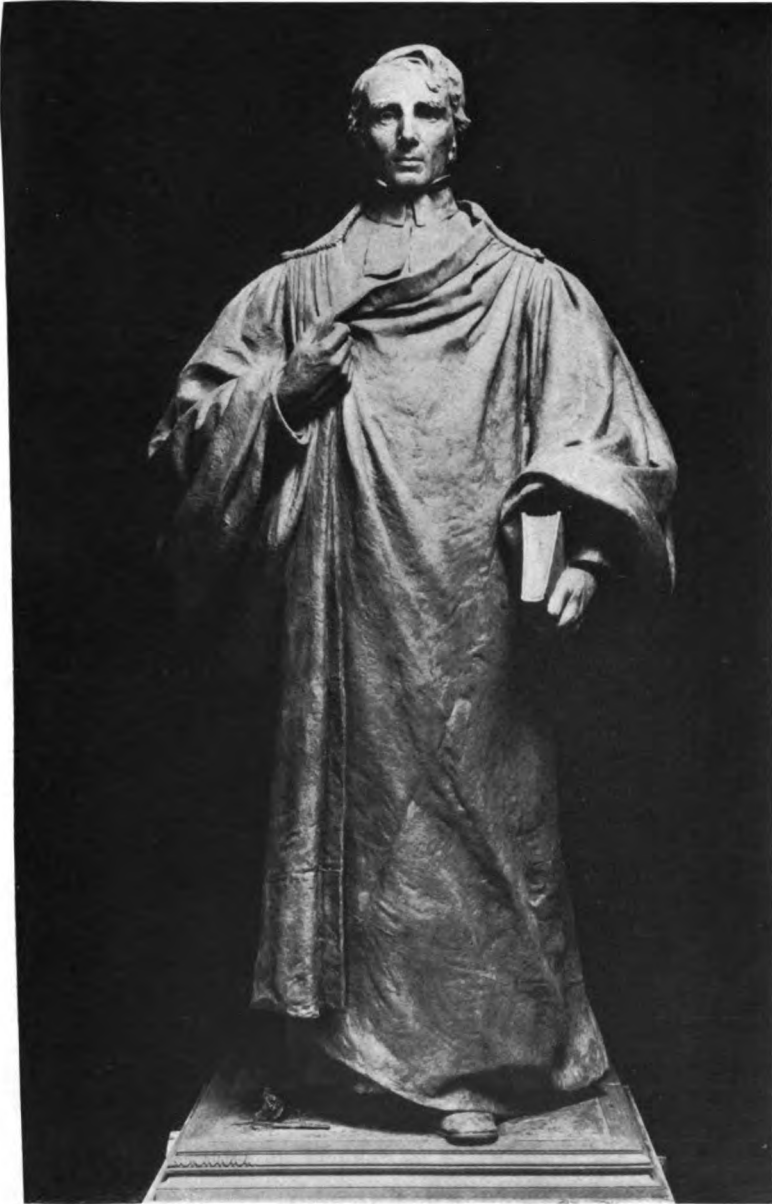
Another product of his recent years that deserves particular attention is the group of figures that adorns the McMillan fountain placed on an elevation in McMillan Park, in Washington, D. C. This fountain is a memorial to the Senator who gave to Washington its water system. Happily the memorial does not take the form of the man it commemorates but rather it suggests, with its abundant flow of water, the work that he accomplished. The architectural setting was designed by Charles Platt and has the beauty and distinction that characterizes all his creations.

The fountain proper rises from an octagonal basin and its bowl is surmounted by a pedestal upon which stands a group of three maidens, who might be either a trio of water nymphs or represent the seasons. Their lovely young bodies, nude except for the faintest suggestion of filmy draperies, lithe, slender, girlish, have the captivating grace and charm, without affectation or saccharine tendencies, that distinguish Mr. Adams's work, while the heads, the hands, the feet, all show that scrupulous care for technical excellence that is the distinctive hallmark of his output.

Another figure conceived in a similar spirit is the "Nymph" that Mr. Adams modelled for the estate of Mr. James Fenimore Cooper, grandson of the famous novelist, at Cooperstown, New York. This charming figure, placed in a tangled garden designed by Ellen Shipman, represents a girl just budding into womanhood, standing, with a cluster of pond lilies in her hand, looking at her reflection in a still pool, with one foot advanced as if she were about to dip it in the water. These beautiful nudes, chaste and modest, truly reflect the innate distinction of Mr. Adams's character and his lofty ideals far removed from the sensuality of some sculptors that one might mention.

But the rare refinement of his work, as well as the beauty and delicacy of its finish, are, I think, even more clearly revealed in his portrait busts, which will remain, if I mistake not, the most perfect flower of his genius. The first of these in point of time is the bust of the young lady who afterward became his wife, modelled in Paris in 1887. It was executed in marble and is of such rare perfection of finish that Lorado Taft, in his "History of American Sculpture" declares that it "still remains, in some sense, unsurpassed by his later achievement" and that "it is of such perfect mastery that the face and neck, at least, appear plastic, as if responsive like wax to the pressure of the artist's thumb."

This bust was followed by others, executed in a variety of materials. For the exquisite one now in the Metropolitan Museum, the head and neck were carved in marble of a warm and creamy hue, while the dress and wide-puffed sleeves were fashioned in eucalyptus-wood and adorned with a brooch set with topazes; in the wide-eyed bust of Mrs. Mallinson (Linda), ivory-white marble has been used for the head and shoulders which have been set upon a column-like base of richly-colored Numidian marble, whose yellows and greens are married to the flesh by a collar of bronze toned with a green patina; while again, in the deeply-felt portrait of Miss Du Pont (Margaretta), the youthful head, with its



WILLIAM ELLERY CHANNING

BY HERBERT ADAMS

PUBLIC GARDENS, BOSTON, MASSACHUSETTS



PORTRAIT BUST OF MISS DU PONT

HERBERT ADAMS

Gallic type and dark eyes half-veiled by their upper lids, is rendered in a warm-colored marble, while the shoulders and base are cut in French walnut, the necessary tie between being supplied by several delicate fillets of gold that form a yoke to the dress which is further ornamented with a jewel of lapis lazuli.

The portrait busts of Miss Julia Marlowe and of Miss De Fanti are frankly polychrome, the plaster being stained and painted to recall but not to imitate nature. From remotest antiquity, man has colored the images fashioned by the

sculptors. The Assyrians and Egyptians practiced this art and so, of course, did the Greeks and Romans and the practice persisted as late as the sixteenth century. Then, perhaps due to the revived love for the antique in its white and pristine purity, the use of color in sculpture was abandoned and even frowned upon, until our own day when Gerome in his lovely and well-known "Tanagra," began to revive it again. And it can not be denied that for decorative sculpture, it has great value. It is partially at least for the beauty of their color, that we admire



PORTRAIT BUST OF MISS DE FANTI

HERBERT ADAMS

the Florentine busts of the cinque-cento and it is wholly for their color-quality that we are interested in the polychrome effigies, modelled in wax, during the late renaissance, which Vassari enthusiastically declares are "so life-like that to these figures, there lacks nothing, as it were, but the spirit and power of speech." Be this as it may, this realistic expression is not the aspiration of the modern worker in polychrome sculpture, who seeks, rather, to heighten the decorative effect of his work and make it fit harmoniously into its surroundings in

living-room or gallery where cold, white marble so often strikes a discordant note.

Herbert Adams is not content with the processes that he has used this far, and is always searching, as I have said, for new materials. "I am still looking for something that will replace the gesso and papier-maché used by the medieval sculptors," he told me, "fragile materials, to be sure, yet, as many a sixteenth-century figure will still testify, capable of withstanding the wear of centuries."

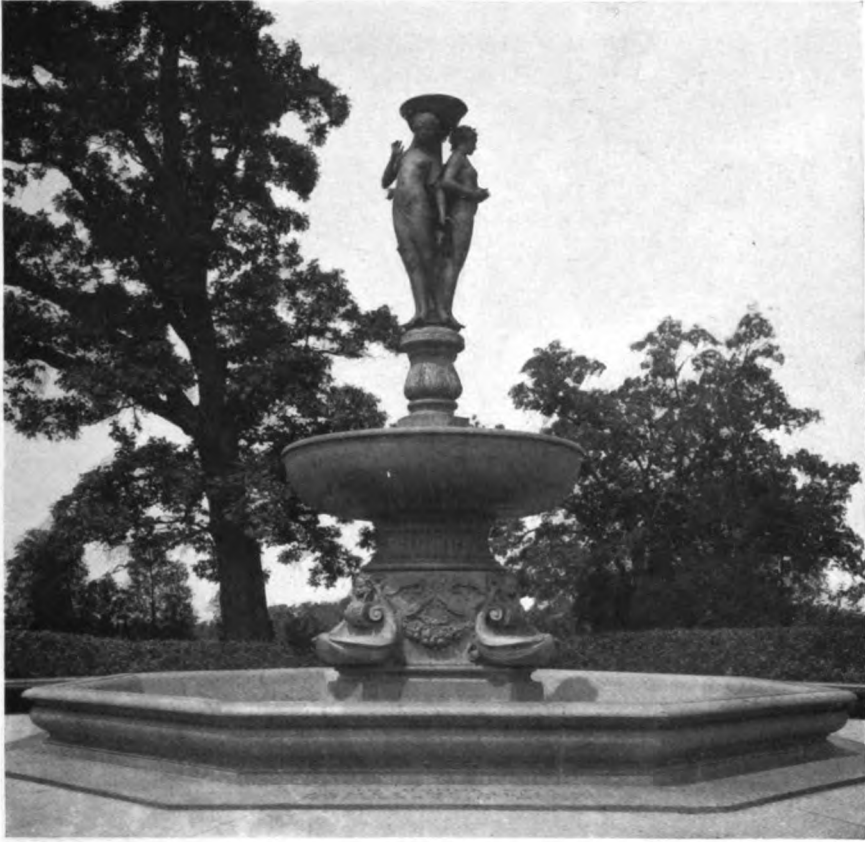
As the pictorial element is also a fundamental in the fashioning of reliefs,



WILLIAM CULLEN BRYANT

BY HERBERT ADAMS

NEW YORK PUBLIC LIBRARY, NEW YORK CITY

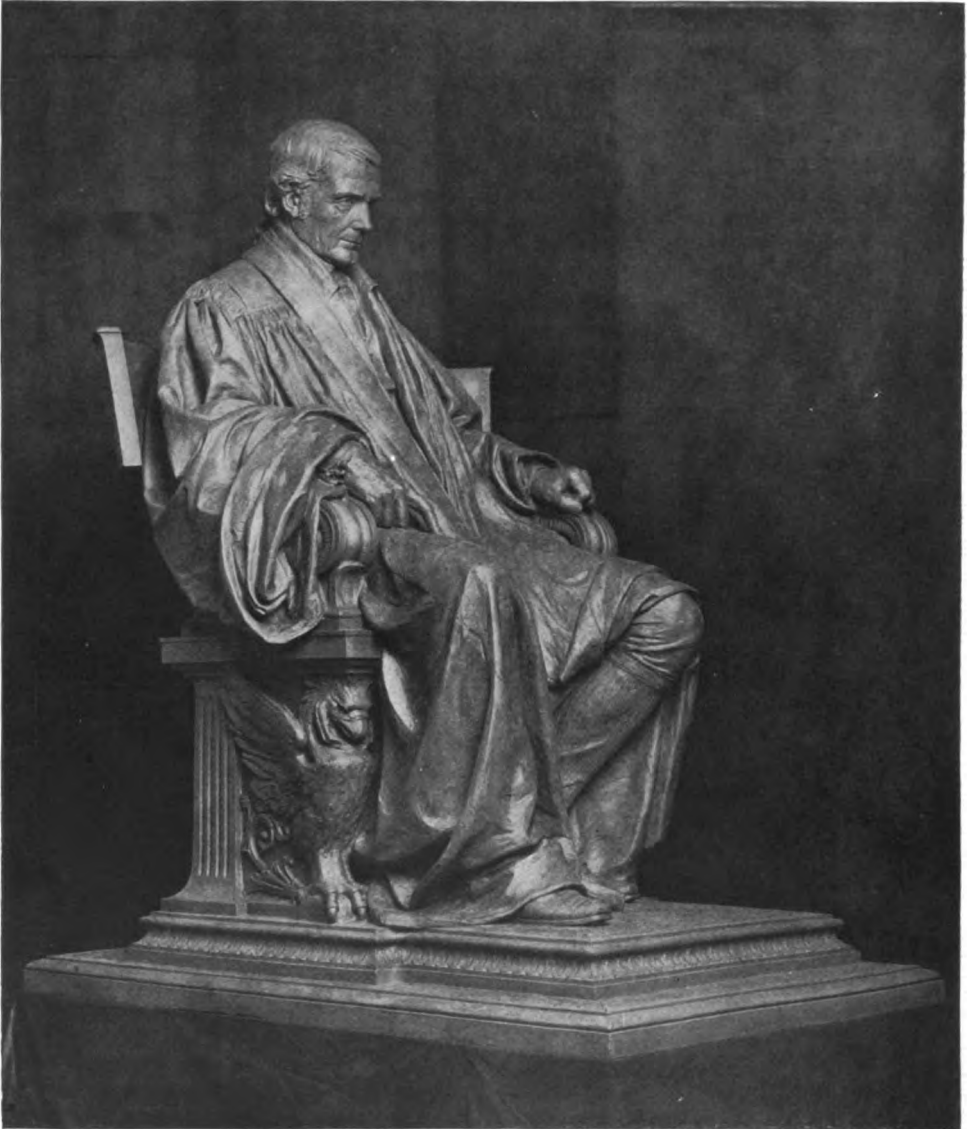


MC MILLAN FOUNTAIN, WASHINGTON, D. C.

HERBERT ADAMS

it is not surprising that, in this domain, too, Mr. Adams's talent shines conspicuously. The earlier American sculptors—Greenough, Crawford and their pupils—in designing their bas-reliefs, followed the influence of Thorwaldsen and Canova who copied, more or less, the cold antique without inspiration or true artistic feeling; but later, a newer group sprang up, of which Augustus Saint-Gaudens was the undoubted head, men who drew their inspiration in this very subtle medium of artistic feeling, through the eyes of their French masters, from the great craftsmen of the Italian renaissance: Donatello, Ghiberti and the Pisani. It is to that general family of subtle reliefs that belong works like the Hoyt Memorial and the Welch Memorial.

The latter, placed in the Auburn Theological Seminary, takes the form of a triptych of which the central panel, which contains a portrait of Dr. Welch, is modelled in high relief, while the two supporting panels containing kneeling figures, are in much lower relief. The design shows a remarkably harmonious feeling for spacing and for light and shade, combined with the lofty character of sentiment and expression that I have already noted in Mr. Adams's work. To the same general classification belong the bronze doors that he modelled for the Library of Congress in Washington, and for the porch of St. Bartholomew's Church in New York. The former commission he inherited from Olin Warner and his best efforts were, to a



JOHN MARSHALL

HERBERT ADAMS

COURT HOUSE, CLEVELAND, OHIO

certain extent, hampered by this fact, but the doors of St. Bartholomew's with their rich green patina, their handsome figures and reliefs, set in compartments that are separated from each other by bands enriched by beautiful floral patterns, remain among the very best that have been designed in America, while the

tympanum in marble that surmounts them, a gracious composition of a Madonna and Child with an attendant at either side, quiet, well-balanced, admirably fitted to its space, though again inevitably recalling the works of the Italian sculptors of the early renaissance, reveals also Mr. Adams's own sympathet-

ic personality as well as his high regard for architectonics.

In the relief that he designed for the tomb of Ellen Louise Axson (Mrs. Woodrow Wilson), no architectural restrictions were imposed upon him, and the delicacy and beauty of his art are fully apparent in the purity of the line and the distinction of the design that, far more than is usual in his work, are reminiscent of the antique. But it is undoubtedly true, that in his low-reliefs, (like many Americans for that matter) he follows the tradition created by his friend and neighbor in Cornish, Augustus Saint-Gaudens. This influence is apparent in the portrait relief of Peggy Gantt, in gold-plated bronze and, in a much less degree, in the marble bas-relief of the three Fraser-Campbell boys. The latter, while in subject matter suggestive of Donatello, is distinctly modern in treatment especially in the background where formal garlands mingle with apple boughs, blossoms and ribbons to form a delicate lacy fretwork of wholly charming effect.

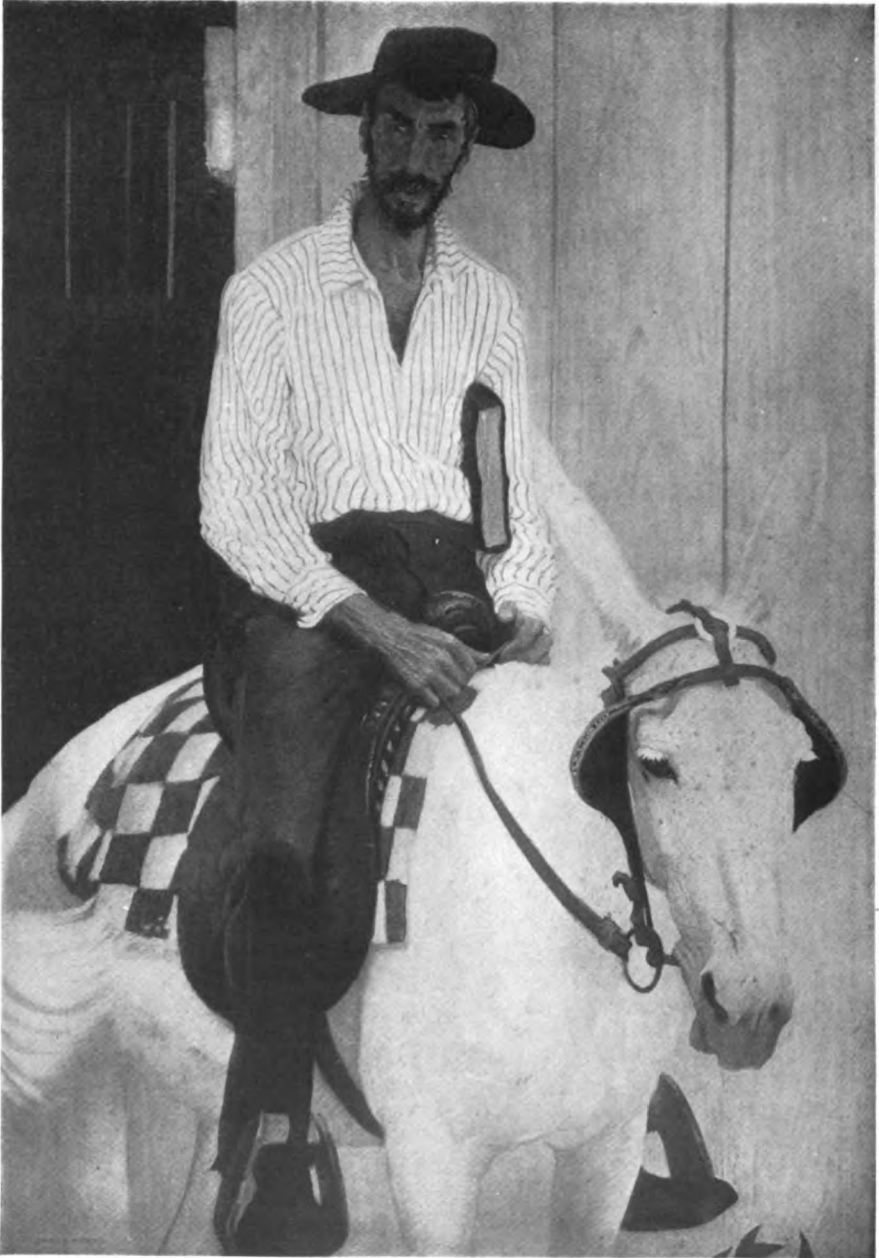
The study of nature's forms, especially of fruits and flowers, has been one of Mr. Adams's greatest pleasures. And it is this direct contact with nature and with nature's forms that has imparted to his work a perennial freshness and a tender sympathy that are largely responsible for its strong appeal. The beautiful structure of a leaf or a lily-stalk; the forms of gourds and melons; the study of fragile flowers, he has lovingly noted and lovingly expressed in, for example, the motives on the bands that divide the compartments on the doors that I have mentioned; on the frame of the Welch Memorial; or in small bronze vessels and bowls that he has fashioned, as well as in figurines like the diminutive "Infant Burbank"—as he humorously calls it—a charming little boy in gilt bronze, with a wreath of roses round his neck, who, with wrinkled brow and pursed up lip, critically regards a flower that he holds in his hand. A replica of this statue, the original of which adorns the Newark Museum, stands in Mr. Adams's own garden at Cornish.

His fine nature, his firm sense of justice and uncompromising fairness of mind are well-known to all his brother artists and no sketch of his work, however brief, would be complete without mention of his public career, for Mr. Adams, more perhaps than any other artist of the present day, has devoted himself untiringly and most unselfishly to the best interests of American art and the welding together of its scattered activities. No new movement in painting or in sculpture, in the decorative or the applied arts has been organized in recent years without a portion of his effort being put into it. Radicals and conservatives alike in art render homage to his breadth of view.

Though by nature modest and retiring, he has been forced to accept all the honors that his fellow-artists could bestow upon him. He has been awarded medals and distinctions of all kinds and has been elected successively, President of the National Sculpture Society, President of the National Academy of Design (being, I think, one of only two sculptors to be so honored in the long history of that institution), and he has served until very recently as the sculptor member of the National Commission of Fine Arts in Washington.

These tributes, more than words, evince the high regard in which the man and his work are held by the members of his own profession.

The Nebraska Art Association's annual exhibition held in the Art Gallery of the School of Fine Arts at the University of Nebraska, Lincoln, included this year three collections, two of which were secured through the American Federation of Arts:—a group of intimate paintings by modern American artists, a group of portraits and landscapes by early American masters lent by the Ehrlich Galleries of New York, and a group of seventeen paintings by Mr. Guy Wiggins. The American Federation of Arts' western office is located at the University of Nebraska under the charge of Mr. Paul H. Grumann, head of the Division of Fine Arts of that University.



MOUNTAIN PREACHER

BY J. R. HOPKINS

**NINETY-SIXTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN**



IN THE HILLS

LEON KROLL

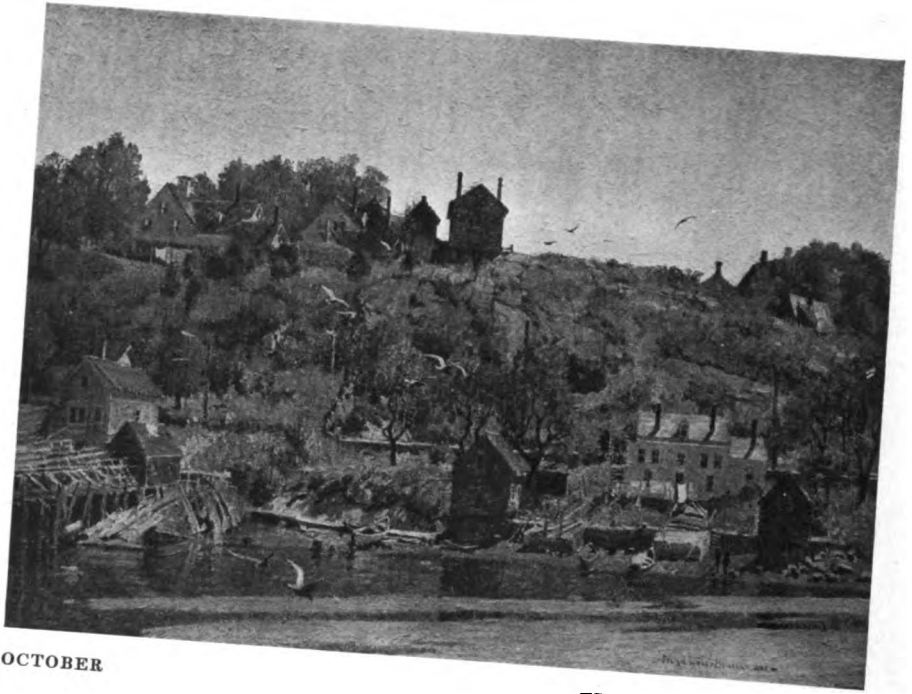
THOMAS B. CLARKE PRIZE

EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN

THE National Academy of Design's ninety-sixth annual exhibition was especially notable as marking the reopening of the Vanderbilt Gallery in the Fine Arts Building, which had not been available for exhibition purposes since the disastrous fire of the previous year. Not only was this great gallery refitted, but the walls of the adjacent galleries recovered and new flooring laid, so that the entire appearance was of freshness and rejuvenation. Moreover, the regular Winter Exhibition having been omitted, an uncommon number of prizes were awarded for exhibits in this display.

These awards were as follows: The Thomas B. Clarke prize to Leon Kroll for a painting entitled "In the Hills;" the first, second and third Hallgarten prizes respectively to Ross E. Moffett,

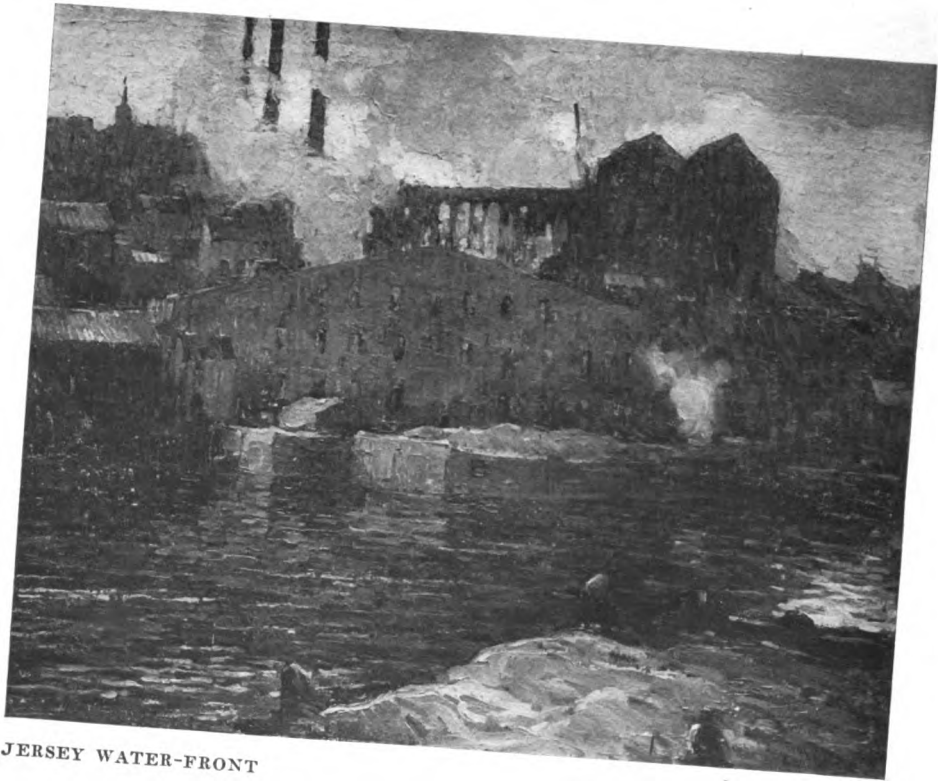
Felicie Waldo Howell and William Auerbach Levy for their paintings "The Old Fisherman," "October" and "Michael Brennen;" the Carnegie prize to John F. Folinsbee for a painting entitled "Jersey Water-front;" the Julia A. Shaw Memorial prize to Katherine S. Lawson for a "Head of an Italian Peasant;" the Thomas R. Proctor prize to Leopold Seyffert for his "Portrait of Dr. Richard H. Harte;" the Isaac N. Maynard prize to R. Sloan Bredin for his painting "Young Lady in White;" the Isidor Gold Medal to Howard E. Smith for his painting "Comrades;" the Saltus Gold Medal to Charles H. Davis for his painting "Sunny Hillside;" the Helen Foster Barnett prize for sculpture to Malvina Hoffman for "The Offering;" the Altman landscape prize of \$1,000 to Ernest Law-



OCTOBER

SECOND HALLGARTEN PRIZE

FELICIE WALDO HOWELL



JERSEY WATER-FRONT

CARNEGIE PRIZE

JOHN FOLSBEE



FLOWER GIRL

A PAINTING BY
HELEN TURNER

Awarded Second Altman Figure Prize
NINETY-SIXTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN

son for his painting "Vanishing Mist;" the Altman landscape prize of \$500 to Robert Spencer for his painting "Rag Pickers;" the Altman prize of \$1,000 for a figure or genre to Walter Ufer for his

scape by Bruce Crane entitled "December Uplands," a marine "Evening Tide, California" by William Ritschel, landscape, "Grey Day" by Granville-Smith, a winter picture "The Rapids" by W.



ALLEGRESSE

BESSIE POTTER VONNOH

AWARDED THE ELIZABETH N. WATROUS GOLD MEDAL.

painting "Hunger;" the Altman prize of \$500 for a figure or genre to Helen M. Turner for her painting "Flower Girl;" the Elizabeth N. Watrous gold medal for sculpture to Bessie Potter Vonnoh for her "Allegresse."

Mention was made in the catalogue of this exhibition of five purchases already consummated from the income of the Ranger fund. These embraced a land-

Elmer Schofield and a still-life, "The Orange Bowl" by Anna Fisher. Two of these paintings have been deposited in the National Gallery at Washington, one at the Syracuse Museum of Art and another in the Brooklyn Museum. Additional purchases will be made this year and those institutions desiring to benefit by the loan of such purchases should make early application to the Trustees



BLACK AND GOLD

MAURICE FROMKES

of the Ranger Fund, care of the National Academy of Design.

Last year for the first time drawings, etchings, engravings and prints were included as a special section in the National Academy of Design's exhibition. To works of this order the entire Academy room was devoted this year. Among the exhibits were some of very genuine interest, but the collection as a whole was less interesting and attractive than one expected to find it. Artificial lighting is

less becoming to etchings and drawings than it is to oil paintings.

The place of honor in this exhibition was given quite properly to a characteristic landscape by the late J. Francis Murphy.

In actual merit the exhibition as a whole fell far short of the standard which the Pennsylvania Academy's exhibition upheld, and although many good paintings were to be seen there were few works of superlative worth.



PORTRAIT OF A CHILD

CORNELIA WHITEHURST

AWARDED FIRST PRIZE

THE ALL-SOUTHERN EXHIBITION

By BIRGE HARRISON

AMONG the most interesting recent developments in the field of American art is the formation of the All-Southern Art Association and the opening of its initial exhibition in the Gibbes Memorial Art Museum at Charleston, South Carolina, on March 12, 1921. If the plans of the founders are carried out as at pres-

ent outlined, it is expected that every important city south of the Mason and Dixon Line will be represented, and that at least one large general exhibition of all the allied arts will be held annually in each city belonging to the association, with such other occasional exhibits as may be later decided upon.

With a view to giving definite form to the project and adopting a constitution and by-laws to govern its future activities a meeting of delegates from all parts of the south has been called—to meet early in May at the Brooks Memorial Art Gallery in Memphis, Tennessee. The present exhibition in Charleston was planned simply as a first tentative experiment to discover if an exhibition which was limited solely and entirely to the work of artists of southern birth or long southern residence would prove of sufficient interest to warrant the carrying out of the scheme as originally planned. Fortunately this question has been given a most enthusiastic and sympathetic affirmative answer by the exhibition recently held in the Gibbes Memorial Art Museum, and it is not too much to say that the most sanguine hopes of the originators of the idea have been more than realized, for the collection as a whole showed a very high level of artistic performance, while at the same time having a distinct southern flavor of its own which was most interesting and which called forth the enthusiastic encomiums of the hundreds of northern visitors who saw the show.

For this happy result all praise is due to the Committee of the Charleston Art Association, headed by Mrs. Thomas Pinckney, which inaugurated the plan, and particularly to Mrs. John Garrason, their most efficient and enthusiastic secretary, who wrote more than four thousand letters in the effort to get together a thoroughly representative collection of southern art. Thanks is also due to the very catholic jury of selection and award of which Birge Harrison of New York was the chairman and Miss Florence McIntyre, director of the Memphis Museum, Alfred Hutton, instructor of the Charleston Art School with Mrs. Earle Sloan and W. P. Siloa the members, and an able hanging committee consisting of Mrs. F. M. LaBruce, Mrs. F. M. King and Miss Marguerite Miller.

It was the intention of the founders that the scope of the exhibition should be as broad as possible—that it should not only cover the whole art of painting but

that it should include also exhibits of every allied art that would under any pretext be defined as belonging to the so-called "Fine Arts." The collection therefore contained not only a most interesting group of water-colors, but an especially beautiful collection of miniatures—an art in which the Southland has always excelled—with some handsome textiles and pieces of applied design, and a few examples of sculpture of considerable merit.

As already stated it is intended that the collections shall be exhibited in rotation in all the important southern cities—such as Columbia, S. C., and Savannah, Georgia, Richmond, Baltimore, Atlanta, Mobile, Macon, Louisville, Memphis and New Orleans, and that only artists born south of Mason and Dixon Line or those long resident in the South shall be free to exhibit with the association.

It cannot of course be denied that sectionalism such as this has a special value in the domain of art, for it is sectionalism which gives to art its special character, distinction and charm. It is sectionalism which, for instance, gives to the arts of Japan and Persia their own intimate and original quality and beauty and in a somewhat lesser degree it is sectionalism which gives to the arts of Scandinavia, of Spain and of France each its own distinction, personality and charm. It was therefore interesting to observe that it was this truly "Southern" note which first impressed itself on all who have seen this first "All-Southern" exhibition.

However, the above remarks should not, I think, be taken in too narrow a sense, for it may well be doubted whether a spirit of voluntary and entire isolation would in the long run prove to be a good thing for southern art. It must not be forgotten for instance that in the great days of the renaissance both Holland and Spain learned much from Italy just as Italy had in its turn learned much from Greece. And even in the case of our own modern American renaissance, it cannot be denied that most of our own painters who have attained to high rank owe much of their success to their early training

abroad. This relates quite specially to the matter of technique, for technique in the nth degree can only be learned from the predecessors in any given art. It would indeed be either an over-coura-

ually decide to supplement its own yearly show with another annual exhibition which will include the best work which is produced in all other parts of the United States.



THE FISHERMAN'S WIFE

IRENE JOHNSON

AWARDED SECOND SCULPTURAL PRIZE

geous or a very foolish person who would assert that the art of either Winslow Homer or Inness had lost its distinctively American tang and flavor because these two eminent men had traveled and studied abroad.

It is to be hoped, therefore, that the All-Southern Art Association may event-

The present exhibition contained in all 256 works, of which 150 were oils, 69 water-colors, 28 miniatures and 17 sculptures, with two examples of applied design.

The first prize of \$100 was awarded to Cornelia Whitehurst, of Baltimore, for a pearly and most delightful portrait

of a child in the open air; the second to Miss May Paine of Charleston for a colorful and picturesque street-scene in old Charleston and the third to Margaret M. Law for the most vivid and, in its way, the most characteristically Southern work in the whole collection. It represented a buxom colored lassie standing out in the brilliant sunlight and feeding a flock of chickens, whose red and russet-yellow and purple-black plumage simply sang and shouted in contrast with the vivid blue and white of the darky's dress. The picture carried easily across the whole gallery and it would certainly hold its own even in the most exaggerated group of so-called "modern art"—while still remaining fundamentally sane and wholesome.

In the other sections the awards were distributed as follows: Water-colors—first prize to Corinne Cunningham Collins for "Lord Fairfax House;" second to Alice Huger Smith for an unusually artistic set of drawings of Southern forest and meadow and marsh-land scenes—somewhat Japanese in their decorative quality; and third to Mrs. Hugh Neely for a very charming child's head.

In the department of miniatures the first prize went to S. Corinne Jamar for the portrait of a gentleman which is certainly a masterpiece in its line; the second prize to Miss Leila Waring for an exquisite little head of a baby in loveliest setting, and the third prize to Hannah Elliott for a child's head. And here it is to be said that the collection of miniatures as a whole was of the very highest quality—a collection whose technical excellence could hardly be excelled anywhere in the world. This result is probably to be accounted for by the fact that in the South-land the art of the miniaturist was never superseded by the daguerreotype, and that it has always maintained its place in the love and traditions of the people.

In sculpture the first award went to Sister Mary Luke for a very beautiful and very dignified life-size head of an American Indian; the second prize to Irene Johnson for a graceful girl's figure

with wind-blown draperies called "The Fisherman's Wife" and somewhat reminiscent of Winslow Homer, though in no way imitative. The third prize in this department went to Edward Allen Hyer, of Charleston, for a collection of four statuettes, all good. In the department of applied design and textiles the first award went to Elise Langley, for a white silk cape worked with a garland of blush colored roses and white lilies—very beautifully done—and the second to Catherine Heyward for five original and colorful wall-paper designs.

There were in the collection many other works deserving of special mention and commendation, but unfortunately space will not admit of a more extended review at the present time. It would not be fair however to close this short synopsis of the show without congratulating its promoters upon the marked success of this, their first exhibition.

The Eastern Art Teachers' Association held its Annual Convention in Baltimore, March 24th to 26th. More than 350 were in attendance. At the morning session of the first day Mr. Richard F. Bach, Extension Secretary of the American Federation of Arts, presented a paper on Art versus Industry. On the afternoon of March 25th Mr. C. Valentine Kirby and Mr. Harry W. Jacobs spoke respectively on the subjects of "Selling Art Education" and "Art Education Through Elementary Industrial Arts." The general trend of the program seemed to have been toward industrial art and with the object of training which would bring the student early financial return.

The Copley Society of Boston held an exhibition of water colors by Winslow Homer, John Singer Sargent, and Dodge MacKnight in the Boston Art Club Gallery from March 5th to 22nd. Each of the three artists was represented by thirty-five to forty works, and many of the pictures were from the celebrated collections of the Brooklyn Museum and the Worcester Art Museum while others were by private collectors.

ART AT A STATE FAIR

BY JEANNETTE SCOTT

THIS short paper is the outcome of a visit I made to the State Fair some three years ago and an article on state fairs by D. C. W. (Dudley Crafts Watson), I happened to come across a year or two later in *THE AMERICAN MAGAZINE OF ART*.

I have never been a frequenter of fairs with the exception of some of the Foires de Jambon at Paris, and it was merely by chance that I went out to the New York State Fair held in Syracuse every September. I naturally sought the Art Department with both curiosity and interest, but not with the faintest idea of what I would find there. First, I was amused, the effect was so ludicrous, of unframed sketches covering a red brick wall without the slightest attempt at arrangement as to size of canvas or relation of color. Then, as I saw quantities of labels—"First Prize," "Second Prize"—it suddenly came to me that presumably this was to be taken seriously as an exhibit of oil and water-color paintings offered in competition for prizes. This aspect of the case sobered me immediately, as I tried to realize the effect of such offerings presented as Art upon the common-sense people who bring their various products to the Fair and who, from curiosity at least, like to take a peep at that mysterious thing called Art. Crowds were walking through seeking out the blue labeled paintings, feeling that these were considered fine examples, else they would not receive the coveted ribbons. Since that time my conscience has been most disturbing. I felt that something was wrong when the State Fair of the most important state in the Union hung such work year after year in a city where there was a large University with an Art Department and where there was also a Museum of Fine Arts with a small collection of good paintings. Among several items of unexpectedness, I learned that the same offerings frequently reappeared and received the same prizes; and furthermore that some of the exhibitors

kept their work traveling among state fairs until it was worn out. Last spring, however, I succeeded in interesting a friend to help me and together we carried out a project I had been thinking about ever since my first visit.

What I had in mind was to try to show in as direct a manner as possible, in sympathy with the spirit of the Fair, and in a way to make a direct appeal to the common sense and understanding of the exhibitors, that Art is a part of every day life; that there is no line of separation between pictures which stand for Art in the general acceptance of the term and objects for daily use; that the difference between a good-looking and a bad-looking object or article is the absence of Art, and that if a useful article is good-looking it will commend a higher price. Also that there are standards in looks which are not in any way mysterious and confined to a certain class of educated people, but which can be understood by any intelligent person. There will always be a mystery surrounding really creative work, but in the simple examples I intended to present the processes could be explained and understood by anyone interested.

I had no intention to start from the purely æsthetic standpoint. I wished to make clear that in objects for daily use, in the selection of clothes and ornaments, there is the same difference produced by good designs and colors as there is by using fine strains of blood in breeding animals. Breeding and selection are the key-notes in state fairs. Taste and skill in matters of Art. No class of people is more alive to the increased value of well-bred stock; higher grades of dairy products, vegetables, fruits, etc., than farm folk, and it is on account of this that I believe there is a great opportunity for really constructive art work at state fairs.

For us who were trained in what was considered the only legitimate forms of

Art—figure, decoration, landscape—it has taken some time to meet frankly and cordially the great change which has been gaining strength in art education during the past few years and which is so greatly needed—I mean in Industrial Art. We are a huge industrial nation without an adequate industrial art, and in order to meet this need there must be a wider understanding of the nature of Art and the necessity for it in order to have the cooperation of the public, both in selecting better things and in supplying advanced technical schools to develop trained art workers for industry. To bring these two phases of Art together—Fine Art and Industrial Art—it seems to me it is only necessary to look at them a little closer and to bring into relief the fact that the same principles form the basis of both. It is easier, however, to explain these principles to the general public by taking examples from familiar objects than to begin with their fullest expression in painting, sculpture and architecture. One can show in the shape and decoration of a vase, the spacing of a poster, the design of wall paper, a piece of dress goods—the presence or absence of proportion, contrast, balance, rhythm and color. I did not wish to separate Art from daily needs. There is a general fear of Art as being something entirely extraneous to everyday life, whereas it really is a part of it and has its influence in what we choose for our houses and what we select for our persons. My desire was to try to show to the few who would stop to look at our little exhibition, that everything which was really pretty and decorative had been influenced directly by Art. That it makes no difference whether it is a necktie, a dress—both color and cut of the garment—a bead bag, a bit of cretonne, or a piece of jewelry, the starting point is identical, and that, in proportion to the taste and knowledge of the artist or designer, the product gains in beauty and its value increases accordingly. If I seem to put too much stress on the market value of the product, it is because in most cases that has a determining influence on the public mind.

The general attitude of many intelligent people whom I have met is that Art is all right if one is rich, but it is too precarious a means of livelihood for sons and daughters—especially sons. Art must mean to the public something which they can understand, use and see the reason for. It can be called simply “good taste,” (and by training good taste and giving it technical dexterity we have the skilled designer and craftsman, the artist, in fact). If this good taste properly trained, can be shown to be lucrative there will not be such hesitation on the part of parents to permit their children to study Art. I have keen sympathy with those who have a fear of half-trained indolently inclined people who work only by “inspiration” and feel that the world is crude and vulgar. But, put that amount of ability which has been struggling for something beyond its reach into an art line which has a direct relation to some industry, and in most cases the livelihood part of the matter will be taken care of. My proposition for the first essay of Art at a State Fair, where I would come in touch with people accustomed to work for concrete results, was that Art training has a commercial value and will bring adequate returns, and to show by a few well chosen exhibits, the increased commercial value of raw materials when they have been manufactured according to a good design. It was from this blending of the commercial and aesthetic that I proposed to start.

To make this clear, I cast about in my mind what would be available in the short time before September—for it was now July. My conscience had quieted down during the College year and I now began to fear that if I let another Fair pass without bestirring myself, I probably would succumb entirely to inertia. In the city, and from our students of the Painting Department, I could get together quite a number of designs for textiles, wall paper, etc., with samples of the manufactured articles: jewelry, pottery, bound books, etc.

The next thing was to see if the Manager of the Art Department at the Fair

would be willing to cooperate with us by allowing us a small exhibition space. This was accomplished with very little trouble, but took quite a bit of time, and we were greatly elated when the end of a rustic booth facing the entrance of the Art Gallery (so-called) was assigned to us. This booth was like a counter running round an enclosed space, ten feet in width and thirty feet long. Of this, we had the front end and about twelve feet deep. Fortunately, the lattice enclosing the base of the counter was stained a dull green and from that we took our scheme for decoration. As we counted up the expenses connected with the installation, insurance, etc., we decided to ask for a small appropriation from the State Fair Treasurer. This was granted and we were free to proceed.

We made the booth as pretty as possible by lining the show cases with dark green velvet and separating our end from the pie and cake section which was to occupy the remainder of the booth! We did not then know just what these show cases would be filled with, but when the Fair opened, they were bursting with cakes, doughnuts, bottled fruits and vegetables and it was well we had hangings between, or I fear many would have passed on to feast their eyes with those material pleasures instead of looking at our pottery, jewelry, etc. Against the separating hangings we had a high glass case with shelves on which were arranged several pieces of good pottery and on the top of the case there was a most artistic electric lamp, the base of which had been made in the College pottery class and the shade had just been completed by the same student from her own design. It was of a soft yellow parchment with a cut-out pattern of peacocks in beautiful blues and greens. We were so enthusiastic about it that we were able to persuade the electrician to connect it with the lighting plant and there it glowed against the dark background throughout the week. Over the booth, in front facing the entrance, we placed a large lettered sign, "Industrial Art," upon which we counted to help attract the visitors from the side walls, on

one of which was displayed "Fine Arts" and on the other "Domestic Arts." As far as possible we sought to impress the educational idea, that there are accepted standards of taste in Art, that these standards can be learned and that their application to industry brings higher prices. We tried to have the design accompany each object, but in all cases this was not possible. With the limited time to assemble the exhibit, it developed quite naturally that the designs and articles had been made by University students and were therefore an experiment in College Art Extension work. We had expected to have short, daily talks on Industrial Art, but were obliged to abandon the idea as there was no place to hold them, but we arranged to have at least two people in the booth to enter into conversation with anyone who seemed interested and stopped to study. The proximity of a Jazz Band interfered considerably with our comfort.

One of our most cherished schemes was to use bead work made by the Indians at the Onondaga Reservation. You all must have seen those bead watch-cases and pin-cushions on sale wherever there are Indians, and of which one usually buys a sample only to hide or destroy it when out of sight of the maker. Here was an opportunity to take the same beads, apply them on a useful article after a good design, and state on cards the cost of materials and labor and then the value of the completed article. We decided on white and delicate gray suede hand-bags for our effect, simple ones drawn up by a thong with bead tassels, and went to a shoe manufacturer for the suede. He was interested through his acquaintance with my friend and gave us the leather. We had previously taken out to the Indian Reservation a small sample to see if the Indians could bead it as easily as the hideous watch-cases. It worked admirably and we again went out with the bags and the designs carefully drawn and colored for them to follow, only to find that the bead supply was exhausted! We flew around to all the stores in the city ourselves to confirm this bad news, and learned that owing to

the war no beads were obtainable. It was a blow as we could actually visualize the surprise of visitors on reading the price of the materials and then the market value of the dainty bags, all owing to the artistic design with which the beads had been applied.

This was the plan we tried to follow in all our exhibits, with rings, necklaces, writing-sets, vases, leather tooling, etc. We wrote on cards the value of the silver and stones, together with the labor, showed the design and stated the sale price.

We did not trust to the articles to explain themselves, but the two of us were constantly endeavoring to attract the unwary and to speak a word, point out a design, and, if possible, engage in conversation leading to an explanation of the making of the objects and the necessity for art education. One of the most popular exhibits was a group of dishes made by the Onondaga Pottery Company and decorated by a design made by one of our students. China decoration seems to be the first art interest taken by the greatest number of people. In this case it was difficult sometimes to explain that the pieces were there not for sale or advertisement for the pottery, but to show that design was a necessary part of the outfit of potteries. In passing, I would like to say that the manager told me that this design proved to be the "best seller" that the pottery has had in five years and that it will soon be seen in hotels and homes in all parts of the country. The textiles made from the designs on display proved very popular and gave us an opportunity to speak of designs for dress silks, cretonnes, etc., pointing out that if the design and color were good one liked them and regretted when they were worn out. It presented a new side to many of the women with whom we spoke, to explain that in the arrangement of their rooms at home, in setting a table beautifully, in arranging ornaments on the mantelpiece, they were doing just what we were continually studying in making designs; that when they chose a trimming for a gown, with a change of color perhaps, the search for

a hat which would look well with it, they were consciously producing a pleasing effect without realizing that all such efforts of taste could fall under the name of Art. As an example of a conversation:—one woman pointed to her dress which was of good material but with a large, rather ugly pattern, asking if it was the color of the flowers on it that made her hope it would soon wear out. Such remarks easily led into a little talk about French goods and French gowns, explaining the reason why the name "French" was tacked on to most things to help their sale; that for years and years, the French Government had maintained schools where men and women were trained to design beautiful patterns for textiles, wall papers and articles for daily use so attractive that eventually the mere name stood for taste and beauty. Also that the same applied to French gowns, for good French dress-makers will search with the keenest of creative zest for what appears the proper line for the individual they are dressing. I frequently related a conversation I had heard between an American tourist and a Frenchman, relative to the Champs Elysees, certain parts of which at the lower end being so wide that the American suggested that the city might profitably dispose of some of it to private individuals. To which the Parisian replied, "But it is just these proportions and this park-like effect that everyone comes to see! Paris makes far more money by keeping this beautiful than by disposing of it!" We told our visitors that a small nation like France has to depend on her Industrial Arts even more than on her Fine Arts for her existence. So well does she realize this that with the Big Berthas dropping bombs in the streets of Paris, her educational authorities were collecting designs from her youngest school children to send abroad. You doubtless have seen some of these designs in which the children under twelve years of age took the war materials, drums, bayonets and wreaths—and wove them into attractive patterns.

With the men in particular, we tried to get in a word about industry; the num-

ber of our factories turning out goods of every description which, if not as attractive as those which would soon be shipped to America by both allies and former enemies, would not be disposed of readily, and this would react upon wages. Usually they were willing to talk it over a bit, although it seemed a far cry from factories to Art. If disposed to linger, we would show them designs for necktie silks, etc. The most appreciative interest came from skilled mechanics. After some young man had asked questions about a piece of jewelry or spoken of some other object in the cases, I often inquired what work he was engaged in and time after time it was either machinery or some fine finishing in automobiles, something which made him exquisitely skilful and therefore interested in work requiring precision.

It is well to point out the excellence of French Industrial Art, but what we need is the confidence in our own ability to develop American Industrial Art. For this we must have cooperation and understanding. We, as teachers who realize the lack of this training, have a special task to try to interest the public immediately surrounding us. I believe that one of the greatest fields for art educational work lies in the rural communities. The young people are eager for a change and either look forward to some kind of advanced education or to employment in cities where there are amusements and more social life. If these could be reached and at least made acquainted with the possibility of an art training which would fit them for a useful and enjoyable career, the chances are that some of them would avail themselves of it.

In such manner the six days passed, and, after removing our exhibition on Saturday afternoon, we had a mental stock-taking as to what we had accomplished. We had first of all arranged an exhibit beautifully—that was an object lesson in itself; we had come in contact with hundreds of people, most of whom had not the slightest knowledge of Art in any form and to whom we had shown, in summary fashion to be sure,

the steps by which an idea grows into an object, a textile or useful article, stressing the necessity of training young people for Industrial Art with the assurance that such a life work commanded a living wage with happiness thrown in. We never mentioned pictures. The great side wall within thirty feet of us covered with everything in oil and water-color one should not look at, was too depressing. We are clear in our minds that a tremendous educational work can be done at state fairs if the time and enthusiasm can be put into it.

One of the Fair Commissioners asked us if we did not wish larger quarters for next year and offered us part of the Women's Building. We replied that if we decided to continue the work, new quarters would be necessary but not in the Women's Building. Art should not be relegated to such a place. It must be given a proper setting and stand on its own merits. There is in America the natural taste and skill to develop into a splendid Industrial Art and it is for us to help direct it into the best channels.

There have been several changes lately in the personnel of the Federal Commission of Fine Arts. The Commission now is constituted as follows: Mr. Charles Moore, chairman; Mr. Henry Bacon, architect; Mr. John Russell Pope, architect, and Mr. Louis Ayres, architect; Mr. James Earle Fraser, sculptor; Mr. H. Siddons Mowbray, painter; and Mr. James Leal Greenleaf, landscape architect. Col. C. O. Sherrill, engineer officer, the President's chief aid in charge of public buildings and grounds, is the secretary.

The Baltimore Water Color Club held its annual exhibition at the Peabody Institute in March. The Peabody and Baltimore Water Color Club Prize of \$100, given by Mrs. Robert Brown Morison, was awarded to Fred W. Haver of Philadelphia. The Harriet Brooks Jones Prize was awarded to Miss Tony Nell of New York, and the prize of \$50 given by Miss Morison for the best miniature was awarded to Miss Helen Winslow Durkee of New York.



ROBERT W. DE FOREST
PRESIDENT OF THE AMERICAN FEDERATION OF ARTS

THE FEDERATION'S CONVENTION

THE Twelfth Annual Convention of the American Federation of Arts will be held in Washington, D. C., May 18th, 19th and 20th, 1921. It is several years since a convention met at Washington owing to war conditions at the National Capital.

There will be two sessions daily; one beginning at ten in the morning and the other at two in the afternoon; all in the auditorium of the Corcoran Gallery of Art.

The opening session will be devoted to the Federation as usual. The President,

Mr. Robert W. de Forest, will make an opening address of welcome followed by reports of the several officers, including the Extension Secretary and Mr. Paul H. Grumann in charge of the western office. This session will be concluded by a demonstration of the Federation's illustrated circulating lectures.

The afternoon session on the 18th will be given over to the general subject of Art and the People, and will open with a demonstration by Ross Crane of the Better Homes Institute of Chicago of Art in the Home. In other words, for the time

being the stage or platform will be converted into a living room such as might well grace the dwelling place of anyone of moderate means. Following the demonstration, Mr. L. M. Churbuck, director of the Art Department of the Massachusetts State Fair, will present a paper on Art in State Fairs. Miss Mary Powell of the Art Department of the St. Louis Public Library will speak on Art in the Public Library, and Mr. John L. Braun, president of the Philadelphia Art Alliance will speak on the Alliance of the Arts. Mr. Allen Eaton, formerly Field Secretary of the American Federation of Arts, will speak on the subject of Art in the Schools.

That evening there will be a reception in the National Gallery of Art, National Museum, in which place at that time the War Portraits by eminent American artists, lately shown in the Metropolitan Museum of Art, New York, will be on view.

The entire day, Thursday, will be given up to Art as Art. At the morning session the subjects of sculpture, mural painting, illustration, etching and the graphic arts and architecture will be presented by Herbert Adams, sculptor; J. Monroe Hewlett, president of the Architectural League of New York; George Harding, illustrator; John Taylor Arms, etcher, and Albert Kelsey, architect, whose address will be illustrated.

The afternoon session will be devoted to a general discussion of Professional Art Problems: Prizes—do they stimulate art? How to promote the sale of works by American artists: The Copyright law as related to Art—Should it be amended? Art Writing—How can it be improved? The Handicrafts—How can they be encouraged?

That evening the delegates and their friends are invited to visit and inspect the Whistler collection assembled and presented to the Nation by Mr. and Mrs. Joseph Pennell, which will then be on view in the Print Division of the Library of Congress. Our National Library has the distinction of having what is declared by experts to be the finest Print Division in the world, comparing more than favorably both in size and importance with

the collections of the British Museum.

On Friday, May 20th, the morning session will have as a general theme Educational Work. Leon Loyal Winslow, of the University of the State of New York, will present a paper on The Art Education We Need. W. A. Rogers, director of the School of Illustration and Commercial Art for Disabled Soldiers, will tell of the objects and aims of that school. Charles D. Norton, trustee, will give a report of the work of the American Academy in Rome. Stanley Lothrop, director, will tell of what the Tiffany Foundation has done since its establishment. Mrs. Edward MacDowell, director, will give an illustrated address descriptive of the Peterborough Colony.

The Art Museum will be the general topic of the afternoon session which will open with a demonstration by Thomas Whitney Surette of Concord, Mass., director of music in the Cleveland Museum of Art, of methods in the appreciation of music. This will be followed by an open discussion of Art Museum Problems, the annual election, the reports of committees, etc.

The convention will be concluded that evening by a dinner at Rauscher's at which there will be, as heretofore, distinguished speakers.

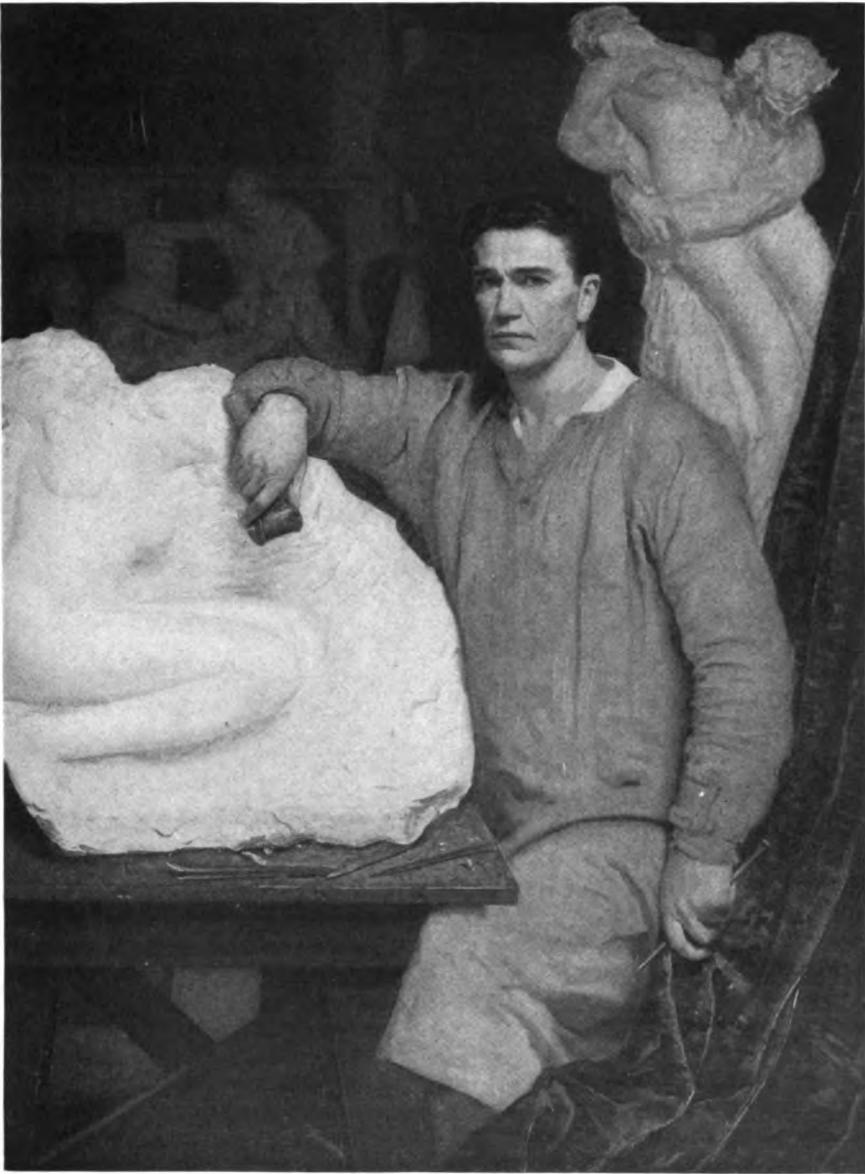
In the Corcoran Gallery of Art at the time of the convention an exhibition of British Arts and Crafts assembled by the Detroit Society of Arts and Crafts, which has been making a tour of the Art Museums of the country, will be on view.

There will be receptions and garden parties at private residences.

Mrs. Harding, the wife of the President, has graciously consented to receive the delegates at the White House on the afternoon of Friday, May 20th.

On Thursday evening there will probably be round table group dinners for those of common interests.

An excursion to Mt. Vernon is planned for Saturday, May 21st, and there will probably also be automobile trips to various points of interest such as the new Amphitheater at Arlington, Potomac Park and the Lincoln Memorial, Rock Creek Park and the Cathedral.



PORTRAIT OF CAPTAIN ROBERT AITKEN, SCULPTOR

BY SIDNEY DICKINSON

**NINETY-SIXTH ANNUAL EXHIBITION
NATIONAL ACADEMY OF DESIGN**

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts
Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII MAY, 1921 No. 5

THE MUSEUM IDEAL

There has been much discussion with regard to the policy that museums should follow in regard to purchases for their permanent collections, as well as concerning the standard of transient exhibitions.

In his annual report for the year 1920, Mr. Morris Gray, President of the Museum of Fine Arts, Boston, under the heading "The Museum and the People," sets forth his own convictions in regard to these matters with a characteristic simplicity and breadth of vision. He first defines great art and then indicates the museum's responsibility toward the public. In a few short paragraphs he thus presents what would seem to us to be the museum ideal. They are as follows:

"Art is not only an expression of beauty. The great master who sees and paints the spirit of a man as it has burnt its way through the flesh paints a portrait, whether beautiful or not, before

which the world stands spellbound. For he sees the man himself, and slipping the veil reveals him. And the surfaces of the lives of men are often commonplace, but beneath the surfaces no life is ever commonplace. Rembrandt saw no beauty of spirit or of flesh in the roysterer of the tavern; but he saw and painted the man. And the world with its profound interest in man still gazes in wonder.

"No, art is not only an expression of beauty. It is larger than that. It is an expression of life and of all that concerns life. It is a revelation of truth; not a revelation of the thing as it is—a colored photograph may be more accurate than a painting—but a revelation of the thing as the artist sees it, as he feels it. The two may vary much, yet one be as absolutely the truth as the other.

"And further, one artist differs from another artist as widely as one poet differs from another. In each case the essential difference is not in the skill of technique, but rather in the greatness of the spirit; not necessarily the greatness of a lifetime but rather the greatness of an hour; for man varies in himself hardly less than he varies from other men. Technique is of indispensable importance because it brings to expression that which the artist sees. But technique alone is of little value. The vital thing is the vision which the artist has. If he has the great vision the world will stand breathless; if he has the commonplace vision—and most of us have—the world will pass by. For as his vision is so will his work be. Back of the artist stands forever the man; and only he who sees the spirit of life can express it. Poetry throws light upon this. The perfection of the technique of the sonnet—the octave sextet rhyme rhythm—is common to many poets but the vision that makes a sonnet great is rare, rare even in those of Milton, Shakespeare, and Wordsworth.

"At its highest art is the expression of a great spiritual exaltation, of a great love of beauty. It knows no barrier of time or tongue. It offers the exaltation and the beauty that the artist feels; and

it offers the kinship of its own spirit. We may not receive the message. If so, it is not our fault; although certainly it is our misfortune, for it shows that we ourselves have not the quality that answers to the appeal. But whether we feel it or not we know that others feel it—few perhaps though they be.

“Ours is the duty and privilege of developing not only the knowledge about art, but the love of art. This development is the true, as it is the larger education. And the first step that we can take towards this education is to recognize clearly and fully the difference between the interest of the mind and the interest of the heart.

“There are those who think that the love of art cannot be developed. Your President is not one of these. He believes that men are profoundly interested in life and in all that concerns life; and that they have in their hearts, consciously or unconsciously, a love for the beauty of the spirit as they have for the beauty of nature. He believes that with awakened eyes they will yet stand hushed and reverent before the work of the master who expresses to the full the wonder and beauty of life; that they will yet thrill at the sight of that which expresses a greater vision and a deeper feeling than ever their own imaginations dreamed.

“Let us not lay stress upon the acquisition of objects of art because of their rarity or history or technique. Let us lay stress upon the acquisition of objects that are the expression of a great spirit, whether it be a Greek head of the fourth century expressing so completely the loveliness of girlhood, whether it be an Italian Madonna and Child of the thirteenth century expressing so poignantly the faith and adoration of the soul, or whether it be some supreme work of today done perhaps by some scarcely known artist.

“And when we make such acquisition let us exhibit it in an environment that does not distract through either the color or the multiplicity of nearby objects. Let us exhibit it rather in that complete simplicity which accentuates its appeal—

in cloistered beauty. So that they who see it may go forth as those do who have seen a vision. So that ultimately perhaps out of the love of beauty shall grow the all-important thing—the life of beauty.”

NOTES

Two notable exhibitions have been held in the Corcoran Gallery of Art this spring; one of portraits by Philip A. de Laszlo and the other of paintings, wash drawings and etchings by Frank W. Benson.

The Benson exhibition covered a period of production of no less than thirty years and included paintings in Mr. Benson's three well known styles: The earliest, exceedingly broad, simple and subtle after what might be called the Whistler manner; the second richer and more impressively tonal with special emphasis on color and texture; and the third high-keyed and brilliant as especially adapted for the interpretation of out-door themes. Included in the collection were numerous works owned by public museums and private collectors. Not the least engaging was the showing of wash drawings and etchings, for the most part of sportsmen's subjects, which none has yet rendered so attractively as Mr. Benson. The collection was typically American in spirit, refreshing, capable and altogether charming. On the opening day one of the most recent paintings, a figure of a young woman entitled “Reflection,” was purchased by Mr. Duncan Phillips for the Phillips Memorial Gallery.

Announcement is made of a competition for a War Memorial to be erected at Barre, Vermont, by the municipality and the quarry owners or operators, on the triangle or park in front of the City Hall. The quarry owners have guaranteed \$10,000 to cover the expense of obtaining a suitable design, and the municipality has

guaranteed \$60,000 for the execution and erection of the monument.

This project is of special interest on account of the quite general impression that the manufacturers of memorials are chiefly responsible for the stereotyped forms that have been only too generally used in the past. In the present case the Committee of Quarry Owners of Vermont turned to the special committee on War Memorials of the American Institute of Architects, of which Mr. Horace Wells Sellers is chairman, for guidance in instituting a competition, and the program adopted was with slight modification in accordance with this committee's recommendations.

According to this program the monument to be erected "shall express by symbolic treatment the patriotic spirit and sacrifice that prevailed during the struggle of the American Colonies for independence, from Bunker Hill to Yorktown, that made us a Nation victorious in the War of 1812; that preserved the Union, and gave us the heroes of Shiloh and Gettysburg; that gained the victories of Manila and Santiago, and, finally bridging the seas, made triumphant the cause of civilization and the world safe for democracy in the great World War."

The superstructure is to be of Barre, Vermont, granite, and in designing the monument the architectural development of the triangular point of the park is to be regarded as a coherent part of the scheme.

The prize of the competition will be the commission to design and supervise the execution of the proposed monument, but to the authors of four other designs which in the judgment of the jury rank next best will be paid by the Quarry Owners the sum of \$500 each, and also to each of the three invited sculptors who will have associated with them three architects, will be paid also by the Quarry Owners the sum of \$500 each, irrespective of their rating in the final judgment.

Mr. W. A. Murray of 59 Washington Street, Barre, Vermont, has been selected as adviser and to him all communications and inquiries relating to the competition

should be addressed. Those desiring to enter this competition must make application before July 1st.

THE HOLLYWOOD ART ASSOCIATION

The Hollywood Art Association of Hollywood, California, made its first annual report in March, 1921.

This took the form of a little sixteen-page pamphlet and records an amazing amount of diverse and interesting activity.

At the time the report was issued three exhibitions had been held and two more were planned. One of the exhibitions consisted of foreign handicrafts contributed by the foreign residents of Los Angeles. Fourteen foreign countries were represented. The second exhibition was composed of "Little Pictures" and was attended by two thousand persons. It especially revealed the talent which was close at hand. The third exhibition was one sent out by the American Federation of Arts and was especially purposed for children. It consisted of reproductions of paintings by well known artists—illustrations of famous stories by the best known child illustrators, of books, art objects and toys. While this exhibition was in progress a member of the Association on certain afternoons told different groups of children the stories illustrated by the pictures, supplementing the stories by talks about the painters whose works were shown. The children were encouraged to write answers to various questions about the pictures and thus were led to think for themselves.

As an outcome of the exhibition and of the choice of the children, five pictures, artistically framed, have been presented to the Children's Room in the Hollywood Library. These are Raeburn's "Boy with a Rabbit" and Reynolds's "Miss Bowles," both beautiful Medici prints, Abbey's "Galahad, the Deliverer," and two illustrations by Parrish of Eugene Field's "Poems of Childhood," "The Dinky Bird" and "Wynken, Blynken and Nod." The donors are the Los Angeles Public Library, the Hollywood Art Association, Mr. H. T. Wright, Mrs. Rollin B. Lane and Miss V. Graeff.

The leading art store in Hollywood, to meet the demand for beautiful reproductions, has been communicating with the Art Association in order to secure some of the reprints shown at the Children's Exhibition.

Altogether in the three exhibitions this Association has come in contact with 4,900 people and has demonstrated the fact that "the best way to appeal to the layman and to children in the interest of art is to present it when it is united with human interest and when it is related to their own point of view."

ART
IN BUTTE,
MONTANA

The *Butte Miner*, a daily newspaper published in Butte, Montana, in its issue of February 27th, devoted a page and a half to an article on "The Art of Etching." This article was written by Mr. Lee Hayes, who is the chief engineer of the mining engineering department of the Anaconda Copper Mining Company, and is at the same time a very successful etcher.

Mr. Hayes began his article with an excellent exposition of the meaning of art and its relation to every day life, he then described at some length and with considerable minutia the mechanical process of etching as employed by himself, from which he passed on to a consideration of a collector's point of view and the value of art to the people. To show that an appreciation of etching is a matter of cultivation Mr. Hayes quoted from an article in the January number of *THE AMERICAN MAGAZINE OF ART* which told how Mr. Carl J. Smalley of McPherson, Kansas, had through his own initiative cultivated a taste for fine prints until it became an absorbing life interest.

Mr. Hayes also emphasized the importance of an art museum to every thriving community and stressed the opportunity that museums in small places are now offered of having traveling exhibitions made available by the American Federation of Arts.

More articles of this intelligent sort would undoubtedly be productive of a much more widespread appreciation of

art. Although Butte, Montana, has as yet no art museum, it is evidently not unappreciative of art. The museum will come.

CLEVELAND
PRINT CLUB

The Cleveland Print Club has successfully completed its first year. About half of the Cleveland Museum's present collection of prints has been acquired through the efforts of the Club. Out of the Club's own funds, eleven etchings, all of notable works by well known etchers, have been acquired.

The annual meeting was held at the home of Mr. and Mrs. Ralph King, and the members present had the privilege of viewing Mr. King's own collection of rare and important prints.

THE
CLEVELAND
MUSEUM
OF ART

Preparations are actively under way for the coming Exhibition of Work by Cleveland Artists and Craftsmen, to be held at the Cleveland Museum of Art from May 3rd to June 5th.

Invitations have been sent to all Cleveland artists and craftsmen and it is planned to make the affair even broader and more comprehensive than the two preceding ones. The Jury of Selection consists of George W. Bellows, Huger Elliott and Robert B. Harshe. This jury will also pass on the pictures to be shown in the succeeding Exhibition of Contemporary American Painting which will open June 10 and continue until July 10.

A showing of early Italian engravings will succeed the Otto Bacher Memorial Exhibition which has occupied the Print Room during March, and the work of Gaston La Touche will be on exhibition at the same time in Gallery VII.

EXHIBITIONS AT
THE ALBRIGHT
GALLERY, BUFFALO

"Academy Notes" published semi-annually by the Buffalo Fine Arts Academy contains in its January-June, 1921 issue, an interesting record of notable exhibitions held during the past season at the Albright Gallery.

First among these described and illustrated is an exhibition of screens, panels and symbolic paintings by Robert Win-

throp Chanler. This exhibition was followed by a display of tapestries of the sixteenth, seventeenth and eighteenth centuries set forth in the beautiful sculpture court.

Of equal interest, manifesting likewise the beauty to be found in the so-called decorative or industrial arts, was an exhibition of batiks, potteries, wood-carvings and wrought iron by American craftsmen. This collection was on view the same time that the Chanler collection was shown.

From the Carnegie Institute's International exhibition the Albright Art Gallery secured for the benefit of art lovers in Buffalo a collection of paintings by foreign artists, including such well known painters as Cottet, Martin, Besnard, Blanche, Renoir, Menard, Zorn, Zuloaga, Zubiaurre, Orpen, Jack and Olsson.

A three-man group, comprising Ernest L. Blumenschein, Walter Ufer and Victor Higgins of the Taos Society, exhibited in one of the galleries, while a collection of paintings, still life and flowers, by Everett Lloyd Bryant of Baltimore was shown in another, and a group of pastels by Charles S. Kaelin occupied still a third, while a fourth was devoted to pastels by William Penhallow Henderson.

All of these exhibitions were organized by Mrs. Cornelia Sage Quinton, Director of the Albright Gallery, who has a genius for organizing notable art shows.

The thirty-fourth annual Chicago Architectural exhibition given jointly by the Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter A. I. A., with the cooperation of The Art Institute of Chicago was held during March at the same time as The Applied Arts Exhibition and the Woman's National Farm and Garden Exhibition of garden plans and sculpture for out-of-doors decoration.

Over ninety professional groups of architects and their associates were represented by drawings, models, examples of rendering, sketches, examples of dec-

orative painting, photographs and other features. As usual exhibits came from out of town, and included work in New York, Philadelphia, Boston, Minneapolis, Hartford, Conn., Milwaukee, Stillwater, Oklahoma, Westbury, R. I., and various places. The plaster model of the proposed Bahai Temple, Leon Bourgeois, architect, was a welcome novelty because of the fine execution of the miniature temple in plaster. The monumental Wrigley Building likewise was shown in plaster.

The Carnegie Institute of Technology, Harvard University School of Architecture, the School of Landscape Architecture from Cambridge, the University of Michigan department of landscape design, the University of Illinois and the Chicago School of Architecture upheld the educational standards. The Illinois Society of Architects made a brave showing of varied constructions under modern conditions. The 1921 Foreign Travel Scholarship Award of the Chicago Architectural Club was voted to A. S. Morphett, who hence receives \$750 and will go abroad for six months.

The Nineteenth Annual Exhibition of Applied Arts at the Art Institute, March 8 to April 5, included 114 groups of United States exhibitors, about half of whom reside in the Middle West. The collections of handweavings, embroideries, tapestry work, pottery and jewelry and novelties of various kinds, as usual, were most attractive. There was an advance in tasteful design and in the quality of finished work. The installation of this exhibition effected by Miss Bessie Bennett of the Art Institute and her aids had much to do with the beauty of the galleries. The Allanstand Industries, of North Carolina, the Davenportes of New Hope, Pa., the Associated Workers of Stamford, Conn., the Handicraft Guild of Indiana, the Noank Studio Shop, the Newcomb College School of Art, the Tenafly Weavers of New Jersey, the Tile Shop of Berkeley, Cal., and many more groups and individuals contributed work of a high order. The Lighthouse for the Blind, the Petterson Studios of Silverware, Charles A. Herbert with tooled,

illuminated wood and leather, the workers of the Kalo Shop, and the Technic Art League, among the half a hundred and more exhibitors of the Chicago region, were worthy of mention. The handsome exhibition of the British Arts and Crafts assembled by the Detroit Society of Arts and Crafts was a notable contribution to the galleries.

The Woman's National Farm and Garden Association (Midwest Branch) has made the spring memorable by its competitions of plans for garden design, and sculpture for garden decoration, and arrangements for home grounds decoration. About sixty pieces of sculpture suitable for fountain decorations were submitted by sculptors from the east as well as the Chicago studios. The figures were arranged with shrubbery and the appropriate settings in formal gardens and paved courtyards. The plans of garden design presented novel ideas which have stimulated the art of garden arrangement. A series of models illustrating the problem of a small garden, sent by the University of Michigan Landscape Department, afforded a constructive exhibit. Mrs. Russell Tyson, president of the Midwest Branch, and lecturers from the State Universities, Miss Hilda Loines of New York, Dr. Hieronymus, Community Adviser, and eminent visitors were heard at the two lectures given each week during the exhibition.

The Great Lakes Naval Training Station held a month's exhibition of seventy-five marine paintings by artists of high rank, including Frank Brangwyn, Henry Reuter dahl, George Wright, Thomas Watson Ball, C. B. Falls, Norman Wilkenson, J. C. Leyendecker, F. F. Babcock, Herbert Paus, N. C. Wyeth and others.

The Minneapolis Institute of Arts has received as a gift from Mr. John R. Van Derlip, a small but choice collection of antique pewter of the Seventeenth and Eighteenth Centuries, during which time the craft of the pewterer reached its zenith.

An interesting exhibition was held in this Institute the latter part of the win-

ter of a collection of laces assembled and sent out by the Needle and Bobbin Club of New York. The collection is loaned by members of the Needle and Bobbin Club. The laces were nicely mounted and admirably labeled.

A tapestry by Mlle. Fernande DuBois depicting the Renaissance of Art, which is being shown in this country under the patronage of Their Majesties, King Albert and Queen Elizabeth of Belgium, was exhibited at the Minneapolis Art Institute this season, as well as an extraordinary collection of one hundred samplers lent by Mrs. Emma B. Hodge of Chicago.

The Alabama Art League which has its headquarters at Birmingham set forth an interesting program for the current season. On February 24th Mr. Lorado Taft gave an illustrated lecture for the League on Contemporary French Sculpture. In March there was an exhibition of paintings, pottery and jewelry from Newcomb College, and Mr. Ellsworth Woodward, art director of the College, was the lecturer. A selection of paintings from the all-southern exhibition in Charleston is later to be shown in Birmingham under the League's auspices. An architectural exhibition and an exhibition of pictorial photographs are also planned. The secretary is Margaret McAdory.

The International Jury of Selection and Awards for the Twentieth Annual International Exhibition at the Carnegie Institute, Pittsburgh, which opened April 28th, included William Nicholson and George Clausen, two of England's foremost painters. The American artists were Charles H. Woodbury, Bruce Crane, Edward W. Redfield, Leonard Ochtman, Daniel Garber, George W. Bellows, Emil Carlsen and Charles W. Hawthorne. These were selected by vote of the painters invited to contribute to this exhibition.

The Toledo Art Museum is to be enlarged. Mr. E. D. Libbey, president of the Museum, is contributing the necessary funds to nearly triple its present size.

BOOK REVIEWS

ART AND I. By C. LEWIS HIND.
Author of "The Education of an Artist," "The Post Impressionist," "Authors," etc. John Lane Company, Publishers.

This is a book of intimate, informal essays on art which, at the same time allure, delight and inform.

Mr. Hind came to America on a war mission; he was persuaded to write these essays for a weekly newspaper, *The Christian Science Monitor*, almost against his will, for in the midst of war art seemed of diminished importance, one of those dear treasures that were tenderly folded up and laid away because of the grimness of the times. In this writing, however, Mr. Hind found recreation and "Art and I" more than almost any book that we can recall evidences to even the casual reader the power of art to provide refreshing recreation. So much art writing is dull, so much is heavy or uninspiring, so little, such as this, indicates the possibility of an individual taking art by the hand in merry, friendly comradeship.

"If there be those," says the author in his dedication, "who object to the title of the book—all I can say in defense is—well, that describes it. It is my recreation to my Lady Art. I love her. I have spent much of my life trying to understand and appreciate her, and all I have written here about my adventures is, for better or worse, just a true tale. In other words, "Art and I" is the record of art and myself."

It is not to be supposed because Mr. Hind lives art that he always admires it—that is quite a different matter. He is at times sharply critical. The reader will not always agree with him, but the book would make boresome reading otherwise. Aside from the entertainment it offers, its chief value lies in the fact that it invites and induces thought. The chapters have been arranged under three headings: "The Art of Today;" "The Art of Tomorrow," and "The Art of Yesterday."

THE ART OF E. A. RICKARDS—Comprising a collection of his Architectural Drawings, Paintings and Sketches, with a Personal Sketch by ARNOLD BENNETT, an appreciation by H. V. LANCHESTER and Technical Notes by AMOR FENN. George H. Doran Company, New York, Publishers.

This is a monumental work, a fitting tribute to one of England's foremost architects; a man who in his work upheld the high traditions of his profession and manifested a large grasp of the true significance of art. He was the architect of the Canadian War Memorial, of the War Memorial Fountain and Hall at Nottingham, England; of Usher Hall, Edinburgh; of the Museum in Cardiff, Wales; of Central Hall, Westminster; of the Prince of Wales Museum, Bombay, and many other important structures. He was not only an architect but a designer, a lithographer, a water colorist. His book illustrations were of an extraordinarily interesting type and his caricatures were peculiarly engaging. Reproductions are given in full color of some of his water colors which are charming.

He also designed furniture. In other words, whichever way this artist turned he added more beauty to the sum of that already in the world. As one of his biographers said, "his many-sidedness was remarkable."

His end was both tragic and pathetic; he was a victim of the war. The British War Office made an appeal for a few architects to do special work in France. Rickards with several others responded. Having submitted himself to the military machine and gone to France, he was set to work that the merest clerk could have done as well as he. The continual exposure in long motor-car rides had its inevitable effect on his delicate constitution and after some time he was invalided home. Later he obtained permission to do an important design for the proposed Canadian Memorial Museum. In the spring of 1919 he broke down and, after a hard fight, died.

This book was in preparation before Mr. Rickard's death. It now takes the form of a memorial.

VOL. 12, No. 6

GENERAL LIBRARY
JUNE, 1921
AUG 19 1921
"MAY. OF MICH."
JUNE, 1921

PRICE 25 CENTS

THE AMERICAN MAGAZINE OF ART

John W. Winkler
BY HOWELL C. BROWN

Ernest Peixotto's War Landscapes
BY ADELINE ADAMS

Nicholas K. Roerich

In Praise of Pastels
BY CATHERINE BEACH ELY

RTS

12

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

FINE ARTS INSURANCE AGAINST ALL RISKS

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
OF NEW YORK (Marine Dept.)
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

SUMMER SCHOOL

Chester Springs

CHESTER COUNTY, PA.

The Pennsylvania Academy of the Fine Arts

The Oldest Art School in America

Open-air instruction. High, rolling land, beautiful and historic scenery. Tennis courts, croquet grounds, etc. Board (including tuition), \$12.50 per week and upwards. Will open April 18th. No student, without special permission, will be accepted for less than two weeks. Send for circular. Reference required.

RESIDENT MANAGER,

D. ROY MILLER

Box G, Chester Springs, Chester County, Pa.

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers



THE YOUNG HOSTESS

A PAINTING BY

KARL A. BUEHR

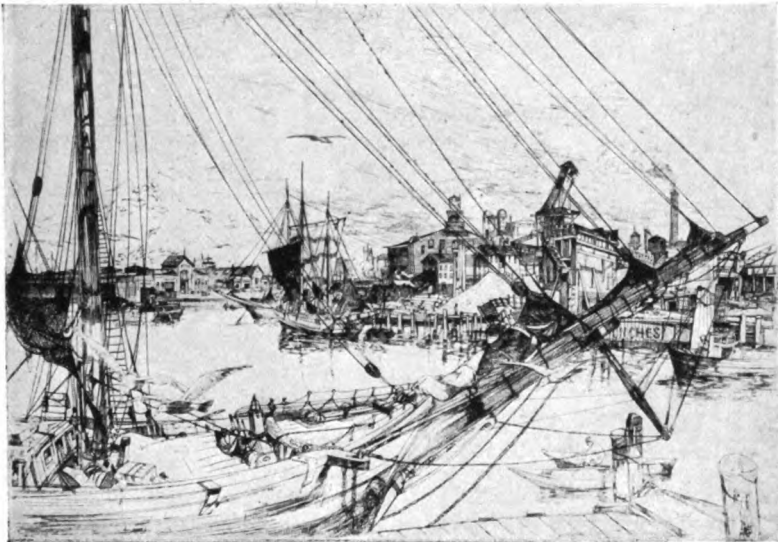
**ANNUAL EXHIBITION, DETROIT INSTITUTE OF ART
DETROIT, MICHIGAN**

THE AMERICAN MAGAZINE OF ART

VOLUME XII

JUNE, 1921

NUMBER 6



MISSION STREET WHARF

JOHN W. WINKLER

Size of Print, 9¼ x 6¼ inches

JOHN W. WINKLER—AN APPRECIATION

BY HOWELL C. BROWN

BEFORE he can express himself with ease the etcher must, usually, pass through years of patient drudgery to gain the mastery of his materials, but John W. Winkler in five years, has not only gained that mastery, but has succeeded in making a prominent place for himself in that most difficult of mediums. When we also realize that his entire art training covers the short period of eight years, his achievement appears nothing short of miraculous.

Born in Austria in 1890 he came to this country twelve years ago and set-

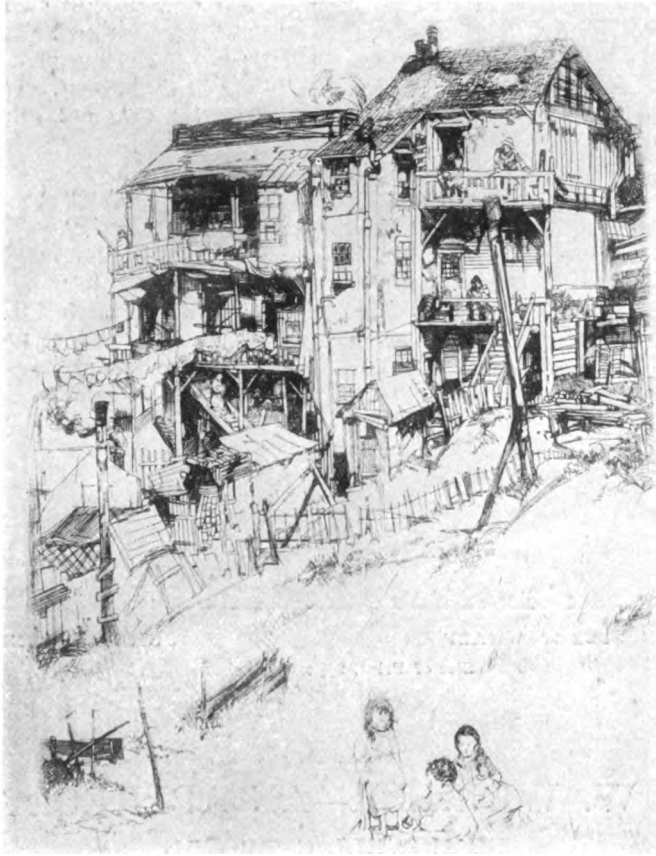
tled in San Francisco where he still lives. In 1912 he commenced his art work under the able direction of Frank Van Sloun in the San Francisco Institute of Art and three years later began to work on the plate. His advancement was so rapid that in 1918 he carried off a prize in the Annual Exhibit of The Chicago Society of Etchers with his "Ginger Shop," and duplicated the performance in 1919 and 1920 with "North End of Telegraph Hill" and "Shipping" respectively.

But more important than prizes, which

at best are but symptomatic, is the fact that each year shows a further unfolding of his remarkable talent. The first plates were fine, but there was noticeable a certain constraint produced by the unfamiliar medium. This however soon

Now, led by his great love for Rembrandt, he is striving for vibration of light and air—for a "kinetic" effect, and how well he will succeed may be seen in his "Oriental Cobbler" and "Sing Fong."

In the Foreword to the catalogue of

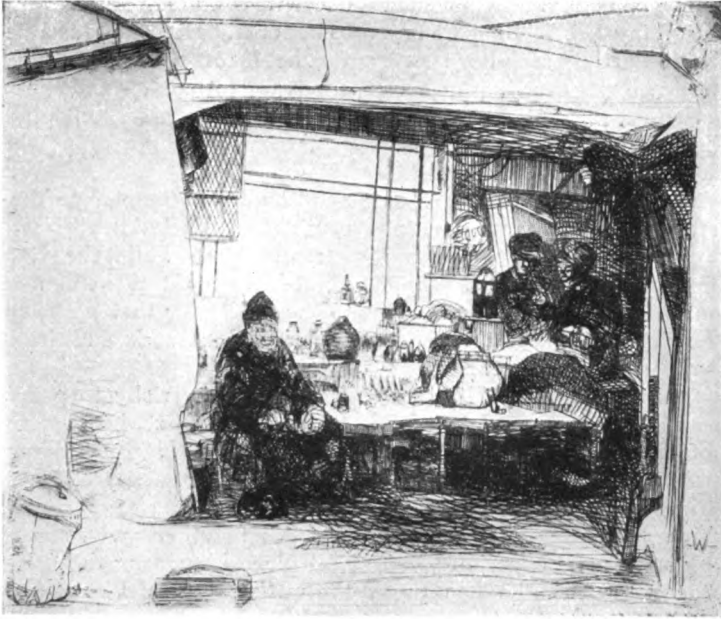


NORTH END OF TELEGRAPH HILL JOHN W. WINKLER

Size of Print, 7 x 9½ inches

passed and was succeeded by a leaning toward a Whistleresque arrangement of lines and spaces such as in the "View of Oakland" and "Ginger Shop." At present his work is entering a new phase. I have just had the pleasure of spending several evenings at his studio and we talked it over thoroughly. As he expresses it, many of his former plates were "static." That is, his attention was devoted to beauty in line and spot arrangement, a *pattern*, rather than *life*.

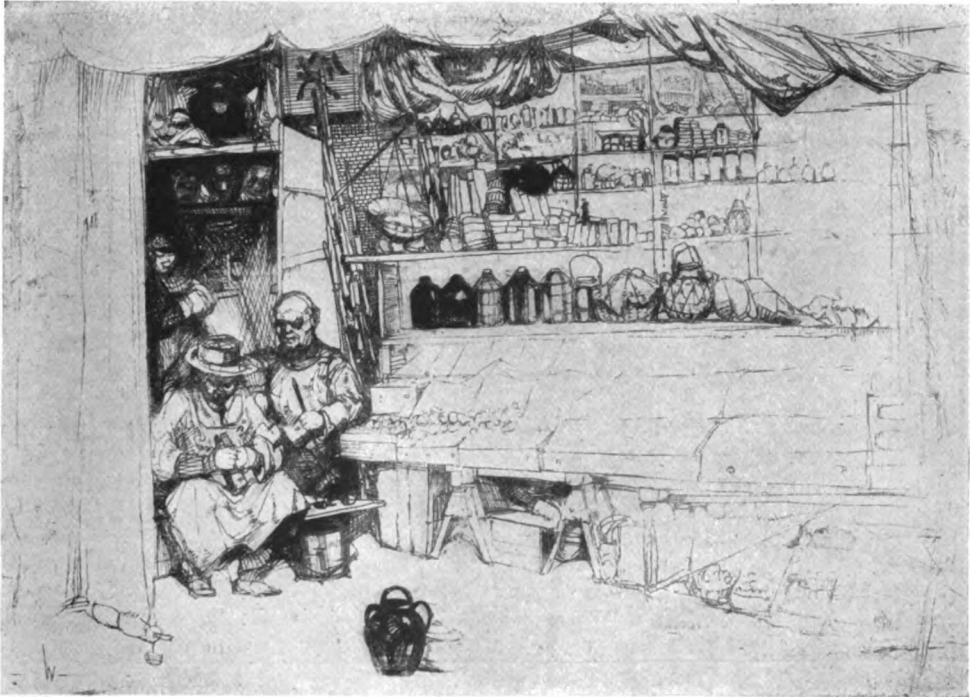
an exhibition of his work which has lately been held in Boston, Frank W. Benson says that Winkler's subject does not matter as anything he does would be interesting. Granted. But he should have also stated that he has a natural aptitude for choosing the picturesque, no matter what his subject. San Francisco and the cities surrounding the Bay have furnished the motifs for his pictures, but he has been attracted most of all by Chinatown and the teeming life in its



SING FONG

JOHN W. WINKLER

Size of Print, 5¼ x 4½ inches



GINGER SHOP

JOHN W. WINKLER

Size of Print, 7 x 5 inches

streets and alleys. To him all Chinamen are not alike, "Wing Lee," "Sing Fong," "Chinaman with Turtle," each have their own character, each sits brooding or goes about his work in a distinctive way, yet each is a Chinaman. It may be with a single figure or again in a street scene with myriads he puts before our eyes all the Quarter's fascination and that inexplicable mystery under which we guess vainly at its unplumbed depths. This specialization in the Oriental does not mean that he is limited elsewhere, for whether he is working among the dilapidated houses of "Telegraph Hill," or along the busy waterfront, or doing distant views of the Bay shores he never fails to grasp the inherent character of the spot and jot it down on his plate with crisp and expressive line.

He is ever working and experimenting. Never content with what he has pro-

duced he continually strives for some way to better it. Each plate is a new problem for he is of the type who will never adopt a formula. Line work, biting, printing (he prints all his plates), paper, ink, everything must be what is most suitable for that picture. With plate in hand he draws directly on the spot, even at night. "Black Alley" was done under a street lamp while the vivid Oriental night-life surged about him. Then back to the studio for that patient biting, line by line, which adds additional charm to his work.

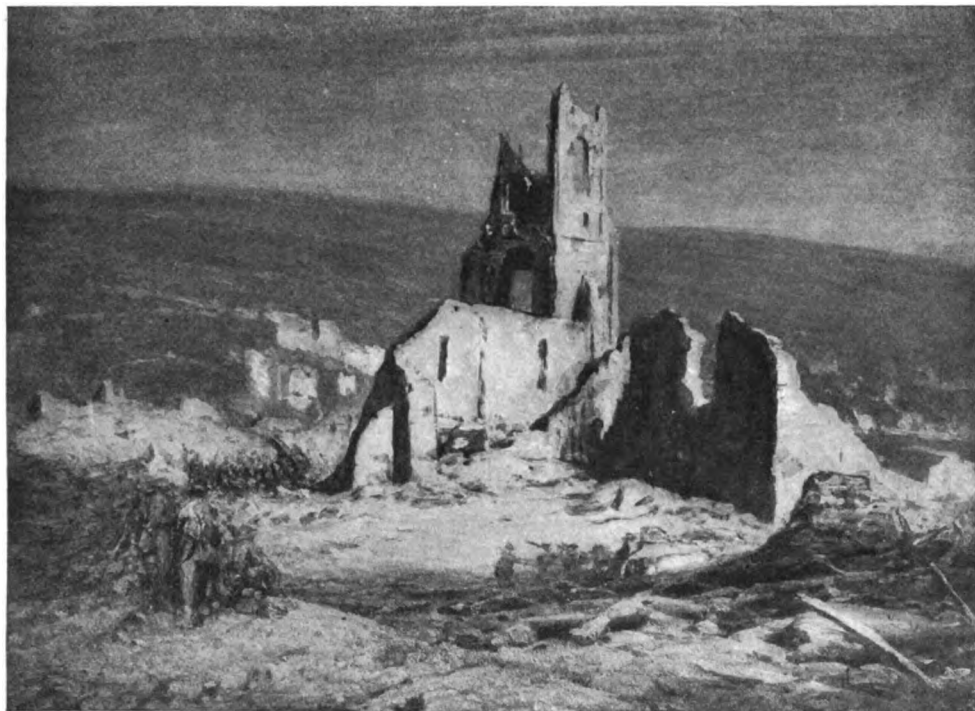
It is always risky to prophesy in regard to any artist, but judging by what Winkler has already produced it certainly seems that as Time ripens and mellows him, we may confidently look forward to other and finer work which will place *his* among the great names of the workers in the Bitten Line.



SILENT DAWN

WALTER PALMER

RECENTLY PURCHASED BY THE METROPOLITAN MUSEUM OF ART



ESNES AND HILL 304

ERNEST PEIXOTTO

The sketches for this painting were made early in the morning of September 27, 1918, the beginning of the Argonne offensive

ERNEST PEIXOTTO'S WAR LANDSCAPES

By ADELINE ADAMS

"NOW it can be told," wrote Philip Gibbs. We Americans might well say instead, "Now, before it is too late, it *must* be told, the pictured story of our country's part in the World War." For we know in our hearts that we, of all the peoples on earth, are the children of hope rather than of memory. We are of forward-looking habit; we have such a wealth of tomorrows on our mind that we forget our yesterdays, their glory and bitter cost. Those who can say, "I was there," will not forget, but what of the untouched homekeeping ones, and their children's children? It is for us at this time, if ever, to become the complete historians of the American boys at Château-Thierry, in the Argonne, at St. Mihiel, setting their story beside that of the heroes of Fredericksburg, Vicksburg,

Gettysburg, and sparing no effort to show the facts of the fighting just as they were, in their true form and color. In a few short years it will be too late for that. But now, while honest and capable artist eye-witnesses are here, to give us the truth as they saw it and painted it, let us with reverent hands accept that truth, and enshrine it in our National archives.

Much has been done in this matter, yet much remains to do. The first step was taken in the spring of 1918, when our War Department sent to the American Front eight "official artists" to make sketches of our soldiers at their task. The number, eight, may seem to match but meagerly with the hosts of artists sent by Britain, Canada and other countries. But let that pass. Our eight made



VAUX

ERNEST PEIXOTTO

Road between Belleau Wood and Chateau-Thierry, as it looked when taken on July 1, 1918, by men of the Second Division

good. Their drawings are properly honored by a permanent place in our New National Museum. Later, the action of the War Department in commissioning its eight artists was supplemented by the public spirit of certain private citizens (and citizenesses), through whose efforts a group of gifted American painters was sent abroad to paint from life the outstanding historic personages of the Allied cause.

The fine portraits made by that group emphasize something we have always known, the immediate power of color in telling a story, in recording history. To most of us, a painting of Cardinal Mercier or of General Joffre means more and tells more than a black-and-white drawing does. If in the portrait of a person

we eagerly welcome the truths revealed by color, is it not still more so in the portrait of a place, the thing we call a landscape? In general, the physiognomy and atmosphere of a landscape are but scantily suggested without the aid of pigment. And if this is true of the normal, peace-time landscape, it is ten times true of the war landscape. As a matter of fact, the twentieth-century war landscape and the twentieth-century battlefield no longer wear the colors romantically impressed on our memories by nineteenth-century poetry and art, by Kipling and de Neuville. The "thin red line of heroes" is extinct. Dark blue has yielded to horizon blue. The O. D. uniforms of our boys give a new and poignant meaning to our own poet's line, "So



CHARTEVES, NEAR CHATEAU-THIERRY

ERNEST PEIXOTTO

On the Marne a few miles east of Chateau-Thierry. Sketches made in July, 1918, when the Chateau-Thierry pocket was being wiped out

nigh is grandeur to our dust." Such modifications were but the A B C of camouflage, and even advanced camouflage is but one cog in the whirligig of changing war-ways. The whole stupendous complex of today's war engineering has altered the war picture, form, tone and hue, a fact stressed here only because the public, at times sustained by an obliging illustrated press, was long unwilling to give up an outworn ideal.

Thus, not only because of the lively interest everywhere excited by color, but because of the very palpable fact that Hell is no longer the color it used to be, the historic drawings of our eight official artists should be supplemented by paintings such as those made by Ernest Peixotto, one of the eight. Without such

paintings, our war records are strangely incomplete.

With a wide experience in the triple rôle of traveller, painter and writer, together with a loving and intimate knowledge of France, her men and her cities, her land and her language, Captain Peixotto was ideally fitted for the work assigned him, and could attack it without lost motion. Aware of the inevitable incompleteness of even the most conscientious drawings in black-and-white (at least when considered as historic records), he constantly made color notes and sketches of historic scenes, at times under fire. Thus his sketches for the painting of ruined Esnes, lying beneath Hill 304 in the faint gold and blue and rosy purple of coming day, were made



NO-MAN'S-LAND, NEAR THIAUCOURT

ERNEST PEIXOTTO

A typical scene in the St. Mihiel sector of a stretch of country that lay between the lines for four years. Bits of a ruined village appear in the middle distance

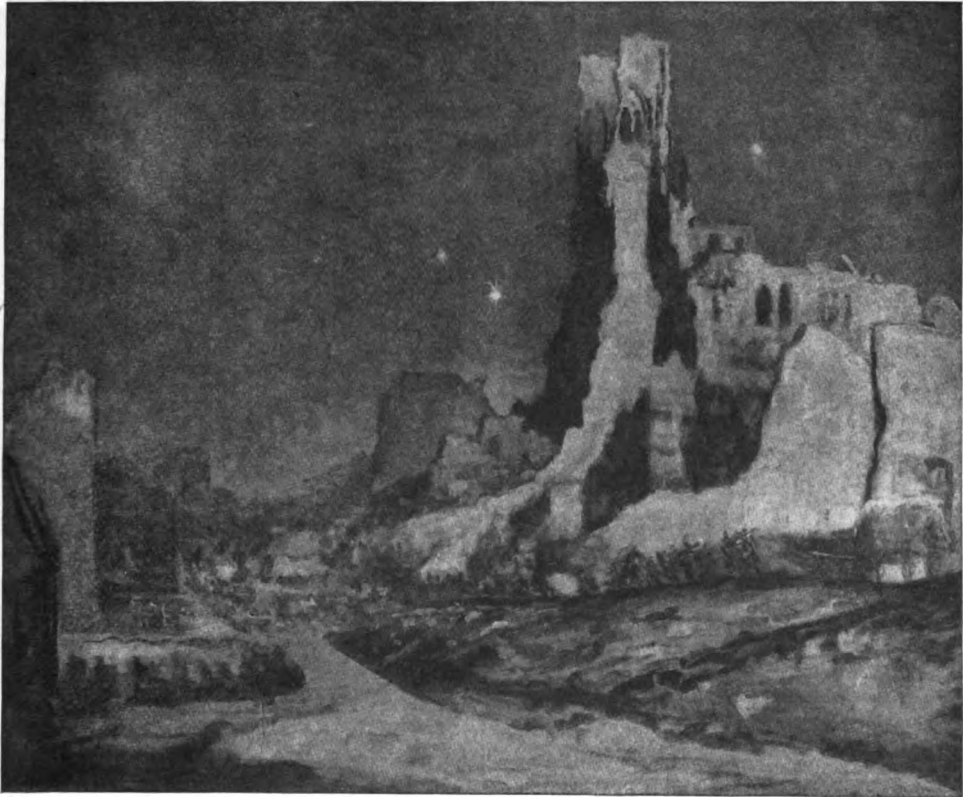
early in the morning of September 26, 1918, at the beginning of the Argonne offensive, amidst incessant terrific clamor of guns, our artillery being hidden all through the ruined houses, and tier above tier on the hill-slopes. And this battle-scene, part and parcel, as the men were well aware, of "one grand push from the North Sea to the Vosges,"—how utterly different it is in its large beauty from any of the typical French battle-scenes of 1870, immortalized with bravura by the painters of that time! You mark no huge pall of smoke, no dash of cavalry, no lurid glare in the sky. These things were not there. In their stead were smokeless powder; Hill 304, scarcely more romantic to the undiscerning eye than its bleak name to

the uninstructed ear, yet alive with fateful forces; and in the foreground, under massed ruins pointing skyward, earth-colored troops, like bits of earth made living men. Was it in fear of losing forever something of beauty and high romance that we were so loth to give up our battle-picture of yore, its glory sometimes bordering on melodrama? That fear was groundless. The understanding eye of the painter saw at Esnes a new-created beauty of time, place and deed. His canvas quickens the beholder to a recognition of ancient spiritual and æsthetic values, renewing themselves in fresh channels, under aspects that never existed till now.

In the landscape of nearby Montzévillie, we are again aware of our artillery

obliterating itself among the ruins of the town at dawn, while an observation balloon, a huge busy sky-worm aloft over a greenish horizon, watches the effect of the fire. These two, Esnes and Montzé-

rennes, taken by our troops on the second day of the same offensive; Varennes, that old French town we knew through our Dumas if not through our Michelet, since there it was that Louis XVI. flee-



FLIREY, IN THE ST. MIHIEL SECTOR, BY MOONLIGHT

ERNEST PEIXOTTO

A spot well known to American soldiers, situated at main cross-roads that many will remember. The church tower was a conspicuous landmark for miles around and fell later on

ville, once smiling villages, lie a few miles south of lofty Montfaucon, that eagle's nest and panoramic centre from which the Kaiser viewed Verdun; while north of Montfaucon is Brioules, hotly contested for after the first rush of the offensive was halted. Here the painter has depicted in broad, nervous strokes the venerable château, literally cut in two by an air-bomb, under an agitated sky that breathes pity and terror; a handful of our men climb a foreground of wreckage. Another picture shows Va-

ing from France, was stopped, and turned back toward the guillotine. Every artist has a thousand eyes, and here, as so often at the front, Mr. Peixotto's Spanish eye, if he has one, saw in the shattered bulk of that building upreared above the troubled emerald waters of the Aire and above the quay with our camions the semblance of a picador's horse, disembowelled but not yet down.

Since Mr. Peixotto is an artist long trained in seizing the vital aspects of bewilderingly unfamiliar things, every

one of his war landscapes, vivid records of scenes justly observed in mass and in detail, will bring home to our soldiers the life they knew on French soil. Who does not recall the peculiar powdery golden whiteness cast over ruined towns by the total destruction of plaster walls, as shown in the view of shattered Vaux? Crowding memories are called up by No Man's Land near Thiaucourt, (typical scene in the St. Mihiel sector of a stretch of country lying four years between the lines) with its bits of wrecked village in the middle distance, with the great trees that once shaded the road now mere up-standing sticks of giant firewood, and with its chevaux-de-frise telling where the front line trenches lay. The looming fragments of Seicheprey, a village below the St. Mihiel salient, and long watched by the hated eye of Mont Sec, will remind New Englanders and others of the gallantry of the Twenty-Sixth, and how the men met their first gas-attack there. One of the most impressive of the landscapes is that of Chartèves near Château-Thierry, the shattered church-tower at Chartèves still aloft like a naked poniard. The sketches for this picture were made in July, 1918, while the Château-Thierry pocket was being wiped off the map; and at Chartèves, as at Esnes and at Flirey, the artist without sacrifice of truth has captured the monumental aspect, the large solemnity that broods above momentous acts. Flirey is shown by moonlight with a star-shell in the sky. To many Americans, Flirey was a well-known spot; situated at a main cross-roads, it was near the front line during all the early American campaign, its conspicuous church-tower a landmark till it fell. The landscape, unfolding a tale of conflict under a mysteriously splendid sky and among sharply shadowed ruins, is invested with a beauty akin to that which haunts many of Conrad's descriptions of far-off pre-destinate star-watched places, about to know tragic happenings, perhaps not for the first time. The instant I saw the picture I told myself that the epic quality which moved me belonged quite as much to Flirey as to some lost isle in fabled seas.

Who can doubt the value of such pictures in our National Gallery? No photograph can give a just idea of their color, any more than of that of the places themselves. Their artistic worth and their first-hand authenticity make them priceless as historic pictures of an epic. The scenes they portray may very properly be reconstructed later, as for instance in our future mural art, but they can never again be painted with the freshly amazed vision of the man who was there. In themselves they are not mural paintings; they are rather the uncontaminated historic sources to which mural painters as well as the general public, should hereafter be able to turn. They prove to troubled minds that however far the modern war landscape must of necessity depart from former ideals, the consoling touch of beauty is still there, waiting to be revealed to men's hearts. And beauty, no less than everlasting remembrance, should honor those

"In whose still hearts is dipt
Our reconciling script."

A mural decoration by Charles Basing was unveiled in the Louisa Lee Schuyler School, 236 East 57th Street, New York City, on April 29th. This decoration consists of a series of five panels representing the Dutch town of New Amsterdam as seen from Governor's Island. A group of Red Men are represented as lurking in the wooded foreground. This painting is a gift to the school from its teachers, pupils and graduates. Mr. Basing has to his credit mural decorations in the Columbia University Club, New York, and the ceiling of the Concourse in the Grand Central Terminal. A little pageant of Dutch life given by the pupils was a feature of the unveiling.

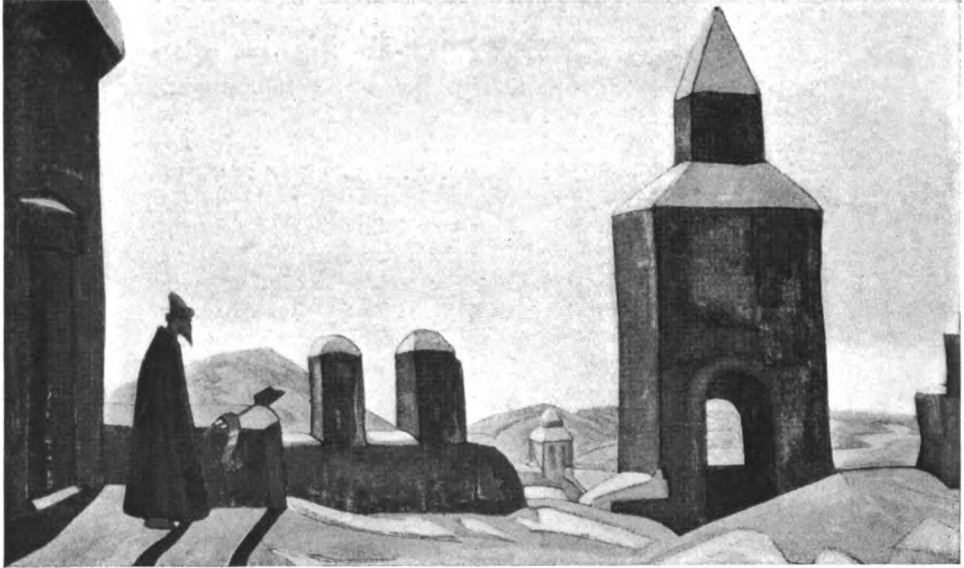
Three purchases have recently been made from the Hearn fund for the permanent collection of the Metropolitan Museum of Art: George Luks' "Old Duchess," painted in 1905; John Sloan's "Dust Storm, Fifth Avenue," painted in 1906, and Everett Shinn's picture of a London Music Hall, painted in 1908.



PHILLIPS BROOKS

BY BELA PRATT

**ERECTED TEMPORARILY IN FRONT OF THE MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS**



ST. TIRON DISCOVERING THE SWORD SENT TO HIM FROM HEAVEN

N. K. ROERICH

NICHOLAS K. ROERICH

A COLLECTION of paintings by Nicholas Roerich is making a circuit of the Art Museums of the United States. This Russian painter is of that famous group of artists who have made the name of the Moscow Art Theatre famous throughout the world. Writing of his work from Europe a correspondent has said:

"Roerich's genius does not only lie in scenic decoration, he has done exquisite and new designs which could be used for cretonnes, and his interpretations of Russian folk-lore are quite wonderful—emotional and realistic, yet mystic, renderings of Place and Folk and traditional Russian life. In his panels entitled 'The Sons of Heaven' he showed himself capable of new and remarkable interpretations of the Old Testament, and no more wonderful artist could be found when the time comes to place in the Town Hall of Jerusalem the story of the wanderings of the Jews since 70 A.D., and their history prior to that date.

"As a painter of landscape Roerich brings something into his interpretations as new as it is old!

"He has, as an artist, many of those highly dramatic, realistic, poetic, emotional attributes which we have come to know as typical of Great Russia through the wonderful singing of Vladimir Rosing.

"Roerich has enormous power and force, yet without ever 'forcing.' I do not know of a painter who can get such effects as he gets in color. His drawing has the same remarkable power and breadth, and is intellectual as well as emotional. His painting may be described as at once scholarly, scientific, and fearless; added to this there is the poetry of a mystic who is a worshipper of Nature, a Walt Whitman in painting, in a sense.

"He draws from sky, sea and land those unseen forces of Fatalism and Destiny which are found in Shakespeare. His use of materials is that of a master craftsman, especially where tempera and pastel are used together."

From a monograph by N. Jarintzov on Roerich, published by The Studio, London, the following facts are gleaned:

N. K. Roerich is descended from a



NICHOLAS K. ROERICH

Scandinavian family that came over and settled in Russia in Peter the Great's time. He was born in 1874. From 1893 to 1897 he was student at the Petrograd University, and at the same time at the Academy, in Professor Kuindji's class. In 1915 Russia celebrated the twenty-fifth anniversary of the Academician's artistic activity. Long before that time he was the first President of the society or group called "The World of Art," amongst the leaders of which were Serov, Vrubel, Somov, Bakst, Benois, and other

artists well known in Europe; Director of the Society for the Encouragement of Arts; Member of the Paris "Salon d'Automne" and the Rheims Academy; also of the Vienna Secession, his connection with which he severed in 1914.

In 1907 Roerich was first inspired to compose scenery for an opera (Wagner's "Valkyries"), not to order, but "for himself;" very soon he became a past-master in that branch of art, wonderfully harmonizing his creations with the music of the operas and the spirit of the dramas.

His were the sceneries for several operas in Sergey Diaghilev's productions, and for plays at the Moscow Art Theatre and the Ancient Theatre. He has recently completed the scenery for Rimsky Korsakov's "Tsar Saltan" (Pushkin's fairy tale), in pursuance of a commission given by Sir Thomas Beecham.

The Pochayev Cathedral and two or three private chapels are adorned with numerous mural paintings, done with Roerich's ever-present inspiration and love both for the subject and the technique suitable for it. He also worked enthusiastically for two years at Talashkino, the famous estate of Princess M. Tenisheva, where Ruskin and William Morris would have found all their ideals carried out by a group of inspired and inspiring people.

There is no museum or art gallery in Russia that does not own Roerich's can-

vases and designs for decorative art. In all, his creations number now over seven hundred. A good many of them have been acquired by the National Gallery in Rome, the Louvre (Pavillon Marsan) and the Luxembourg museums in Paris, and public art galleries in Vienna, Prague, Venice, Milan, Malmo, Brussels, Chicago, Stockholm, San Francisco and Copenhagen. London saw some of Roerich's works at the Exhibition of Post-Impressionists in 1911.

Besides being a connoisseur, Roerich has also been an ardent collector of old paintings. He possessed a valuable collection of these in Petrograd, the fate of which is unknown, because he would not accept the high post offered to him by the Bolsheviks. His collections also included 75,000 objects illustrating the Stone Age, of which he has made a profound study.

IN PRAISE OF PASTELS

BY CATHERINE BEACH ELY

EVERYONE is agreed that pastel is "unworthy the notice of a great painter," said Grimm to Diderot; a good many people before and since have been of the same superficial opinion.

Perhaps one reason for this adverse judgment is that pastels were introduced to popularity by a woman—Rosalba Carriera of Venice. If she didn't invent pastels, at least she made them fashionable. A plain, middle-aged woman was Rosalba when she came to her triumph. She and her pastels became the craze of Paris in 1720, so that the use of this medium in its whole gamut was established. The old masters had used it only for retouching their drawings.

Art-lovers owe much to Rosalba. A first-class pastel outfit is in itself an æsthetic feast. Soft, blunt sticks of pastel are pleasanter to use than hard-pointed sticks. The artist's eye caresses their subtle gradations in hue. Down from a peach, dust of butterfly wings and bloom from flower petals seem to compose them.

Small wonder that certain great artists of the past loved them. Quentin La Tour was the greatest portrait-pastellist of France, and probably of the world. His portraits are superb character studies, full of the flashing animation which is the French gift. During the World War eighty-five of his best pastel-portraits were rescued from the Museum of St. Quentin just in time to save them from the Germans. In speaking of La Tour's portraits Sterner says: "The great master was quick to realize the fact that pastels were well adapted to portraiture, where long intervals between sittings (often necessary in oil painting) are to be avoided."

John Russell was England's leading pastellist. He built up his art on Rosalba's pictures of the four seasons, and did some brilliant, dashing work, vigorous work too, for we are mistaken if we think that only ladylike effects can be obtained with pastels. A beautiful pastel by Russell was in a recent exhibition of eighteenth-century portraits

on Fifth Avenue. A little boy is standing by his mother's knee. He has a small, quaint face. In contrast with the young mother's powdered coiffure, are her bright brown eyes which look direct into ours. The picture is as fresh and vivid as if just painted.

Some artists of today are keenly appreciative of pastel. Death has recently robbed the world of the most celebrated French pastellist of modern times. Dégas used pastels to express his impressionistic theories of light, surface and motion.

Although he was a superb portraitist, we know him best by his ballet-girl pictures. These vivid little dancing figures, twisted, curved and foreshortened in every possible way, and bathed in daring lights and shadows, reveal their creator not only as an impressionist, but also as a realist and anatomist. As we study his lithe, pirouetting (though seldom pretty) danseuses, we understand why he chose pastel for these lightning impressions of the human figure. Ballet-girls may not appeal to us in the least, but Dégas' big workmanship compels our admiration.

Albert Sterner, of New York, is, like Dégas, a thinker and a conscientious draughtsman. His pastel-portraits show force and distinction as well as gay bravara.

Robert Henri's exhibition of pastel landscapes done as notes of a summer in the Maine woods are in themselves a refutation of the charge that pastel is a weak medium. Nowhere is the crisp brilliance of Henri's strong technique more apparent than in these vibrating, authoritative sketches.

The New England landscapist—F. Mortimer Lamb—prefers pastel. Having worked for years, summer and winter, in the hills and meadows of his home town, he has drawn close to nature; and this intimacy he feels he can best express in pastel. He makes his own pastels (what delicious ones they are!), his own pastel boards and his own excellent fixative (most pastel-fixatives are not to be recommended). He says: "I do not care how far advanced a painter is, if he has never used pastel he will be

surprised at what it will do for him when used properly."

In making out a case for pastels, it is well to state what gives them an advantage over other mediums. How are pastels made, anyway?—of pure pigment mixed with chalk, and without the tempering fluid used in oil paints. This means that pastels keep their colors much better than oil paints.

Pastels are less fussy to use than oil paints. The pastellist does not need to mix his colors; he has waiting for him in his box every shade he needs. This does not imply that he is to invest in the largest box of "selected" pastels which the market affords. Experienced pastellists, while reserving for themselves the privilege of using as many pastels as they please, advise beginners to work with only a few—twenty at the most. They sniff at ready-bought pastel-outfits as amateurish.

Pastel is a more intimate, direct medium than oil paint—only a morsel of chalk is between the artist's sensitive fingers and his canvas.

Since pastels have the bloom of flowers or fruit, they easily suggest still-life, to which they are well adapted. The genial Chardin of the seventies was a marvelous still-life pastellist, so was that exuberant personality and lover of ardent color—Renoir. Some of us enjoy Renoir's still-life pastels more than his other work, because their beauty is tempered by restraint.

Pastels are well suited for rapid sketching, whenever we may wish to get quick impressions of color and form for future use. They catch on the wing all that is evanescent, but they, themselves, are much less evanescent than is generally supposed. (To obviate rubbing or the use of fixative, place guard sheets of glazed paper between pastel sketches and pack them as tightly as possible in the portfolio.)

It is only in recent years that landscapists have taken pastels seriously enough to use them for their finished work. Yet these frail morsels, which crumble at the touch, give permanent bloom to landscapes.

Pastel renders the warm texture of

human flesh so felicitously that it makes portraiture and figure work a breathing reality.

The modern method, which does not mix colors on the palette finds in pastel a suitable tool.

France leads in dry painting. In England a pastel society of prominent

artists is winning converts to this medium.

Shall we not yield to the spell of these with colorwands, with which master-pastellists are producing such spontaneous, forceful work?

Certain of our American artists are doing distinguished work in pastels.



CLOVELLY—THE BEACH AND HARBOR

THE NEW AND THE OLD RECONSTRUCTION THAT IS WORTH WHILE

BY AMELIA DEFRIES

YOU may get to Clovelly by boat from Ilfracombe and climb the hill from the beach on the back of a patient, sure-footed donkey; or you may motor over in a char-a-banc (cherrybang) and walk three and a half miles down hill through the Hobble Drive to the top of the village.

The whole property belongs, as it has belonged as long as any inhabitant knows, to the family of Hamlyn; and the exquisite care lavished on it by the present lady proprietor, Mrs. Christine Hamlyn, is a token of high-souled patriotism

which, if general, would have made of England an earthly paradise.

Women make very good farmers and proprietors.

I remember with gladness the village of Thornham, in Norfolk, where under the late Mrs. Ames-Lyde the village blacksmith and his apprentices made the finest wrought iron in the world—winning prizes at International Exhibitions and making the gates at Sandringham.

But Clovelly is a different story.

The village itself is built, like a Ligurian village, upon a steep, rocky hill;

and its white cottages, brilliant in the sunshine, on the narrow cobble road traversed by donkeys, with the gaiety of many flowers and the ancient signs hanging across the street, like a scene straight out of Grand Opera, make a picture equal to anything one can find anywhere on earth. In the visitor's book at the Inn you may see names of people who have come from all parts of the world to see this tiny place hidden away in a Devon Valley.

Yet, but for the hand and brain of an artist and archeologist this might have been like other villages—redbrick and corrugated iron monstrosities! And all the wealth which comes from the daily feeding of several hundred sightseers would be lost to the inhabitants, quite apart from the aesthetic and spiritual loss which depresses the inhabitants of so many of our villages and of those in America. It is a great mistake to imagine that working folk do not appreciate real beauty. You should hear the drivers and fisherfolk, for forty miles around, talk—with wide smiles—of Clovelly; and of Lynton, too, which is another of Devon's many sweet places.

The village of Clovelly is very old indeed and has been so well preserved that it represents the same face to the world to-day as it presented in the fifteenth century; all modern improvements have been made—and even a drinking fountain as memorial to Queen Victoria—without in any way disturbing the harmonious character of the ancient place. One's idea of a village six hundred years old, is of a series of dirty, tumble-down, wooden huts—open drains running in the streets and refuse everywhere. Not so at Clovelly, which must be one of the cleanest places in the world; here every house is in perfect repair, every garden fit for a horticultural show, every person gentle and serene and self-respecting, and the air is filled with the scents of flowers and of sea.

Construction is going on, with due reverence for the traditional character of the place; and even in the main street I saw a new cottage (or a new front to an old one) being completed. But if each stone was not the same here as in Chaucer's

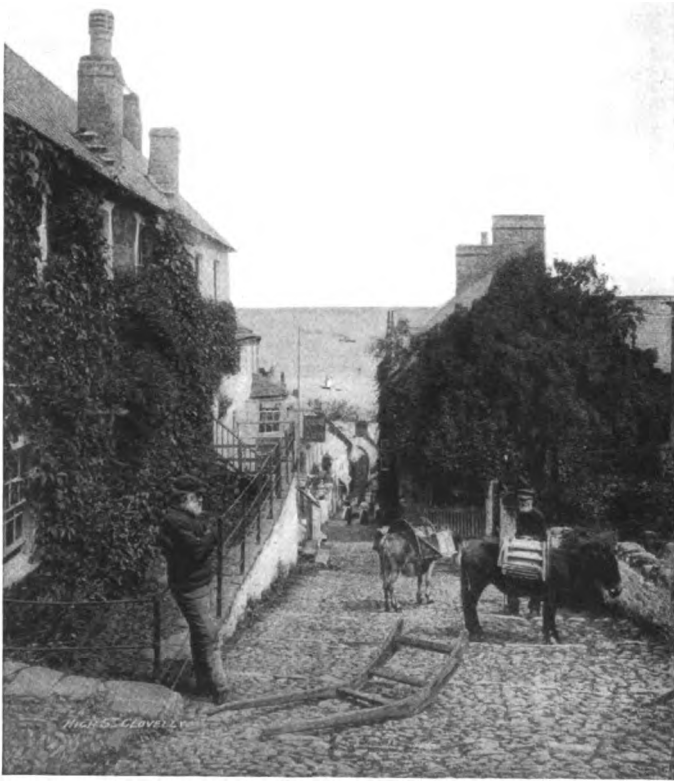
time—at least it looks in character the same; and that is the secret of right reconstruction in the old world where new methods need not mean destruction of old beauties.

A Health authority might have been busy in Clovelly, for every latticed, diamond-paned window was wide open, and outside almost each house there stood tables, flower decked, where people took *al fresco* meals, beneath black canopies of tarred and scalloped sail-cloth.

Down upon this English vision of delight shone, in August, such a glittering sun that the thermometer marked 100°; yet there was a sense of coolness, as of running water, in the surrounding atmosphere. At the top of the hill is the Manor House, its black gates bearing a monogram in gold; and beside the old, old church stands a collection of glass-houses where ripens fruit unequalled in the world.

It is by courtesy of the gentle owner of the place that visitors are allowed—on paying a toll of fourpence each—to enter the village through the Hobble Drive, where grow more ferns and wild flowers to the square inch than might be seen elsewhere in a day's walk.

The cool sanctuary of ancient trees provides exactly the degree of damp and shade, and the fertile leaf-mould in which thrive wild orchids, growing as thick as grass, wild strawberries—in open competition; wild geranium with its starry magenta flower, and tall spirea flecking the place with white tufts of bloom; wild London Pride, deep in the rockside; plants of primrose and violets, and high rhododendron, memories of spring; hydrangea, blue, violet and pink, and aspen trees heavy with scarlet berries; dark Scotch pine and spreading gnarled oak, chestnut and many other lovely old trees casting black shadows across the drive; ferns growing in the crevices of their old bark, when not driven off by climbing ivy (the Hun-plant!). Flowering shrubs of many kinds; fuchsia, and many another growing wild, and in seemingly tropical profusion. Such a tangle of the Male Fern and the Lady Fern, the Heart's-Tongue fern, and the Mountain Buckler fern, the Oolong Woodsia,



A STREET IN CLOVELLY

Sea Spleenwort, and Brittle Bladder Fern, Holly Fern, Bracken and Brittle Ferns—sometimes thigh deep, even at times shoulder high, with more shyly, in the crevices of rocks, the common Polypody, the Beech Fern, the Royal Fern, and so many kinds of greens in mosses, and “of purples in heather, of yellows in gorse, that one cannot count them, and on every bank the wild thyme grows!”

I have been in Canadian forests, in tropical groves and have never seen more wealth of wild beauty than is here, with every now and then a break in the trees showing down below the sea and sky, and the bold outline of Devon rocks.

One can well believe the thousand-year-old legend about the ferryman Osmund, who hid his daughter from the marauding Danes by placing her among clumps of Royal ferns!

Nothing of all this beauty is disturbed by the wise Reconstructor of Clovelly. Even the New Inn, halfway down the main street, whose sign hangs out in mediæval fashion, is a picture such as one might expect to see on the stage. Over the oak doors are the antlers of wild red deer from Exmoor, and in the dining room are heavy oak beams preserved when the room was enlarged. While the linoleum on the floor is a good imitation of red tiles, and the open brick fireplace is as carefully and beautifully built as if it was six hundred instead of about six years old. Nothing new is out of keeping here; that is the secret of its beauty. And at the bottom of the street a surprise awaits you; for there is a cottage around the front door and windows of which is brightly painted and deeply carved wood.

Who is the architect responsible for all this harmony?

Possibly it is merely that here mediæval tradition and modernism have gone hand in hand? For it is not only the outsides of the habitations you admire. Whether it be a tea shop or a place for buying picture postcards, whether it be the tiny grocery shop or the little post office, within it is as charming as without. The simple good taste which lies in having the right thing in the right place is never violated; and hand in hand with it goes the traditional English love of flowers, so that inside every cool room there are bowls of Devon ware filled with cut flowers and magnificent geraniums in pots at the windows; while outside the little gardens defy description; lavender bushes overtop the gates, love-in-a-mist is at the doorstep; roses thrive and myrrh. roof high, rosemary and rue; pink and white hollyhocks and yellow calceolaries; blue lupins with tall spires, verbena, white anemones with golden centres, and all the other English garden flowers, in masses, defy even the tropics for gaiety and brilliancy of varied color. Nor is all in that which meets the eye; in flags flying, or miniature life-boats collecting for the national fund. At the postcard shop for threepence you may buy a pamphlet written in 1918, entitled: "Report on the Reconstruction of Industry Prepared After a Series of Conferences," for what is now the Devon and Cornwall Association for Industrial and Commercial Reconstruction, was convened by Major Waldorf Astor, M.P., whose headquarters are in South Devon. This pamphlet seems to embody many of the ideas Professor Geddes has elaborated in his science of Civics, which ideas are now becoming the progressive power in the land. In this report the class system is attacked in a moderate and fair fashion and a plea for the recognition of the solidarity of Society is put forward, backed by some of the "best" people. "A new spirit is needed," says this report, "which voices the desire of employees for a share in the management of industry. The Association, under the Presidency of Major Astor, is establish-

ing centres all over the two counties of Devon and Cornwall, and it augurs well for the future housing and social problems of the west of England that there should be in existence such an example of perfect reconstruction as is to be seen in Clovelly, where, not only houses and their upkeep, but beer and cider brewing, dairy farming and first-rate cream, butter, milk, eggs, fish, meat and vegetables and fruit, as well as flowers, may be found in all their ancient glory and profusion."

In this country soil is so rich that milk may still be made into butter in the space of twenty minutes, by hand. I, myself, have done this without any machine whatever, without a churn, just with my own hand!

One can live well in Devon, which has produced so many fine specimens of manhood steadily for countless centuries—from the time when the ferns, now fossilized in coal, were living, and the prehistoric owner of the skull in Bideford Museum was digging the ground and fishing the sea and streams, to the 16th century when Raleigh sailed away for America, when Bideford came next to London in the number of ships she sent to beat the Spanish Armada and Sir John Hawkins sailed to the West Indies—while other famous seamen explored the Spanish Main—to the time of Charles Kingsley, Mr. John Lane, and John Galsworthy, men of Devon have justified their country's boast; and so on into the Great War where line regiments won undying fame; and so in time of readjustment and renewal, Devon people are abreast the times and will not fail to render good account of themselves.

The Kansas State Normal School, Chapter of the American Federation of Arts, issued cards for an "At Home" on Friday afternoon, April 8th, when a private view of the exhibition of paintings lent by the Metropolitan Museum of Art, circulated by the Federation, was held. This exhibition during the summer will be on view in the Art Gallery of the University of Nebraska at Lincoln.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII JUNE, 1921 No. 6

ART WITHOUT CHARM

Three exhibitions illustrative of the so-called "Modern Art" have lately attracted public attention. Two of these were of French art; one in the Brooklyn Museum, the other in the Metropolitan Museum, the latter being still in progress. The third comprised works by American artists and was held in the Pennsylvania Academy of the Fine Arts from April 16th to May 5th. This exhibition was supposed to manifest the latest tendencies in art.

Remarking on the last of these exhibitions the Art Critic of one of the New York papers said: "The note of the new schools is not charm. Neither is it the note of the new drama, or the new fiction, or the new womanhood, or the new life generally." Adding, "And what is charm anyway? The dictionary says that it depends on some kind of magic, and any kind of magic is mysterious and medieval and associated with unreality. Today unreality hardly is tolerated; it is sentimental, it isn't 'done.' If you de-

pend upon magic to exercise a spell and soothe and fascinate and enchant, what are you to do when the magic gives out? To see and to understand is what we all are after, and the tremendous difficulty of it makes most of our efforts extremely ridiculous and disconcerting. But the effort gets some one started for somewhere, and that is something."

It would seem to us that herein lies the explanation of "Modern Art" and full justification of our quarrel with it. It has no charm; it takes for granted that charm is lost to the world, and it endeavors to present to us such a world of unloveliness. Since evil came into the world, ugliness has existed, but thanks be to Heaven, beauty has not been lost. So long as the sun shines, the flowers bloom, Spring follows Winter, little children laugh, men are tender as well as courageous, friendship and love exist—life is not without charm, and that art which portrays it so devoid is an art which cannot endure.

The great art which succeeding generations have agreed to admire is that which has made beauty manifest, which has cheered, uplifted, refreshed and invigorated its upholders time without number. As someone has lately said—What is public health? A mere matter of drains and sanitation, germs and prevention, or all that which has to do with human wellbeing? If the latter, then art which is degrading should be considered as much a public menace as filth of a material sort. That good may come from evil is unquestioned, but that good should be sought chiefly in that which is evil is unthinkable.

What is more, great art is spontaneous and is called into existence by the ripeness of the time. "Modern Art" is for the most part a self-conscious effort and though it may reflect life, it does not reflect it at its best, and its tendency is to depress rather than to uplift, to cause stagnation rather than forward movement, to pull down rather than to build up. An art without charm! An art stripped of that peculiar quality which makes it most worth while.

To be sure we want to see and to understand, but we venture to think that the hardest hearted pioneers would never have had the courage to embark upon their great adventures had they not been firmly convinced that their paths led not only to wider knowledge and better understanding but to a world touched with the magic of charm.

And after all what is this "mystic quality" but the manifestation in material things of the radiance of God's love—the Creator's smile?

OUR FEDERATION

During the last few months the American Federation of Arts has suffered serious loss in the death of two of its Vice-Presidents, Charles W. Ames of St. Paul, Minnesota, and Henry Kirke Porter, of Washington, D. C., one of the original organizers of the Federation.

Mr. Ames was a member of our Publication Committee, most interested and most helpful, having had as President of the West Publishing Company of St. Paul expert knowledge and large experience in this line. He was a man of broad sympathies, great energy, and large activity; he gave generously of his means and even more generously of himself to the many causes for the good of humanity with which he was associated. He was a splendid citizen, a boon comrade, an unflinching friend and our world is essentially the poorer for his loss. Mr. Porter, too, was a leading citizen—at one time a member of the National legislative body—a genuine lover of art. The American Federation of Arts may, indeed, always be proud of having had the interest, service and support of such men as Mr. Ames and Mr. Porter.

At the time that this magazine is in process of printing the American Federation of Arts will hold its Twelfth Annual Convention at the Corcoran Gallery of Art in Washington, D. C. A full account of the Convention will be published in the following number issued for July, 1921.

The prospects are at present for a

most successful meeting, notification having been received at the time of writing of the appointment of more than 200 delegates, including representatives of all but two of the leading art museums in the United States.

The program given in our April number remains practically unchanged, though somewhat added to. The delegates have since been invited to a private view of the Phillips Memorial Gallery, and the reception at the White House has been shifted from the afternoon of the 20th to that of the 19th.

One of the American Federation of Arts' traveling exhibitions of oil paintings by contemporary American artists was held in Allentown, Pa., from March 10th to 26th. The total attendance was approximately 5,000, including 2,820 children from the schools who visited the exhibition with the drawing supervisor and assistant, both of whom gave explanatory talks. Two voting contests for the most popular picture were conducted; one for adults and the other for children. The results were as follows: Adult's vote: First choice, Leonard Ochtman's "October Morning;" 2nd choice, C. C. Curran's "Memories;" 3rd choice, Marion Boyd Allen's "Fatherhood." Children's vote: First choice, Gardner Symons' "The Road to Falls Village;" 2nd choice, E. Irving Couse's "In Ambush;" 3rd choice, Frank E. Schoonover's "U. S. Marines Take a Cellarful of Huns."

NOTES

EXHIBITION OF SHIP MODELS A novel exhibition of ship models was held the latter part of April at the Fine Arts Building, 215 West 57th St., New York, under the auspices of the Ship Model Society, the officers of which are as follows: Honorary President, Franklin D. Roosevelt; President, Irving R. Wiles; Vice-President, Clarkson A. Collins, Jr.; Secretary and Treasurer, Henry B. Culver.

Mr. Wiles has for a number of years turned to the making of these little ships as recreation and has brought to bear upon the work his love and knowledge of art. All of the models included in this collection were indeed to be classified as works of art and were historically correct as well as technically perfect. Mr. Culver, the secretary and treasurer, who is a well-known New York lawyer, has lately finished a model of the *Sovereign of the Seas*, the pride of King James' navy, which is said to be perhaps the most complete and faithful model ever made. The following items with regard to this exhibition were taken from the *New York Times Review*:

"There are many noteworthy collections of these little ships, not to mention those in the Louvre and the South Kensington Museum and other capitals abroad. There are two in New Bedford. The *Essex Institute* in Salem is rich in models of old Salem ships, while the collections in Boston State House and Independence Hall in Philadelphia all possess many interesting models, mainly antiques. New York seems to be the only metropolis that does not have a marine museum. The late Alexander W. Drake, art editor of *The Century*, was one of the first to take up this fascinating pursuit. His collection, gleaned from among the waterside towns of Europe, covered a wide range, from the pinnacles and galleasses of the fifteenth and sixteenth centuries down to American tea clippers of the '30s. Most of this collection is now hung in the rooms of India House, New York City. The genuine interest in ship models has brought on our market a number of cheaply made, showy fifteenth century ships which have nothing of the charm of the genuine. A ship model is something which cannot be faked. It must be carefully worked out and an intimate amount of detail goes into the making of the simplest model. If this is slighted or omitted the result is altogether commonplace. The models are a delightful combination of artistic taste and genuine craftsmanship."

ART FOR SCHOOL CHILDREN

The Chicago Public School Art Society is now publishing a bulletin. The first issue, a four-page folder, recounts a vast amount of well-directed activity and accomplishment—pictures placed in the various schools, loan exhibitions held, etc. This Society was a pioneer in urging that eighth grade pupils be taken to the Art Institute at regular intervals. In fact, it made all arrangements for the gallery tours until the Art Institute finally took over the work. Now, throughout the school year, groups of forty eighth grade pupils, four from one school of each of the ten districts, meet at the Institute for six consecutive Saturday mornings. The first morning is spent in the Egyptian room, the second in the Greek room, the third in the hall of medieval sculpture, the remaining three in the galleries where the children can see the development of the art of painting, from the Italian primitives to the art of the present day. At noon, when the class breaks up, groups of children linger to look again at the pictures, or the casts. Many of them return on Sunday, bringing their parents, who are eager to learn what the children can teach them. This genuine and unaffected response proves that "art appeals to children, because it is a good enchanter, leading to fairy land, or whithersoever the spirit listeth."

In this connection it is interesting to note that the Architectural League of New York this year arranged through the art department of the high schools of New York City to have a large number of talented students visit its exhibition at the Metropolitan Museum of Art. Seven hundred passes were issued by Dr. James Parton Haney through the courtesy of Mr. J. Monroe Hewlett, the retiring president of the League. On each Saturday a different set of children used these passes and in this way over 2,000 students, selected because of their interest in the applied arts, had an opportunity to inspect the exhibition.

The Washington League for the Decoration of the Public Schools has lately

completed its twelfth year of existence, during which time many of the Washington schools have been decorated and greatly improved in appearance. Numerous gifts have been received and great appreciation expressed by the teachers.

At the Corcoran Gallery of Art during April were held three interesting and unusual exhibitions. One of these was a gallery of drawings illustrative of child life in European countries by Anna Milo Upjohn of the American Red Cross which were first exhibited in Toulouse. Miss Upjohn's posters were made for the Junior Red Cross, and during the war were well known and served an admirable purpose. The originals which were hung in the Red Cross Building at Washington have lately been requested for exhibition purposes at the Geneva headquarters. Her drawings are extremely sympathetic and appealing. A typical one is reproduced herewith.



A DRAWING BY ANNA MILO UPJOHN
Copyrighted by the American Red Cross

RECENTLY EXHIBITED IN THE CORCORAN GALLERY
OF ART, WASHINGTON, D. C.

The second of these exhibitions comprised a group of water colors of excellent quality by Miss Bertha E. Perrie of Washington, and the third was a collection of enlarged photographs of cathedrals in France, Italy, Spain and England assembled by the National Cathedral Association of Washington and purposed to travel throughout the country.

During May at the Corcoran Gallery will be shown the British Arts and Crafts Exhibition and the Swiss Government exhibition, while at the National Gallery of Art will be seen the "War Portraits" and an exhibition of contemporary American Architecture, the latter arranged by the American Institute of Architects.

A GREAT
WAR MEMORIAL
AT THE
GOLDEN GATE

The laying of the cornerstone of the California Palace of the Legion of Honor, which is the gift to the people of San Francisco by Park

Commissioner and Mrs. A. B. Spreckels, took place on the 12th of February. In a year it may be completed. It is one of

the most elaborate memorials of the Great War so far designed. It is, however, more than a memorial, a monument to the friendship that exists and will endure between France and America.

The building, designed by Mr. Applegarth, has for its prototype the facade and court of the Legion of Honor of Paris. It will stand on a beautiful site on top of the southern-most gatepost of the Golden Gate looking down upon the decks of all the ships that sail in and out of that wonderful harbor; surmounting the headland which is the official terminus of the Lincoln transcontinental highway.

From the Triumphal Arch of the facade, one will pass through a spacious Court of Honor surrounded by beautiful Ionic colonnades to the main entrance. From the rotunda lead three grand galleries, to be devoted to tapestries, sculpture and painting, and surrounding these are the galleries in which prints, medals and architectural casts will be exhibited.

On the terrace floor below the exhibition galleries are the offices of the building, and a tea-room that will open off a terraced garden.

The building will be constructed of steel and stone, and equipped with a perfect lighting system for exhibitions by day or night; and to insure perfect preservation of objects of art contained in the museum, a heating and ventilating system is provided to maintain an even temperature and humidity at all times.

While honoring the dead, this structure shall serve the living. Here art shall find its home—the art of France and the art of California as expressed by the leading spirits among her painters and sculptors.

THE
PRINT MAKERS
SECOND
INTERNATIONAL
EXHIBITION

The Print Makers of California held their Second International Exhibition in the Museum of History, Science and Art, Exposition Park, Los Angeles, Cal., March 1st to April 4th. Concerning this exhibition, the secretary, Mr. Howell C. Brown, writes us that it was most successful; and despite the fact of hard times the sales were about the same as last year. Frequently there were over 5,000 visitors a day. This exhibition comprised works by two hundred artists, representing nine different countries. The American-Canadian list contained ninety-one names and the others were from Australia, England, France, Italy, Japan, Belgium and Sweden. The quality of the work shown was finer than before.

DETROIT'S
ANNUAL
EXHIBITION

The Detroit Art Institute's Seventh Annual Exhibition of American Paintings, which continues until the end of May, has attracted much attention and been exceedingly well attended. The catalogue comprises more than 140 pictures selected from important exhibitions in other cities and invited from the artists. A vote was taken, resulting in some interesting choices indicative of public taste. The largest number of votes went to William M. Paxton's "Woman Sewing;" the next most

popular was Olinsky's "Adoration." Others receiving a large number of votes were Bellows's painting entitled "Eleanor, Joan and Anna" and landscapes by Childe Hassam and Ernest Lawson. Talks have been given from time to time in the Gallery by Reginald Poland, the new educational secretary, and others.

The Brooklyn Museum has recently received a gift of twenty French paintings and one bronze from the *Comité de Diffusion de l'Art Francais Moderne*, of which Mr. Louis Thomas is secretary. "Fleurs du Mal" a bronze flower holder and centerpiece for a table by Jeanne Itasse was the gift of Otto H. Kahn, as was also "The Concert" by P. Albert Laurens, "Bridge of Toledo" by Jacques Simon, "A Valley in Algeria" by Jacques Simon, "Freiburg in Breisgau in Snow Time" by Hughes de Beaumont, "The Bridge of Yerres and the Hillside at Villeneuve" by Lucien Ott, "Algerian Horseman" by Deluermoz, "The Race" by Jacques Brissaud, "The Summer Dining Room" by Georges Lepape, "The Ballet Girl" by A. E. Marty, "Still Life" by William Malherbe, "Still Life (Apples)" by Seevagen, "Women at the Fountain of Cassis" by Guillaume Dulac, "On the Banks of the Avon" by Grassin, and "Flowers" by Bonneau. "Evening in Brittany" by Mochain was the gift of Pierre Cartier; "View of Chateau-Thierry from Hill 204" by Ladureau, the gift of Louis Thomas; "The Blue Cart" by Bernard Boutet de Monvel, the gift of Mortimer L. Schiff; "Still Life" by Jean de Gaigneron, the gift of Felix Wildenstein; "Street in Fez" by Jean de Gaigneron, the gift of A. Bordes; and "Ruined House at Rheims" (water color) by H. Rioux, the gift of Lucien Jouvaud.

An exhibition of twelve pictures painted in Spain last summer by Max Kuehne proved to be one of the most important features of the late season in New York. These paintings were on view during May at the Kraushaar Galleries.



THE GYPSY QUARTER, GRANADA

MAX KUEHNE

RECENTLY SHOWN IN THE KRAUSHAAR GALLERIES, NEW YORK

Mr. Kuehne, who is an American, has spent a great deal of his time in Spain during the past few years, and has become thoroughly imbued with the spirit of the country. His landscapes, well composed and attractive in color, are beautifully painted and place their author in the very forefront of contemporary American landscape painters. One of Mr. Kuehne's Spanish landscapes is reproduced in this issue of *THE AMERICAN MAGAZINE OF ART*.

* * * * *

Another American painter, William Sanger, has also been showing in New York a collection of recent paintings of Spain, one of which has been acquired by the Hispanic Society of America for its permanent collection. This represents a bit of northern Spain which is comparatively unknown even through picto-

rial illustration by Americans. The painting, which is reproduced on page 212, is purposed for permanent exhibition in the new wing of the Hispanic Society's Museum on its completion next fall. The Society also purchased Mr. Sanger's entire collection of drawings, thirty in number, of the "Gate of Glory" Santiago Cathedral, Spain. Commenting upon Mr. Sanger's work, a well-known New York critic has said: "He has painted the grim lands and gray architecture of old Spain in the same fluent mood that he brought to the presentment of the storm-shifting sands of Cape Cod, Mass. He is free and modern in spirit without being aggressively a modernist in method. His paintings evidence that he has fallen under the same spell which that ancient country cast over El Greco, Goya and Zuloaga."



CITY OF VIGO, SPAIN

WILLIAM SANGER

RECENTLY ACQUIRED BY THE HISPANIC SOCIETY OF AMERICA

Through the generosity of FOGG ART Mr. J. Pierpont Morgan the MUSEUM Fogg Art Museum of Harvard University has been enabled to exhibit a number of the magnificently illuminated manuscripts from the Pierpont Morgan Library. The Exhibition opened on the sixteenth of March and remained until the fifteenth of April.

Work of the French, English, Flemish, Italian, Spanish, German, Dutch, Armenian and Greek schools was shown, ranging from the simple, sometimes crude but sincere, illuminations of the ninth century to the work of the late fifteenth century, remarkable for its fine draughtsmanship, its perfection of detail and beauty of color. The Exhibition afforded a most unusual opportunity for the study of the illuminator's art in its finest achievements.

Among the manuscripts lent by Mr. Morgan were the "Huntingfield Psalter," a work of the English school dating from the twelfth century; the well-known "Workshop Bestiary," pronounced by Herbert in his "Illuminated Manuscripts" to be one of the finest of extant Bestiaries; two very interesting illuminated copies of the Commentary on the Apocalypse by

the Spanish monk, Beatus, one dating from 894, the oldest now extant of these Beatus manuscripts, and the other dating from the thirteenth century; a fine Martyrology, probably executed at Monte Cassino in the twelfth century; the so-called "Golden Gospel of Henry VIII," written in letters of burnished gold on vellum dyed purple: a fragment of a Bible Moralise, executed in Paris for S. Louis about 1260; showing French thirteenth century work at its best; and a beautiful French Book of Hours, dating from the fifteenth century, showing the astonishingly rich and elaborate illumination characteristic of this period.

In connection with the Exhibition two illustrated lectures were given at the Museum; one by Professor Charles R. Morey of Princeton University, on Mediæval Illumination and one by Professor Edward K. Rand of Harvard University on Mediæval Script.

LONDON NOTES The exhibition of American contemporary art, opened last Saturday at the Grafton Galleries, has its genesis in the Exhibition Gallery, which has been open to the New York public for the last ten years at the initiative and expense of the

American sculptor, Mrs. G. Vanderbilt Whitney. "To sum up," we are told by Mr. Forbes Watson, "the work of a decade was a natural idea, particularly as a comprehensive collection, from the Whitney Gallery exhibitions, could not fail to be sufficiently inclusive to indicate the growth of American painting during the last fifty years." Without being in a position to dispute this last assumption, for it is now some twelve years since I was across the "herring-pond," and it is difficult to keep close touch of developments that side, a visit yesterday to the Grafton Galleries raises some doubt in my mind whether the very best of American art has come across this time. However, we may be thankful for what we have, which is at least an interesting display. Certain artists are well to the front here, and among these I shall take first Childe Hassam, who has four canvases, among which I should select his charming nude, "Against the Light," painted almost like Gaetano Previati, with separate brush strokes of clean color and with great tenderness of feeling; while his "Afternoon of the Avenue" (obviously Fifth Avenue) shows the great thoroughfare all decked with flags in some wartime celebration.

Near this we come back to the war in George Bellows' tragic scene of "The Murder of Edith Cavell." A lighter note is touched in the numerous small paintings, twenty-three in all, contributed by Guy Pène du Bois, which touch the lighter side of American life with a handling which recalls to us Forain, and even in subject in such a scene as "The Law." Of Robert Henri's three paintings I should select his clever "Laughing Boy," and in figure work Arthur Davies is well presented with nine paintings, among which his "Dweller of the Threshold" has something of Goya's mystery and sense of vague terror. In landscape we find only one Abbott Thayer ("Winter Sunrise on Mt. Monadnock") and would have liked more; but Rockwell Kent sends us fifteen contributions, among which I like best his woodcuts and his admirable "Berkshire, Winter," with snow in the foreground contrasting with the deep purple of the distant hills.

At the Independent Gallery, only a door or two away, was opened this month an exhibition of watercolors by Paul Signac. His technique here in watercolor is quite different to his oils; he gets his effect with clean patches of pure brilliant color, and that effect is wonderfully rich in such studies as "Les Minaouets," "Pêcheurs à l'échouage," "Antibes" (in which it was suggested to me that something of Van Gogh's influence appears) and in his two visions of rich color under "Nature Morte."

Some interesting changes and additions have been recently made in our collection of the National Gallery. These include Constable's famous painting of "Salisbury Cathedral," which is now lent by Lord Ashton of Hyde, in which the spire of the great English Cathedral is seen emergent against the threatening and heavy clouds: this fine work is typical in Constable's very individual treatment of broken lights. Near this, in the corner of the same room is a little study in oils of shadowy trees by John Sell Cotman—who is perhaps best known for his watercolors—which has been only recently acquired for the nation. The Milanese painters of the Renaissance have been rearranged, Leonardo da Vinci's famous "Madonna of the Rocks" now occupying the end wall, flanked on either side by the two beautiful angels by his collaborator and assistant at Milan, Ambrogio da Predis.

At Messrs. Christies salesrooms last month some very interesting Italian paintings came under the hammer. These included a marvellously beautiful "Nativity" by Sandro Botticelli; a "Madonna and Child" put down to that "Amico di Sandro"—the painter whom Mr. Berenson evolved to cover the many pictures which have strong Botticelli elements, but yet cannot be traced to that master; the profile portrait of a youth by Ambrogio da Predis, and two panels of "The Marriage of Hippodamia" and "The Combat with Centaurs" ascribed to the painter called Alunno di Domenico. Besides these in the same sale were some fine English eighteenth century portraits, including Romney's beautiful three-quarter length of Lady Napier, and the same

Master's group of the "Clavering Children."

The salesrooms were crowded to suffocation when the Botticelli "Nativity," starting at 500 guineas, ran up in bids of fifty to 2000 guineas, and was bought at 2050; the Alunno di Domenico panels fetched respectively 1650 and 1600 guineas, and the Amico di Sandro "Virgin" 1300 guineas. After this interest centered on the old English portraits, and here the beautiful "Clavering Children," starting at 1000 guineas, fell at 5000 guineas, and the "Lady Napier", immediately following, went to Mr. Solley for 3000 guineas. The sale on April 19 of Greek and Roman Antiquities, from the collection of J. P. Heseltine, promises to be of special importance.

S. B.

**IMPORTANT
GIFT TO
CLEVELAND
MUSEUM
OF ART**

Another important gift has just been announced by the Cleveland Museum of Art. J. H. Wade, President of the institution, notified Director Frederic Allen Whiting on April 21st that securities aggregating \$360,000 had been transferred by him to the trust funds of the Museum. As Mr. Wade had previously, in July, 1920, created a large endowment fund, the income from which is to be used for the purchase of works of art, the addition of the present gift brings the Wade endowment up to a total aggregating nearly a million dollars.

This constitutes however but a part of Mr. Wade's benefactions, for he was donor of the land on which the Museum building stands and has been a constant contributor to its collections, having presented a most important group of paintings and a very extensive collection of textiles, prints, jewelry and other objects covering various fields of Oriental and European art.

The gift came opportunely at a time which permitted its announcement to a group of the Museum's friends, gathered for the presentation of the newly completed Thayer groups, reference to which was made in the April issue of *THE AMERICAN MAGAZINE OF ART*. This group of interesting transcriptions of

Nature's artistry was presented to the Children's Museum by Mrs. E. T. C. Miller and forms an important addition to the series of groups and models which, it is felt, will aid the children in gaining an insight into Nature's beauties and in learning to use their powers of observation more intelligently.

Following Mrs. Miller's brief presentation speech, Rossiter Howard, who had just come from the Minneapolis Institute of Arts to take the position of Curator of Educational Work, spoke of the activities now being carried on in that department and of plans for the future. Director Whiting followed with a statement regarding the importance which he attaches to the work among the children as a means of building up future art standards and of discovering and developing talent that might otherwise remain dormant. In conclusion he announced the gift from Mr. Wade and expressed the gratitude of himself and the institution for the gift from Mrs. Miller, which was the occasion for the gathering, and for the gift from Mr. Wade which will make possible important accessions and development in the future.

**THE
GUNSAULUS
MEMORIAL**

A memorial to the late Dr. Frank Wakely Gunsaulus in the new Field Museum of Natural History, of which he was trustee, is established in the hall bearing his name which will contain the memorial of 360 Surimono presented by his daughter, Helen C. Gunsaulus. The collection is one of the very few private ones of Japanese Surimono in America, and under the discriminating influence of Dr. Gunsaulus, who assisted his daughter in assembling the prints, it became one of first rank and high quality, equal to any museum collection of its order in this country.

Dr. Frank Wakely Gunsaulus, President of the Armour Institute of Technology and Trustee of the Art Institute of Chicago, died March 17. In addition to widespread interests in education and religious efforts, Dr. Gunsaulus was an enthusiastic missionary in the cause of the arts. He was tireless in his efforts to open the ways of appreciation in many

directions, his tastes embracing every manifestation of the creative and interpretative arts and various waves of art interest, such as the coming to the United States of the Dutch schools of modern painters, the understanding of Inness, the awakening to the beauty of Wedgwood. The English potters, and potters of the Orient, owed their impetus to his vast enthusiasm and penetration of historical sources.

Dr. Gunsaulus was a liberal donor. Among his gifts to the Art Institute, Chicago, are the Mary Jane Gunsaulus Collection of Pottery of the Near East, named in commemoration of his mother; the Collection of Old Wedgwood, from the celebrated Sanderson Collection; and collection of American Coverlets (hand-woven), Colonial Glass, old manuscripts and very lately a fine drawing by Corot.

In recognition of his constructive powers, his friend, William H. Miner, stipulated that his gift of an exhibition hall for industrial arts to the Art Institute should be called the Frank W. Gunsaulus Hall of Industrial Art. In view of the possibilities of the industrial arts in America, Dr. Gunsaulus set about searching for Colonial handicrafts, with the idea of making an American museum equal to a similar educational museum in Hamburg, Germany.

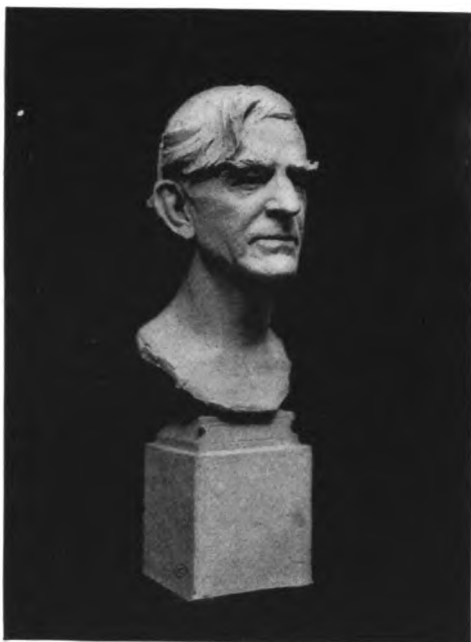
Within a year he presented rare old manuscripts, some of which were illuminated and belonged to the period before the invention of printing, to his college at the Wesleyan University, which at the same time hung his portrait painted by Arvid Nyholm.

The portrait of Dr. Frank W. Gunsaulus by Louis Betts for the Armour Institute was hung in Gunsaulus Hall at the Art Institute after his death.

SWEDISH ART IN AMERICA The Swedish Club art committee which has been fostering exhibitions of paintings by American artists of Swedish descent over a decade, and has established a national organization which sent abroad a collection of works to tour Sweden last summer, has completed the series of historical frescoes commissioned for its club house in Chi-

cago in 1917. There are six historical paintings in the lunettes in the ball room and a panorama of Stockholm filling an end wall space. The subjects relate to Swedish history in America and are "Landing of the Swedes on the Delaware—1638," painted by Christian von Schneidau of Chicago; "Old Swedes Church, Philadelphia, 1700," by Olof Grafstrom of Rock Island, Ill.; "John Morton Signs the Declaration of Independence—1776," by Arvid Nyholm of Chicago; "The Founding of Bishop Hill Colony—1847," by Alfred Jansson of Chicago; "Battle of the 'Monitor' and the 'Merrimac'—1862," by Henry Reuterdaahl of New York, and the "Swedish Building at the World's Columbian Exposition—1893," by Hugo von Hofsten, Chicago. Mr. von Hofsten's panorama of Stockholm has just been accepted by the committee. John F. Carlson, of New York, and Birger Sandzen, of Lindsborg, Kansas, are interested in the exhibitions of the Swedish Club and their efforts to promote art. Not long ago the Swedish Club brought overseas from Sweden a valuable display of Scandinavian handicrafts.

PUBLIC ART IN CHICAGO The Chicago Plan Commission has received two gifts—\$50,000 from the Ferguson Fund for Sculpture and \$50,000 from William Wrigley, Jr., to build artistic bridge houses at the approaches of the new Michigan Avenue bridge over the Chicago River, linking the boulevard north and south. The bridge houses are in the immediate vicinity of the first white man's house in Chicago and Old Fort Dearborn at the mouth of the river, both of which are remembered by tablets today. In view of these facts, the new bridge houses will be architecturally beautiful and historically significant. The towering Wrigley Building to the west of the north end, has spent \$20,000 beautifying the plaza from the boulevard to its entrance. The steel structure foundations for the bridge houses were built at the same time as the bridges and all the fund, \$100,000, will be used for the buildings and their sculptural and decorative features. The Chi-



FRANK BACON
PLAYWRIGHT AND AUTHOR
BY GEORGE J. LOBER

cago Plan Commission intends to extend the decorative ideas in the embellishment of the entire river frontage under its jurisdiction.

L. McC.

NEEDLEWORK
ART

Under the auspices of the Guild of Needle and Bobbin Crafts and the Needle and Bobbin Club an exhibition illustrating "The New World's Debt to the Old World's Needle Work" was held in the Arden Gallery, New York, the last half of April. The Guild of Needle and Bobbin Crafts has for its object the encouragement of needlework among the foreign born women, who have brought with them from their homelands valuable traditions of peasant work which too often under new living conditions deteriorate in quality or are wholly lost. Under proper direction these traditions can add a rich contribution to the art industries of their adopted country and fill the foreign born citizens with pride in their contribution to their new

home. During the past year several groups of Italian, Bohemian, Ukranian, Russian and American Indian workers have been organized and are affiliating with the Guild. These groups have successfully proved the practical value of the Guild's undertaking. The exhibition in the Arden Gallery was arranged by a special committee of which Miss Gertrude Whiting was chairman, and contained the best examples of work done by these immigrant groups. Rare pieces of Colonial furniture and other specimens of early American home industries illustrating the fact that our Colonial needlewomen and craftsmen were the pioneers in the idea of founding upon homeland sources a characteristic and distinguished American style were also shown.

The Carnegie Institute's PRIZES Twentieth Annual International Exhibition which CARNEGIE opened on April 28th and INSTITUTE will continue until June 30th, includes 385 paintings selected from about twice that number submitted. Of these 182 are by artists living abroad in England, Scotland, France, Belgium, Holland, Italy, Spain and Sweden. The late J. Francis Murphy is represented by a group of seven canvases, very excellent examples of the work of this great American landscape painter. The work of John Singer Sargent is represented by four portraits, among which is his famous painting of Carolus Duran. The honor of the one-man exhibit has, this year, been given to the French painter, Henri Eugène Le Sidaner. This personal group contains twenty-five canvases. The entrance halls to the galleries are devoted to examples of sculpture by two very well known Americans—the late Augustus Saint Gaudens and the contemporary sculptor, James Earle Fraser. The awards announced on Founder's Day were as follows: Gold Medal and \$1500 to Ernest Lawson for his painting "Vanishing Mist"; Silver Medal and \$1000 to Howard Giles for his painting "Young Woman"; Bronze Medal and \$500 to Eugene Speicher for his painting "Girl with Green Hat"; Honorable Mention to R. J. Enraght Moony for his painting



MURAL DECORATION FOR THE NEW STANLEY
THEATRE IN PHILADELPHIA
BY GEORGE HARDING
Panel is 35 feet long and 9 feet high

"A Spring Evening"; to Sydney Lee for his painting "The Ruined Castle"; to Ross E. Moffett for his painting "The Old Fisherman."

In an article on "The Future of Mural Painting in America," published in *The Field of Art*, Scribner's Magazine for May, Ernest Peixotto calls attention to a new phase of mural painting which has lately sprung into existence; that which finds place not in public buildings but in private living rooms, business buildings and small assembly halls, thus destined to become a part of the intimate daily life. In this connection he mentions work recently produced or in process of production by Barry Faulkner, Allen Cox, Arthur Covey, Fred Dana Marsh, Arthur Crisp, Eugene F. Savage and Ezra Winter, all comparatively young men, who, it would seem, may be destined to lend distinction to art in America as the years pass. Several of these painters have held fellowships in painting at the American Academy in Rome, and evidence the great beneficence of this institution.

ITEMS

Clement Heaton has designed and executed a window in the fifteenth century tradition for the Huguenot Church at Pelham Manor, New York. Mr. Heaton's leading is fine; his colors are rich; he makes little use of the elaborate modeling so common in modern glass work.

Louis C. Tiffany has designed as a memorial to Commodore Frederick G. Bourne a favrile glass window for Faith Chapel, Jekyl Island, Brunswick, Ga. The subject of the window is, "David Set Singers Before the Lord."

A bronze equestrian statue of Bolivar, the Venezuelan hero, by Sally James Farnham, was unveiled in Central Park, New York, in April with unusually impressive ceremonies, the President of the

United States not only being present but making the leading speech on that occasion. This is the second equestrian statue by a woman sculptor to be erected in New York City, the other being the statue of Joan of Arc, by Anna V. Hyatt.

The Kansas City Art Institute has been holding an exhibition of works by artists of Kansas City and vicinity which has proved especially interesting. A prize of \$100 was awarded Norman Tolson for a painting entitled "Miss Mildred Jaudon."

The Painters and Sculptors of Southern California held their Second Annual Exhibition in the Museum of History, Science and Art, Los Angeles, during April.

The Milwaukee Art Institute held a Festival of Wisconsin Art in April. In the galleries of the Institute were shown at that time the Annual Exhibition of Wisconsin Artists and Craftsmen, and during the entire month there was a continuous program of demonstrations, lectures, gallery promenades, teas, etc., which served to keep the interest of the public actively engaged. The Wisconsin Poets gave a program on the 15th of April, and on the 20th the Wisconsin Players presented two dramas. From first to last the program was of exceptional interest.

An exhibition of 200 prints, reproductions of paintings by distinguished artists, selected by the American Federation of Arts is making a tour of Porto Rico schools under the charge of the Junior Red Cross workers. This exhibition after being shown in Porto Rico is to go to the Virgin Islands. It is being very favorably received.

The statue of Benjamin Franklin by Paul Wayland Bartlett, reproduced in the November, 1919, number of our magazine, has lately been making a triumphal progress, journeying by team on what might be termed a gigantic float from Baltimore, where it was cast, to

Waterbury, Conn., where it is to be permanently placed, stopping at various cities en route and attracting wide attention. Possibly no better scheme could have been devised than this for the education of the people. Some one has said that this adventure of a statue recalls the triumphal procession given a great painting in Florence centuries ago.

Reginald Poland, who has been for about two years manager of the Art Society of Denver, has lately resigned to become Educational Secretary of the Detroit Institute of Arts.

The Rev. P. Raphael, O. S. B., exhibited some of his recent works at the Studio of Christian Art, Manchester, N. H., from April 28th to May 5th. These included two large paintings fifteen feet in height and eight feet in breadth to be placed in the Church of St. Francis Xavier, Buffalo, N. Y.

The Handicraft Club and the Maryland Institute of Baltimore held an International Exhibition of Pictorial Block Prints from April 17th to May 1st, in the Institute Gallery. The majority of the prints had previously been shown in the California Print Makers Exhibition.

An exhibition of Modern and Applied Art from Holland has been brought to this country by the Holland-America Society and had its first showing at the Anderson Galleries, New York, beginning April 23rd. This exhibition is under the patronage of the Netherlands Charge d'Affaires, Jonkheer W. H. de Beaufort, and the Colonial Dames of America.

Mrs. Louise Upton Brumback is holding an exhibition in the Memorial Art Gallery, Rochester, New York, during the month of May, by special invitation.

Phenomenal success is reported in connection with an exhibition of watercolors by Dodge McKnight, recently held in the Doll & Richards Gallery, Boston. Two-thirds of the pictures shown were sold.

BOOK REVIEWS

BETTER CITIZENSHIP THROUGH ART TRAINING—A SYLLABUS FOR HIGH SCHOOLS, COLLEGES OR STUDY CLUBS. By MINA McLEOD BECK, M.A., Art Director, Public Schools, Harrisburg, Pa. A. C. McClurg & Co., Chicago, Publisher.

A vast amount of ground is covered by the study outlines of city planning, landscape gardening, architecture, house decoration, costume design and history of art, brought together in this little volume of only 109 pages. It represents data collected by the author for use in her own classes and supplies a much-needed basis for school work along these lines.

As Miss Beck truly says in her foreword: "With practical art training, there is no reason why any boy who grows up to be a carpenter should not know that a door or window that equals two squares is a common place proportion, nor is there any reason why the president of a bank or the superintendent of a school who engages the carpenter should not know that the portico of his house is ill proportioned and why it should be so. With practical art training, every girl should know how to dress simply and in good taste, and knowledge of color harmony should be general. The wish to have a well-planned, beautiful city is a matter of training, education; and the wish is father to the thought."

The course of study she outlines is designed to give a general training in appreciation to students in the schools, supplementing exercises in design or art structure. To dispel the somewhat prevalent idea that art appreciation means the appreciation of pictures only, pictorial art is given last place in this volume.

Although far from complete, these outlines are suggestive and flexible and are commended for use to study clubs as well as teachers.

THE PRACTICAL BOOK OF ORIENTAL RUGS. By G. GRIFFIN LEWIS. J. B. Lippincott Company, Publishers.

This is a fifth edition of this admirable work. The first edition, which was published nine years ago, contained ten color

plates; the present edition contains no less than thirty-two.

The book is of timely interest because of the influx of Oriental rugs since the Great War. This influx is to be accounted for by the fact that as soon as the armistice was signed, many dealers hastened to the Orient and bought as many pieces as the people were willing to part with, realizing that the industry had for the time at least come to an end.

"The Orient," the author of this book says, "has to a large extent been Europeanized. Many of the rug makers have been annihilated; many of those who are left have eaten their sheep and made their wool into clothing." Hence despite apparent abundance of Oriental rugs in the dealers' establishments today prices have increased enormously and the supply is limited. Those who have fine pieces or who are contemplating purchase will find this book of great reference value.

HOW TO APPRECIATE PRINTS—By FRANK WEITENKAMPF, Chief of the Prints Division of the New York Public Library, author of "American Graphic Art," "Etching and Contemporary Life," etc. Third revised edition. Charles Scribner's Sons, New York, Publishers.

The popularity of this book is manifested by the fact that it is now in its seventh printing. The author attributes this demand for information to the increasing interest in prints, which is likewise evidenced in the sales rooms.

Only the other day etchings by Whistler and Zorn brought over \$2,000 each when sold at auction in New York. Prints which were obtainable a few years ago for \$10 bring now more than \$100. But the real interest in prints should, and probably does, come from the fact that they are a form of art within the means of the moderately well-to-do. The print makers of Japan produced for the common people; the print makers of our own time have a large audience made up of the general public, and yet on the other hand there is no more subtle and artistic mode of expression than etching—nothing which makes more direct appeal to the trained eye and discriminating taste of the connoisseur.

Mr. Weitenkamp's book is in the form of friendly conversational essays on the different methods—etching, line engraving, mezzotints, wood cuts, lithography, etc., with chapters on collecting, on what makes a good print, etc. The illustrations are well chosen though not exceedingly numerous or particularly fine.

HIGHLAND LIGHT AND OTHER POEMS. BY HENRY ADAMS BELLOW. The Macmillan Company, Publishers.

It has not been our custom to review books of poetry, but this little volume, which has lately come to our desk, so fully illustrates the fact that poetry is essentially one of the arts, governed by the same laws to a large extent as painting, sculpture and architecture, that we are tempted to commend it to the attention of our readers.

We are told that "the author is a young man whose inspiration has come more from life than from books," and certainly these poems are full of the freshness of youth and indicative both of clear seeing and deep feeling. Many possess great charm, some stir emotion, all are not gay but they breathe a pure atmosphere, and some are delightfully touched by the light finger of mirth. They are genuinely artistic and sincerely of our own time and land.

IRISH GLASS. BY M. S. DUDLEY WESTROPP, M.R.I.A., of the National Museum of Ireland. J. B. Lippincott Company, Publishers.

The author of this book has given twenty years of study to the subject. The text gives the history of glassmaking in Ireland from the sixteenth century to the present day, and 188 typical pieces are illustrated.

MODERN PAINTING—A Series of Monographs on Contemporary British Painters, issued in folio form. BY THE STUDIO, LIMITED, 44 Leicester Square, London. Number 1, THE WORK OF LAURA AND HAROLD KNIGHT. Number 2, THE WORK OF DE LASZLO.

The essay on the work of Laura and Harold Knight is by Ernest G. Halton; that on De Laszlo is by A. L. Baldry.

Neither occupies more than four pages and each is followed by eight or more exquisite reproductions of their paintings in full color, giving admirable survey of the artists' works and manifesting in an obvious manner their leading characteristics. The topography, printing and general style of these publications is worthy of the highest praise.

The American Art Library, Boni & Liveright, Publishers, New York, make announcement of the publication in the near future of a series of monographs on Contemporary American Painters, somewhat similar in character. The first of these will be on Robert Henri and on Paul H.anship, and will be by the editors, William Yarrow and Louis Bouche. These will be issued in limited editions with forty full-page illustrations in black and white.

A "Congres d'Histoire de l'Art" will be held in Paris at the Sorbonne for about ten days, from the 26th of September next. It is to be international in character, and will deal with both Eastern and Western art, with music and with art teaching, including the functions of museums. The accepted languages for contributions are French, English, Italian, Spanish and German. In addition to the reading of papers there will be exhibitions illustrating historical French art, while a lighter side will be provided by the excursions that are planned to Chartres, Rheims, Rouen, Versailles and Chantilly, and the theatrical performances and concerts in honour of the members of the Congress and their families.

The Congress is under the honorary presidency of M. Henri Lemonnier, with M. Andre Michel as president, and MM. Koechlin, Comte Paul Durrieu and Emile Male as vice-presidents—a truly distinguished list. The British Committee is both influential and representative, the secretaries being Mr. Laurence Binyon, Mr. D. S. MacColl and Mr. Eric Maclagan.

VOL. 12, No. 7

JULY, 1921

PRICE 25 CENTS

GENERAL LIBRARY
JUL 21 1921
THE AMERICAN
MAGAZINE OF
ART

A Family of Sculptors

BY ADELINE ADAMS

Twelfth Annual Convention
The American Federation of Arts

Decorations in the
Missouri State Capitol

PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

TS
L2

FINE ARTS INSURANCE AGAINST ALL RISKS

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)

INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)

ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)

UNITED STATES FIRE INSURANCE CO.
OF NEW YORK

(Organized 1824) (Marine Dept.)

AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)

FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

SUMMER SCHOOL

Chester Springs

CHESTER COUNTY, PA.

The Pennsylvania Academy of the Fine Arts

The Oldest Art School in America

CLASSES IN PAINTING AND SCULPTURE

Open-air instruction. High, rolling land, beautiful and historic scenery. Tennis courts, croquet grounds, etc. Board (including tuition), \$12.50 per week and upwards. No student, without special permission, will be accepted for less than two weeks. Send for circular. Reference required.

RESIDENT MANAGER,

D. ROY MILLER

Box G, Chester Springs, Chester County, Pa.



STATUE OF PIERRE GAUTIER DE LA VARENNE

BY FURIO PICCIRILLI

WINNIPEG, CANADA

THE AMERICAN MAGAZINE OF ART

VOLUME XII

JULY, 1921

NUMBER 7



PEDIMENT, WISCONSIN STATE CAPITOL

ATTILIO PICCIRILLI

A FAMILY OF SCULPTORS

By ADELINE ADAMS

I NTERESTING and important figures in the march of American sculpture at the present time are the six Piccirilli brothers, known from coast to coast in all our large cities, wherever architects and sculptors congregate. Their work celebrates the natural bond between art and craftsmanship. In just this, they are as a family almost unique here. Shining examples of family solidarity in art, such as that of the Lambs, well-known church decorators and proficient artists in many materials, are rare among our native Americans. With us, in all that has to do with using the hands, the son is seldom content to repeat his father's gestures. He instinctively declines anything resembling an apprenticeship. He recoils from the ancestral thoroughness. Nothing in it! If an industrial worker, have not labor agitators taught him that the best is like the worst? Again, while his father handles hammer and square, he

himself may prefer yardstick and scissors, thinking perhaps that from the ribbon counter rather than from the carpenter's bench he can make an easy leap to the goal of great riches. The future will doubtless bring changes to our art, our life, and above all to our ideas about what our good eighteenth-century phrase-makers called the "pursuit of happiness." But at present, it is clear that our native artistic genius does not shine in family enterprises of combined art and business ability, such as one notes in the Parisian house of Rodier, distinguished weavers, or in the Piccirilli brothers, who have brought to us from their native land the whole art and craft and science and business of "freeing the angel from the stone."

They belong to that ancient line of craftsmen, the Mediterranean masters of stone. That line did not die with the decay of Roman grandeur. It bided its

time until it flowered out into a strange new vigor and loveliness through Niccola Pisano and his kin, those thirteenth-century sculptors often called the founders of Italian Renaissance art, because in their pulpits and lunettes they somehow managed to combine the Gothic naturalism of their immediate predecessors with the newly revived antique beauty, in ways that captured the imagination of artists for centuries afterward. Like the Pisani, the Piccirilli brothers are of Tuscan stock. They grew up among the architectural wonders the Pisani had helped to create and adorn. Massa, the city of their birth, lies between Carrara and Pisa, and is the center of the famous Carrara marble industry; at Massa, their father had a large and thriving business of marble-working, in which the sons would naturally take part.

But romance and realism have always run a race with each other through the Piccirilli story, and whenever one of these two seems to be ahead by a neck or so, the other suddenly spurts past. For instance, romance was about to announce that poetic idyl, a family of seven strong sons, when realism stepped in, and the seventh boy turned out to be a girl. So, too, in the midst of the prosperous commonplaces of life at Massa, where it appeared likely that the family would live and die in peace and plenty, romance gave a sudden turn to the wheel and upset everything. A quixotic act of kindness on the part of the head of the house in signing guarantees for an old friend in financial straits wrecked the family prospects. A fresh start was imperative. But in European countries, it is not easy to make a brand-new start under age-old conditions. Better take ship for foreign ports. Fortunately, the father had always insisted on languages, and especially the English language, as a part of the education of his boys. One son had work to attend to in Cairo, another in Glasgow, another in London. They were young indeed for such responsibilities, but they had ambition to match their youth. Was not Niccola Pisano, if tradition speaks truly, an emperor's architect at fifteen? True or false, the legend is a

challenge. For a time, the family foregathered in London, in old Chelsea. But the New World beckoned them all, especially after one son had tried it and found it good; and thirty-odd years ago, rich chiefly in health, hope and a fine family tradition; in a quick and fertile fancy, a genuine creative ability; in a comprehensive knowledge of marble-cutting, and in a will to work, they arrived in New York. It is told that when they sought employment in stone-carving and the like, the most sensitive boy of the family, on being asked in brusque American, "Wha' c'n y' do, anyway?" replied, abashed, "I do not know," and was driven away; while a more aggressive brother, on hearing the same question, retorted magnificently, "Everything!" and was at once engaged. Not always does modesty receive its reward. Indeed, the achievement of the family has since proved that on the whole, "Everything!" was the right answer. The talent and industry of these boys met recognition. For a while a few narrow rooms on the East Side held them all, but they soon earned enough to move to comfortable quarters. From that time to this, the work in which they found both a livelihood and a means of artistic expression has steadily increased, until now the Piccirilli studios and workshops ramble at their ease over several lots of valuable city land.

At the plant, you will see great blocks of stone from the famous Italian and American quarries. Some are for architectural ornament, some for monuments, some for busts or for bas-reliefs. That one in the corner is Carrara, for Mr. French's next group, and was chosen by Mr. Furio Piccirilli during his recent trip abroad. Our architects and sculptors know well that these brothers were born wise in the ways of marble, and that their genius for stone, like the famous critic's famous lady in the famous painting, "is older than the rocks among which she sits." Other blocks are already in the chrysalis stage, or beyond. Those splendid masses, beautifully lettered, form part of a great soldiers' memorial designed by Mr. Bacon, with sculpture by Miss Longman. From another hand is a



PORTRAIT OF AN ARTIST

ATTILIO PICCIBILLI

statue, still in the embrace of the pointing-machine; the work is being prepared, or "pointed," in mathematically exact copying of the plaster model furnished by a great artist, who will expect the marble to be even more impressive than the original plaster. And in that he will be quite right. Material counts. Plaster is the drudge, marble the aristocrat. But since marble-cutting in its advanced stages is interpretation as well as copying, every sculptor worthy of the name will wish to finish his own marble work. Owing to commercialism, or to lack of

mastery over the chisel, that consummation is not always reached. Here, for example, is a portrait-relief, almost completed in beautiful Carrara. When it is set beside the plaster original, one cannot help noting that the greater nobility of the marble copy is due not wholly to finer material, but still more to finer artistry. The sculptor who designed the original was less the artist than the carver who put it into marble! A deplorable situation, but surely not the fault of the carver, who owes it to his craft not to outrage fine material.



GROUP FROM MAINE MONUMENT

ATTILIO PICCIRILLI

The ensemble of the Piccirilli workshops and studios is not so much that of a factory as of a family industry, in which the various gifts of the members are harmoniously combined. Since large contracts are handled, a business manager is necessary, and Giutulio, the youngest brother, is business manager. Attilio and Furio are the sculptors par excel-

lence, if mastery of the human form is made the criterion; Attilio had been a student at the Roman Academy and both are members of our own National Academy of Design. Orazio is the accomplished master of animal form as well as of the myriad shapes imagined in ornament, that important branch of the sculptor's art, until lately

little understood in our country. Maso and Ferruccio have their own niches in the organization. One recalls a hoary anecdote about the firm of McKim, Mead and White. A client having remarked that he knew what McKim did and he knew what White did, but wasn't sure what Mead did, was told that it was Mead who saved the others from making a specified sort of fools of themselves. Among six sculptors, probably more than one must be detailed for that useful activity! Not that the family has over-trained itself in specialization. If need arises, no one is above turning his hand to anything he can do well. When on a Saturday afternoon no workman is on call to make a plaster cast of that impressive eagle just modeled by Orazio, you may perhaps find the artist himself in paper cap, bending over his studio stove and stirring gelatine for the mould. Attilio and Furio have created lovely ornamental designs — "putti and frutti" as well as heroic statues and groups.



BABY FAUN

FURIO PICCIRILLI



BRONZE COCK

ORAZIO PICCIRILLI

Space fails here for more than the barest mention of the innumerable decorative sculptures made by this family for public and private buildings in many cities; there are pediments and pilasters, lunettes and overmantels, friezes, ceilings, panels, capitals. The subjects, ranging from grave to gay, ecclesiastical to secular, are treated with that inexhaustible gusto which is the Tuscan heritage, and good to see. Do we not remember how in the medallions of Pisanello, the various personages sit or stand or go about their business as if in all earnestness they were having the time of their lives, as if the medalist had caught them when their energies were focused on some supreme matter? A similar dramatic sense presides over the work of these later Tuscans. It is a gift in which our native artists seldom overabound, especially when by inheritance they have in their blood more of the "thou shalt not" of the Reformation than of the "go to it" of the Renaissance. This dramatic zest of the Piccirillis makes for variety



GROUP, DUTY, FIREMEN'S MEMORIAL

ATTILIO PICCIRILLI

in their work. A large austerity invests those groups under the ægis of Sapientia, in the pediment for the Wisconsin State Capitol; the love and understanding of beauty long-descended from many worlds are shown in a marble vestibule-ceiling; a delicate, half-playful melody haunts

structural enrichment, and nobody asks, who did it? But our ignorance as to the authors of our major monuments is hardly complimentary to ourselves. In collaboration with Mr. Magonigle as architect, Attilio Piccirilli has created two of New York's most imposing monuments, the



MADONNA BY FURIO PICCIRILLI

the lunettes for the Frick house and the panel for the Harriman music-room.

Just as the Frenchman in the play suddenly learns that he has been speaking French prose without knowing it, so from time to time we New Yorkers or Ann Arborers or San Franciscans discover that we have been looking at Piccirilli sculpture without knowing it. If the work is ornament, our lack of information is not uncomplimentary to the modeler; the thing has kept its place as

Maine Monument at the southwest entrance to Central Park, and the Firemen's Memorial on Riverside Drive. In both these works, the sculptural groups are conceived in genuine emotion and carried out with the skill of a virtuoso. An unusual and a picturesque feature of the Firemen's Memorial is the spirited relief that pays a tribute to the horses as well as to the men.

I have spoken of romance and realism in the family story. For years Attilio



PEDIMENT, FRICK HOUSE

ATTILIO PICCIRILLI

Piccirilli had been engaged, as a matter of heart's delight, in carving a faun; not every day, of course, but at certain golden hours as they fell due. Other works in his studio came and went, came and went, but the faun outstayed them; the creature was at home there, sometimes untouched for weeks and months, but always the object of special love and care. Only those who have themselves felt the marble surge to life under the tool can wholly understand the rapture of it! In the Spring of 1920, the sculptor called his faun finished, and sent it to the Architectural League Exhibition, where in the twinkling of an eye, the fire that swept the Vanderbilt Gallery destroyed it utterly. Again, only those who have with their own hands wrought in stone can know how much greater is the loss of a work in marble than that of a work in bronze. The bronze is but a reproduction, through the medium of the sand mould, from the plaster cast; the marble, when from the hand of a creative artist, is something far beyond a mere copy; it is an interpretation. Fortunately, Mr. Piccirilli is philosopher as well as artist, and had the courage to choose another block at once.

In the family industrial life, the routine of the week's work is set aside promptly at high noon every Saturday; and soon afterward, a most romantically hospitable luncheon, well known to many New York artists, is spread upon a long refectory table in the mellow old kitchen adjoining the shops. The number of guests is elastic; though a dozen or a score may already be seated, there is always room for the last comer, whether it be John Drew or Paul Bartlett, Jules Guérin or Herbert Adams, the president

of our Board of Aldermen or a member of our Federal Art Commission, or only myself. And oh, those incredible vanishing mounds of spaghetti, powdered with the true Parmesan, and touched with the rose of a perfect sauce tomate; those snowy slices of chicken drawn up in close formation; those desirable disks of Italian sausage, looking for all the world like samples of precious porphyry; not to speak of the finocchi, the chicory well-curved, and the good Vesuvian grape always in seemly circulation! The talk too is of the best; mostly in English, with occasional scintillating overtones in French, and at times a few rapid arpeggios in Italian. Mr. Drew's delightful anecdotes of Cosmopolis will perhaps lead Mr. La Guardia to disclose something of his adventure with D'Annunzio at Fiume; from airplanes the discussion will swoop sharply down upon the proposed Liberty Altar for Madison Square; and so it goes. Though the talk is of things present and things to come, a thoughtful guest at that board will be reminded of remote, even pre-Renaissance days. A humanist, according to Symonds, was Niccola Pisano, that thirteenth-century sculptor who has been hailed as the first modern artist. A humanist! The qualities implied within the various rich meanings of the word have been bequeathed by the Pisani to their spiritual descendants, these brothers; men who, like the Pisani, sprang from Tuscan soil, between the sea and the mountains, and were born and bred to the mastery over stone. And not the least of their gifts to their adopted country is that Tuscan zest which makes art a diurnal, yet a consecrated thing, like bread or hearth-fire.

TWELFTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

EVERYTHING seemed to combine to make the Twelfth Annual Convention of the American Federation of Arts, which was held in Washington, D. C., May 18th, 19th and 20th, not only a success but memorable. The weather was perfect, the program was carried out from first to last without the omission of a single speaker, the attendance was larger than ever before, the social features were most enjoyable; everyone was in good spirits and in apparent accord. Opinions were freely expressed and were oftentimes divergent, but more evident than anything else was the desire to attain through unity of purpose the great end for which the American Federation of Arts was formed—the advancement of art and its appreciation.

All but one of the six sessions, beginning Wednesday morning, May 18th, and continuing to Friday afternoon, May 20th, were held in the Auditorium of the Corcoran Gallery of Art. At three of these sessions Mr. Robert W. de Forest, our president, presided. At his invitation Mr. Charles L. Hutchinson, first vice-president, Mr. E. H. Blashfield, president of the National Academy of Design and a vice-president of the Federation, and Mr. Charles Moore, chairman of the National Commission of Fine Arts and a director of the American Federation of Arts, presided each at a single session.

The delegates, of whom there were more than two hundred in attendance, including representatives from a chapter in Canada and one in Hawaii, were welcomed to Washington by Col. C. O. Sherrill, secretary of the National Commission of Fine Arts, in charge of Public Buildings and Grounds in Washington and Special Aide to the President, who in a brief, telling address called attention to the necessity of national support of the Park Commission's Plan for the development of Washington, in order that our capital city might realize its potentialities as the most beautiful city in the world—a matter of national pride—an invaluable national asset. He called spe-

cial attention to the present need of removing the inadequate Botanic Gardens adjacent to the Capitol to a more suitable site in order that Union Square on which the Grant Monument stands shall be developed and the Botanic Garden itself grow to real significance, botanically as well as horticulturally.

Reports were presented at this session by the Secretary, Leila Mechlin, the Treasurer, Charles D. Norton, the Extension Secretary, Richard F. Bach, and Prof. Paul H. Grummann in charge of the Federation's western office at Lincoln, Nebraska, all giving evidence of growth of interest and enlarged activities. The Secretary's report is given in full elsewhere.

The President's address took the form of a brief explanation of the tariff on art with special reference to the possibility of a new tax being put on the importation of works of art by the framers of the new tariff law. Mr. John Quinn, the legal representative of various New York art organizations, who is combating such a procedure before the committees of Congress, at Mr. de Forest's request spoke on the subject, and at the afternoon session of the first day the following resolution with reference to this subject was unanimously passed:

Whereas, this Federation is composed of 273 Chapters, located in almost every State in the Union and including practically all the Art Museums and important Art Societies of the United States, and

Whereas, this Federation took an active part in the nation-wide effort that resulted, in the year 1909, in removing the duty upon all art except art less than twenty years old; and

Whereas, the Act of Congress of 1913 in removing the tariff upon art less than twenty years old has, in the opinion of this Federation, done more to promote a knowledge of contemporary art and to stimulate an interest in fine arts generally than any other one

thing, and has encouraged the founding of new museums and the growth of museums already in existence, now therefore it is

Resolved, that a tariff on paintings, sculpture and original art generally would seriously interfere with the educational work of art museums and art institutions in the country, and that a duty on original works of art would be in effect a tax on institutions engaged in educational work. Further

Resolved, that a duty on art would tend to check and limit the formation of private collections which are the source of a majority of the works of art in museums which depend largely for their growth upon gifts, loans and bequests by individuals, more than one-half of the art in our museums having been acquired by gifts or loans of private collectors. Further

Resolved, that untaxed art will contribute to the establishment of new schools and new art museums, and to the growth of our present art schools and art museums. Further

Resolved, that this Federation of Arts most earnestly protests against the return by the United States to the old unenlightened and discarded policy of imposing a duty upon the importation of works of art.

The afternoon session on May 18th had as a general topic "Art and the People" and opened with a demonstration by Mr. Ross Crane, of the Better Homes Institute of the Art Institute of Chicago, of "Art in the Home." This session was held in the Auditorium of the National Museum in order to accommodate not only Mr. Crane, who required a larger stage for his demonstration than that afforded by the lecture-hall of the Corcoran Gallery, but also to accommodate those outside of the Federation who particularly desired to see this demonstration. The stage was set as a living room with mantel, windows and doors, and the furniture, lent by one of the local dealers, was brought in piece by piece until the room was complete. Thus was shown how the Better Homes Institute of Chicago by the use of stage set and

actual objects of every day use is demonstrating to the people of the Middle West the relation of art to life, creating a popular demand for better art in house furnishings and helping to induce a larger market for industrial art products. Later Mr. Allen Eaton, former Field Secretary of the American Federation of Arts and now connected with the Sage Foundation, gave a talk on "Pictures for the School Room" showing a number of examples of prints that he had selected for a School Room Print Exhibition to be circulated by the American Federation of Arts. "In forming this exhibition of prints for schools and circulating it throughout the country," said Mr. Eaton, "the Federation has done more than has yet been done to bring together the makers and users of the best school room pictures. This service meets the greatest present need. But a service second or perhaps equal to this which the Federation of all organizations can bring about, is cooperation among the artists, publishers, distributors, users and the various individuals and organizations interested to determine the character and quality of the prints yet to be produced. With this coordination we should have reasonably soon for the pleasure and inspiration of our school children the greatest collection of color prints in the world." Mr. L. M. Churbuck, Director of the Art Department of the Massachusetts State Fair, presented an excellent paper on "Art in State Fairs," in which he pointed out that the art department of a state fair is a decided influence as demonstrated by the artistic development of centers in which they exist, that communities that have the advantage of seeing the best works of art express the influence through more attractive homes, and that out of such communities come more art students, more art lovers—the best proof of the influence of environment. Miss Mary Powell of the Art Department of the St. Louis Public Library, presented the subject of "Art in the Public Library" most admirably, emphasizing points of contact between art and the people through the public library, the importance of exhibitions and the responsibility of the library in directing

reading along the lines of art, the development of art and business, and the relation of the art library to the municipality, its function as a source and depository for all public art activities. Mr. John L. Braun, President of the Philadelphia Art Alliance, made a telling plea for "The Alliance of the Arts" calling attention to the fact that painters, writers and musicians very frequently are little informed concerning each other's activities and explaining how they are being brought into closer relationship through the instrumentality of the Art Alliance of Philadelphia.

Thursday, May 19th, was entirely devoted to art from the artist's point of view. Mr. Herbert Adams spoke on the subject of Sculpture, Mr. J. Monroe Hewlett on Mural Painting, Capt. George Harding on Illustration, Mr. John Taylor Arms on Etching and the Graphic Arts, and Mr. Albert Kelsey on Architecture.

In the afternoon there was general discussion on the following subjects: "Prizes, Do They Stimulate Art?" "How to Promote the Sale of Works by American Artists;" "The Handicrafts—How Can They Be Encouraged?" The subject of "Prizes" called forth brisk argument, Mr. Gifford Beal, Mr. Joseph Pennell, and Mr. Dudley Crafts Watson declaring them detrimental, Mr. Minnigerode, Mr. Beatty and one or two other representatives of Art Museums giving it as their experience that prizes helped to raise the standard of exhibitions, Mr. Francis C. Jones pointing out in a final summary both the advantages and disadvantages of the present almost universal system. Mr. Robert Macbeth, discussing the subject of "How to Promote the Sale of Works of American Artists," made numerous practical and helpful suggestions, and Mr. Charles Connick, of Boston, made a forceful plea for the handicrafts with special reference to stained glass. At this session by special invitation Mrs. Whitford of Hastings, Minn., gave a stirring little address on "Art for the Farmer's Wife," telling what was being done to bring better art into the farm houses in Minnesota and adjacent states through the instrumental-

ity of a little publication with a very large circulation known as *The Farmer's Wife*.

"Educational Work" was the general topic of the papers at the morning session on May 20th. The first speaker was Leon Loyal Winslow of the University of the State of New York, who spoke on "The Art Education We Need," recommending the inclusion of courses in elemental, high and normal schools, and the establishment of a group of schools for teaching the industrial arts, advocating unified effort in this direction and declaring the greatest need of the present time to be for leadership. Mr. Winslow was followed by Mr. W. A. Rogers, director of the School of Illustration and Commercial Art for Disabled Soldiers, who told of the establishment of this school through the cooperation of the Society of Illustrators and the Board of Vocational Education, and of the excellent results that have been obtained even in the brief time that it has been in existence. Mr. Charles D. Norton gave a brief paper on "The American Academy in Rome," outlining its history and its accomplishment and emphasizing its enormous value as a factor in the development of American art. Stereopticon slides of the Academy and of the works of some of the students were presented by Mr. William A. Borning. Mr. Stanley Lothrop gave an interesting account of the development of the Tiffany Foundation, of which he is director, and Mrs. Edward MacDowell gave a charming, informal talk, illustrated with stereopticon slides, on the Peterborough colony, which beneficently provides a congenial summer retreat for creative artists and so induces not only better production but fellowship among the arts.

The afternoon session on May 20th was opened with a memorable demonstration of methods of appreciation of music by Thomas Whitney Surette of Concord, Mass., Director of Music in the Cleveland Art Museum, assisted by Mrs. Walter Bruce Howe, pianist, and three members of the National String Quartet. The work chosen for demonstration was Brahms Quartet for violin, viola, violin-cello and piano; the first two movements of which

were beautifully rendered, first with explanations and then without interruption. This demonstration consisted first of placing the work of art in its proper sequence; second, of placing it in the general social and intellectual surroundings in which it belongs; third, of showing something of the form and style of the composition to be used. Mr. Rossiter Howard, also of the Cleveland Museum of Art, but recently of the Minneapolis Art Institute, gave an admirable paper on "The Educational Work of an Art Museum." Mr. William Laurel Harris told of what the Art Center, Inc., of New York stands for and its aims, and Major George Oakley Totten of Washington made an appeal for the organization of a National Opera Association. The Committee on Resolutions reported and the following resolutions were unanimously adopted:

NATIONAL BOTANIC GARDEN

Whereas, the American Federation of Arts has from its inception supported the development of the Park Commission plan and opposed legislation destructive of its principles:

Resolved, that the American Federation of Arts, in Convention assembled, opposes the adoption of the Langley Bill for extending and locating permanently the Botanical Garden at the East end of the Mall; as this would destroy Union Square, one of the most important elements in the composition of the Park Commission plan, and would belittle the dignity and effectiveness of the Grant Memorial;

Resolved, that the Convention requests two hundred chapters of the Federation to express their opposition to the Senate and House, as this measure is destructive of the beauty and dignity of the Park Commission Plan.

ART EDUCATION

Whereas, it is believed that a survey of the American Art Teachers Association would show that a comparatively small percentage of the students in our university and colleges take any art instruction:

Be it Resolved, that it is the sense of the Twelfth Annual Convention of the American Federation of Arts that the art instruction offered by many of our higher seats of learning is entirely inadequate to the cultural needs of the nation.

THE ARTS AND CRAFTS

Resolved: That the American Federation of Arts through its secretary, shall appoint a Committee for the encouragement of craftsmanship and to further cooperation among associations of craftsmen.

Resolutions were unanimously and enthusiastically adopted expressive of appreciation for the hospitality and privileges extended by the President and Mrs. Harding, the Trustees of the Corcoran Gallery of Art, the Regents of the Smithsonian Institution, Dr. Charles D. Walcott, its honored secretary, and Mr. William H. Holmes, the director of the National Gallery of Art, the librarian of Congress, Mr. Herbert Putnam, and Prof. Richard A. Rice, chief of the Division of Prints, Mrs. D. C. Phillips and Mr. Duncan Phillips.

Resolutions expressive of sympathy and a deep sense of loss in the death of the late C. W. Ames and of the late Henry Kirke Porter, vice-presidents of the American Federation of Arts, were likewise passed unanimously.

The annual election followed and resulted in the re-election of the following directors to serve until 1924: Mrs. John W. Alexander, Mr. Andrew Wright Crawford, Mr. John W. Beatty, Mr. Charles L. Hutchinson, Mr. H. W. Kent, Miss Florence N. Levy and Mr. Elihu Root, and the election of Mr. Robert Woods Bliss.

Memorable features of this Convention were the opportunity afforded through the instrumentality of the Washington Society of the Fine Arts and the Corcoran Gallery of Art of viewing the exhibition of British Arts and Crafts brought to this country by the Detroit Society of Arts and Crafts displayed at the time of the Convention in the Corcoran Gallery of Art; of inspecting the

collection of War Portraits by eminent artists secured through the National Art Committee as a nucleus for a great National Portrait Gallery, which was on view in the National Gallery of Art; of inspecting the extraordinary collection of Whistleriana assembled by Mr. and Mrs. Joseph Pennell and presented by them to the Nation, which was opened at the time of the Convention in the Print Division of the Library of Congress; and of visiting the Phillips Memorial Gallery by special invitation of Mrs. D. C. Phillips and her son, Mr. Duncan Phillips. The War Portraits were seen on the evening of the 18th when the Regents of the Smithsonian Institution gave a reception in honor of the delegates and members of the American Federation of Arts at the National Museum, inviting representative Washingtonians to meet them, Dr. Charles D. Walcott, Mrs. Walcott, Mr. Robert W. de Forest and Mrs. John W. Alexander receiving the visitors. Among those present were distinguished representatives of the Army and Navy, Official Circles and the Diplomatic Corps.

Mrs. Harding very kindly consented to receive the delegates at the White House on the afternoon of May 19th at 4:30 o'clock. The President finding that his engagements would not permit him to be present at that time sent not only a letter of greeting and good wishes but a special message to the Convention on Thursday morning inviting the delegates to meet him in the Executive Office Building at one o'clock of that day—an invitation most heartily appreciated and gladly accepted. Assembling at the west side of the White House the delegates and members filed in and each received a hearty handshake and in some instances a friendly word in passing, from the Chief Executive. The President's letter was as follows:

THE WHITE HOUSE
WASHINGTON

April 30, 1921.

My dear Miss Mechlin:

Although I am, much to my regret, unable to accept your invitation to address the convention of the American

Federation of Arts, I want to tell you of my deep interest in the work it is doing. Affluence, and in some measure, leisure, have come to considerable groups of our countrymen along with our wonderful national development, and the opportunity for development of artistic tastes and interest is inevitably implied.

I extend to your Federation my best wishes for fruitful results from its efforts.

Very truly yours,

WARREN G. HARDING.

At 4:30 in the afternoon the delegates and members, more than two hundred strong, assembled in the East Room of the White House and were received by Mrs. Harding, introductions being made by Col. Sherrill, the President's Aide, after which all of the state rooms and the beautiful garden were thrown open to them and for an hour or more they were permitted to wander at will through the charming White House, its grounds and gardens—a privilege greatly appreciated by those in attendance and long to be remembered.

A full account will be given later of the Pennell collection of Whistleriana. A vote of thanks to Mr. and Mrs. Pennell for their magnificent gift of Whistleriana to the Nation was unanimously and spontaneously given by the Convention.

Luncheon was served each day during the Convention for delegates in a private dining room at the Hotel Powhatan, and on Wednesday and Thursday evenings there were round table conferences on "School Art" and "The Arts and Crafts" at Rauscher's, the former under the direction of Miss Florence N. Levy, and the latter under the leadership of Mr. Macomber of the Boston Society of Arts and Crafts and Mr. Charles E. Pellew, President of the New York Society of Craftsmen. The attendance at the latter was approximately seventy.

Eighteen Washington ladies, representatives of local chapters, served as hostesses throughout the Convention, assuming responsibility for delegates in different sections and each doing everything

in her power to promote sociability. These were: Mrs. Minnigerode Andrews, Mrs. H. K. Bush-Brown, Miss Hattie E. Burdette, Mrs. K. D. Cheney, Mrs. S. George Eustis-Corcoran, Miss Catherine Critcher, Mrs. F. A. Delano, Mrs. Charles M. Ffoulke, Mrs. William H. Holmes, Mrs. Walter Bruce Howe, Miss Lesley Jackson, Mrs. L. Morris Leisenring, Miss Bertha Noyes, Miss Bertha E. Perrie, Mrs. Charles W. Richardson, Mrs. L. MacD. Sleeth, Miss Grace Lincoln Temple and Mrs. Margaret Zim-
mele.

There were over three hundred in attendance at the dinner at Rauscher's on the evening of May 20th, which as in former years concluded the three-day meeting. The tables were beautifully decked with flowers, the dinner good, the scene as a whole colorful and attractive, the ladies' evening dresses lending a decorative note. Mr. de Forest presided, and before introducing the speakers said a few words in regard to the purpose of the American Federation of Arts, its desire and intention of spreading as widely as possible the contagion of the love of art in the hope of increasing happiness. The first speaker was Dr. L. S. Rowe, Director-General of the Pan-American Union, who laid stress upon the importance of basing our international relationships not on commercial interests but on common ideals, on spiritual things such as art. Mr. Cass Gilbert, who immediately followed him, also stressed the value of art as a factor leading to better international understanding recalling the debt that we owe to Great Britain, France and Italy in this particular field. Miss Violet Oakley read a prose poem on the spiritual quality of art, and Mrs. Maynard Ladd (Anna Coleman Ladd) told in an enlivening and most engaging manner of a unique experiment that has been successfully tried in Lawrence, Mass., of adding to the joyousness of life by decorating a community house through the cooperation of a group of artists—community art of the best sort. David Mannes was the last speaker and he too emphasized the spiritual quality of art, declaring it a common heritage and urg-

ing that its doors be always wide open to all who would come and worship at the shrine.

Many of the delegates lingered over Saturday and some even longer, visiting Mt. Vernon, the new Amphitheatre at Arlington, Va., the Lincoln Memorial, and through the invitation of the Bishop of Washington, the National Cathedral on Mt. St. Albans, the apse and crypt of which are completed.

A meeting of the Board of Directors was held at the conclusion of the last session of the Convention on May 20th when the following officers were unanimously reelected: Mr. Robert W. de Forest, President; Mr. Charles L. Hutchinson, First Vice-President; Mr. Charles D. Norton, Treasurer, and Miss Leila Mechlin, Secretary. In addition to which the following were elected Vice-Presidents: Miss Cecilia Beaux, New York; Mr. W. K. Bixby, St. Louis; Mr. E. H. Blashfield, New York; Mr. Glenn Brown, Washington; Mr. C. T. Crocker, San Francisco; Mr. A. E. Gallatin, New York; Mr. William O. Goodman, Chicago; Mr. Morris Gray, Boston; Mr. A. A. Hamerschlag, Pittsburgh; Mr. Edgar L. Hewett, Santa Fe; Mr. Archer M. Huntington, New York; Mr. Alexander R. Lawton, Savannah; Mr. John F. Lewis, Philadelphia; Mr. E. D. Libbey, Toledo; Mr. William B. Sanders, Cleveland; Mr. John R. Van Derlip, Minneapolis; Mr. Henry White, Washington; Mr. Ralph King, Cleveland, and Dr. Charles D. Walcott, of Washington. The following reappointments were made: Miss Helen H. Cambell, Assistant Secretary; Mrs. Irene M. Richards, Assistant Treasurer; Mr. Richard F. Bach, Extension Secretary, and Mr. Paul H. Grummann in charge of the western office. At this meeting invitations for the 1922 convention were presented from St. Louis, Philadelphia, and other cities. No decision was reached, however, and the question was referred to the Executive Committee with power.

The majority of the papers presented at the Convention will be published in full in THE AMERICAN MAGAZINE OF ART during the ensuing year.

REPORT OF THE SECRETARY

THE AMERICAN FEDERATION OF ARTS

IN many respects the past year has been the most successful in the history of our American Federation of Arts and at the same time the most difficult. We have pushed ahead, but the progress has been made with more than usual effort. The unrest and confusion which have afflicted the world have not tended to make constructive work easy. These very same world conditions, however, have made the work that we are doing the more significant and important.

It is rather remarkable under such circumstances that the demand for exhibitions and lectures and the like should have increased, but such is the case. We have sent out this year, that is since last May, no less than 45 traveling exhibitions which have been shown 215 times. For our 33 circulating illustrated lectures 125 engagements have been made.

We have increased the number of our chapters from 238 to 273. We have added over 700 new individual members.

A branch office has been established at Lincoln, Nebraska, under the capable charge of Prof. Paul H. Grumann of the University of Nebraska. We have had an excellent representative on the Pacific Coast in Prof. Pedro J. Lemos, of Leland Stanford, Jr., University.

A new service, in the form of portfolios containing prints suitable for the home which could be sent at small charge to individuals remote from art centers, has been instituted.

From *THE AMERICAN MAGAZINE OF ART* was reprinted last fall in tiny booklet form Mr. Morris Gray's address on "The Value of Art," delivered at the Semi-Centennial of the Metropolitan Museum of Art last May, which most excellently sets forth the creed of the Federation—the reason for the support and the diffusion of art. Twenty thousand copies of this have been distributed and many requests for additional copies have been received both from organizations and from individuals.

Circulars indicating the best methods of establishing art associations have been issued. Innumerable requests for study courses have been supplied. Besides which the usual activities, such as the publication of our magazine and the *American Art Annual* in spite of the increase in the cost of printing, printers' strikes, binders' strikes, post office regulations of a hampering sort, have been carried on with regularity.

Such, in brief, is the record of the past year, and the most striking evidences of growth that we observe as we look back over our shoulders.

Examining these several lines of activity in greater detail, let us take up first the matter of the exhibitions. These, as I said before, have been more numerous this year than in the past and have covered a greater variety of material.

We have been fortunate in including among the number of our exhibitions the War Portraits by Eminent Artists, secured through the generosity of the National Art Committee, which was first shown at the Metropolitan Museum, New York, in January, and later is to be permanently placed in the National Gallery of Art in this city as a nucleus of a great National Portrait Gallery. So great is the demand for this exhibition that it is already scheduled up to July, 1922.

We have also included among our exhibitions this year a small collection of 35 etchings by members of the Print Society of Ringwood, England, an enterprising group of young men who though not individually possessed of great talent do work of an extremely creditable character, and offered very full and generous cooperation with us in the matter of exhibiting their works. This exhibition has proved very popular. Seventy prints have been sold during the four months that it has been in circulation. In other words, twice as many prints as appear in this exhibition have been sold in that length of time.

The exhibitions of Industrial Art, secured through the cooperation of Mr. William Laurel Harris, Manager of the Art Center, Inc., of textiles and the like by American manufacturers, have proved very satisfactory and successful. More exhibitions of a like character are greatly to be desired.

The exhibitions of reproductions of paintings by Great Masters both of our own time and the past, assembled, under the direction of Mr. Allen Eaton, for the purpose of introducing art into the homes, have proved successful and interesting, and a large number of sales have been made. Three of these exhibitions have been almost continuously in circulation, one containing 400 prints and the other two 200 each. When one of these collections was on view at the Grand Rapids Public Library at the time that the Teachers Association of Michigan was in convention there, orders were taken for more than 150 prints. (In all over 1300 have been sold.)

As heretofore our exhibitions have been shown in the east, in the west, the north and the south. Three have been on the Pacific Coast, others have traveled to Texas and the adjacent states, several have been shown in Winnipeg, Canada.

The Metropolitan Museum of Art has continued to lend us an exhibition of paintings from its permanent collection, and the Chicago Art Institute this year has generously lent a comprehensive group of works by American artists secured through the Chicago Friends of American Art.

The Ehrich Galleries, New York, not only lent a notable collection of paintings by early American artists, including Gilbert Stuart and Benjamin West, Waldo, Peale, and others of high standing, but generously assumed the cost of insurance, regarding the exhibition as a contribution to the work of the American Federation of Arts along educational lines.

It is not possible to further describe in detail our exhibitions, but I should like to read, if I may, a few comments on these exhibitions received from the various places where they have been shown, indicative of the interest aroused.

ALLENTOWN, PENNA.

March 18, 1921.

The exhibition (*of oil paintings*) is going big; in fact, it has surprised the few of us who have been striving so hard for many years to have it come to pass. Membership is growing daily in the association and the attendance has been wonderful. The pictures have created a regular furor.

E. A. CRADER.

UNIVERSITY OF MICHIGAN

February 10, 1921.

The present exhibition (*of oil paintings*) is most satisfactory, and has a number of unusually interesting pictures.

E. LORCH.

THE ACADEMY OF SCIENCE AND LETTERS

SIoux CITY, IOWA

March 15, 1921.

You will be pleased to know that the attendance at the exhibition (*of oil paintings*) exceeds our fondest anticipations. It is estimated that 1,000 persons visited the gallery Saturday.

CHARLES E. SNYDER.

FREE PUBLIC LIBRARY, NEW BEDFORD, MASS.

March 9, 1921.

The paintings (*lent by the Metropolitan Museum*) have come from Oberlin and are being hung. It is a very satisfactory exhibition, and we are very much pleased to have it.

GEORGE H. TRIPP.

UNIVERSITY OF SOUTH DAKOTA

February 5, 1921.

I am enclosing a clipping from one of our town papers and under separate cover I am sending you a copy of the students' paper, *The Volante*, which refers to the paintings. (*Collection lent by the Ehrich Galleries of paintings by American Artists.*) You will notice that the University has borne the entire expense of this exhibit and admitted the public free. The ladies of the Art Club took charge and lectures were delivered to the children in all public schools, who came up to the University in small groups. I can assure you that we all appreciated the opportunity to see these paintings and we believe that the result is well worth the expense and the time devoted to it.

ROBERT L. SLAGLE.

THE BUTLER ART INSTITUTE

YOUNGSTOWN, OHIO

March 14, 1921.

The Exhibition of the Philadelphia Water Color Society is turning out fine. The attendance is large and the comments on the merit of the drawings are enthusiastic. You certainly have reason to be proud of this selection.

J. G. BUTLER, JR.

RHODE ISLAND SCHOOL OF DESIGN

December 30, 1920.

I hope that most of the libraries and museums will avail themselves of the opportunity to show this excellent group of photographs which are not only illustrative of the picturesque setting of the Greek monuments, but also have so much value to teachers of Greek history and literature.

L. EARLE ROWE.

THE ART ALLIANCE
PHILADELPHIA, PA.

February 15, 1921.

We were very much interested in the comments of the visitors, especially those connected with the mills. We knew that a great many of the fabrics had been woven in Philadelphia and made a special effort to get in touch with mill owners and their designers.

We were very glad to have this exhibition because it started our thoughts on a new track, and I believe the comments of the textile visitors have given us new ideas and a new conception of the problems which await anyone who wishes to foster the industrial arts.

The general public enjoyed the exhibition, and we know that more than one visitor was amazed to find such beautiful and even impressive fabrics are being made in the United States and being sold at such reasonable prices.

CLARA R. MASON.

WINNIPEG GALLERY AND SCHOOL OF ART, CANADA
April 4, 1921.

With reference to the Exhibition of British Commercial Posters, we will close this on the evening of Tuesday, April 5th, and immediately dispatch it to you.

As we are having a very important gathering on Tuesday evening, and as we have also had specially large attendances during the past week, we have ventured to retain these Posters until April 5th.

I might say that the Exhibitions which we receive from time to time from the Federation are very well attended, and we find them very valuable in the education of the Public.

The Exhibition of Posters has attracted very large numbers of visitors, and has proved of exceptional interest, not only to the general visitor but to Commercial Artists and Advertising men.

It will be of interest to you to know that we had a very distinguished visitor to this Exhibition when the Duke of Devonshire, Governor-General of Canada, paid a visit to the Art Gallery on the 31st of March.

These Exhibitions are very well advertised, the newspapers having something about them every other day, and especially in their weekly Art columns.

ALEC J. MUSGROVE.

Obviously no exhibition is going to give universal satisfaction. We often find that an exhibition which is most favorably received in one place will be unfavorably received in another place. There is a tendency on the part of the less well informed to desire only the latest thing in art, a tendency which reflects the restlessness of the day in a peculiarly striking manner. That which is of yesterday takes on the character of the magazine or newspaper which is no longer current. There is an insatiable desire and craving for sensation and a confusion of mere sensation with pure emotion. This is, as we all only too well know, not a healthy symptom, but it must be met and wisely met not merely by opposition but by sympathetic understanding. We cannot cure by condemnation, we can only lead by indicating "a more excellent way." We must uphold our exhibitions to the highest standard, we must remember that people are not to be pressed at will into a mould, we must think with them rather than for them and we must give them the opportunity of seeing the best and thinking for themselves. Only thus can standards be upheld and the joy of art made universal.

If opportunity affords a demonstration is to be given later of the lectures so we will pass them over lightly with only reference to one or two of the comments that have come to our desk on their use indicative of the service thus rendered.

CHARLESTON, S. C.

January 14, 1921.

"We received the lecture and the slides on American Painting 'A.' The lecture has been given and was very greatly enjoyed by the members of the Association and their friends.

In making this provision for the education and pleasure of communities whose opportunities are limited, the Federation is making a very valuable contribution to the cause of Art. . . . Please accept the cordial thanks of the Carolina Art Association for the privilege of having this lecture."

W. C. MILLER.

TOPEKA, KANSAS

January, 1921.

"I want to tell you how much we have all enjoyed the lectures and lantern slides on American Painting and American Sculpture.

The four organizations here have used the latter and three of them the former, and everyone has been delighted with them. . . . I can not tell you how much these lectures mean to us. They are such beautiful pictures and such delightful reading matter."

GRACE E. WEAR.

PORT GIBSON, MISSISSIPPI

March 18, 1921.

"I am enclosing five dollars for the use of the slides. We were very much pleased with them, and are delighted to find them available. . . . You are doing a very real service in sending out these slides and lectures."

HARRIETTE A. PERSON.

TOWANDA, PENNSYLVANIA

April 15, 1921.

"The lectures (American Sculpture A; Furniture; Prints—the Commonest Form of Art) have been well attended and greatly enjoyed. They are the first illustrated art lectures ever given here."

(MRS.) N. M. COLLMAR.

BEECHWOOD SCHOOL OF FINE ARTS,
JENKINTOWN, PA.

March 28, 1921.

"It was my intention to write you a week ago to tell you how thoroughly 'Art and the Great War' was enjoyed.

"The slides are excellent. In fact one is thrilled by these pictures on the screen quite in the same way as when viewing the originals in a gallery. I strove to instill in my hearers something of the same emotional response, from the lecture, as possessed me when I saw many of the pictures in original form. The lecture should have a very wide circulation."

R. C. NUSE.

AUSTIN, MINNESOTA

September 23, 1920.

"Many thanks for the handsome way you have treated us. You folks are 'bricks' to send the pictures. (Boston Museum of Art.) The Art and Travel Club entertained the teachers on the 21st. Our guests and club ladies spoke in the highest terms of the pictures. I told 'em all your kindness, too."

TANYE BURGESS.

FAIRFIELD, IOWA

May 2nd, 1921.

"The slides and lectures on American Sculpture came and were so enjoyed by everyone who attended. The slides are very good and the lecture pleasing and instructive. With many thanks to the American Federation of Arts, I am,

PERSIS A. HILDRETH.

CHATTANOOGA, TENN.

May 2, 1921.

"The Chattanooga Art Study Club certainly enjoyed very much the lecture on American Mural Painting, and found the slides very clear and beautiful. I can't imagine a more attractive way to get a general survey of any line of Art than this. We are looking forward with pleasure to both our other lectures. . . ."

AVA L. WRIGHT.

In a more direct educational way we have made a certain effort and have still before us large and inviting opportunities. In response to the request of the Extension Department of the University of Illinois we have during the past year prepared, for wide distribution through that medium, certain reading courses on art, one on Art Appreciation generally and another on American Painting. These courses will be used by students in their homes seeking education. Upon their satisfactory completion certificates will be issued. Constant requests are coming to us for similar and additional courses of this sort.

Of course the more widely our work is known, the more inquiries are made of us. Some are wise, many are foolish, but we answer them all as best we can. For instance: A young girl wrote to us from a little town in Alabama saying:

"In our High School we are to write an essay on Art, each one striving to have the best essay. I would appreciate your sending me information on this subject."

Another normal school student wrote from one of our large eastern cities:

"I have read of the circulating lectures in THE AMERICAN MAGAZINE OF ART. I am to present a topic to my class of fellow-students on Art, my particular interest being in American Art. Can you send me or tell me where I may send for any information without charge? I believe I may borrow slides from our Art Museum, but I would like the names of some American artists, their branches of work, examples of it, and anything else which I may tell the class to interest them in American Art."

The Art Institute of Chicago referred to us a lady on the Atlantic Seaboard who wrote as follows:

"I belong to a literary club and my subject is Art. As we have no public library it is very difficult to get data so will appreciate so much any literature you can give me. I am so interested in the Hall of Fame—can you send any literature regarding it? Were American artists noted in Titian's and such celebrated artists' days, and if so will you name them? Could you tell me the most noted artists of today? Can you give me any literature regarding sculpture, china painting? Can you tell me the most noted artists in portrait painting, etchings, water colors? I certainly will appreciate any information you will give me."

From west of the Mississippi came two fine letters from an art worker who said:

"I am asked to appear on a program of a meeting of Women's Clubs with a talk on Art. I wish this talk to be one which the average woman from the small town who knows nothing about art can understand and appreciate. A clear, plain direction of how to look at a picture, just touching on perspective, chiaroscuro, genre, etc., but in a manner readily understood. I should like to begin with a brief history of Art and end it with a plea for good art in the home. I know this is far too much for 15 minutes, but I also believe this much is expected of me. Could you, in your helpfulness, give me some suggestions or material for same?"

Later on she wrote in response to our suggestions that the proposed talk was perhaps too comprehensive and that she had decided that she was trying to cover too much ground.

"How do you think," she said, "Art in the past and present, would do? Or would you word it some other way? Please do tell me, for I am trying to do this because it will help the cause of art. I am only holding my present position because I am willing to work and not because I know art."

We were fortunate in having certain new lectures promised us last season, but unfortunate in not having the promises fulfilled. It is not a simple matter to prepare lectures of this sort that will

prove of universal satisfaction, but it is, we believe, a most helpful medium for the diffusion of information on art, and we earnestly solicit and gladly will receive cooperation.

The great purpose of our Federation is, I take it, to spread as widely as possible the knowledge and love of art and to thus not only increase happiness but build up an art-loving public which will "carry on" beyond today and strengthen not only our nation but civilization in the world.

To this end individual memberships are most important. Everyone who becomes a member of the American Federation of Arts is a potential art lover. Our membership campaign means therefore more than numbers, or money, and in this spirit such a campaign has been conducted this year. From our chapters, and especially our museum chapters, in this particular, we have received hearty and encouraging cooperation, all except one generously placing their membership lists at our disposal for this purpose. To be sure 700 new members as a result is not an inspiring display, but as I said before, this has been a difficult time in which to secure interest in the things of the spirit, and we feel confident that the harvest has not yet been fully reaped. It is comparatively easy, because everyone understands the pain, to secure contributions for physical needs. Hunger, sickness and material poverty are almost always generously and promptly met by our large-hearted public. But because many of these generous givers have not themselves shared in the joy which comes from the enjoyment of art—painting, sculpture, music, poetry—they do not realize the hunger in the hearts of others and therefore are slow to meet the need. Work of this sort often-times lacks the human touch which appeals. It is work for the general good and work which can only bear fruit at a time considerably distant. And yet every now and then comes to us word from afar which shows the real use of such services. To illustrate: The following letter came in the mail one morning rolled with a photograph of a splendid range of mountains

at the foot of which nestled a tiny village of shacks:

My dear Madam:

I enclose herewith a P. O. order for ten dollars. Please put me on your active member list. I believe that I am entitled to the same, for I can point with more or less pride to several Gold and Silver Medals gained by my work, in the conventional manner, and which, nevertheless, astonished me each time.

I have been identified for the past 30 years with San Francisco and California—mostly the latter, living and painting along our coast-line, or away up in the "Sierras" or on the Deserts. I have never shown my work in Eastern Exhibitions. It has always seemed a too hard and expensive proposition to undertake, from here. And, I do not want to venture into them at this late day, though I do herewith and now, ask for all the aids and benefits of the American Federation of Arts, especially art news. What the best painters are doing, what is shown at exhibitions, what of the finest private collections, etc., etc.

Please try and understand, that though I am in California, I now live and work in a little known valley—Owens Valley. Will you kindly accept the poor photograph of "Our-town" and "Our-Mountain"—(Mt. Whitney, the highest in the U. S., is near the center). This is just to give you a little insight to what I mean when I say we are isolated here and hungry for "Eastern" art news and art life, but we constantly feel that God is with us also!

I believe this letter to be rather odd and vague, but it is trying to convey to you the idea of a want and a need, in the belief that the Federation of Arts can reach and benefit us even away out here!

Sincerely yours,

H. J. B.

But to pass from the specific things to the more general aspect of the work. May I say again that valuable as is all of this activity, still more important is the function of the American Federation of Arts as a National organization—a great central office here at the National capital uniting the various art interests of the country. Other organizations may send out exhibitions; colleges and universities may conduct and successfully operate educational extension work in the field of art as elsewhere, but without a general clearing house at Washington, such as the American Federation of Arts furnishes, it would be impossible at any time to secure unanimity of action on the part of the art interests of the country. For the purpose of securing large results or carrying

on with single purpose and mind any great forward movement in this field such an organization as ours is today is absolutely indispensable.

If we believe in art, if we are assured, as we unquestionably are, that it is of necessity a factor in civilization, a great National asset, an inestimable benefit to the people, then we are bound to recognize the value of the National organization. This is not a thing of words, it is a matter of fact, and yet it is a fact which is difficult of comprehension. Only when necessity occurs is the need obvious.

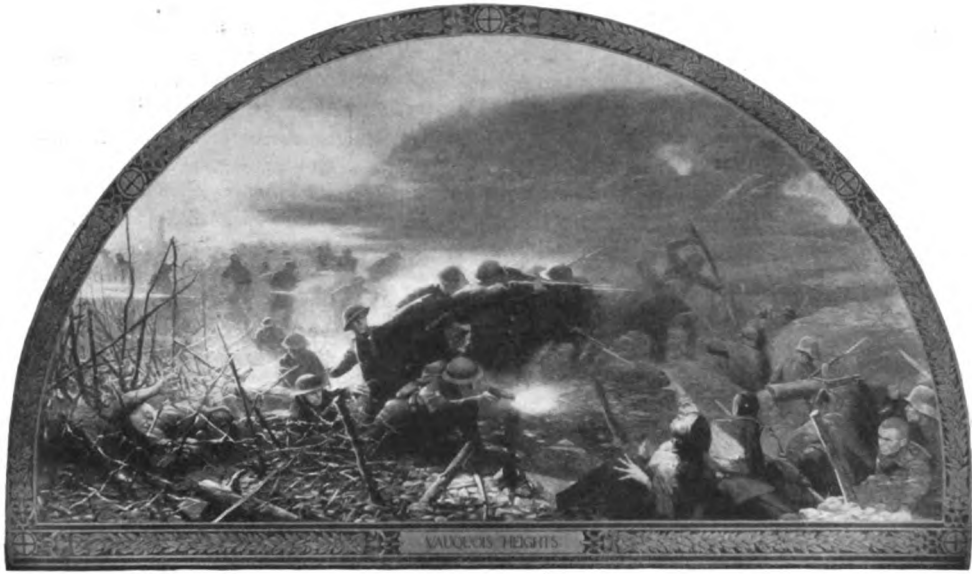
Furthermore there is today, as in the early days of the Republic, conflict between local and national interest. You will recall with me that Washington in his Farewell Address especially emphasized this danger as a menace to the Nation. We have in our own little circle examples of cities who are today claiming that because of the pressure of local interests they have nothing to contribute to National welfare in the field of art. They little recognize that their own progress as well as security is dependent upon this cooperation, this union of forces, which they in narrow-mindedness decline to enter or support.

These are stirring times in which to live, often depressing, I grant you, but times of great opportunity and privilege. There is danger for us all of losing sight of the great goal in the future through the multiplicity of detail in the present. We are tied and restricted by the complexity of everyday life. But it is possible to look beyond, and to those who do comes the sure knowledge that the goal is worth the effort and the cost.

I am not saying this to hearten you. I am not here to urge the value and importance of this work upon you. It is your work—work which we are doing together which could not be done but for you. I am merely laying before you, very humbly, a record of experience that you may—if you see fit and think it worthy—renew in us by your approval our own faith and courage.

LEILA MECHLIN,
Secretary.

Washington, D. C.,
May 18th, 1920.



VAUQUOIS HEIGHTS

ADOLPHE BLONDHEIM

Meuse-Argonne Front, Captured September, 1918, by 35th Division

DECORATIONS IN THE MISSOURI STATE CAPITOL, JEFFERSON CITY

UNDER the direction of an expert, especially appointed committee, a number of notable decorations have been secured from well-known artists for the new Capitol of the State of Missouri which has been erected in Jefferson City. These comprise works in stained glass, tapestries and mural paintings. Several of the latter are reproduced herewith through the courtesy of Professor John Pickard, of the Commission, other members of which are Arthur Kocian and W. K. Bixby of St. Louis; J. F. Dowling of Kansas City, and Mrs. W. R. Painter of Jefferson City.

Two of these paintings are lunettes by Oscar E. Berninghaus, who was born and lives in St. Louis. Mr. Berninghaus was a student of the St. Louis School of Fine Arts and has made a specialty of Indian life in the Southwest. One of these lunettes shows an attack on St. Louis in 1780. Ninety-seven male householders were at that time attacked by 1500 Indians, who by their vigorous defense, were completely routed. The other lu-

nette by the same artist shows "The Indian Surrender to General Dodge in 1814," when the British incited the Indians to again attack the settlers. This surrender marked the end of that border warfare which had harassed Missouri for more than a generation.

Nathan C. Wyeth, well known as an illustrator, pupil of Howard Pyle, and resident of Pennsylvania, is represented by a lunette picturing the "Battle of Wilson's Creek, August 10th, 1861," one of the most important and desperate battles fought in the early part of the Civil War; and by a lunette representing the "Battle of Westport, October 23rd, 1864," which pictures a cavalry charge.

Adolphe Blondheim, of Provincetown, Mass., is represented by a lunette picturing Vauquois Heights, the most perfect example of German fortification along the Meuse-Argonne front, which was attacked and captured on the morning of the 26th of September 1918, by the 35th Division (Missouri and Kansas troops).



BATTLE OF WESTPORT, 1864

N. C. WYETH



BATTLE OF WILSON'S CREEK

N. C. WYETH



INDIAN ATTACK ON THE VILLAGE OF ST. LOUIS, 1780

N. C. WYETH



SURRENDER OF MIAMI INDIANS, 1614

OSCAR E. BEENINGHAUS



BENTON AND THE WEST



RETURN OF LEWIS AND CLARK

RICHARD E. MILLER

Richard E. Miller, well known as a figure painter and for many years prominent in the American Colony in Paris, who was born in St. Louis and a direct descendant of Missouri pioneers, has contributed two oblong panels, which have been placed to the right and to the left of the Lieutenant Governor's chair in the Senate Chamber. One is called "The Benton Panel." It pictures Senator Thomas H. Benton, the champion of the

West, urging its development, predicting its greatness. He is represented at the conclusion of his great speech at the Pacific Railroad meeting in the Rotunda of the St. Louis Court House in October, 1849. On the platform behind him are seated Mayor John M. Krum and Stephen A. Douglas. In the audience are Thomas Allen, Isaac H. Sturgeon, Tuston Polk, and other well known Westerners who played leading parts in the drama of

development. The other panel shows Lewis and Clark on their return from their wonderful expedition, making their report in Washington to the great President who sent them forth. In the center of the picture Jefferson is seen warmly greeting Captain Clark, whom he meets for the first time. To his left stands Captain Lewis, formerly Jefferson's private secretary.

This same State Capitol is to have, in addition to the works described and illustrated herewith, mural paintings by Frank Brangwyn, the distinguished British artist, Henry Reuterdaahl, painter of our own Navy, and Charles Hofbauer, who, it will be remembered, executed a series of historical paintings for the Bat-

tle Abbey in Richmond. Frank Brangwyn is painting pendentives which will represent four periods in Missouri history, the colonial, the time leading up to the Civil War, and culminating in an "Imperial Missouri." Henry Reuterdaahl is doing a picture of the United States Navy as assembled at the time of the Great War off the British Coast. Charles Hofbauer is painting in a French Government Studio, a huge memorial war scene, 20 x 49 feet, which will be placed in the rear of the House of Representatives, above the spectators' gallery.

Tapestry panels are being woven by the Edgewater Tapestry Looms, and will illustrate the industry and commerce of the early period of the State of Missouri.

NOTES

AN INTERNATIONAL SOCIETY OF MINIATURE PAINTERS

Miniature painting is an art that has come very much to the fore again during recent years, especially in this country and in England and France. Several Miniature Painters' Societies have been formed who are all doing good work for the cause, and who are fighting hard against the colored photographs on ivory which are so often fraudulently termed miniatures and palmed off on the unsuspecting public.

The Royal Society of Miniature Painters was founded in London some 27 years ago. Most of the annual exhibitions have been held there ever since, which exhibitions have often traveled to the English Provinces and to the various International Art Exhibitions and have been invariably successful.

Shortly after the inauguration of the Society of Miniature Painters other miniature societies were founded both in this country and in Paris, and a movement is now started to inaugurate an International Society, which it is proposed shall be composed of the various National Societies.

Recently the British Society has extended its scope of usefulness by opening its ranks and admitting miniature craft-

workers such as illuminated mussel workers, medalists, gem carvers, etc.—in fact all art workers in miniature whose tiny productions are so often overlooked when shown in conjunction with larger ones.

Art, as we are all aware, knows no nationality and such a combination as is proposed for the International Society, while not in any way interfering with the constitution or exhibitions of each individual society, must be of great educational value and will be of much benefit to the individual miniature painters.

In conjunction with the officers of the Pennsylvania Society of Miniature Painters, a scheme has been drawn up for its constitution. As a first step arrangements have been made to bring to this country next Autumn a collection of miniatures by members of the British Society, which will be shown in Philadelphia at the Pennsylvania Society of Miniature Painters' Annual Exhibition and later will in all probability be circulated under the auspices of the Pennsylvania Academy of the Fine Arts.

ALYN WILLIAMS.

LONDON NOTES

On the whole the impression made on the public by this year's Royal Academy seems a favorable one, though it possesses no marked feature of outstanding

merit. Looking at the exhibition in its general character, I find the landscape is of marked success, the portrait work less important on this occasion, there are some few figure paintings of exceptional interest, and the sculpture is the weakest point in the exhibition.

One point which has been a good deal commented upon is the limited number, as compared with previous years, of paintings accepted, and the number of artists of high standing who have been left outside. When we consider how much a painting hung in the Royal Academy may mean to many an artist in London or the provinces this matter is one for serious public criticism.

Among the landscapes I should select in the first room Arnesby Brown's cattle feeding in "Waveney Marshes," in Gallery II H. La Thangue's "Provençal Farmhouse," flooded with southern sunshine, and in Gallery III, Hughes Stanton's "Sunrise at Titchfield Haven" and George Clausen's "Midsummer Dawn," two finely imaginative landscapes. But I put on a level with these, in Gallery VIII, "The Freshness of the Morning" by Algernon Talmage. I have watched for some years with keen interest this artist's work, which has attained high recognition recently in America, but I consider that he has never surpassed this quiet scene of cows feeding in the pasture, immersed in the clean, morning light.

In portrait work this year Sir William Orpen, R.A.-elect is very fully represented: he is at his best in his "Sir William MacCormack" in the first room, and the center of the wall, the place of honor in Gallery III, is taken by his "Chef de l'Hotel Chatham," a very brilliant piece of painting, which I hear today is to be acquired for the nation under the terms of the Chantrey Bequest. Among the figure paintings a very remarkable work is Glyn Philpot's "Journey of the Spirit," in which three nude forms, two men, of Herculean mould, and a woman, move hurriedly through drifting clouds in a dim and terrible world, in which we seem to almost feel the rush of an immense wind.

In the sculpture may be mentioned Sir W. Goscombe John's "Mors Janua Vitæ"—a beautiful figure of a draped woman—and his vividly alive portrait study of the Right Hon. D. Lloyd George; above this last Bertram MacKenna's sketch model for a bronze group for Australia House shows Apollo with his horses rising from the waves, and is a difficult theme finely handled. S.B.

Frederick Cleveland Hibbard, CHICAGO a Chicago sculptor, has completed a heroic statue of the NOTES late Major General Henry W. Lawton, for the city of Fort Wayne, Ind., his native city. The bronze figure, 10 feet 6 inches in height, will stand on a pedestal of Mount Airy granite. It will be dedicated in the autumn. General Lawton was a man of unusual height and soldierly proportions. The statue represents him standing in a characteristic attitude.

Last October Mr. Hibbard witnessed the unveiling of his bronze memorial of the late Volney Rogers, the "Father of the Youngstown (Ohio) park system." Mr. Rogers was a life-long worker for the preservation of the natural beauty of Mill Creek Park and its development into a pleasure ground for the people. The school children of Youngstown urged the erection of the monument while Mr. Rogers was alive. Mr. Hibbard's statue modeled from life, represents Mr. Rogers in a familiar posture, his hat and umbrella in his left hand as he stands bare-headed examining a dwarfed tree—just as the citizens of Youngstown had seen him many times studying shrubbery in Mill Creek Park. Mr. Rogers died before the memorial was erected. Mr. Hibbard has recently completed a portrait bust of Joseph G. Butler, the founder of the Art Gallery at Youngstown, Ohio, for that city.

"The Introspective Artists" is the title comprehending a recently formed group of men and women, in rebellion against conventional drawing, composition, color scheme and subject matter in picture making, who have lately exhibited at the Arts Club, Chicago. To be an Introspec-

tive Artist one must be a "seeker of one's inner self, and thru that, the realization of the material world within the imagination." "Whereas the academicians teach rules handed down by other men, the introspective artist follows his own rules, prompted by his inner consciousness. If he errs, he is his own judge." So reads the foreword of the catalogue listing sixty-eight drawings by thirty artists. From the liberal point of view of the trained observer, the collection of works as a whole flouts the rules of drawing in the imperfectly conceived pictures evolved from their "Introspective" consciousness. It was often difficult to discover what the pictures meant, and as often to believe that persons of sincerity and good taste would offer or, in fact, execute such work for the public.

The Chicago Society of Miniature Painters exhibited seventy portraits on ivory at the Arts Club in their annual spring exhibition. While the society has national affiliations, but twenty-six artists appeared this season. The standards of excellence are upheld and traditions maintained, yet the liberal point of view permitted the appearance of paintings of flowers in miniature, small landscapes and fanciful designs as settings for portraits. Among the exhibitors who are founders of the society and contribute to the eastern shows are Anna Lynch, Eda Nemoeda Casterton, Carolyn D. Tyler, Marian Dunlap Harper, Magda Heuermann, Katherine Wolcott, Mabel Packard, Kate Bacon Bond, Edward W. Carlson, Frances M. Beem, Eva L. Carman, Helen B. Slutz, Evelyn Purdie, Edna Amelia Robeson, and Alden F. Brooks.

The Chicago Camera Club, a body of amateur photographers exhibiting fine prints of exacting subjects chosen for their artistic quality, closed its annual show at the Art Institute in May. A feature of their winter exploits was the search for noble architecture, vistas and scenes in Chicago, which were assembled in competition for a series of post cards of a Chicago Beautiful being issued by the Municipal Art League. The Camera Club meets weekly to hear out-of-town lecturers.

THE
WICHITA
ART
ASSOCIATION

The organization of the Wichita Art Association is in a large measure the result of the initiative of Mr. W. E. Holmes, secretary of the Wichita Chamber of Commerce, who, at the instance of some of the art lovers of the city, took the responsibility of calling the first meeting. Several persons who are interested in art were present at a dinner given at the Hotel Lassen, where a committee was appointed, with the result that about 150 art lovers were gotten together a few days later at the first meeting of the new association, which also took the form of a dinner at the Hotel Lassen.

At this meeting a temporary organization was effected, with Mr. W. A. Vincent as president, Mrs. Will K. Jones as vice-president, and E. L. Davidson as secretary-treasurer.

The first official act of the Art Association was to arrange an exhibition of the work of John Noble, who had just returned from Europe and was visiting his home at Wichita. This exhibition was a great success, large numbers of people viewing the pictures which were hung in a large room in the public library. Later the association bought one of Mr. Noble's canvases, "The Toilers of the Sea," as its initial purchase. Several other pictures were donated by the Women's Clubs which had been purchased previous to the organization of the Art Association.

The second step was the bringing to Wichita of Mr. Gerrit A. Beneker, of Cleveland, for a series of lectures. This feature was also an appreciated one, large numbers of people taking advantage of the opportunity to hear this distinguished artist.

Mr. Lorado Taft, the widely known Chicago sculptor, was the guest of the Art Association on May 14, giving a lecture on Sculpture.

The Art Association has ambitious plans for the future. It has already begun to play an active part in the civic life of Wichita, exerting a strong influence toward city beautifying, and kindred civic movements.

CHARLES W. AMES

The following very worthy and sympathetic appreciation of the late Charles W. Ames, President of the St. Paul Institute and a Vice-President of the American Federation of Arts, was written by Frederick M. Eliot and published in a recent issue of the *Bulletin* of the St. Paul Institute:

"For everyone who knew him, Mr. Ames will always be the perfect example of the public-spirited citizen. His rich gifts of ability were expended with open-handed generosity for the common good, and he never spared himself when he felt the call to public service. . . . St. Paul is richer today, incalculably richer, because he has lived and served as her foremost citizen. It is scarcely possible to name a project for civic improvement during the last twenty years with which his name is not intimately connected, and in many cases he was the first to see the possibility and the first to lend it his support. Never reluctant to be the first to serve, he knew how to enlist the cooperation of others. Always willing to take command when no other leader was available, he was always ready to serve in the ranks when some one else was ready to lead. With him, personal considerations and personal glory were matters of little importance in comparison with the public welfare.

"Of all the enterprises with which he was associated, none lay nearer his heart than the St. Paul Institute. For the Institute he was glad to work beyond his strength because to him it represented in a special sense the idealism of the American city. He believed with all his soul that America is a land where idealism can overcome materialism, and he regarded the St. Paul Institute as one of the outposts of the idealism that must in the end conquer."

Lorado Taft, sculptor, and Childe Hassam, painter, have recently been elected members of the American Academy of Arts and Letters, the membership of which is limited to forty.

ITEMS

George Wharton Edwards, whose beautifully illustrated books of the architectural grandeur of France and Belgium ("Vanished Halls and Cathedrals of France," "Vanished Towers and Chimes of Flanders," "Belgium, Old and New,") won so much admiration here and abroad, was decorated but a short time ago by Albert, King of the Belgians.

Now France has honored this artist-author, and he has received the golden palm of Officer of Public Instruction.

Gloucester, Mass., is among the foremost in securing a War Memorial. The Lester S. Wass Post American Legion has not only arranged for a Memorial Hall in this historic old fishing town but secured the cooperation of some of the leading artists of the country. A replica of Anna V. Hyatt's Joan of Arc statue, life size, has been purchased and will be placed in front of the Legion Building. E. F. Comins has painted a portrait of Capt. Lester S. Wass, U. S. M. C. in whose honor the Post is named. Cecilia Beaux is giving one of her very large war designs. Hon. Piatt Andrew, who is the Post Commander, has given some remarkable decorations he got from a French Gallery used during the war, to be placed on the walls of the Hall. The gifts and building will be dedicated with appropriate ceremonies on the Fourth of July, and will witness not only the zeal on the part of the Post but manifest the results which may be obtained when the cooperation of artists is secured.

The Association of Art Museum Directors met in Washington May 16th and 17th, at the Corcoran Gallery of Art. Those in attendance were: Mr. George W. Stevens, Mr. Robert B. Harshe, Mr. George W. Eggers, Mr. Raymond Wyer, Mr. William Henry Fox, Mr. Dudley Crafts Watson, Mrs. Mayhew, Miss Herdle, Mr. J. H. Guest, Mr. Harold Haven Brown, Mr. R. A. Holland, Mr. Langdon Warner, Mr. Edward Greig, of Toronto, Mr. Russell A. Plimpton, newly elected director of the Minneapolis Art Institute, Mr. Clyde H. Burroughs of Detroit, Miss

Miller of Muskegon, Mr. George Breck, Mr. William H. Holmes, and Mr. C. Powell Minnigerode. The meetings were held in the Board Room at the Corcoran Gallery of Art. On the evening of the 16th the members of the Association were the guests of Mr. Minnigerode at dinner at the Chevy Chase Club; and on the afternoon of the 17th Mrs. Minnigerode gave a tea in their honor at her home.

The Minneapolis Institute of Arts is fortunate in having secured as its Director Mr. Russell A. Plimpton, formerly Assistant Curator of the Department of Decorative Arts in the Metropolitan Museum in New York. Mr. Plimpton graduated from Princeton in 1914 and has to his credit two years of active war service in the American Army in France. He specialized in Art while at Princeton, studying under Professor Mather, and early determined to make museum work his career.

The Art Association of Newport has added a large new gallery to its main building, which, with the Cushing Memorial Building, affords special advantages for private exhibitions. The Association's Tenth Annual Exhibition will open July 16th and close July 31st. Pictures must be received by July 5th. Mr. Harrison S. Morris is president of this Association and Mrs. Maude Howe Elliott secretary.

The Little Gallery on the Moors at Gloucester announces an engaging program for the present season. The annual exhibition of paintings by artists of the North Shore will open with a private view August 2nd and continue to August 21st. Musicales will be held in the Gallery four Sunday evenings during the season with the best possible talent, both vocal and instrumental. The Playhouse on the Moors will give, as usual, two groups of plays, the first to be held on July 20, 21, 22, 25 and 26, and the second on August 25, 26, 29, 30 and 31. There will be one or two other exhibitions in the gallery in addition to the annual. This work is conducted under the direct charge of Mr. and Mrs. William E. At-

wood, who built the Little Gallery as a free gift to the people of Gloucester in order both to provide the artists a suitable exhibition place and to bring to the Gloucester public the best art, inviting their cooperation.

Three notable group exhibitions of water colors were shown at the Corcoran Gallery of Art in April and May. The first work by Miss Bertha E. Perrie of Washington, the second, works by Miss Felicie Waldo Howell of New York, and the third, works by Mr. W. Zimmermann of Philadelphia. Each was extremely individual.

Mr. C. Powell Minnigerode, Director of the Corcoran Gallery of Art, sailed for Europe early in June and will spend the next two or three months visiting the principal art galleries in England, France, Holland, Belgium, Italy and Spain, making, as it were, a semi-official tour at the request of his Board of Directors.

The University of Pennsylvania recently conferred upon Mr. C. Howard Walker of Boston, the well-known architect and craftsman, the honorary degree of Doctor of Fine Arts. The occasion was the opening of the School of Fine Arts, which includes Painting, Sculpture, Architecture, and Music, the first of its sort in any American University. Mr. Walker delivered the opening address.

Mr. William Alanson Bryan, of the University of Hawaii, has assumed the directorship of the Museum of History, Science and Art, and the Otis Art Institute of Los Angeles, California. Mr. Bryan succeeds Mr. Daggett, who died last year.

Mr. Preston Harrison has been appointed Honorary Curator of Art by the Board of Supervisors of the Museum. Mr. Harrison's interest in art has been patently demonstrated by his gift of twenty-eight paintings to the Gallery. The latest addition to the Harrison collection is a painting by Martin J. Hennings, entitled "Stringing the Bow."

BOOK REVIEWS

ANTIQUES, GENUINE AND SPURIOUS.

An Art Expert's Recollections and Cautions. By FREDERICK LITCHFIELD. Author of "Pottery and Porcelain," "An Illustrated History of Furniture," etc. Harcourt, Brace & Co., New York, Publishers.

Collecting is a fascinating but dangerous pursuit and the pitfalls for the uninitiated are many. This book is purposed to assist amateurs. It opens with a short chapter on collecting in general, followed by a chapter giving hints on making purchases. Porcelains and Pottery of various kinds, Furniture, Lacquer, Enamels and Bronzes are successively considered, the ear-marks of the genuine and the distinguishing features of the imitations being definitely set forth with numerous illustrations of the genuine and the false.

As an Appendix there are two or three chapters giving the author's reminiscences, including recollections of the law courts in connection with famous cases, and a series of amusing stories relating to art expertising.

For the would-be purchaser and for those who wish to be able to distinguish between the genuine and the false, this book will doubtless prove not only of interest but of exceptional value.

MODERN TENDENCIES IN SCULPTURE.

By LORADO TAFT. The University of Chicago Press, Publishers.

These are the Scammon Lectures for 1917, brought together under one cover and published after a lapse of four very stirring years.

The initial lecture is on Rodin, who has undoubtedly exerted a strong influence on the work of the author, but whose manner is inherently antagonistic to his own. This is followed by a discussion of recent French sculpture, largely devoted to what Mr. Taft considers the deleterious influence of Rodin. Works of Matisse are illustrated and discussed, as are those of other post-impressionists, such as were shown in the Armory Exhibition in New York some years ago. With these are considered, not always to their gain, the works of some of their immediate predecessors whose monuments in

Paris have little of the monumental in their concept and are rather frivolous than grave.

Yet in his Introduction Mr. Taft points out that other influences have been at work and tells of a group of young men who have rediscovered the simple massive art of their medieval masters, and says "the limestone of which the cathedrals were built is beginning once more to blossom and bear fruit."

Recent German Sculpture, meaning that produced before the Great War, is given the third lecture of the series. This is followed by one on recent sculpture of various lands, including Scandinavian and Czecho-Slovak; and by two chapters on Sculpture in America, one of which is given exclusively to the work of Augustus St. Gaudens. Certainly the American artists make a most creditable showing in this summary, and would seem to present art of a higher type and healthier sort than their European confreres.

The survey as a whole is not particularly inspiring and Mr. Taft being himself a sculptor is a gentle critic.

The Minneapolis Association of Arts in Industry of the Minneapolis Institute of Arts has recently issued two excellent little study courses. One on the History of Furniture, prepared by Ruth Jedermann of the Art Department of the Public Library; the other on Interior Decoration—The House—Its Decoration and Furnishing, by Floy Donaldson, of the Art Department of the Central High School, Minneapolis. These take the form of booklets, 12 and 8 pages, respectively, and contain not merely the outline but suggested material for the course and excellent bibliography.

During the three weeks that the British Arts and Crafts Exhibition was on view in the Corcoran Gallery of Art it was visited by twelve thousand persons. This exhibition was held under the auspices of the Washington Society of the Fine Arts.

VOL. 12, No. 8

AUGUST, 1921

PRICE 25 CENTS

GENERAL LIBRARY
UNIV. OF MICH.

THE AMERICAN MAGAZINE OF ART



PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

FINE ARTS INSURANCE AGAINST ALL RISKS

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
OF NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

PAINTINGS WANTED

We Wish to Purchase Paintings

by

Inness	Twachtman
Wyant	Weir
Martin	Ryder
Homer	Whistler
Fuller	Duveneck
Blakelock	Murphy

GEORGE H. AINSLIE
GALLERY

615 Fifth Avenue, NEW YORK

On Exhibition Fine American Paintings

THE BROADMOOR ART ACADEMY COLORADO SPRINGS, COLO.

Announces
in addition to its Department
of Fine Arts

A Department of Industrial Art

Interior Decoration . Design
Illustration . Photography . Pottery
Etc.

For further particulars address
MISS RUTH HARTER, Registrar



HON. ELIHU ROOT

**MEMBER OF BOARDS OF DIRECTORS OF THE AMERICAN FEDERATION OF ARTS AND
THE AMERICAN ACADEMY IN ROME**

BY PHILIP A. DE LASZLO

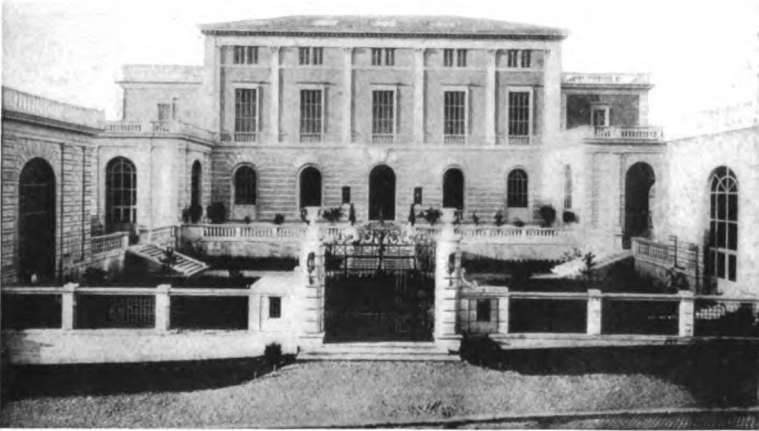
**Painted in New York, May, 1921, for The Carnegie Endowment for International Peace,
Washington, D. C.**

THE AMERICAN MAGAZINE OF ART

VOLUME XII

AUGUST, 1921

NUMBER 8



THE AMERICAN ACADEMY IN ROME

THE AMERICAN ACADEMY IN ROME*

By CHARLES D. NORTON

Member of the Board of Directors, The American Academy in Rome
Treasurer of The American Federation of Arts

THE American Academy in Rome, chartered by Congress, is a National institution similar in every respect save one to the French Academy in Rome, differing only in that it receives no support from the government but is endowed and maintained only by the contributions of private citizens. It is not a school; it is not for technical training or the teaching of any rudiments; its beneficiaries are the young painters, sculptors, architects, landscape architects and classical scholars who have already advanced far beyond the preliminary stages of their

various callings, and who in the yearly open competitions have won the Prizes of Rome.

Classical candidates, who must be holders of a college degree, are selected upon submission of evidence of their special fitness for the study and investigation of the archaeology, literature, or history of the classical or later periods.

Architectural candidates must be either graduates of an accepted architectural school, or of a college or university of high standing, holding certificates of at least two years' study in such architec-

* An address delivered at the Twelfth Annual Convention of the American Federations of Arts, Washington, D. C., May 18, 19, 20, 1921.



THE FIRST STEP

C. P. JENNEW EIN

tural school; or pupils of the first class of the Ecole des Beaux-Arts, who have obtained at least three values in that class. Painters and sculptors must show evidence of advanced attainment and special fitness. All the above are conditions prerequisite to consideration as competitors.

The winners of the Prizes of Rome are termed Fellows of the Academy. They are appointed for three years, receive an annual stipend of \$1,000 each, and are provided a residence in the Academy. The full plan contemplates the sending out each year of nine Fellows, including a Fellow in music, making twenty-seven always in residence.

There is an excellent library; there are studios for the sculptors and painters, as well as the beautiful garden of the Villa Aurelia available for outdoor work; there are pleasant living rooms, and the Fellows dine at a common table. Here this group of eager students live and learn to think and to work out their art problems together. They are required to travel, to visit Greece and all of Italy, little groups of architects, paint-

ers, sculptors, archaeologists going about together to see what similar groups of artists created in ancient Greece and Rome or in Renaissance Italy—to learn together the lessons that Phidias and Giotto and Michaelangelo, Bramante and Leonardo have to teach; to broaden their views of life and of their art, and to fill their sketch books with notes that in future years, under the hard bread and butter conditions of life and work at home, shall continue to infuse that work with the beauty and vitality of ancient days.

That is what the Academy is doing. As the Secretary of the Academy, Mr. Grant La Farge, has well put it: "Not merely *fellowships*, but *fellowship*." Constant discussion and criticism by the men of each other's work encourage breadth of view; it encourages versatility; a painter illustrates his ideas by modeling a figure; an architect designs and executes a fine decorative relief in color; a sculptor makes such drawings of the minute detail of classic ornaments as the best architectural draughtsman would be proud of; a painter discovers the won-



FIGURE IN HALL OF HOUSE OF DR. WALTER B. JAMES.

BY SHERRY FRY

derful picturesqueness and interest of ancient Cretan costume, and so our painter goes to Crete, works as an archaeologist, collects all sorts of objects, and then returning to Rome, he makes a huge mural figure painting in which he brings back to life this extraordinary, newly discovered past.

If you would see an illustration of

what this inspiring association of minds in Rome has produced here in America, look at the work of three Fellows of the Academy -- young men on the rapidly growing and distinguished roster of our Alumni—in the new Cunard Building in New York.

The American Academy in Rome is the direct outgrowth of the World's Fair in



PHILOMELA

JOHN GREGORY

STATUE FOR BIRD GARDEN OF MRS. PAYNE WHITNEY, MANHASSET, LONG ISLAND

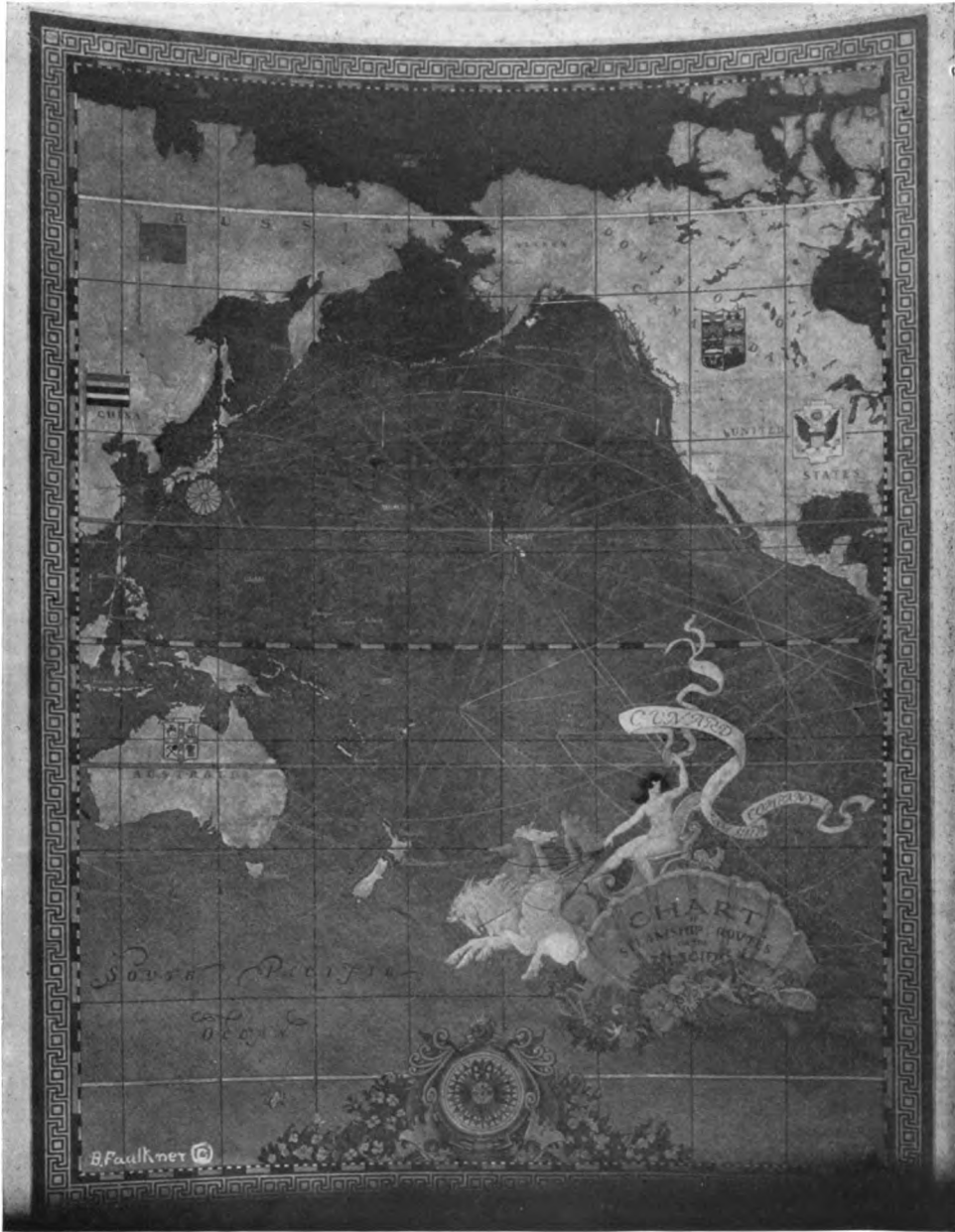
Chicago in 1893. Then for the first time in America the architects of a vast project worked as a group in the closest association not only with each other but also with the painters, the sculptors, the landscape architects.

The common effort, and the instant public recognition of their marvelous success emphasized the ancient lesson that Greece and Rome have always taught—the importance and the value of collaboration in the arts.

Then and there it became a settled conviction in the mind of Charles McKim

that America must have what France has had for two hundred years—an Academy in Rome, where our most promising young men in the several arts could be cloistered for three formative years.

McKim, Burnham, La Farge, Saint-Gaudens, Millet—now gone, and of others still living, William Rutherford Mead, the much beloved Dean of American Architects, who after McKim's death succeeded his as President of the Academy and with steady courage through dark and trying years has guided the Academy down to this happier and more



PICTORIAL MAP OF THE SOUTH SEAS
IN THE GREAT HALL OF THE CUNARD BUILDING, NEW YORK CITY
BY BARRY FAULKNER
 Copyright, 1921, by the Twenty-five Broadway Corporation

prosperous day; Boring, French, Blashfield, Mowbray, Kendall, Hutchinson, Moore, Root, Walters, Trowbridge, and many others founded first the American School of Fine Arts, and then absorbing

the American School for Classical Studies, they developed their ideas more fully in the American Academy in Rome, now celebrating its 25th anniversary.

In its financial affairs the Academy



FLEET OF COLUMBUS, PENDENTIVE CUNARD BUILDING,
NEW YORK CITY

BY EZRA WINTER

Copyright, 1921, by the Twenty-five Broadway Corporation

has benefited by the counsels of Mr. Henry Walters, that farsighted generous man who gave to the Academy the first home which it owned, the Villa Mirafiore, a home which it occupied for many years until the Villa Aurelia, with its beautiful gardens on the summit of the Janiculum, became ours by the bequest of Mrs. Heyland. Mr. Walters with Mr. Morgan, Mr. Higginson, Mr. Vanderbilt and Mr. Frick laid the financial foundations of the Academy by the first five gifts of \$100,000 each.

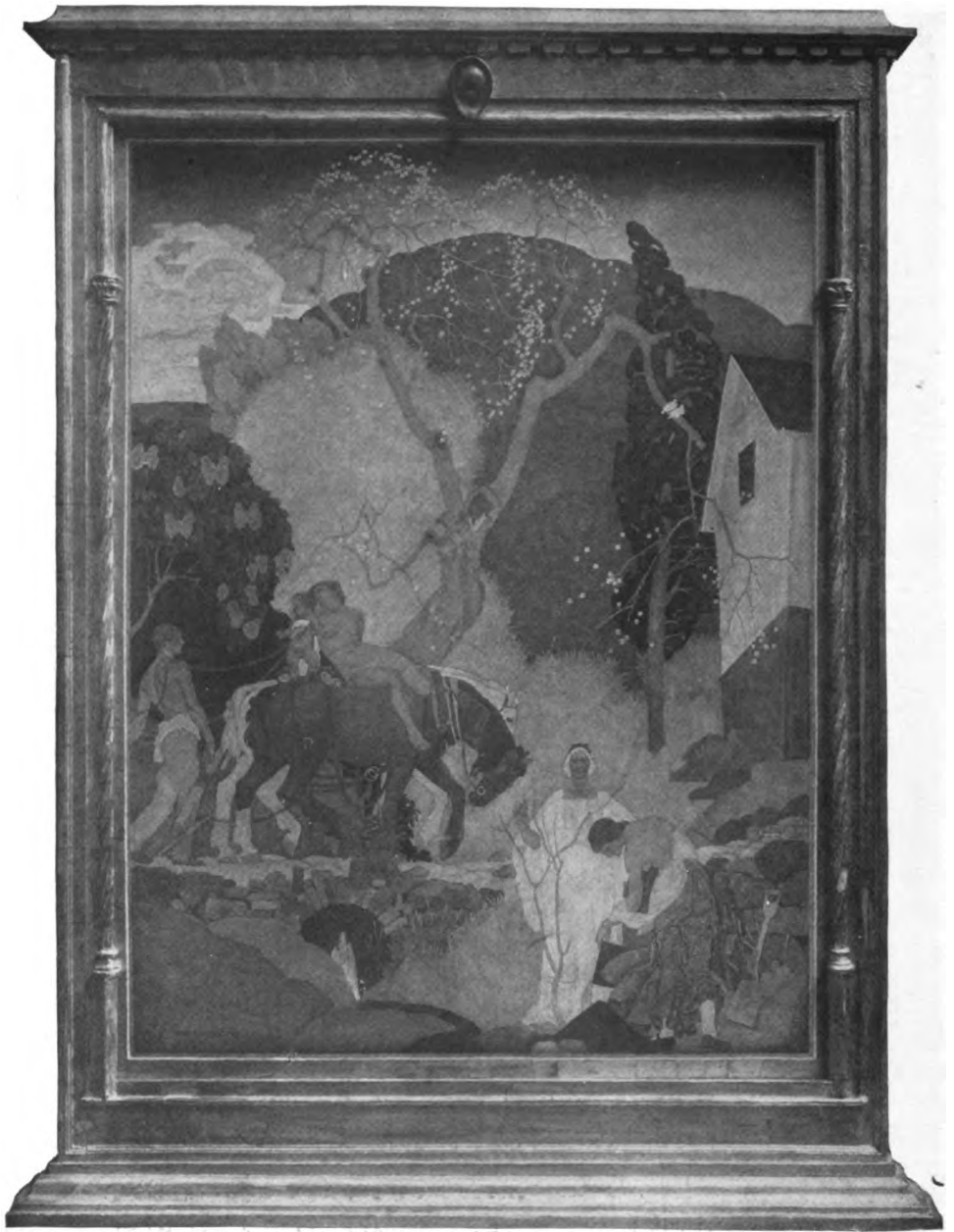
Mr. Morgan's interest in the Academy continued throughout his life. He gave additional large sums of money and the lands adjacent to the Villa Aurelia on which now stand the new Academy building and the Villa Chiariviglia and Villa Bellaci, and then just before his death in Rome, to make possible the completion of the new building, he caused to be loaned to the Academy \$375,000 in the expectation that on his return to America his friends would join their contribution to his own and extinguish this debt.



THE CUNARD BUILDING, SHOWING INTERIOR DECORATIONS

BY EZRA WINTER

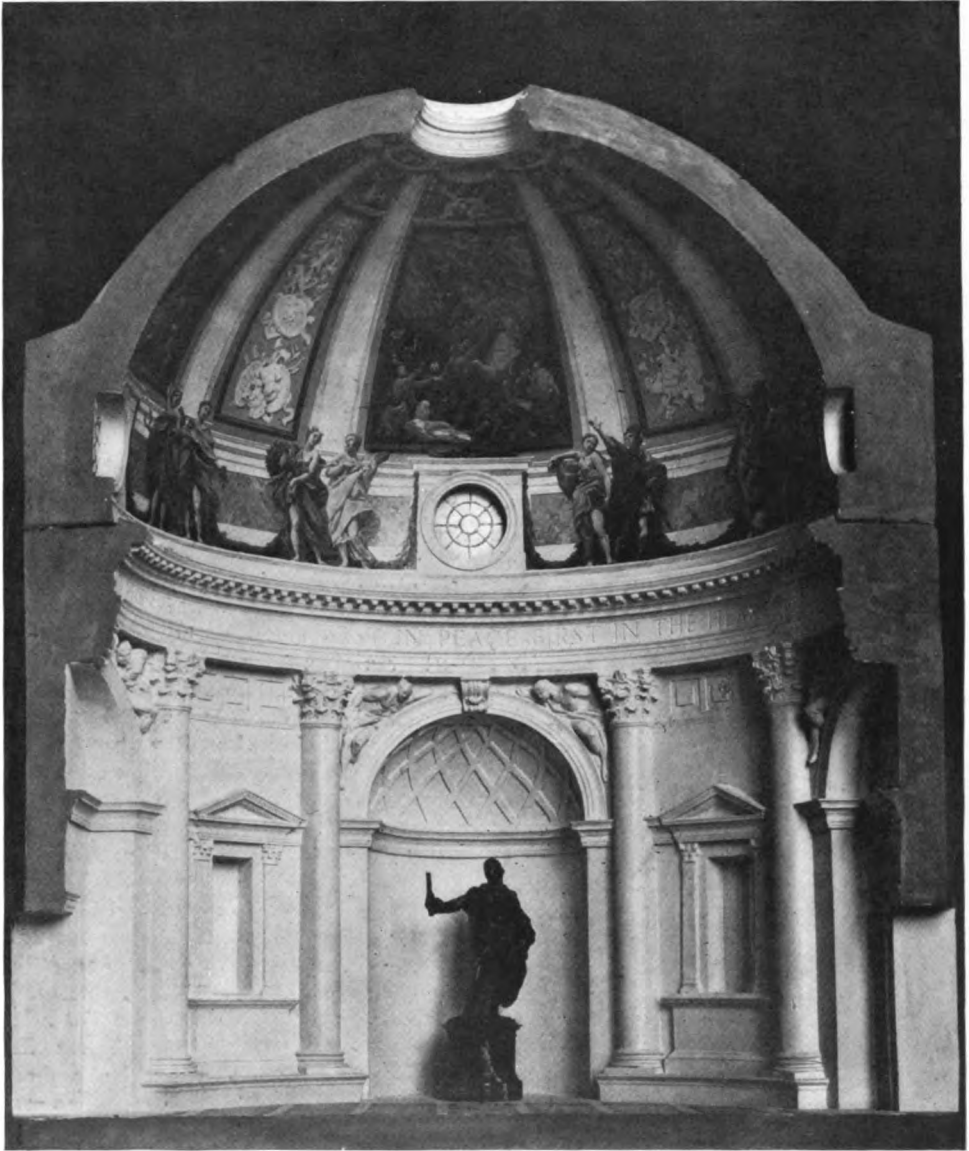
Copyright, 1921, by the Twenty-five Broadway Corporation



ARBOR DAY
DECORATIVE PAINTING
BY EUGENE SAVAGE



MORGAN MEMORIAL
METROPOLITAN MUSEUM OF ART
BY PAUL MANSHIP



MONUMENT TO A GREAT GENERAL

COLLABORATIVE PROBLEM, THE AMERICAN ACADEMY IN ROME—PHILIP R. SCHUTZE, FELLOW IN ARCHITECTURE; THOMAS H. JONES, FELLOW IN SCULPTURE; ALLYN COX, FELLOW IN PAINTING

After his death his son, Mr. J. P. Morgan, with most striking generosity offered to cancel one dollar of this debt for each dollar newly subscribed to the Academy endowment. Spurred by this offer the Academy's friends last year gave the sum, cancelled the debt, and today our endowment is approximately \$1,200,000

in securities yielding \$45,000 yearly, or about one-half of what the Academy requires to carry on the full program which it contemplates when more funds are available. Our lands and buildings in which \$581,000 have been expended are worth double that sum. The timely donation in 1913 of \$10,000 per year for



DANCER AND GAZELLES

PAUL MANSHIP

ten years by the Rockefeller Foundation has been a vital factor in our affairs.

Urgent needs remain. Well paid professorships; endowment for fellowships in musical composition; funds to enable the Academy to publish regularly the work of the Fellows; funds to enable the School of Fine Arts to admit women; urgent needs, sufficient to tax the enthusiasm and the ability of the Trustees and the generosity of America. But despite those needs a great institution has been securely founded and is doing great work. Our most urgent, our most vital need is not a material one. It is that the people of America, all of America, shall know that this priceless possession, the American Academy in Rome, is their own; that the lads in every public school shall know that the Prize of Rome is open for their winning; that there are three golden years of life and work offered them in Rome, so that they will strive for this highest honor which can befall a young painter, sculptor, architect, landscape

architect or classical scholar, just as the youths in every village and city of France for two hundred years have yearned and worked for the Grand Prix de Rome. To those in this audience from our far and vigorous West, I pray you return home to spread the knowledge of this opportunity, so that more competitors shall appear annually to try for these Prizes of Rome, so that the American Academy shall become even more truly American in its representation, so that the ideals which inspired the Founders shall underlie all our future great constructive efforts, our town plans, our peace and war memorials, our domestic art and architecture.

To the American Ambassadors in Italy from the time of Mr. Henry White, who was in Rome when the Academy was founded, to the present Ambassador, Mr. Johnson, all of whom have extended the utmost of cooperation through all the years, the Academy owes much of its happy situation in Rome today. To

George Von Lengerke Meyer we are indebted for the sagacious selection and purchase with the Walters fund of the Mirafiore property, from the sale of which, after long and satisfactory use, the Academy reaped a substantial profit. To the Ambassador during the Great War, Mr. Thomas Nelson Page, recently elected Honorary Councilor of the Academy, and I may add to his gracious wife, there is unending obligation not only for kindness and hospitality, but particularly for the wise council which enabled the Academy during the war to render the maximum of service, not merely by the war work of the entire staff but particularly in assisting to make available property of the Academy as a hospital for the Italian Mutilati and as headquarters for the American Red Cross.

The breadth of view, the generous consideration, with which Italians welcome a foreign institution like the American Academy in Rome is most striking. Inheritors as they are of the priceless possessions of the ages, which they hold as a sacred trust, with unbounded generosity they make available to the eager students from the new world all that they possess. They have bound us to them by invisible but enduring bonds of obligation and affection. This obligation is understood and expressed by every Fellow of the American Academy in Rome, but it is too little understood and appreciated by the people of America. What do we not owe to Italy, when we come to measure this invisible and intangible balance always running in her favor, always placing us more and more deeply in her debt? I appeal to the American Federation of Arts to join us in speaking to Italy the word of affection and gratitude which such treatment inspires.

The Federation of Arts, reaching as it does, or will, every city and village in the land, and banding together in a common corporate purpose all of the influences in America which make for the advancement of art, is the one institution to which the American Academy in Rome is glad to make its report, and to which the Academy can make an appeal for sympathy and cooperation with the utmost confidence

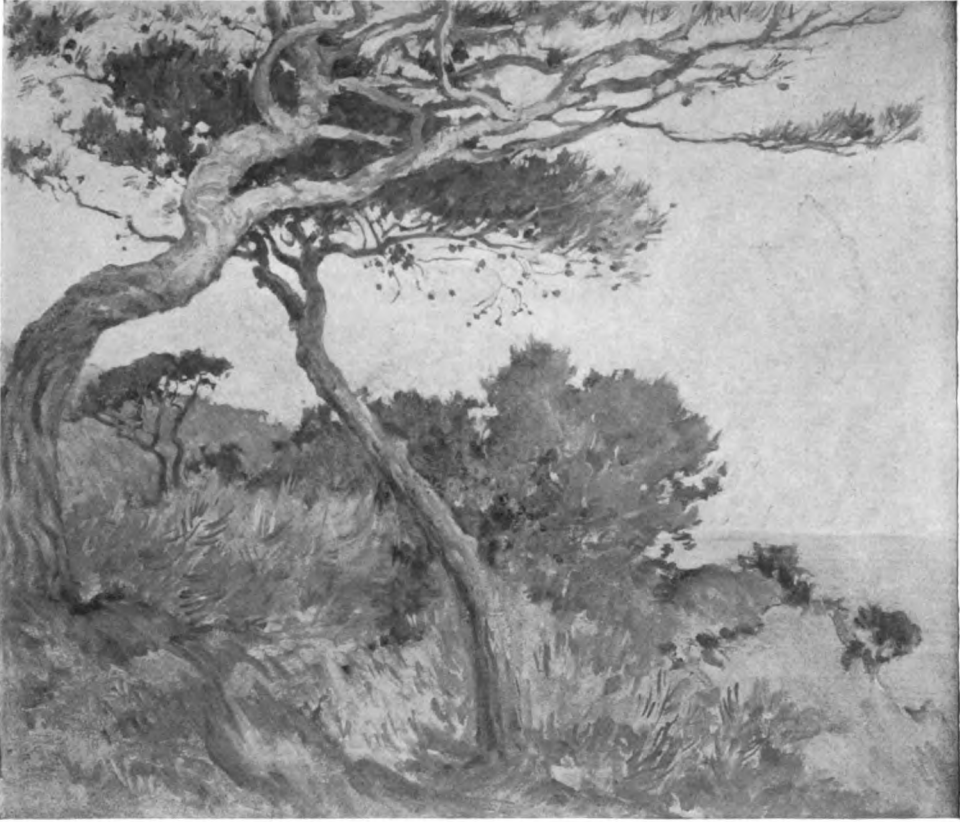
WINNERS OF FELLOWSHIPS, 1921 AMERICAN ACADEMY IN ROME

Fellowships in Architecture, Painting and Sculpture at the American Academy in Rome were awarded in June as a result of competitions. Each of these fellowships is of the value of one thousand dollars a year for three years, during which period the recipient resides at the Academy, with liberal allowances of time for travel.

The fellowship in Architecture was awarded T. L. S. Hafner, of New York, a student of the Boston Architectural Club and the Massachusetts Institute of Technology. As a further qualification he presented himself as the winner of the second prize in the Rotch Traveling Scholarship competition in 1920 and 1921. He entered the Academy's competition at Columbia University. This competition involves always a preliminary and a final competition. The subject for the first was a country school for boys near an old-fashioned New England village. The final problem was a group of buildings for a university of the first class.

The fellowship in Painting was awarded to Frank H. Schwarz, who studied in the art schools of Chicago and entered the competition at the National Academy of Design. His subject was a tribute to heroism.

The fellowship in Sculpture was awarded to Edmond R. Amateis, born in Rome but an American citizen, living at present in New York. Mr. Amateis is the son of the late Louis Amateis, sculptor of one of the pairs of bronze doors for the United States Capitol, as well as other notable works. Mr. Amateis grew up as a boy in his father's studio in Washington. He served in the A. E. F. in France, and after the Armistice was signed attended the A. E. F. School of Art in France. He studied at the Academie Julien and he has also studied in the Art Students' League and the Beaux Arts Institute of Design in New York. He entered the competition for the fellowship in Rome at the National Academy of Design. His competition subject was a tribute to heroism.



"ITALIAN COAST," OIL PAINTING BY LUCY SCARBOROUGH CONANT

LUCY SCARBOROUGH CONANT—ARTIST

By THORNTON OAKLEY

LUCY SCARBOROUGH CONANT died in Boston on the last day of the year 1920.

To those who knew her best it seemed the New Year dawned without that glow of inspiration, that starry light of purpose, which it always holds anew before the yearning eyes of men. A star had been extinguished, a glow of beauty had gone out—a glow which had enriched and warmed all hearts which had come within its radiance—and only a blank darkness brooded where had been flaming light.

Is there a light to be compared with that a true artist's heart and work and

life give forth? It glorifies where e'er it falls. It fills the souls of men with love, with aspiration, steadily within them kindles fires of noblest longing, brings about indeed all effort, all endeavor which advance the human race. It is the artist and artist alone—he who dreams ideals, he who awakens dreams in others—who leads humanity from out the shadows toward the final, glittering goal. For an artist is not he who merely paints with pigments. Whether a man speak with brush or mallet; pen or note; by utterances, statesmanship, gift of friendship; whether by his daily routine, business, or by whatever activity to which his



COLOR SKETCH BY MISS CONANT FOR SETTING FOR "THE WILLOW WIFE"
PANTOMIME PRODUCED BY THE NEW ENGLAND CONSERVATORY OF MUSIC

existence may be called;—if he thrill the inmost being, lift with visions toward the stars, reveal the beauty of ennobling life, then, and then alone, may he be named by that most inspiring of all titles, Artist.

Artist, then, was Lucy Conant, and crowned by such a name the character of herself and work stand dazzlingly revealed. With her magnetic powers of friendship she made her influence indelibly recorded on all who crossed her path. Her joy, her enthusiasm enkindled all who knew her. Her tireless energy sent wearied and disheartened folk once more surging forward. Her passion for beauty—beauty of light, beauty of color, beauty of design, beauty too of thought, and above all of the spirit of mankind—lifted all with whom she came in contact far above material earth into the realm of wonder. Her landscapes breathe the essence of the glory of the world. Ah, how we have tramped together, she and I, and how we have stood so many times before some overwhelming majesty of nature—the roaring sea; a limitless marsh, fog-dimmed; a mystery of twilight; a mountain meadow, flower-spangled; a peak, snow-capped, touching Heaven.

How privileged I have felt myself to stand beside her, to share her devotion to revelations of the Divine.

In all her work this devotion to her ideal was all-compelling. Throughout the last years of her life, when engaged in the planning and production of stage-sets and pageantry she threw her creative power into the working out of schemes for costumes, with what never-waning zeal she labored that her work might breathe the spirit of the plays! Sketch after sketch flowed from her brush; multitudes of studies—color, action, line, harmonies, historical notations, detail drawings—all leaped to life beneath her hand. Museums were her joy. Endlessly she searched amid the collections of the world that she might ever gain more knowledge to guide her toward her goal. Fortunate indeed that university of California which numbered her among its faculty. Happy were her pupils—for who more than she could awaken an artist's soul?

Now that she is gone, and we look back across the years of her life, the fullness of her work stands richly evident. Did she in those early student days in



COSTUME FOR "THE WILLOW WIFE"

Paris see visions of the breadth and usefulness of her work to come? Her health was frail, her eyes were source of never ending tribulation—what mattered that?—with exaltation she triumphed over all.

"Ye gods," she writes to me in a cherished letter laid away, "*what cheers my soul sends out as it sees me tramping into the lists!—Is it to win? Qui sait? But—faithful to the death.*"

Lucy Conant's father was Albert Conant of Vermont, engineer and artist; her mother, Catherine Scarborough of Connecticut. From them both she inherited her gifts. I knew her not those early days when with her mother she lived in Paris, but I can imagine the ardor of her life. And as I think of her studying there, absorbing all the knowledge she could find, working now with this master, now with that—Hector Leroux; Lazar; René Ménard; Jean Paul Laurent, of

whom she was a devoted disciple—from them all she gathered impetus to send her conquering on her way—as I think of her in Paris I think also of her two companions, fellow-students, Florence Este and Cecilia Beaux. Could there be a more vital, vivid group than this? With what majestic strides—has American art swept forward as these three Titanic women have given their work unto the world!

A letter from Cecilia Beaux lies before me, full of recollection. She and Lucy Conant had gone one summer to Concarneau. She writes—"Lucy at once picked up the Breton language . . ."

This memory tells poignantly the swift brilliancy of Lucy Conant's talents. Turned she to any medium straightway was it utterly her slave. Oil, water color, black and white, monotype, batik; representation, suggestion, pure fancy, pure design; essay, poetry, the music of the written word—she revelled in them all.



COSTUME FOR "THE WILLOW WIFE"



IN THE ALPS, WATER COLOR BY LUCY SCARBOROUGH CONANT



ITALIAN LANDSCAPE, OIL PAINTING BY LUCY SCARBOROUGH CONANT

And with her keen delight in music her rhythmic ear gave her amazing grasp of tongues. "She *at once* picked up the Breton language . . ."

I remember a summer's trip we had in Holland. We had barely reached Dordrecht when she had mastered Dutch and was chattering as a native with the baggy-trousered boatmen along the dykes. Another year on the St. Lawrence river at Murray Bay, that first day that we went forth sketching—back into the country in our rickety two-wheeled cart—with patois she was fluent with the Habitans. Her French was luscious as though she had been born in Paris. Her Irish brogue was irresistible. Her Italian flowed with all the velvet warmth and color of those olive-skinned folk of the Sicilian hills she had grown to love so well.

Rhythm speaks from all her work. Her paintings sing. The eye is captivated with the sweep of movement, unerring harmonies. Here one finds subtleties and mysteries rarely seen save in the work of the great periods of Chinese art. It was in fact because, during those last years of her life, she had so steeped herself in the spirit of the East that her work had become filled with intangible delight. In the masterpieces of the dynasties of T'ang and Sung she found—as indeed who does not find?—thrill as yet unoffered by our Occidental art.

Lucy Conant haunted libraries. Her passion for literature was as intense as her joy in pictorial art. She surrounded herself with books, delved deep into the writings of major thinkers old and new. She had no time for the froth of the moment, but had a new book enduring value it at once absorbed her. She discovered long-forgotten works on art, philosophy, ways of life; knew always the utterances of leaders among living minds. Her letters were essays in themselves. Eager to share discovery she crammed them with gleanings from her books—crammed them to overflowing with news her reading brought her from every quarter of the world—exhibitions, new movements abroad, work accomplished, work to be done, abstract notes

and jottings, plans—so exuberant, so brimming was she that like as not upon the outside of her envelopes appeared voluminous last messages.

Her writings are as rich in music, personality, as are her paintings. Her essays, introspective, beneath the surface, stir the imaginative depths of fancy. I think of one, *Voices*, published in the *Atlantic Monthly*. Full of profound beauty it touches vibrant chords far down within the human heart.

"And there, that day," she writes, telling of her beloved Campagna, "stood the Voice of Song. He was a little shepherd. The pipes were at his childish lips, and his little face had so young and fair an aspect that you could imagine it looking up into that clear bright heaven where hung the Star above Judaea. To the Deliverer, the Expected, the Good was he piping, and in that breathing-out of art fulfilled lay his joy in the Unknown."

Lucy Conant has gone. She has passed on before us into the Mystery—but have I said a darkness broods where once her light was beaming? Ah, no. The New Year brings as ever its glowing dome of Heaven, holding o'er the world its glittering galaxies of stars. But amid that spangled glory, illumined by the radiance of the prophets, dreamers, artists who have shown the way before us, guiding our footsteps by the effulgence of their lives, a new star takes its place. Among the constellations of undying souls of men it shines steadfast.

Brown University has dedicated a soldiers' memorial gate to the memory of the 43 alumni and students who gave their lives in the World War. The dedication took place on the fourth anniversary of the entrance of the United States into the war. The memorial gate is in the form of a victory arch of white Indiana limestone. Over the left-hand entrance is a quotation from Emerson, "'Tis man's perdition to be safe when for the right he ought to die"; and over the other entrance the lines from the "Spires of Oxford," "They gave their merry youth away for country and for God."

LUCY SCARBOROUGH CONANT—HER WORK

BY HENRY HUNT CLARK

VERSATILE in her life and versatile in her art was Lucy Scarborough Conant. Her richness of mind, the sincerity, vitality and generosity that marked her personality is evident in every form or mode of art she used. Particularly is her art characterized by an extraordinary virility, never is there noticeable in sketch, drawing, painting or other production any uncertainty or indecision. Brain and hand worked with like rapidity recording, imagining. An indefatigable worker, with a power to set down essential truths, she filled books and books with notes, sketches, drawings in pencil and in color of all that interested. What interested her was nature and man's work, not so much man, as what man has created. Her sketch books are encyclopedias, some facts quickly caught, some studied, trees, mountains, towns, streets, house tops, boats, objects, jewels, armor, animals, birds, notes of everything that at the moment occupied her attention. Not random notes these, any of them, but notes seriously sought for future use, things she desired to know about and store away, just as she stored her mind.

Landscape painting in oils and water color was her major interest for the greater part of her life, the subject matter being mostly of southern and western European countries, which is characterized by largeness of handling and simplicity of value and shape. Distant view of towns, with silhouetted trees in foreground, church tower, winding street, varied house fronts and varied roof lines, the prow of boat and mass of sail against the sky, twisted wind-blown groups of trees, snow-capped peaks against great clouds; in all pattern plays its part defining, characterizing. The medium chosen and mode of expression seem often determined by subject, by country itself. Italy or Holland suggested not only local color differences but differences of treatment with color. The paint-

ings made in Italy are noticeably atmospheric with edges softened, subtly related. In France and Holland mass and shape apparently appeal more strongly; color more often is but noted, tone less often so important. The painting done in the Tyrol and in Switzerland, mountain peaks, snow fields with jutting crags and glaciers are yet differently treated, remarkable for fidelity and precision of drawing.

Although varied in subject and manner as her landscape paintings are, varied again as are her illustrations or her monotypes, certain qualities pervade all, qualities expressive of her personality due to her imagination and her innate sense of design.

Lucy Conant had no intention of abandoning her interest in painting when, some six years ago, she took up the study of design itself: rather to again add to her power of expression by a knowledge of the theory of color and the theory of design that they might aid in future work of mural painting. To this, what a power for production and for research did she bring. What a fund of experience, what a wealth of material was already at her disposal; the notes and sketches made for quite other purposes, the memories of old world treasures and places, the knowledge of the past, of legend, history, romance were hers at call and every study and completed work shows trace of the richness of her mind.

Of this time there are certain essays in decoration; three panels made for the Coffee Room of the Toy Theatre in Boston, Russian toys assembled in Russian toy-like backgrounds, representing "The Country" "The Town" and "The Church." There are other decorative panels and projects for stained glass. Certain fabrics, cretonnes and silks, were manufactured from her designs and there are many compositions of pure design, suggesting "wood life" and "sea pools"

which show her love and study of the minor forms of nature. The wealth of the little world portrayed is beautifully designed.

What she could give to her work is best expressed by her: "As to the sea things I have been trying to paint, the motives stretch far back into the past civilizations. In the later Cretan work on vases are shells, fish and floating bubbles of life. There are craggy deep-sea rocks, sometimes up-side down, weeds floating from them and corals. Assyria shows bas-reliefs of fords and rivers, palm bordered, fringed with water plants, and the sea where stylized crabs move among fishes and even grasp them with their claws. These are not found in Chinese Art which has taken over so much from the west, including the scale-like mountain forests of the Assyrian conventions, but the craggy rocks on many a Chinese vase or painting have much the character of the Cretan, just as their alternate grape and leaf of the early Chinese stone incisions recall the superb alterations of the type on many Assyrian alabaster reliefs.

* * * * *

It was given to the twelfth and thirteenth centuries to waken and see things fresh and clearly again, as the early folk saw, the early pastoral and fighting folk who drove weak beasts out of crenellated town portals before the wailing women, who might move, hand on child's head, like a weeping frieze of Belgian homeless. It was given to the Rhenish enamel worker who wrought the beautiful Plantagenet enamel (now at Le Mans) in the famous twelfth century workshop of Verdun, to simulate in the cutting of his copper walls, all unknowing, the pectorals of Egypt with their fine golden glass-filled walls or the pure lines of the incised ivories of Assyria, perhaps carved in Phoenicia.

* * * * *

These influences went on forever down the centuries toward our copying acceptant day when neither belief nor fear nor humility turn us toward a new and vivifying interpretation of our desires and faint dreams, and we wonder how

anything new can appear or live. Careless as to the clarity and definition of pattern, we forget the mass of material in growths living, yet humble, so near the hexagons of Assyria and the East that one is astonished when dissecting their design to see how simple, how geometric. In thousands of sea forms, hydroids, medusæ, voluted-shells and stars, radiates that turn into progressions and alternations, clusters of little bells and fruits that swim about in green water, there are possibilities we have never discovered, never respected. In the harmonies of crystals, the mamelons of native malachite, the shafts and rosy arrows of tourmaline among its gray, the medieval-like towers of amethyst imprisoned in its tall crystals, the glow of sulphur, the hearts of geodes, the countless arrangements and colors of felspar, gneiss, azurite, matrix or pure, banded or in nodules, rich under water, or sparkling in the sun, here is a new world. It is built on geometric design, because it grew, as living rock, nourished on chemic food, the child of flame, water, air—grew, one faceted shape after another, cohering, rising, fashioned in the dark. Like the shell of urchin or the arm of radiate, the armadillo's hood, the tortoise's dome, the skin of snake, or of crocodile, these things grew. In the same manner they built up their patterns and the rhythm and order of it. And under that order was the same law that bade the flowering of the great pears and palmettes of a Persian pattern or a sixteenth century damask, of a Lombard church front or the design on kylix or krater."

But her greatest interest and output was in stage design, scenery, costumes, production, scenario even. There all her resources were brought into action and those who saw play or pageant set by her, know how unusual was her sense of color, how accurate and suggestive of period or place her presentation of the scene. Tones were woven together so harmoniously that one was only conscious of their beauty, how it was done, she kept hidden, never were the color chords or movements obvious; the artist controlled.

For the 47 Workshop productions at

Harvard of "Eyvind of the Hills" and "The Flich of Bacon" she painted scenery, designed costumes and properties. The number of productions set or costumed by her is a long one; eight plays for the Northampton players, many others for schools, settlement houses and dramatic clubs but notable among them are the pantomime "The Willow Wife" for the New England Conservatory of Music and the Greek Harvest Festival pageant at Gloucester for which she also wrote the scenario. The Columbus Cen-

tenary pageant produced by Livingston Platt owed much of its beauty to her aid and it was her direction that developed the glorious color sequences of the "Parthenaia" of 1920 at the University of California. This was her last work.

Her attitude towards work and life was expressed in her once writing, apropos of an essay, "Nevertheless I had to do it, so here goes. I shall never hold anything back that I want to do."

What work might she not have done had her life been longer.

A. J. MUNNINGS' PICTURES OF HORSES

There was lately shown at the Alpine Club Gallery in Conduit Street, W., London, an exhibition of the paintings of A. J. Munnings, A.R.A., including pictures of the Belvoir Hunt, and other scenes of English country life. Mr. Munnings, whose work I have often had occasion to mention before in London exhibitions, excels in such subjects as these, and notably in his painting of horses. In this last field of art it is a question whether there is anyone to touch him among living British artists. In his admirably written foreword to this exhibition the poet John Masefield, whose poem on "Reynard the Fox" had something to tell us on hunting and horses, remarks, "I think no one has so deeply felt the beauty of our horses. Let all look at the three types of horse that Mr. Munnings paints with such feeling and such power: the hunter, the hack, and the thoroughbred steeplechaser." And he adds a point which is not to be missed here. "Nearly all these paintings have for background the lovely various English landscape. There is no landscape to compare with it for sweetness and gentleness. Mr. Munnings' sense of it is as fresh as a primrose."

There is another subject here which is also alluded to in this note of preface, and which seems to me of special interest; this is the life of the gypsies. Mr. Munnings has long been attracted by this

theme, and I remember a recent exhibition of his in Bond Street which was mainly devoted to it. The gypsy is the one untamable thing left in our modern machine-made civilization. "He comes out of mystery . . . he is outside all machines and systems . . . he is in our world but not of it." Talking to the artist yesterday, he told me something of the attraction these people have for him, most of all those who come up for our great race meeting at Epsom from the West Country, just as he has painted them here in his "Gypsy Life" and "Arrival at Epsom Downs for Derby Week"—dark-skinned folk, but with fresh color and tanned with wind and sun, the women with big hats with plumes and dashes of bright color in their dress,—just the same people still whom George Borrow lived with, and described in such unsurpassed English. Mr. Munnings, himself a student and lover of Borrow, lives often with these gypsy folk, and comes, as he told me, from Borrow's own country in East Anglia. Purely as painting here "The Frisian Bull" claims a first place: as a piece of clean true drawing and luminous color it is as fine as the Venetian Beppe Ciardi's famous "Vacca," which was the talk of one of the Venice International Exhibitions.

The hunting subjects come next, "Hounds Ready for Exercise in the Old Kennels" or returning from exercise on a



IN THE PARK

A. J. MUNNINGS, A. R. A.



THE RED PRINCE MARE

A. J. MUNNINGS, A. R. A.

late December afternoon, "A Hunting Morning at the Kennels" and "In the Belvoir Woods." Then the racing pictures—the splendid thoroughbred being stripped in "The Red Prince Mare," the portrait of another thoroughbred "Lady Torrington's Horse, Rich Gift," and then the horses in a hunting scene, "A Fast Forty Minutes" and in the "Belvoir Point to Point Meeting." The backgrounds of

English landscape are excellent, and in their place; the pure landscape seems less directly felt, and even in "The Mill Pool—Afternoon," which is one of the best, the water in the foreground is open to criticism. But the whole show is of first interest; it is the sentiment of sport, of the free country life, but handled with the knowledge and feeling of a fine artist.

S. B.

A PAINTER OF THE INDIAN HILL COUNTRY

BY MINNIE BACON STEVENSON

A primitive, secluded world is enfolded by the hills of Brown county, the James Whitcomb Riley region of Indiana, and a painter's paradise. There are many little creeks winding over rocky ledges, amid forest covered hills, and here and there a little valley where the log cabin and orchards of the farmer, who tills its few fertile acres may be seen. Nature has been grudging with productive soil, but has bestowed beauty in endless vistas of hill, forest and stream. Brown country was settled largely by North Carolina hill people who still live in the primitive fashion of early pioneer days and these kindly mountaineer people seem to fit in the environment of this sylvan region. And the names of localities, how expressive of the place "Heart of the Hills," where Marcus Dickey is writing a biography of Riley, "Bean Blossom Creek," "Bear Wallow" and others equally characteristic.

Here may be found an interesting phase of the art life of the mid-west, a group of artists who form what may be called a modern American version of Barbizon. This quaint, picturesque country is an inspiration for the poetic in nature, and the works of the painter's are imbued with a lyric quality.

Lucie Hartrath, one of the most important women landscape artists of the Middle-West thinks the atmospheric conditions here more nearly approach those

of northern France than any other region of the country. Miss Hartrath, who has painted for a number of years, has won recognition in current exhibits at the Art Institute of Chicago, and has been the recipient of many honors for her pictures of Brown county. Her landscapes have an intimate charm, with the little human touch, as a cabin at the end of a lane, a winding road or a figure. She portrays the glory of sunlight on the hilltops, shady banks by the stream that invite to rest, sympathetic interpretations of the joy of outdoors and peaceful life.

Her pictures usually of the season when nature is at the zenith of her splendor in verdure and sunshine, are harmonies in green. "Peace" shows in the distance the cluster of roofs and church spires of Nashville, the little village where the artists make their headquarters; this and "The Sentinels" was purchased for the public school art collection of Gary, Indiana. "After the Frost" is an expression of early autumn where the partly denuded trees form a lacy silhouette against the sky, and there is still a lingering glory of flowers and vegetation.

"Midsummer" is owned by the Public School Art Society of Chicago, also "The Leafy Screen."

Shut in by the hills and seven miles from a railroad, the little village of Nashville has nothing in the way of



AFTER THE FROST

LUCIE HARTRATH

amusements or educational interests. A movement to provide a library was started by the Christian minister of the town, a man of progressive ideals. The artists co-operated and gave their support, and among others Miss Hartrath has taken a great interest in this work. She is in demand as a lecturer to the women's clubs of Chicago, and during these talks seized the opportunity to plead the cause of Brown county. There was a generous response with books and reading matter and Nashville now has a library of 1300 volumes.

The artists are now planning an art collection for the town and are giving freely of their means and pictures to form one.

Lucie Hartrath was born in Boston, Massachusetts, but has long made her home in Chicago; she studied at the Art Institute in Paris and Munich, and has exhibited in the Paris salon, Berlin, Cologne and Dusseldorf. She has been most influenced by French art, particularly the Barbizon feeling. An only daughter, it was some time before her family would consider her work seriously and her studies in schools were of short duration and subject to many interruptions. For the greater part she has developed working alone, Nature has been the source, teacher and inspiration of this earnest, sincere artist with a message of beauty that is inspiring in its appeal.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII AUGUST, 1921 No. 8

NATIONAL GALLERY OF ART COMMISSION

A Commission to promote the development and assist in the administration of the National Gallery of Art at Washington has been formed. This commission, appointed by the Regents of the Smithsonian Institution, consists of five public men interested in art, five experts, five artists and the secretary of the Smithsonian Institution, ex-officio. The five public men are W. K. Bixby, president of the St. Louis Art Museum; Joseph H. Gest, director of the Cincinnati Art Museum; Charles Moore, chairman of the Commission of Fine Arts; James Parmalee of Cleveland and Washington, and Herbert L. Pratt of New York, secretary of the National Art Committee. The five experts are John E. Lodge of Boston, director of the Freer Gallery; Frank Jewett Mather, Jr., Marquand Professor of Art at Princeton University; Charles A. Platt, of New York, architect; Edward W. Redfield, well-known landscape painter of Center

Bridge, Pa., and Denman W. Ross, of the Boston Museum of Fine Arts and Harvard University. The artists are Herbert Adams, sculptor; E. H. Blashfield, painter; Daniel Chester French, sculptor; William H. Holmes, painter and director of the National Gallery of Art, and Gari Melchers, painter. The secretary of the Smithsonian Institution is Charles D. Walcott.

The first meeting of the commission was held on June 8th, at which time special committees were appointed to take up various phases of art as follows: American painting, modern European painting, ancient European art, Oriental art, sculpture, architecture, ceramics, textiles, prints, mural paintings, and the portrait gallery. The chairmen of these committees will be ex-officio members of the Advisory Committee.

A second meeting was held on June 17th at which announcement was made that the advisory committee and special committees on Ancient European Paintings, Prints, Sculpture and American Paintings had been formed. Mr. Charles Moore was elected chairman of the Executive Committee.

The formation of this Commission puts the National Gallery of Art on a working, business basis and assures development along the best lines. It enlists the services of the leading experts, and safeguards the Gallery in the matter of standards.

The National Gallery of Art has developed rapidly in the last few years through the generosity of private collectors and public spirited citizens. The great need today is for a suitable building, as the collections are still housed inadequately in improvised quarters lent by the National Museum. Congress should at the earliest opportunity appropriate a sufficient sum for the erection of such a building. According to the Park Commission plan a site may be provided on the Mall either north or south, preferably the latter, of the long axial avenue leading from the Capitol to the Washington Monument and on to the Lincoln Memorial.

There is no doubt that economy is the crying need of the hour, and there are

some who would be appalled at appropriating money at this time for a building to house works of art, but such an appropriation would undoubtedly prove economy of the best sort, providing what would become in a short space of time a national asset and opening the way to acquisitions many times more valuable than its cost.

A National Gallery of Art would do much to distribute knowledge of art and increase its appreciation, and would so serve as a large educational factor in national development. It would also witness to an appreciation on the part of the people of this country through their representatives in Congress of the fact that art is a large element in civilization. At the present time the annual appropriation to the support of the National Gallery of Art is the munificent sum of \$15,000. It was, however, only the first of July, 1920, that Government recognition was given through this channel and the National Gallery of Art set aside by act of Congress as a separate unit.

Like the National Commission of Fine Arts, the National Gallery Commission serves without compensation, its members patriotically contributing their time and their knowledge in the interests of the great work.

NOTES

VENICE INTERNATIONAL EXHIBITION OF MODERN ART
 EXHIBITION OF MODERN ART every other year from 1895 to 1914. During the war these exhibitions were suspended but in 1920 resumed, and now the intention is to hold them annually rather than bi-annually.

An elaborate report has recently been issued by the officers in charge giving a complete list of sales made in the 1920 exhibition and a summary of the sales each year from the beginning. The sales from 1895 to 1914 covering eleven exhibitions total L. 5,005,097.97, whereas the sales in 1920 total the extraordinary amount of L. 2,628,747.55. The latter represented the sale of 294 paintings, 42 works in sculpture, 294 prints, etchings,

lithographs and engravings, and 42 articles of decorative art. Even recognizing the depreciation in the value of the lire this is an extraordinary showing for the first exhibition after the war.

It is extremely interesting to note in the report that among the purchasers of the various works are what in this country would be called the public utility corporations, such as the steamboat companies, electrical companies and banks as well as the municipality and the Italian Government. When will our steamboat and electric light companies become leading patrons of art?

In the sales list of this exhibition were represented Belgian, Spanish, French, Polish, Russian, Armenian, Czechoslovakian and of course Italian artists. There is, however, a conspicuous absence of both British and American artists. Of the latter two are named, Rudolph Ralph Latimer and Arthur Callender, neither well known in this country.

These exhibitions of modern art in Venice have been directed most wisely and astutely so that not only a high standard of artistic excellence has been maintained but a commercial success accomplished. In fact the city of Venice regards them in the light of a financial asset and gladly contributes the use of the public garden for the Exposition Building. But Venice does not regard art as a thing separate from every day life. It is not something added but something woven in and thus a part of the structure of the fabric. The children in the streets point with pride to the monumental works of art and the poorest beggar knows their value.

ART IN COMMON LIFE
 Because it is our custom to look across the seas for guidance in matters pertaining to art it is interesting and somewhat startling to find ourselves upheld as an example to John Bull's children. The *London Times* has been conducting a discussion concerning Art in Common Life which has been participated in by the leading representatives of the arts in London, such for example as Mr. John W. Simpson, president of the Royal Institute of British Architects, Sir

Reginald Blomfield, past president R. I. B. A., and Sir Aston Webb, president of the Royal Academy. The last named in his paper pointed out the lamentable failure of such leaders as William Morris and Walter Crane to impress upon the people of Great Britain the relation of art to every day life, so that the aesthetic problem of London remains today in urgent need of some systematic solution with some reasonable prospect of continuity. Despite all that has been done, Sir Aston Webb claims that the London public is extremely indifferent with regard to the development of the city along aesthetic lines. "What body of opinion really cares," he asks, "as to what is to replace Devonshire House?" It may be the greatest ornament or the greatest eyesore to Piccadilly; but it will soon be too late to care. How many people trouble themselves as to what sort of university London is going to have?—although there will probably be some disappointment when it is found that large sums of money are spent on buildings hidden away behind the British Museum. Ask a graduate of Oxford or Cambridge what the memories of beautiful surroundings have done for him. Surely the greatest ornament to a capital after its Houses of Parliament and Cathedral should be its university—and like them seen from afar. But, after all, citizens get the city they want, and if Bloomsbury meets the highest aspirations of Londoners for their university, Bloomsbury it will assuredly be. These important matters of site are usually settled before the experts are consulted, and are mainly decided on points of expediency and cheapness. It seems but little appreciated that the site of a building or a piece of sculpture is almost as important as the object itself."

After drawing so grim a picture (and here is where the surprise for America comes in) this authority on architecture and art, familiar with our country as well as his own and those in Europe, suggests that perhaps the solution of the problem lies in the adoption of the American system of a "Commission," that is to say, a "Committee or Commission formed of men of public spirit and acknowledged authority willing to work without fee but

with some State recognition and without State control. Such a Commission should consist of a small number of laymen of acknowledged taste and public spirit and of professional artists, with small quarters provided by the Government and a small sum of money for propaganda and other purposes. The members should meet regularly and give advice on all matters affecting the beauty and amenities of the capital. With some such Committee or Commission in existence some at least of the mistakes from which London will ever suffer would surely not have been made. It is not even yet too late to make London not only the best paved and drained capital in Europe, but also the most beautiful."

BIENNIAL
CONTEST
FOR
YOUNG
PROFESSIONAL
MUSICIANS

The National Federation of Musical Clubs holds Biennial Contests for young professional musicians, the purposes of which are to recognize the superior ability of American Music Teachers by bringing their artist pupils into prominence, to encourage and inspire music students to greater effort in artistic achievement, to give opportunity and publicity to the most talented young musicians of America, and to launch them upon a professional career. Contests were held in each State between March 1st and April 15th, 1921, and District contests were held in fourteen districts between April 22nd and May 15th, 1921. The contestants were required to have the endorsement of three recognized musicians as to their superior musical attainments and have to qualify in personal appearance, stage deportment, good general education, necessary poise and perseverance. The programs were to a measure prescribed. The winners in the States become competitors in the district and successively in the national contest. Prize awards consist of certificates and badges in the States and Districts and a cash prize of \$150.00 in the National Contest. Besides which appearances in concert are arranged for the national prize winners, for each of which a fee of \$50.00 is given. In other words the



AMERICAN HANDICRAFT

SILVER AND CANDLESTICKS BY A. J. STONE, COMPOTES BY F. J. GYLLENBERG, PLATES BY MAUDE M. MASON, DOYLIES FROM THE CALUMET INDUSTRIES, HOOKED RUG BY MARTHA TITCOMB

national winners are sent on tour with guaranteed expense and honorarium. They are also assured of appearance in New York and Chicago and at two of the leading musical festivals. The system commends itself, and is said to bring forth most excellent results in stimulating effort and furnishing opportunity for the discovery of talent. One of the winners in the recent contest was a little Italian girl from Boston, Carmela Ippolito, a violinist, who though only eighteen has already appeared in public concerts.

The above illustration shows how effectively hand display of wrought objects can be handicrafts used in setting a table for display purposes. The flat silver and the candlesticks were made by

Arthur J. Stone, the dean of contemporary American silversmiths, and the fluted compotes are by F. J. Gyllenberg. The plates are decorated in silver luster by Maude M. Mason, who is also famous for her paintings of flower subjects. The linen doylies are from the Calumet Industry, which is carried on by miners' wives under the guidance of Mrs. Rierson and Anna K. Fax. The hooked rug, displayed on the wall because it was part of a special exhibit, is the work of Martha Ross Titcomb who makes most of her designs, dyes her woolen and cotton materials, and hooks it through burlap in the olden way. The chairs are copies of ancient styles made by the Kensington Company. The Little Gallery, in New York, is noted for its constant showing of the work of our best craftsmen.

Mr. Robert W. de Forest has accepted the chairmanship of the American Congress on the History of Art to assemble in Paris, France, September 26th, of the present year, and has named the following Committee from the United States:

- Abbott, Miss Edith R.—Instructor, Metropolitan Museum of Art, Fifth Avenue, New York.
- Beatty, John W.—Director of Fine Arts, Carnegie Institute, Pittsburgh, Pa.
- Bixby, William K.—President City Art Museum, St. Louis, Mo.
- Blumenthal, George—Trustee, Metropolitan Museum of Art, 120 Broadway, New York.
- Breck, Joseph—Assistant Director Metropolitan Museum of Art, Fifth Avenue, New York.
- Brown, Harold H.—Director, Art Museum of Indianapolis, Indianapolis, Ind.
- Burroughs, Clyde H.—Curator, Detroit Institute of Arts, Detroit, Michigan.
- Carroll, Mitchell—Director of Art and Archaeology, 1741 New York Avenue, Washington, D. C.
- Dana, John Cotton—Director, Newark Museum Association, Newark, N. J.
- Eggers, George W.—Director, Art Institute of Chicago, Chicago, Illinois.
- Fairbanks, Arthur—Director, Museum of Fine Arts, Boston, Mass.
- Fox, William H.—Director, Brooklyn Museum, Eastern Parkway, Brooklyn, New York.
- Gest, Joseph H.—Director, Cincinnati Museum Association, Cincinnati, Ohio.
- Gordon, George S.—Director, University of Pennsylvania Museum, Philadelphia, Pa.
- Gray, Morris—President, Museum of Fine Arts, Boston, Mass.
- Hawkes, McDougall—President, Museum of French Art, 599 Fifth Avenue, New York.
- Hewett, Edgar Lee—Director, Museum of New Mexico, Santa Fe, New Mexico.
- Hutchinson, Charles L.—President, Art Institute of Chicago, Chicago, Illinois.
- Kent, Henry W.—Secretary, Metropolitan Museum of Art, Fifth Avenue, New York.
- Laurvik, Nilsen—Director, San Francisco Art Association, San Francisco, California.
- Lawton, Alexander R.—President, Tel-fair Academy of Arts and Sciences, Savannah, Georgia.
- Libbey, Edward D.—President, Toledo Museum of Art, Toledo, Ohio
- Mechlin, Miss Leila—Secretary, American Federation of Arts, 1741 New York Avenue, Washington, D. C.
- Minnigerode, C. Powell—Director, Corcoran Gallery of Art, Washington, D. C.
- Plimpton, Russell A.—Director, Minneapolis Institute of Arts, Minneapolis, Minnesota.
- Quinton, Mrs. Cornelia B. Sage—Art Director, Albright Art Gallery, Buffalo, New York.
- Radeke, Mrs. Gustav—President, Rhode Island School of Design, Providence, Rhode Island.
- Robinson, David—Prof. Johns Hopkins University, Baltimore, Maryland.
- Robinson, Edward—Director, Metropolitan Museum of Art, Fifth Avenue, New York.
- Sachs, Paul J.—Director, Fogg Art Museum, Harvard University, Cambridge, Massachusetts.
- Stevens, George W.—Director, Toledo Museum of Art, Toledo, Ohio.
- Stein, Melle—Denver, Colorado.
- Walcott, Charles D.—Director, Smithsonian Institution, Washington, D. C.
- Warner, Langdon—Director, Pennsylvania Museum, Philadelphia, Pennsylvania.
- White, Hon. Henry—Director, American Federation of Arts, 1741 New York Avenue, Washington, D. C.
- Whiting, Frederick Allen—Director, Cleveland Museum of Art, Cleveland, Ohio.

The directors of all the important museums in Paris are concerned in this Congress and are, it is said, especially anxious to learn of the educational methods adopted by many American museums.

As stated in a recent issue of THE AMERICAN MAGAZINE OF ART, this Congrès d' Histoire de l'Art will open at the Sorbonne, September 26th, 1921, and last for about ten days, a part of which time will be devoted to regular meetings and part to excursions and visits to buildings and private collections in Paris and in the provinces.

The program of the Congress will be divided into four sections. First, Teaching and Museum Technique; second, Western Art; third, Eastern and Far-Eastern Art; fourth, Music—General History.

Papers may be contributed in French, in English, in Italian, in Spanish or in German. Mr. de Forest, in his announcement of the appointment of the Committee, has said that it seemed to him the best service members of the American Committee could render the Congress, aside from personal attendance if that be possible, would be to prepare practical and informative papers. Such he will forward to the General Secretary in Paris up to September 1st. The publication of these papers, however, is subject to the action of the Paris Committee.

It is certainly a subject of very great satisfaction that the United States is not to be omitted from an International Congress of this type.

ART IN CHICAGO

The Art Institute of Chicago has received as a bequest the W. W. Kimball Collection of Paintings and Art Objects valued at approximately \$2,000,000. Mrs. Kimball was a discriminating seeker for the best and whatever she purchased was meritorious. Rembrandt's "Portrait of the Artist's Father," painted in 1630, is said to have cost her \$110,000, and is regarded as the most valuable painting in the collection. The purchase of "The Shepherdess" by Jean Francois Millet was one of the sensations of the art dealers' season ten years ago. Among other distinguished canvases are the "Lady Sarah Bunbury," by Sir Joshua Reynolds; "Stokes by Neyland," by John Constable; "Dutch Fishing Boats," by J. M. W. Turner; "Countess of Bristol," by Gainsborough;

"Lady Francis Russell," by Romney; "Miss Wolff," by Sir Thomas Lawrence; "Landscape with Nymphs Bathing," by Corot; "Landscape with Mill," by Hobbema; "Cattle," by Van Marcke; landscapes by Gainsborough and Ruysdael, "In the Woods," by Diaz, and various canvases by the French masters—Maufra, Moret, Pissaro, Sisley and D'Espagnat. The portrait of the late Mr. W. W. Kimball, by Ferrari, was retained by the heirs, but a copy will be made to hang in the gallery known as "The Mr. and Mrs. W. W. Kimball Room."

Mr. George A. McKinlock has given to the Art Institute of Chicago, as a memorial to his son, Alexander McKinlock, who died in France, the sum of \$200,000, to be used in beautifying the terraces and court of the new east wing of the building, now in process of construction. Five other gifts of \$20,000 each have also lately been announced, the donors, however, wishing to remain nameless. This fund will be used in the new building.

Besides these the sum of \$50,000 has been given by Mrs. Henry C. Dangler (formerly Miss Ruth Davis of Chicago) to be used in the acquisition of furniture and decorative objects of the eighteenth century France, to be housed in a special period room set apart and known with its art treasures as the Henry C. Dangler Room.

The Chicago *Tribune* is offering a prize of \$5,000 for suitable designs for mural paintings for the embellishment of the city room of its new plant. The three premier themes are "The Bringing in of the Verdict of Not Guilty in the Case of the King vs Zender for Libel," an event of historical importance in Colonial annals; "The Sitting of the American Congress in which Constitutional Amendments Safe-guarding the Press were adopted"; and third, "Pre-war Conference in the Old Tribune Office in the late '50's between Abraham Lincoln and the Early Editors of The Tribune concerning measures which eventuated in the liberation of the slaves and the 'Union one and Indivisible.'" The prize is to be given in recognition of the most suitable concep-



WOOD CUTTERS

CHARLES P. GRUPPE

tion. The cost of the execution is another matter. The subjects for nine minor panels are under consideration. Details of the Competition can be obtained from the *Chicago Tribune*.

L. McC.

LONDON NOTES The two exhibitions here which have attracted most attention since the Royal Academy, have been the so-called "Nameless Exhibition of Paintings and Drawings by Contemporary British Artists," opened on Thursday, May 19th, under the auspices of the *Burlington Magazine*, at the Grosvenor Galleries, and the social and political caricatures by Max Beerbohm at the Leicester Galleries, which opened in the same week, and proved an immense success. "The management of the *Burlington Magazine*," we are told, "contemplating from its slightly removed standpoint the war of jarring creeds, saw the desirability of enabling those interested in art to make a comparative study of different schools." With this laudable object in view they divided up British artists into three

groups—the Academics, Intermediates and Modernists, and invited Mr. Charles Sims, R.A., Mr. Roger Fry and Professor Tonks each to choose from the school represented what he considered the best works. The result has been an amusing and even interesting display, though how far it can be considered as representative of modern British art is another question. Neither the public nor the critics have been unduly mystified; for it was not difficult in going round to make a fairly shrewd guess at some of the artists, though there was nothing among these "nameless" ones of such originality as to create a new epoch in British art.

Max Beerbohm's brilliant drawings, less coarse but as mordant, as merciless as the work of our XVIII century caricaturists, were the London sensation of last month, carrying our thoughts even away from the coal strike, filling the cleverly run galleries in Green Street, and selling "like hot cakes." All our politicians who are much in the public eye seemed to be remembered, sometimes not very kindly—Lloyd George, depicted as "The Rising Hope of the stern un-

bending Tories," Mr. Asquith reading "Margot's Memoirs," with the bust of Dr. Johnson looking down upon him, H. G. Wells and Churchill indulging, as school-boys, in mutual invective, Mr. Walter Long being cross-examined by the Muse of History, Mr. Balfour escaping politics to find relaxation, "enfin seuls," in Benedetto Croce; among the critics and writers Maurice Hewlett, Edmund Gosse, George Moore, G. B. Shaw, Sir Claude Phillips and Hilaire Belloc. It is, I believe, now eight years since the inimitable Max has shown his drawings collected, and in fact, some date here from 1913 and 1914; but some of the best in this gallery are of last year and the beginning of this.

American women artists have been before the public in London this season. At Walker's Galleries Matilda Brownell had some clever still-life paintings. At McLean's Gallery, in the Haymarket, Gertrude Whitney (Mrs. Harry Payne Whitney) has been showing her sculpture, among the best of which I found her "Fountain," supported by a group of three male figures, and a well modeled bronze head of "A Spanish Peasant"; while again at Walker's Galleries this month Mrs. Olive Tilton, who has a studio in New York, and also, I believe, at Bar Harbor, is showing portrait studies in oil, mostly of women and children. Her own two little girls, as "Fancy Dress" and "Miss Mildred Tilton" are successful child studies, and in her two studies of a very charming model, Miss Audrey Emery, who reappears as a "Girl with Dog," the artist gives a suggestion of real beauty. On Wednesday, June 8, was opened at Walker's Galleries in New Bond Street, an exhibition of water color drawings by Professor Onorato Carlandi of Rome, dealing for the most part with Rome herself and the Campagna, with "Tawny Tiber" or the Alban Hills, though less frequently the artist touches the beautiful shores of Lago Maggiore or Salerno. Onorato Carlandi, like Giuseppe Raggio, Henry Coleman, and in our own day Aristide Sartorio, is an enthusiastic devotee of that Campagna of Rome, which those who have once felt its fascination can never forget and

which like the sea, mirrors the clouds and gives the sense of immensity of space. He was one of the founders of the group of the "Venticinque della Campagna Romana," to whose Sunday excursions to explore the Campagna I have had the privilege to be invited; at home in oil painting he is even more so in water-color, of which it would not be too much to say that he is one of the greatest living exponents, and this profound grasp of his medium was based, as he himself has said, on the study of our English water color men of the old time, notably of that great artist, Peter de Wint. Carlandi's treatment of cloudland is masterly; and he loves sometimes to set a cypress (Alban lake from the Monastery Garden of Palazzola) with its clean, strong outline, rising flame-like against the vague mystery of water or distant hills.

Among these water colors of Italy I admired especially the tempera painting of "Diana's Mirror, Lake Nemo," the water color of "Beata Solitudo," taken from the Convent of Palazzolo, the "Villa Abandonata," "Wisteria in the Roman Forum," the cypresses in the Villa Mondragone, Frascati and the wonderful distant view of the "Campagna, from Rocca di Papa." The opening of the exhibition was a brilliant success, and was graced by the presence of the Duchessa d'Aosta, representing Italian Royalty. The artist is known and appreciated in England, and the number of little red discs beneath many of the pictures soon showed in a practical form that appreciation.

The chief event of the past NEWS LETTER month was the opening of FROM ROME the annual exhibition of the work of the Fellows. The city of Rome very kindly put on extra cars on the line from the Piazza Venezia to the Porta San Pancrazio, and, in spite of threatening showers and of the fact that the exhibition came so late in the season, four hundred people came to the Academy. The exhibition remained open for four days in all.

Mr. Chester Aldrich brought us the good news that former Painter Savage and former Sculptor Gregory received



A MERCHANTMAN OF 1620 WILLIAM STEEPLE DAVIS

COURTESY OF THE T. D. MURPHY COMPANY

ONE OF A SERIES OF PICTURES OF SHIPS BY MR. DAVIS

gold medals this year at the Architectural League at New York. This is tremendously encouraging, and we are justly proud of the work of these two men.

Landscape Architect Lawson writes me from Paris that he is working for the United States Government, helping to arrange and beautify the graves of Americans who fell in the Great War. The cemeteries are located in both France and England.

The party from Greece returned on the 24th of the month. Among them there were three Fine Arts men, namely, Architect Chillman, Sculptor Jones and Architect Smith. It is needless to say that they are enthusiastic about what they found to see and do.

Mr. William M. Kendall spent a week

at the Aurelia. He was sent to France some months ago as a member of a special Commission to make recommendations upon the graves in France and England of American Soldiers. He has kindly offered to present four cypress trees and a sufficient number of box plants to make our courtyard attractive. He has gone to Naples and Ravello, and he plans to sail from Naples to Boston on the 17th of this month. He brought with him another member of his Commission, namely, Mr. Greenleaf, who had never seen Rome. Mr. Greenleaf took Landscape Architect Griswold with him to Frascati and Tivoli to see the famous villas at those places.

I am pleased to report that the lot of land between the Academy and the wall

has finally been bought by the Academy. This acquisition not only protects us to a considerable degree from undesirable neighbors, but also gives us an opportunity for future expansion—the lot would make a fine site for a hostel for women.

The students of the French Academy gave a delightful soiree at the Villa Medici a week or two ago. We were entertained by dancers and musicians, and given a buffet in the famous Loggia overlooking the parterre. Our students enjoyed the affair immensely.

GORHAM P. STEVENS,
Director.

ITEMS

The Duxbury Art Association will hold its Fourth Annual Exhibition in the Partridge Academy Building, Duxbury, Mass., from Friday, July 29th, to Sunday, August 14th. In view of the Tercentenary at Plymouth, the Association hopes to have the cooperation of the artists in making this exhibition of particularly high standard. It will consist of original oil paintings, drawings and etchings. Three prizes of \$100.00, \$75.00 and \$50.00, respectively, will be awarded. Charles Bittinger is president of the association and Marjorie Conant is secretary and treasurer. Entry cards must be received before July 18th and should be addressed to the Duxbury Art Association.

The National Academy of Design makes announcement that pictures for its Winter Exhibition will be received November 1st and 2nd, 1921, and for its Ninety-seventh Annual Exhibition, March 7th and 8th, 1922. Application blanks and circulars giving full information will be issued in due time by Charles C. Curran, the Corresponding Secretary.

The Detroit Institute of Art has recently secured through purchase of the Art Commission the painting by John S. Sargent entitled "The Home Fields," which is said to be one of Sargent's most subjective landscapes painted with all the

artist's masterly technique. It is inscribed, "To my friend Bromley."

Mr. Harold L. Madison, Secretary of the American Association of Museums, has severed his connection with the Park Museum, Providence, R. I., to become Curator of Education at the Cleveland Museum of Natural History.

An interesting series of studies of immigrant types was made by Susan Ricker Knox at Ellis Island, New York, from January to May, 1921, and exhibited in June at the Clergy Club of New York and Neighborhood, 200 Fifth Avenue. These studies, which have received most favorable comment, were made while the every day processes of immigrant inspection at America's greatest receiving station were uninterruptedly going on. They give a remarkable idea of what the inflow of foreign citizens to our shores means. The work had to be done swiftly and under most trying conditions, but it is extremely graphic. That most of them portray women only is explained by the fact that the work was done in the women's section.

At the annual election of the Salmagundi Club, J. Massey Rhind was elected president and Hobart Nichols, vice president.

Mr. Raymond Wyer, director of the Worcester Art Museum, is abroad this summer organizing, it is said, an exhibition of extremist art to be shown in Worcester next fall.

Homer Saint-Gaudens, the son of Augustus Saint-Gaudens, has just been appointed Assistant Director of the Department of Fine Arts, Carnegie Institute, Pittsburgh.

The Provincetown Art Association will hold its Seventh Annual Exhibition of Oil Paintings, Water Colors, Pastels, Etchings, Drawings, and Block Prints in their new museum, 458 Commercial Street, Provincetown, Massachusetts, from August 1st to September 16th. The exhibition will be limited to the works of members, but anyone paying annual dues of \$2.00 may become a member.

LOUIS COMFORT TIFFANY

The Third Annual Meeting of the Louis Comfort Tiffany Foundation was held at the home of Mr. Louis C. Tiffany, Laurelton Hall, Oyster Bay, L. I., on Sunday, June 19th, 1921. The members present were Louis Comfort Tiffany, founder; Daniel Chester French, vice-president; Francis C. Jones, George F. Kunz and A. Douglas Nash, trustees; Gordon S. Parker, Mrs. W. A. W. Stewart, Robert Vonnoh and Harry W. Watrous of the Advisory Art Committee; Stanley Lothrop, Director of the Foundation, and George F. Heydt, secretary.

Besides the routine matters discussed, Mr. Edwin H. Blashfield was elected a trustee of the Foundation, and Daniel Garber, Philip Hale and Frederic C. Clayter were elected members of the Advisory Art Committee. It was resolved to supplement the seal of the Foundation with the words *Art Guild* to better explain the nature of the institution. The Foundation aims to bring together artists and craftsmen, and it is proposed that in the same way the alumni should grow into an association or guild to help each other in art endeavor and to bind the various arts more closely.

The Director reported that with the concurrence and advice of the Founder a gallery had been acquired for the purpose of the exhibition and sale of the work done by the present and former resident artists, in the building secured by the Art Centre, Inc., at 65-67 East 56th Street, New York City.

It was also resolved to include as resident artists in the Foundation, a small number of women on the same terms and conditions as the men. For this purpose a separate dormitory has already been prepared in the wing of the main building of Laurelton Hall. It was further voted to limit the residence of artists in the Foundation to a period of two months with the understanding that in case their work meets the approval of the Advisory Art Committee they will be granted extra time.

THE PUBLICATION OF A NEW BOOK ON THE FINE ARTS BY THE COMMITTEE ON EDUCATION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

At the recent convention of the American Institute of Architects held in Washington the Committee on education of that institution announced that arrangements practically had been completed for the publication of their new book on the Fine Arts, which is intended for general reading by the public and also for use as a text book by the colleges of the Association of American Colleges.

This undertaking by the Committee of Architects, is one at which they have been actively at work for the last three years in conjunction with a like committee representing the colleges. Their contention is that any movement which aims to increase materially public knowledge and appreciation of the arts, must if it succeeds in a large way, make instruction in the fine arts an integral part of all education. They would have all common schools teach the elemental principles underlying the arts and the colleges a more advanced knowledge of the subject.

They have concluded that the most feasible way by which colleges could make a start in teaching the Fine Arts, is to provide them with a book specially prepared for the purpose.

The prize essay on "The Significance of the Fine Arts" for which the American Institute of Architects is awarding a medal, will be used as the introduction of the book. This will be followed by essays on Classical Architecture, by C. Howard Walker; Medieval Architecture, by Ralph Adams Cram; Renaissance Architecture, by H. Van Buren Magonigle; Modern Architecture, by Paul P. Cret; Painting, by Bryson Burroughs; Sculpture, by Lorado Taft; Music, by Thomas Whitney Surette; Landscape Architecture, by F. S. Olmstead; City Planning, by Edward H. Bennett, and Industrial Art, by Huger Elliott.

The Chairman of the Publication Committee which has undertaken the publication is C. C. Zantlinger of Philadelphia.

VOL. 12, No. 9

SEPTEMBER, 1921

PRICE 25 CENTS

THE AMERICAN MAGAZINE OF ART

GENERAL LIBRARY
SEP 30 1921
UNIV. OF MICH.



PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

CHICAGO, ILL.

ENTERED AS SECOND-CLASS MATTER DECEMBER 31, 1915, AT THE POST OFFICE AT
NEW YORK, N. Y., UNDER THE ACT OF MARCH 3, 1879
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS, ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

**FINE ARTS INSURANCE
AGAINST ALL RISKS**

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
OF NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX
Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone, Beekman 2980

**PAINTINGS
WANTED**

We Wish to Purchase Paintings

by

Inness	Twachtman
Wyant	Weir
Martin	Ryder
Homer	Whistler
Fuller	Duveneck
Blakelock	Murphy

**GEORGE H. AINSLIE
GALLERY**

615 Fifth Avenue, NEW YORK

On Exhibition Fine American Paintings

THE
**BROADMOOR
ART ACADEMY**
COLORADO SPRINGS, COLO.

Announces
in addition to its Department
of Fine Arts

**A Department of
Industrial Art**

Interior Decoration . Design
Illustration . Photography . Pottery
Etc.

For further particulars address
MISS RUTH HARTER, Registrar



PORTRAIT OF MRS. A. J. CASSATT

BY J. MCNEIL WHISTLER

OWNED BY THE EXECUTORS OF MRS. CASSATT

**First reproduced in the authorized *Life of Whistler*
Original frame designed by Whistler with butterfly in blue on gold
Photograph in Pennell Collection, Library of Congress**

THE AMERICAN MAGAZINE OF ART

VOLUME XII

SEPTEMBER, 1921

NUMBER 9



THE FIRST STUDIO, CHEYNE WALK
ROOM IN WHICH "WHITE GIRL" WAS PAINTED

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

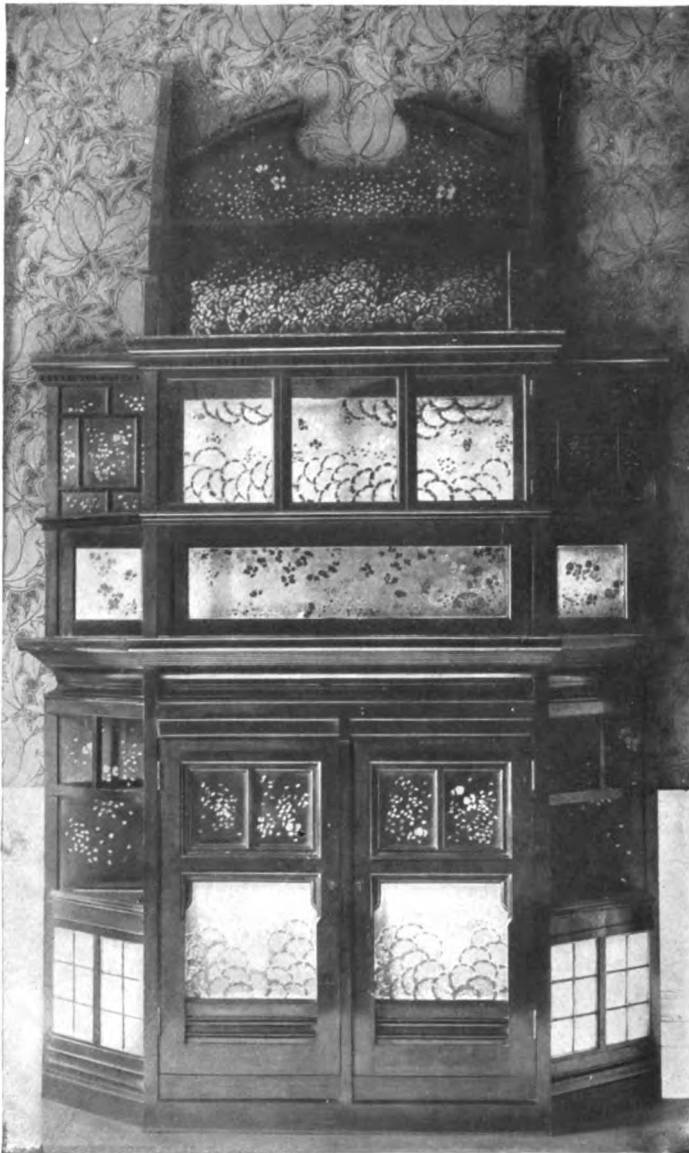
THE PENNELL WHISTLERIANA IN THE LIBRARY OF CONGRESS

BY JOSEPH PENNELL AND ELIZABETH ROBINS PENNELL

Authors of the Authorized *Life of Whistler* and *The Whistler Journal*

HOW many know what it is to have a friend—a friend for whom they would do all, give all? And when that friend is a great man, the greatest in his profession of his age, to do and give all, first for him and afterward for his memory if he passes before them, becomes not merely a pleasure but a duty. We knew and admired Whistler's work long before we knew him. We picked up his prints here and there, for thirty years ago few

wanted them. We bought his brown paper pamphlets as they came out for these we could afford. Frankly, when we first met him, we liked the pamphlets and the prints no less than the paintings, which we never could afford, far better than we liked him. Already his name and his work were in every man's mouth, though by no means did all men speak well of him and of it. With R. A. M. Stevenson who understood, and D. S. MacColl



CABINET DESIGNED BY WHISTLER

OWNED BY O. R. WALKER

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

who once wanted to understand, and George Moore who hung on, we had the chance in the English and American press of putting Whistler in his right place before the public as the greatest of American artists, the greatest artist of our time both in the graphic arts and literary art. Whistler himself not only

knew his place, and what he had done, and what it meant, but he was big enough to acknowledge what his real friends did for him, as well as what tradition and the ages had done for his art, for his art and his literature were built up on the tradition of the past, the only way art can be carried on. From our



WHISTLER AND CHASE, 1885
SHOWING COSTUME EACH WORE IN THE PERIOD
PHOTOGRAPH BY MORTIMER MENPES
In Pennell Collection, Library of Congress

first desire to avoid him, though not his work, there grew an acquaintance with him, then an intimacy, and finally a friendship which lasted the rest of his life, and an admiration which will continue as long as we live—an admiration which the world now shares and always will retain, for his place is secure among the immortals.

This was the beginning of our collection, for we wished to have for our own every bit of his work that we could afford, and some that we could not. Friends helped us, dealers submitted to us what they found, and there were auctions.

When Whistler began to come to us, and he saw his work about us, on our walls and in our bookcases, he added to the collection drawings, prints and books, to which a few words, or dedications, gave a personal note. Since his death the collection has steadily grown, and it will continue to grow. We offered it to the United States, to be kept in the Library of Congress, Mr. Putnam, the Librarian, accepted it and it is now in the Print Division of the Library. We offered it because we believed that the record of this great man's life and work, as far as we could make it, should be pre-



• PORTRAIT OF WHISTLER BY
FANTIN LATOUR

FROM HOMMAGE À DELACROIX, MOREAU-NÉLATON
COLLECTION, LOUVRE

Photograph in Pennell Collection, Library of Congress

served in the greatest museum in the country, because we believed that he would have been proud to be represented in the Capital of the country he was proud of, and because we knew that, when the Freer Collection opens, it will

be possible to study Whistler in Washington more completely than Rembrandt can be studied in Amsterdam or Velasquez in Madrid. From the standpoint of our collection, neither of these masters can be studied in the Capital of his own country or anywhere. In the case of Velasquez, no personal records of his life scarcely have come to light; in the case of Rembrandt the documents are scattered among the museums of the world. Now the two Whistler Collections are in Washington, our hope is that others who collect may see how good a thing it will be when Washington is the art center of the country with a great national gallery and great exhibitions, for the student, the amateur, the collector to be able in one city to study the art of America, and, seeing this, present their own collections and so add to the glory of our Capital. We hope this may come to pass, and to make it come to pass we have done what we could, sure in our belief that it will come to pass.*

Our collection covers Whistler's life and, more than that, the effect of his life and his work on the world. It begins with the earliest of the portraits of himself and his family. The record of his Paris student days is in many prints and reproductions. The Thames Etchings, the chronological series of reproductions of his paintings, and his letters give his life in London up to the time of his bankruptcy. At this stage, the collection is wonderfully complete, including all the papers in the Whistler v. Ruskin suit—his marked and annotated copy of *Fors Clavigera*, the brief retaining his counsel Sergeant Parry, the writs summoning William Michael Rossetti and Albert Moore, Ruskin's statement of defence in the case and contemporary reports of it, the creditor's bills, the lawyers' letters, more than forty of his own on the subject, the plates destroyed to prevent the creditors from seizing them—all preserved, strangely, to come into our possession and be handed on to the Library of Congress. These papers were once

* Since the above was written, our action has inspired Judge Parry, son of Mr. Sergeant Parry, Whistler's lawyer in the Whistler-Ruskin case, to induce Miss Walker and Martineau of London to add the Ruskin papers to our collection and they are now here in the Library of Congress.—J. & E. P.

owned by his lawyer, Anderson Rose, who made the first important collection of Whistler's prints in England, and the Sale Catalogue of them is here. So, too, is the Catalogue by Ralph Thomas, the first made of Whistler's etchings. To sup-

—there were too many then and too many still, however, who neither see nor want to understand. The story of his year and more in Venice and his triumphal return to London is in the prints and the Catalogues of his Exhibitions of the work



PHOTOGRAPH OF WHISTLER ABOUT 1865-70

GIVEN AND INSCRIBED TO D. G. ROSSETTI BY WHISTLER

In Pennell Collection, Library of Congress

plement the Peacock Room in the Freer Gallery, are interesting documents concerning it which are not in that collection. After the bankruptcy, when everyone thought that Whistler was vanquished, the first of the brown paper pamphlets was published, *Art and Art Critics*. It was his proof to those who can understand that the fight he fought and won was not for himself but for art

he brought back with him—Catalogues confuting the critics out of their own mouths. The *Ten O'Clock* of a little later is complete from the invitation card, the first galley slips and the design for the cover, to the latest editions in English, French and German; everything is here save the manuscript, and that may be still in existence somewhere and come to our collection. *The Gentle Art* appears



**THE GOLD SCAB—"AN ERUPTION IN FRILTHY LUCRE"
CARICATURE OF LEYLAND BY WHISTLER**

**OIL—PAINTED AT THE TIME OF WHISTLER'S BANKRUPTCY AFTER THE
QUARREL OVER THE PEACOCK ROOM**

Owned by Mrs. Spreckels of San Francisco

CHELSEA

The newly arrived Contents, comprising as

Ebonized & gilt Drawing Room Suite

3-ft. LAC JAPAN CABINET,

JAPANESE SCREEN,

BRILLIANT TONES

COTTAGE PIANOFORTE

In related cases, by Tompkins, CARVED OAK DAVENPORT, Lee and Occasional Tables, Vases and Sets of Fire Irons.

Turkey pile and Persian Carpets. VERY VALUABLE COLLECTION of

NANKIN & OTHER CHINA

TABLES,

Fittings of Dining Room, Japanese Camphorwood Cabinet,

MAHOAGANY SET OF DINING TABLES,

VALUABLE COLLECTION OF

OIL PAINTINGS

Etchings and Drawings,

STICKING PLATES, Japanese and Chinese Basks, ORNAMENTAL ITEMS, Japanese Bask,

THE APPENDAGES OF BED CHAMBERS

of BEDSTEADES and BEDDING, Mahogany Chests of Drawers, Washstands and Fittings, Shower Bath with Curtains,

100 Ozs. Silver Plated Articles

Cutlery, Linen, China and Glass, usual Cutlery Utensils, and other Efforts,

WHICH WILL BE SOLD BY AUCTION, BY MESSRS.

NEWTON

On the Premises of Mr. WHISTLER,

"THE WHITE HOUSE," TITE STREET, CHELSEA.

On WEDNESDAY, MAY 7th, 1879

At 12 for 1 o'Clock.

May be viewed and Catalogues had at the Premises and at the Auctioneers' Office,
Printed by Thomas Agul, Warwick Street, London.

65, CHANCERY LANE.

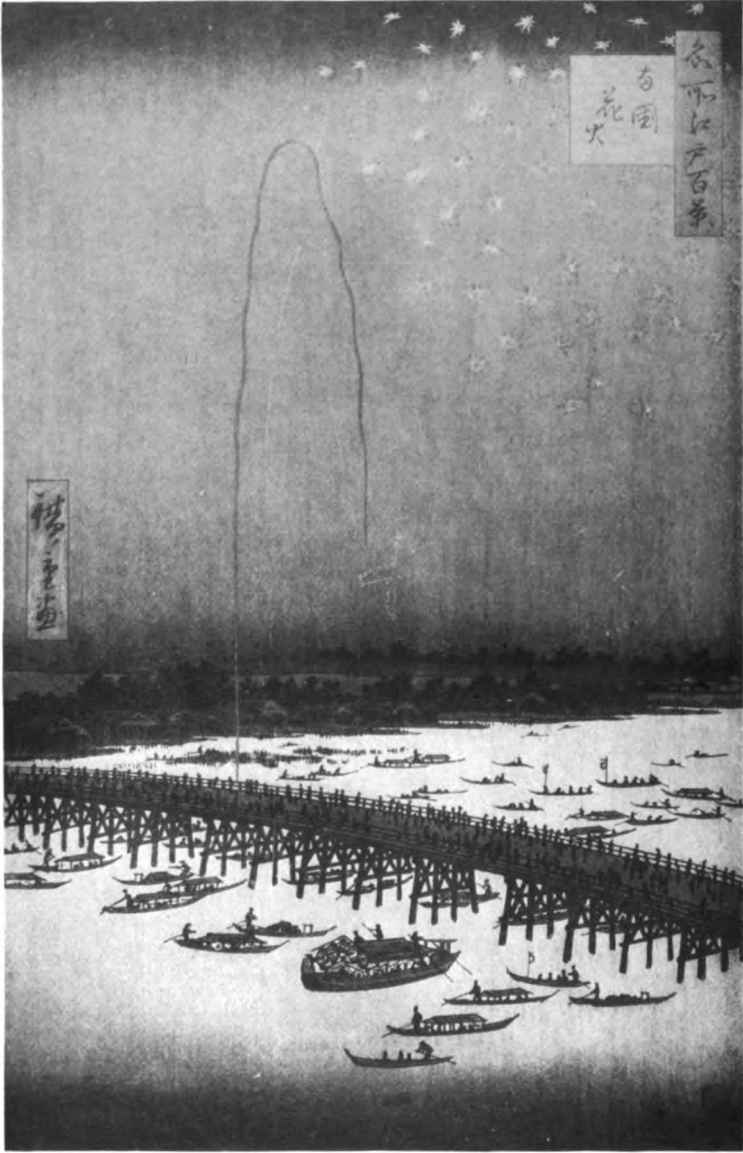
ANNOUNCEMENT OF SHERIFF'S SALE OF WHISTLER'S PROPERTY

AT THE WHITE HOUSE, CHELSEA

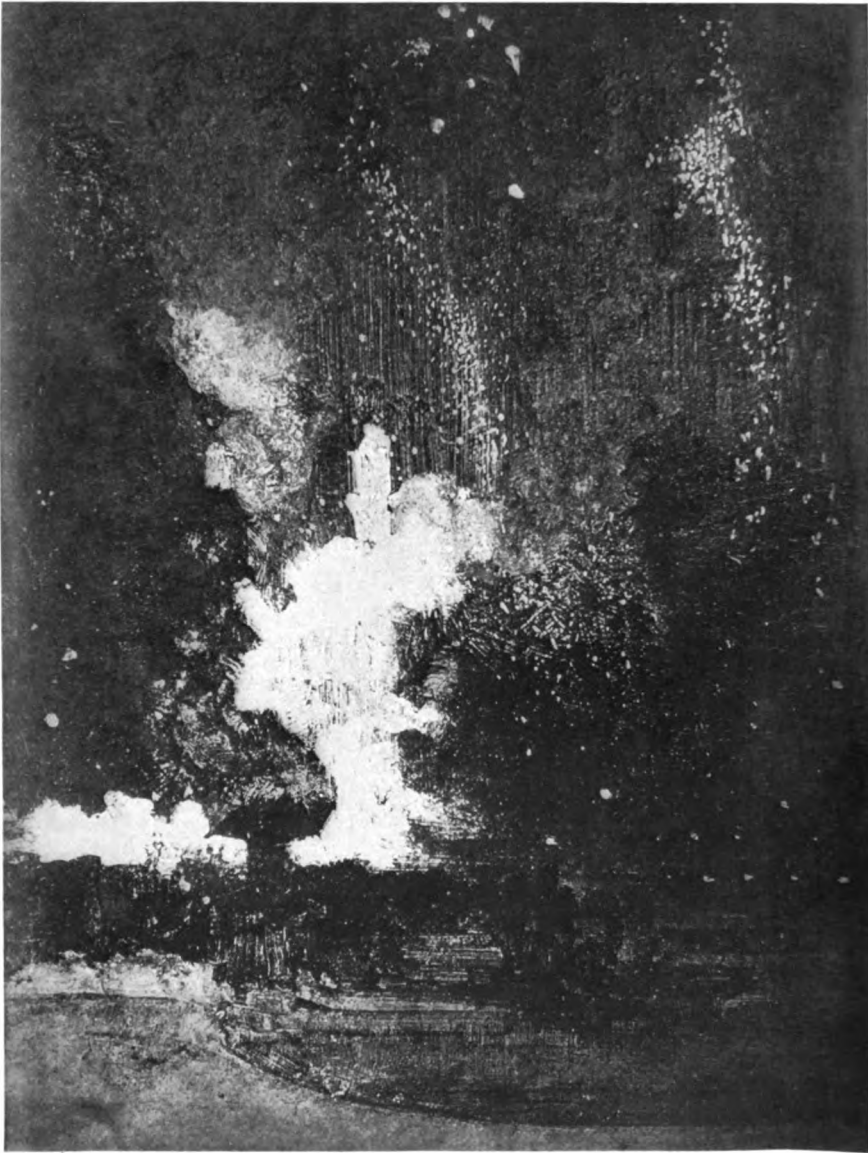
PASTED ON THE HOUSE AFTER HIS BANKRUPTCY

Original Proof from the *Whistler Journal*

Pennell Collection, Library of Congress



THE FALLING ROCKET
COLOR PRINT BY HIROSHIGE
THE INSPIRATION OF WHISTLER'S NOCTURNES
Pennell Collection, Library of Congress



THE FALLING ROCKET

OIL PAINTING BY WHISTLER

SHOWING INFLUENCE OF JAPANESE ON WHISTLER

OWNED BY MRS. SAMUEL UNTERMAYER

Photograph in Pennell Collection, Library of Congress



WHISTLER MEMORIAL EXHIBITION

NEW GALLERY, LONDON, 1905

SHOWING ARRANGEMENT AND HANGING OF PAINTINGS ACCORDING TO WHISTLER'S PLAN

Photograph in Pennell Collection, Library of Congress

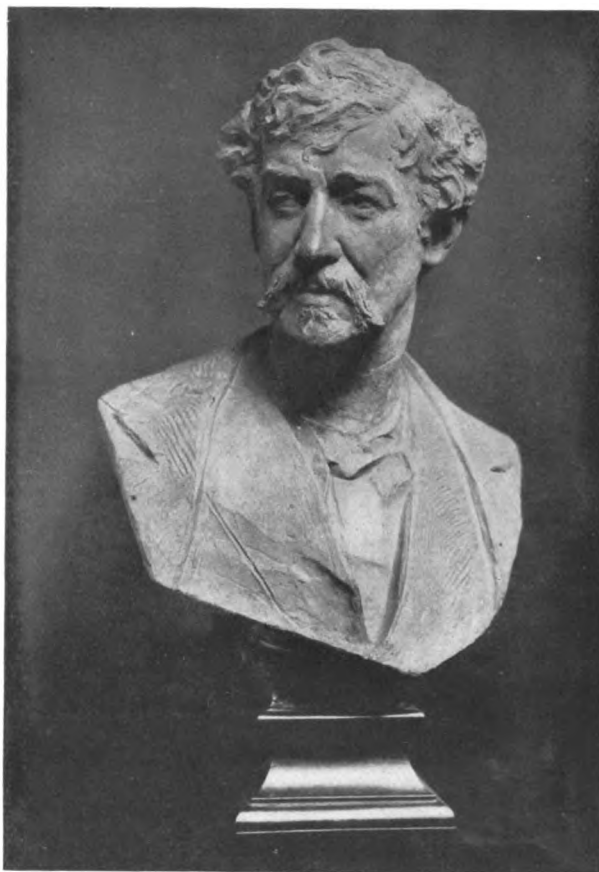
in many editions from the first—suppressed—by Sheridan Ford, to that published by Heinemann and there is a copy of the specially printed and bound edition of ten. *The Baronet and the Butterfly*, his last book, has a place, and with it are the Butterflies and other drawings

made for it, and the legal documents in the Eden Case of which the Volume is Whistler's report. His legal adventures can be followed still further in the papers of the Pennell v. Sickert case in which he was witness—a fight fought and won by us in the cause of lithography—these supplemented by the Philip v. Pennell and Heinemann papers, the suit brought by Miss Philip against ourselves and our publisher to prevent our issuing the *Life*. The several editions of our book in the collection prove her failure.

All Whistler's illustrations are here, those of the sixties in proofs and in the books they illustrate. Of the Catalogue of Blue and White Nankin Porcelain there are two editions, one the large pa-

per, a rare treasure, for ours is the only copy known. The series of illustrations and drawings includes wood blocks, never engraved, and his own portrait in pen and ink, done shortly before his death. No less interesting are the designs for furniture and decoration. Though it is not realized, he was the greatest mural painter and decorator whom we have had in this country, and this will soon be proved by the Peacock Room in the Freer Collection. Other rare items are the records of the Swinburne incident, the Trilby incident, the Greaves incident. Among his writings are his Propositions, with Duret's French translation for the Académie Carmen, and the original manuscripts, never published, of *An Interrupted Correspondence*. And to round it all out, are his letters to us, a large number, but there was space for only a few in the Exhibition. How all this mass of material was preserved we do not understand any better than how it all came into our hands. We have even

rubbings of the Seventeenth Century brasses on the family tombs in English churches. We have even the posters for the Bankruptcy sale and for the triumph and the photographs of the galleries, with his paintings and prints on the walls. Against his fame now, the efforts of the ignorant, of the Ists who have



BUST OF WHISTLER

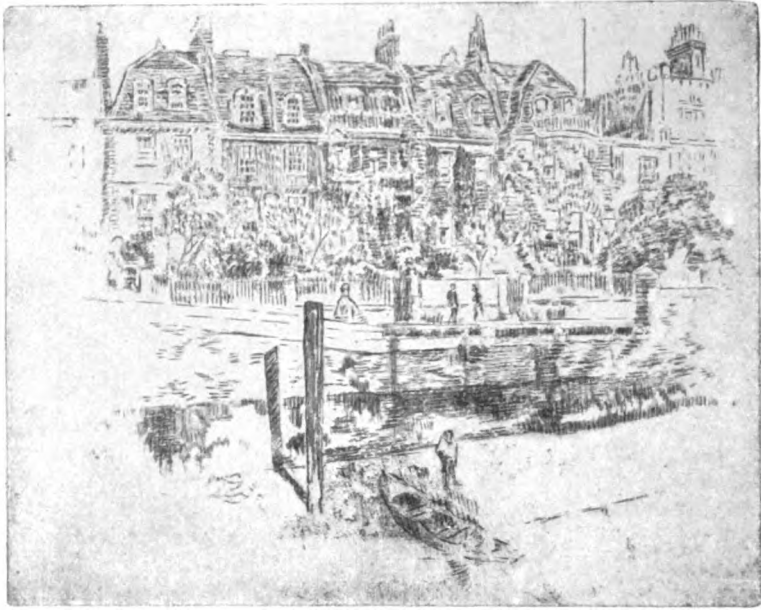
BY SIR EDGAR BOEHM, R.A.

FORMERLY OWNED BY H. E. H. PRINCESS LOUISE

Photograph in Pennell Collection, Library of Congress

phant exhibition of "Nocturnes, Marines and Chevalet Pieces" which, with the aid of David Croal Thomson at the Goupil Gallery in 1892, proved his position in art. We have even the complete story of the Memorial to Whistler by Rodin, just rejected by a committee of artists. After his death came universal triumph, and the records of the Memorial Exhibitions in Boston, London and Paris, which made his fame secure, are in the catalogues

been compelled to accept him, of the Brothers Greaves who were thrust upon him, of the artless and artful who cannot and will not understand, or are jealous of him, cannot prevail. It is regrettable true that, though most of Whistler's work is today in his native land, English collectors having done everything they could for a while to get rid of it, many people here do not appreciate the fact—or him either, for that matter.



LINDSEY ROW, LONDON

ETCHING BY JOSEPH PENNELL



21 CHEYNE WALK, LONDON

ETCHING BY JOSEPH PENNELL

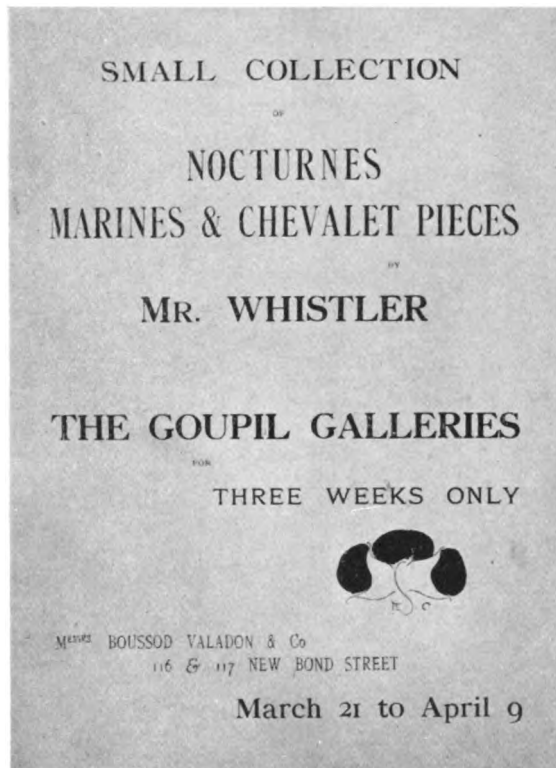
HOMES OF WHISTLER

From the *Whistler Journal*

Courtesy of J. B. Lippincott & Co.

All his work might be here had his contemporaries had the sense, as they had the opportunity, to acquire it. In our collection is an almost complete set of photographs of the paintings, with a list of their owners—a useful record. Of no artist, and of very few public men has so much been written. About twenty lives

art of his age as Whistler. He has left no school, any more than Poe whom he always admired, but he made himself the master of the art of his time. We have done what we could to get together proofs of his greatness and his influence, and we are deeply grateful that his country, which is our country, has been



POSTER FOR 1892 EXHIBITION IN LONDON

From the *Whistler Journal*

Original in Pennell Collection, Library of Congress

have been published since his death in 1903, mostly based on our authorized biography, and all may be seen at the Library. We have collected as well the criticisms and comments of the unattached writer, the professional critic, the journalist, the amateur, and with them filled over a hundred volumes which form a history of the art of our day. And not a catalogue of Whistler's prints, from Ralph Thomas's first attempt to the elaborate Grolier and Kennedy Portfolios, is missing.

No artist has so much influenced the

willing to accept and preserve them. And we wish to thank the Librarian for allowing us to prepare a complete catalogue—though the six hundred items shown are but a small part of the whole collection—and the Officials of the Print Division for so admirably presenting the Exhibition and making it a work of art. And, finally, we wish also to thank the American Federation of Arts for their Resolution passed at the Convention, approving of what we had done, though the greater credit is due to the authorities at the Library for accepting the collection.



EXTERIOR OF THE DELGADO MUSEUM, NEW ORLEANS

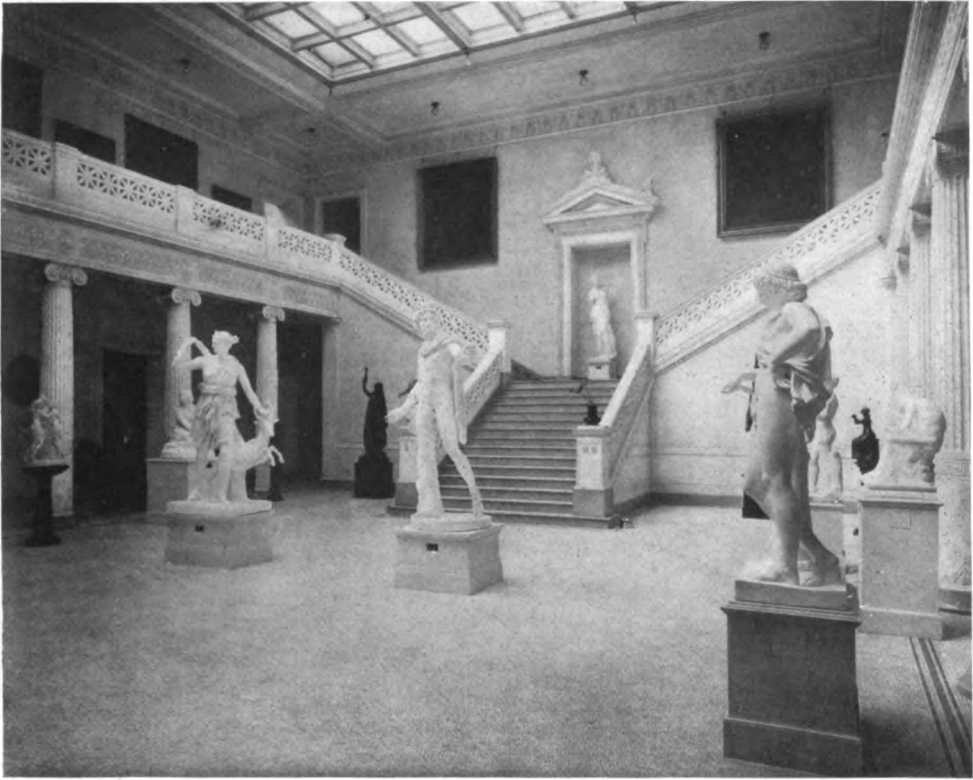
ART IN NEW ORLEANS

BY WILLIAM HOWE DOWNES

IT would not be easy to find a pleasanter spot for an art museum than that occupied by the Isaac Delgado Museum of Art, in City Park, New Orleans, near the shore of a pretty little lake. This happy choice of location, following the well-nigh universal American custom of placing the museum in a public park, has many things to recommend it, not the least of them being the cleanliness of the atmosphere and the abundance of daylight. The visitors to the New Orleans museum on a bright and balmy spring Sunday afternoon did not appear to differ noticeably in appearance from the crowds to be seen in Northern cities on free days. It was a quiet and well-behaved company, including a number of Jews, a few Creoles, and almost no negroes. In the park, golf, boating,

and motoring were going on, and the young men and their girl friends, armed with kodaks, snapped each other in more or less casual attitudes, as they were doubtless doing in a thousand other parks.

Isaac Delgado, for whom the museum is named, was a native of Kingston Jamaica, who came to New Orleans at the age of about fourteen, and at once entered business life in a modest clerical capacity. Later he became associated with his uncle, Samuel Delgado, under the firm name of Delgado & Company, and accumulated a large fortune in the sugar and molasses business. The building of the Delgado Museum in City Park, his gift to New Orleans, forming a beautiful monument to his memory, cost \$150,000. It is not a large edifice; com-



INTERIOR, DELGADO MUSEUM, NEW ORLEANS

pared with the art museums of New York, Boston, Chicago or St. Louis, it is of very modest dimensions. It is constructed of Indiana stone, upon concrete foundations. Upon the frieze the names of the following painters, sculptors and architects are carved:

Saint-Gaudens, Whistler, Richardson, La Farge, Johnson, McKim, Allston, Audubon, Powers, West, Stuart, Canova, Inness, Homer, Hunt, Church, Copley, Ward, Remington.

Is not this an interesting list of names? And how, it will be asked, did Canova's name get into it? My guess would be that Canova was Mr. Delgrado's favorite sculptor, and that this was a concession to his taste. However this may be, the American names are certainly imposing; and a Bostonian may be pardoned for calling attention to the fact that in New Orleans such men as Copley, Stuart, Hunt, Allston, Homer and Richardson

have been selected for an honor that is not to be underestimated. I think this is the first instance where Winslow Homer's name is carved upon the exterior of an American art museum; and whatever honors the future has in store for him, I will remind my readers that New Orleans is to have the credit of placing his name in her Hall of Fame as early as 1911.

All such lists of names have their incongruities. While one can entertain but small doubt as to the future fame of such sculptors as Saint-Gaudens and Ward, such architects as McKim and Richardson, and such painters as Whistler and La Farge, there are others respecting whom rather more uncertainty is permitted. Still I regard this list, with all its incongruities, as quite original and, in spots, quite felicitous. The idea of including Eastman Johnson and William M. Hunt, for instance, is far from being

inept. And one does not altogether dislike the audacity of bringing in Frederick Remington, the painter of the Indians and cowpunchers of the Far West.

The Delgado Museum is governed by a board of seven administrators, four of whom are appointed by the City Park Commission, and three by the Art Association of New Orleans. The city supplies funds for the maintenance of the museum, but the Art Association of New Orleans defrays the cost of all temporary exhibitions held in the museum. The curator, Mr. C. W. Boyle, has the active management of the building and all the permanent collections in it. In addition to the curator, the staff consists of a custodian, two guards, a janitor, one day policeman, one night watchman, and an assistant secretary and treasurer. The Board of Administrators is composed of Charles F. Claiborne, acting president; E. W. Smith, secretary and treasurer; Paul Capdevielle, Felix J. Dreyfous, Ellsworth Woodward, S. W. Weis, and Hunt Henderson.

Entering the museum through a porch supported by a row of four imposing Ionic columns, the visitor finds himself in a handsome sculpture hall rising to a height of two stories and lighted from the skylights in the roof. The permanent collection of sculpture is somewhat miscellaneous, and brings together bronze and marble originals with plaster reproductions in a democratic jumble. At either side of the grand stairway is a heroic bronze figure by A. Toussaint; these are supposed to be "Oriental Torch Bearers," and they have a very impressive bearing which goes well with their function and situation. These statues are the gift of Mrs. W. B. Schmidt.

The majority of the exhibits in this sculpture hall are plaster copies of antique statuary given by various benefactors. I notice that the copy of "The Faun" by Praxiteles was donated by the Butchers' Social and Protective Union of New Orleans, and I would very much like to know what the members of the union think of this famous work.

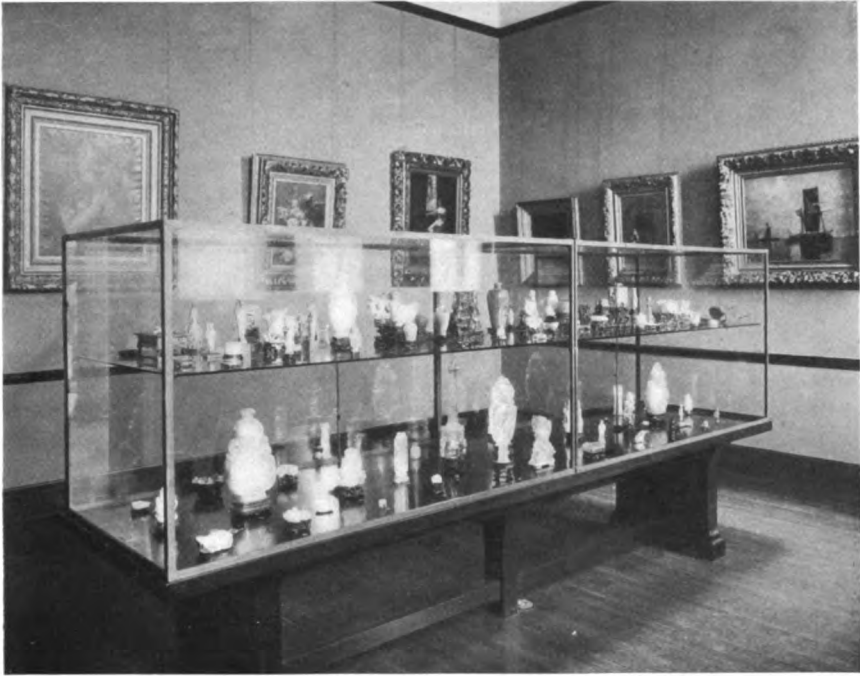
There are copies of the Venus of Melos, the Apollo Belvedere, the Victory

of Samothrace, Michelangelo's Virgin and Child, and other antique works; copies of a few modern works, by Chapu, Mercié, Dubois, and others; and a few originals by local sculptors, including portrait busts of Jefferson Davis and General Beauregard by A. Perelli, a New Orleans man who was both a sculptor and a painter. And, in addition to the sculpture, we have in the same room some excellent Chinese and Japanese bronzes.

Opening out of the sculpture hall are four exhibition rooms, side-lighted, one of them being devoted to the Delgado collection, and the other three to cabinet objects of art, such as the Morgan C. Whitney collection of carved jades and other hard stones, the rich collection of Greek pottery and ancient glass presented by Mr. Alvin Howard, the collection of Newcomb pottery lent by Newcomb College, groups of ceramics by Jean Pouyat of Limoges, antique Oriental ivory carvings, pottery, porcelain, lacquers, and metal work, etc.

The six galleries and the corridors of the second floor are devoted to paintings, watercolors, drawings and etchings. There are two fairly large picture galleries, H and K, and four smallish, square galleries, I, J, G and L. The permanent collection of paintings is installed in these galleries, including as its feature of greatest interest the Hyams collection, which was given by Mr. and Mrs. Chapman H. Hyams in 1914. This group is hung in the specially decorated Hyams Room (Gallery H), and is considered by the enthusiastic cataloguer to be "the most important artistic unit south of Washington and Baltimore."

The Hyams collection contains thirty-four oil paintings, two watercolors, and a half-dozen pieces of statuary and objets d'art. The most interesting of the pictures are Alma-Tadema's "Shrine of Venus," Corot's "Woodland Scene," Joseph Bail's "Lesson in Lace-Making," Gaston La Touche's "Masquerade Ball, Paris Opera," "The Little Mother" by Albert Lynch, and a study head of an old woman by Karl Kronberger. There are two works by J. L. Gérôme, a good example of Bouguereau, two character-



CORNER EXHIBITION GALLERY, DELGADO MUSEUM, NEW ORLEANS



PICTURE GALLERY, DELGADO MUSEUM, NEW ORLEANS

istic anecdotal pieces by Vibert, and works by Rosa Bonheur, Diaz, Jules Dupré, Henri Harpignies, J. J. Henner, Adolphe Schreyer, Félix Ziem, Defregger, Verboeckhoven, Martin Rico, Clays, and Detaille.

Alma-Tadema's "Shrine of Venus" was painted in 1887 or 1888, and was one of the works included in the memorial exhibition of his paintings held shortly after his death in London. It represents the interior of a hairdresser's establishment. The ladies sitting in the foreground are awaiting their turn. The lady advancing enters through the shop where attendants sell things on the counter to buyers in the street. On entering the customer lays an offering on the table before the shrine of Venus, where a lamp is burning before a statue of the goddess. Alma-Tadema regarded this as one of his most successful works, and it is certainly one of the most interesting.

The little landscape by Corot, known as the "Woodland Scene," is said to have been the nucleus of the Hyams collection, since it was the first picture that appealed to Mrs. Hyams; and it remains today perhaps the purest and most flawless gem of the entire collection.

Bail's "Lesson in Lace-Making," was added to the collection by Mr. Hyams about a year after the original bequest was received by the museum. It had been brought to this country as a part of the French art exhibit at the Panama-Pacific Exposition at San Francisco. The same is true of Gaston La Touche's spirited and elegant "Masquerade Ball in the Paris Opera House," which was first shown in the Salon of 1902.

"The Little Mother," by Albert Lynch, shows a lovely child caring for a baby. The artist, a native of Peru, is best known as an illustrator for books and magazines.

Kronberger, the painter of the closely rendered and beautifully drawn head of an old woman, was a native of Austria, and studied in Munich. It is remarkable for the minute and miniature-like perfection of its finish, though one can hardly go so far as to agree with the ardent catalogue-writer in the statement

that it is "scarcely surpassed by the best of Memling or Van der Helst."

Aside from the Hyams collection the permanent collection of paintings contains about two hundred works. There are loans from the private collections of Mr. S. W. Weis, Dr. I. M. Cline, Mr. E. T. Putnam, Miss Lillie Mehle, Mrs. Ella Thornhill, and others.

The modern pictures include three landscapes by Edward W. Redfield, three by Augustus Koopman, a large group of the California landscapes of William Keith, Robert Henri's "Spanish Gypsy Girl," a figure piece by F. A. Bridgman, Chauncey F. Ryder's "Hillside Pasture," Modest Huys' "Snow and Flood in Flanders," Irving Couse's "Turkey Hunter," Georges d'Espagnat's "Meiringen, Switzerland," Henri Moret's "Port Donnant, Belle Ile-en-Mer," three landscapes by Max Weyl, and groups of works by local artists—notably P. Poincy, A. Perelli, B. A. Wikstrom, and Richard Clague.

Paul Poincy was born in New Orleans, 1833, and died in 1909. He was a portrait and genre painter; studied at the Ecole des Beaux-Arts and the Julian Academy. A. Perelli, who was both a painter and a sculptor, is represented in the museum by his portrait busts of Jefferson Davis and Beaugard, and by a plaster bas-relief. Wikstrom was a native of Sweden, who lived in New Orleans many years, and painted landscapes; he died in New York ten years ago. Clague, who was also a landscapist of merit, was born in 1816 in Louisiana, and died in 1878. He studied under Hébert and at the Ecole des Beaux-Arts.

A few other New Orleans artists appear in the list of exhibitors, among the rest J. G. L. Amans, Charles W. Boyle, (curator of the museum), Alexander J. Drysdale, Frank J. Girardin, R. B. Mayfield, Andres Molinary, Blanche Preston, and several graduates of Newcomb College's art school, such as Mary F. Baker, Emelie M. de Hoa LeBlanc, Marie de Hoa LeBlanc, Raymond Scudder, Bemis Sharp, Ellsworth and William Woodward, the last two leaders in art in New Orleans.

FREE ART IN DANGER

Address by Robert W. de Forest, President of the American Federation of Arts,
Twelfth Annual Convention, Washington, D. C., May, 1921.

IT may not be known to you that the battle for free art, a battle in which this Federation took so important and successful a part in 1909 and in 1913, may have to be fought over again and that it is seriously proposed, in connection with the present revision of the tariff under consideration by the House of Representatives, to put a tax on art.* That is a situation inconceivable to this audience. Indeed, it seems inconceivable that our American people, with their increasing appreciation of art and their rapid development of art museums, both the outcome in large measure of our present free art tariff policy, should have to learn again a lesson which they once learned and which all of us supposed they would always remember. But however inconceivable, it is a fact.

The cause of those who will naturally oppose a tariff on art is not represented before Congress by any lobbyists or lawyers, as is at the present time almost every interest in the United States which has anything at stake in tariff legislation. Those who believe in free art, and we have reasons to suppose that this includes a vast majority of the American people—it certainly includes all who are interested in culture, in education and the development of every industry into which art enters—are, as respects these tariff proposals, very much in the position of the "ultimate consumer," in that they have no ready means of making themselves heard. It is, therefore, all the more appropriate that those of us who come here, as we do from all parts of the country, who belong to a national organization devoted to the cause of art, who have no interest except the public interest, should speak out and should speak out at this time so that Congress may hear. Not only that we should speak out here, but that we should each of us have sufficient knowledge of this

particular situation to exercise our influence elsewhere.

We should, each one of us, know what has gone before. We should, each one of us, know what the past policy of our country has been as respects art in the tariff, what it should be, why it should be, what it is now and why it should continue to be free art, so as to be able to speak and write effectively.

Therefore, let me recall to you the present situation of art in the tariff, a situation which should be continued and which should not be changed.

Under the present tariff—the so-called Underwood tariff of 1913—paintings, sculptures, drawings and etchings, are on the free list and so are all objects of art of ornamental character or educational value, which have been produced more than one hundred years prior to the date of importation. Under the last previous tariff, that of 1909—the so-called Payne-Aldrich tariff—the same situation was created with this very important exception: that free entry for paintings, sculptures and etchings was only accorded to those which had been in existence more than twenty years prior to the date of their importation.

In the enactment of both these tariffs, the Federation took an important part in co-operation with all the educational interests of the country. The tariff of 1909 represented a long step toward free art. It was not so long a step as the Federation and its associates in this movement wished to have taken but it was as far as we could get then. It was not until the enactment of the tariff in 1913 that the victory of free art was finally attained. That victory represented nearly ten years of persistent, concerted effort on the part of those who had no selfish end to attain and who were seeking only the interests of the people.

What was the tariff on art previous to 1909 which led to these strenuous campaigns for free art? It was a situation

*For the important provisions of the new tariff act relating to free art and the present status in Congress see note on page 326.

shameful to the American people, a situation contrary to past American policy toward art, as illustrated by previous tariffs enacted under administrations of different political parties. There was a tariff on every kind of art. There was a 20% tariff on all paintings, a 20% tariff on all statuary, a 25% tariff on etchings, and a tariff on practically all other objects of art according to material, without regard to the date of production, so that a Greek vase and a Roman bronze paid the same duty as an earthen pot and a bronze figurine manufactured by the hundred the week before importation. I remember both these instances, because the then President of our Metropolitan Museum of Art imported them and had to pay the duty on both, which as I recall was in one case 65% and in the other 45% ad valorem. That was the tariff of 1897, which represented a departure from all previous American tariff precedents relating to art. It was a distinct departure from the last previous tariff of 1894, under which all art practically speaking was free.

From 1846 continuously until 1897 antiquities, which included all objects of art, even not so old as one hundred years, had been free. From 1846 continuously until the time of our Civil War in 1861, paintings and statuary had been free and a small duty had been imposed on drawings and etchings. From 1861 on, under the stress of our Civil War, a small duty which amounted to only 10%, except under the tariffs of 1883 and 1890, when it was slightly increased, was imposed on paintings, statuary and drawings, all of which were made free in 1894.

With this history of tariff legislation in mind, it is plain that as a rule, with trifling exceptions under special circumstances, free art has been the policy of all political parties.

Has this policy of free art to which we returned in 1909 justified itself? Suppose we were asked this by our Congressmen and Senators and by the editorial writers of the press, who do so much to mould public opinion. We should answer yes. The proof is that under this policy, our national artistic possessions have vastly increased, our art

museums have had a stupendous growth and every industry into which art enters has had a marvelous development. Works of art of all kinds, paintings, statuary, objects of decorative and industrial art, most of them over one hundred years old and not competing in any sense with American productions, but inspiring them, have come into the country in large numbers.

It is not only the Metropolitan Museum in New York and the Boston Museum of Fine Arts, and the Art Institute of Chicago, which have grown and developed within that period, but innumerable art museums have been established throughout the entire country, perhaps most notably in the industrial centers in the middle west. Some of these, like the art museums of Cleveland, Minneapolis, Toledo, Detroit and Cincinnati, not to mention others, are already great museums.

There would have been no such development except for our present policy of free art. Not that many of these museums buy directly from abroad; the purchases in the first instance have usually been made by private collectors who would not have bought to any like degree under any other tariff policy. But the people through our museums are falling heir in increasing numbers to all these treasures of art, and they are being brought here under our policy of free art in spite of the efforts of many European countries to keep them away from us, efforts illustrated by prohibition of export without government consent and export duties.

Every one of us knows what this development of art museums means to the people. But our Congressmen and our Senators, who see pictures and statues in rich men's houses, may not realize that our art museums under the tariff policy of free art are giving this luxury, if such it be, to everyone, rich and poor, and particularly to the poor who cannot have art in their own homes. I hate the word luxury as applied to art. It is an absolute misnomer. What our art museums are doing is to supply what in our present phase of civilization is a necessity. They give to every man, woman

and child in this country the opportunity of seeing, enjoying (even if it be nothing more than enjoyment) and learning, if they are to put their enjoyment to practical use in making their living. For there is no branch of industry or production of industry into which art cannot enter.

In further proof of the wisdom of this policy, we can point to the vast number of people who, in recent years, have visited our art museums to enjoy and to learn. I am sure I am well within bounds when I say that last year more than 10,000,000 people visited our art museums in different parts of the country. I know that nearly 1,000,000 came to our art museum in New York. I know that more than 1,000,000 came to the art museum in Chicago. (I am quite ready to give Chicago the palm for attendance.)

What does this mean to our people? It means an enormous increase in their opportunities for enjoyment, for education and for fitting themselves for industrial activities. It means an enormous increase in the values of all the industries of the country into which art enters, and this increase is comparatively recent.

No one who is at all familiar with museum exhibitions of the last ten years can fail to realize the impulse given by them to our national industries. I will use an illustration with which I happen to be familiar—the Manufacturers' Exhibition which has been held in our New York Museum for the past five years and which is confined to manufactures inspired by objects of art in our Museum. The exhibits comprise furniture, silverware, textiles, almost every kind of manufactured articles which has any element of art. I happen to have before me a letter from the president of one of the largest manufactories of the country, the Gorham Company, with regard to these exhibitions. It comes to me out of a clear sky. He writes—"No words of mine can possibly do justice to what I consider the value to the American manufacturers at the present time of the service of the Metropolitan Museum of Art in these exhibitions. When the sum

total of the progress made in art and industry in this country is made up, then, and then alone, will you receive all the honor due justly to you."

And what reason can there be for the imposition of such a tax? I know of no good reason. Some revenue would undoubtedly be collected, and if the revenue which could be collected were predicated on the value of the works of art imported under the policy of free art, that revenue would be a large one, but if art were taxed works of art would not be imported in any large number and the revenue would be pitifully small.

I know that objects of art bought abroad for art museums have been free under every tariff, and I have been told that a duty on art, therefore, should not be an impediment to the museums buying abroad. True, but museums do not buy abroad. They acquire here largely by gift from private individuals who, encouraged by our policy of free art, have bought abroad, in the first instance for their own personal enjoyment but who later give their purchases to the people through the art museums. That is almost universally true of all the great museum collections. I venture to say that the people of New York and of this country would never have had the two greatest collections in our Metropolitan Museum, the Morgan Collection and the Altman Collection, except for free art.

The tax on art is a tax on education, on culture and on enjoyment. It is a tax which falls more heavily on the poor than on the rich, a tax on every American industry into which art enters.

President Eliot, of Harvard, years ago compressed the argument for free art into a few words. He said: "A tax on works of art is a tax on the education and development of the sense of beauty and of the enjoyment of the beautiful. The appreciation of the beautiful is a rich source of public happiness, and the ultimate object of all government is to promote public happiness; therefore a tax on works of art violates the fundamental principles of a democracy which believes in universal education, and in all other means of increasing mental and bodily efficiency, and the resulting public and individual enjoyments."

WILLIAM WILLET AND HIS WORK IN STAINED GLASS

IT is customary for us to think and speak of stained glass as an art of the past, because the glory of the great cathedrals of Europe is beyond compare. To be sure the quality of the ancient glass was superior and the opportunity given to makers of stained glass unparalleled, but excellent work in this medium has been and is being produced in our own day in this country by American artists, work which has its inspiration in the past but which has been and is admirably adapted to our own time, and eminently deserves to be ranked with the finest productions in this medium.

Among those who have done much to re-establish high standards in this field was William Willet of Philadelphia, who died on the 29th of last March at the much too early age of fifty-two.

Mr. Willet has to his credit a long list of distinguished accomplishments; splendid windows memorializing the heroic, the great and the much beloved, which in turn silently now memorialize him through whose talent they as works of art found creation. Among these notable examples of Mr. Willet's production are the great West Window in Proctor Hall, Post Graduate School at Princeton; the Chancel window in the Military Chapel, at West Point; the Mather Memorial Window in Trinity Cathedral, Cleveland; the Victory Window in Syracuse, New York; the Guthrie Memorial Sanctuary of St. John the Lateral, Locust Valley, New York; Greenwood Cemetery Chapel; the Harrison Memorial, Calvary Church, Germantown; the Sanctuary and Morning Chapel, Calvary Church, Pittsburgh, to name but a few.

During the years that the Great War was in progress his work was continued assiduously and in that period the twenty-eight aisle windows for the Chapel at the United States Military Academy at West Point were designed and executed. Then also came the victory window at Syracuse erected as a thank-offering by two brothers for their safe return from the war.

Mr. Willet felt keenly the honor and privilege of making these memorials, of helping through the medium of stained glass to permanently do honor to not only the heroes of war but of the equally essential arts of peace—the builders of our country. He was sensitive and sympathetic, thoughtful of others, unassuming, but he was first and always the artist, enthusiastic concerning his art and going to his task with the ardor of one perpetually regarding it in the light of adventure. Being deeply religious he, like the artists of the Middle Ages and the early Renaissance, poured forth in his work his instinct for worship. But all of this would have been ineffectual had he not been talented and a skilful craftsman.

In making his windows he followed the antique method and used glass of pure transparent color, plating where necessary and painting as little as possible. His designs were always significant and were well disposed in relation to their architectural setting. He used figures skilfully and significantly but never primarily with pictorial intent. His leading, while following the manner of the antique, was not conventional. Each window was designed as a mural painting but with the full understanding that light was the chief factor in the desired result and his use of broken color was superb. His palette was rich and abundant. Referring to his Sanctuary Window in Calvary Church, Pittsburgh, Ralph Adams Cram said: "It is unquestionably one of the most notable examples of the revival of the fundamental principles of the art of stained glass as they were understood in France at the highest point of the development of mediaeval art. In point of color, tone, composition, harmonious design and drawing, it is a conspicuous example of an extremely high type of art." On seeing the design for the Sanctuary Window in the Chapel of the West Point Military Academy, Mr. Bertram G. Goodhue, one of the leading authorities on Mediaeval art,

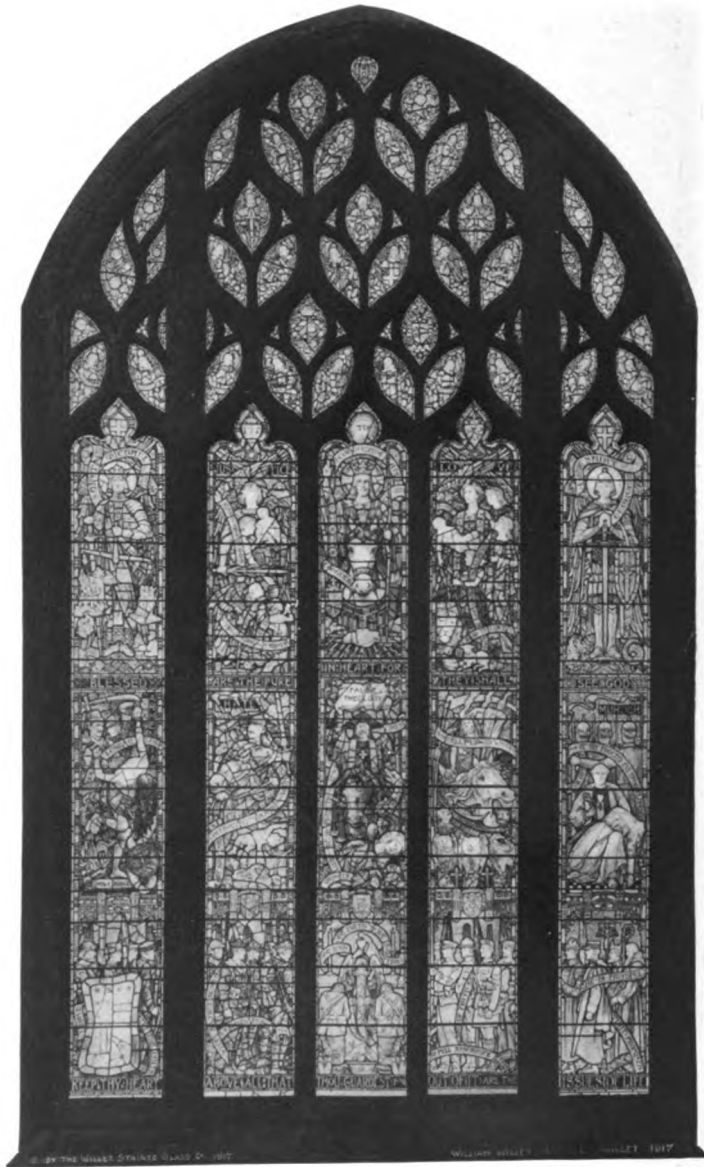


WILLIAM WILLET MAKING A CARTOON FOR A STAINED GLASS WINDOW

wrote, "I think that there is no doubt but that you will have, if the actual work is carried out as well as the design is made, the most wonderful window of modern times and one of the finest in the world." In an article on "The Art of Stained Glass," published in *Architecture* for April, 1918, Mr. Willet said: "At no time has the world more needed the joy of beauty than now," and pointed out the fact that art is not geographically confined to any one place or country. After reviewing the comparative merits of modern work in stained glass he said: "What will the future bring forth?" and an-

swered: "Talent of a high order, both latent and expressed, is available although it has been barred from the incentive of the two greatest opportunities"—(enough time, enough money; confidence, commissions). "We must learn," he continued, "the great truth, that art and life are not things apart—but that art is life, and that we can have no beauty without reverence."

One of Mr. Willet's favorite ideas was that poor people keenly appreciate and should have good art. As a young man he decorated a church frequented by seamen who could not pay for the work,



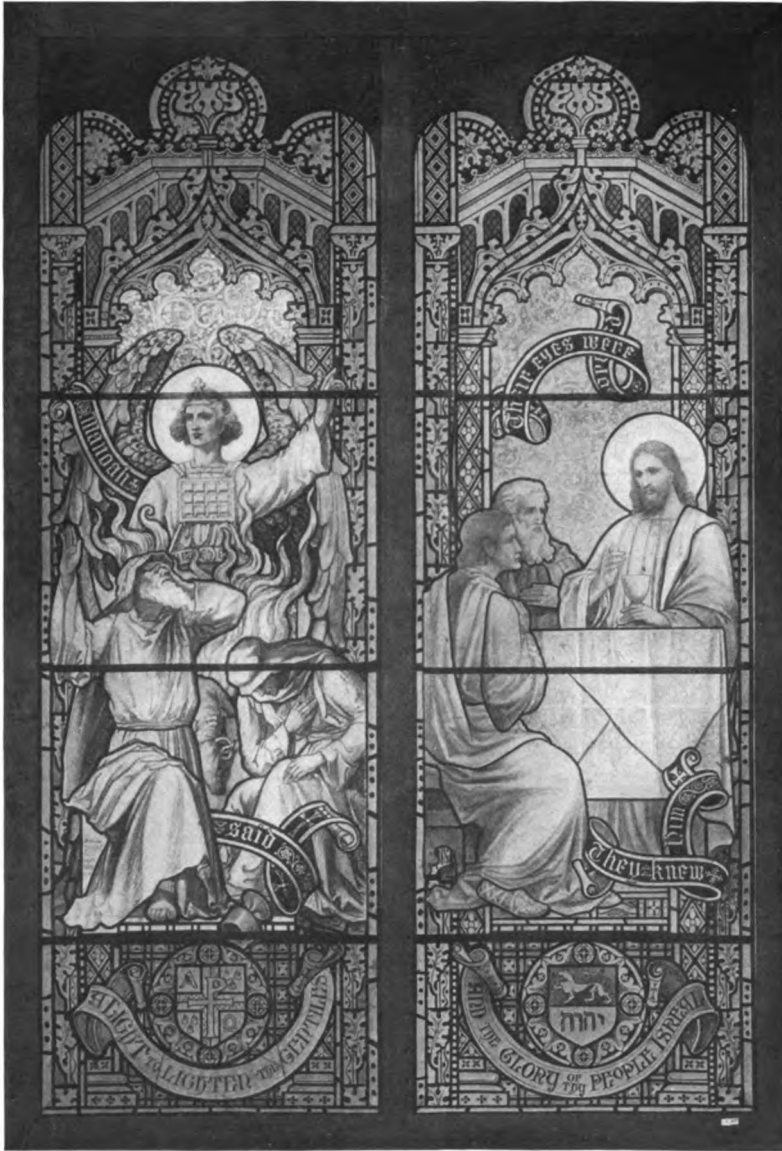
VICTORY WINDOW

PROTESTANT EPISCOPAL CHURCH, SYRACUSE, NEW YORK

BY WILLIAM WILLET AND A. I. WILLET

and later he gave an entire series of windows, some of his very best work, without fee, to a church erected by a struggling group of Bohemian immigrants near Pittsburgh. This spirit of generosity is one common to artists and to lovers

of art. Mr. Willet's strongest desire was to see the art he produced given its right place in relation to the art of the world, not for personal considerations but in order that it might attain to the highest standard and that our American churches



NAVE WINDOW

UNITED STATES MILITARY CHAPEL, WEST POINT, NEW YORK

BY WILLIAM WILLET AND A. L. WILLET

might be glorified by American stained glass makers, artists in the truest, finest sense, in order that they should indeed witness not merely to the triumph of art but to the glory of God.

Mrs. Willet, who collaborated with her

husband in the design and execution of the West Point and Princeton windows, and other commissions covering a period of several years, is, with her son, Henry Lee Willet, continuing the work along the same lines and traditions.



THE SWINEHERD AND THE PRINCESS BY MRS. VICKEN VON POST

SCULPTURE IN PORCELAIN

A SWEDISH artist, Mrs. Vicken Von Post of Stockholm, is exhibiting in this country at present art of a unique and charming character — statuettes in porcelain, beautifully modeled, genuinely sculpturesque and skilfully colored. They vary in size from approximately four to seven inches in height and are as individual and personal as if created without the intervention of mechanical means. After all, however, sculpture of this sort is no more commercial or mechanical than sculpture in bronze, which is first modelled in clay, moulded and cast. In the porcelain the charm of color is added, the charm of color under glaze.

For her subjects Mrs. Von Post has selected characters from folk-lore and historical romance. She has studied the ways of the Swedish peasants, and she has given her work a piquant turn. Her maidens are delightfully coy, her youths amusingly swagger. But she has not restricted her subjects to a single land or nationality;—Japanese, English, French, Scandinavian, in turn command her stage. There are ladies in court costume as well as peasants in their native dress, and

figures which are purely mythical and belong to the fairy tales of the artist's youth. In every instance the figures are graceful and gay.

Mrs. Von Post began experimenting in this medium ten years ago and during that time she has had the cooperation of one of the leading manufacturers of Stockholm. Only a limited number of any one work is cast, thus each retains a value of its own.

Work of a somewhat similar character is now being done in England by Charles Vyse, who grew up in Staffordshire with its famous pottery traditions. He was first a sculptor and exhibited at the Royal Academy, but he has now abandoned sculpture on a large scale for this work in glazed and painted earthenware. It is a legitimate field for artistic endeavor, and it is one which should gain in popularity so long as it retains the high artistic standard which Mrs. Von Post and Mr. Vyse uphold.

An exhibition of Mrs. Von Post's work was held in Washington in June, attracting much favorable mention.

L. M.



STATUETTES IN PORCELAIN BY MRS. VICKEN VON POST

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

Metropolitan Museum, New York, N. Y.
1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII SEPTEMBER, 1921 No. 9

A MINISTRY OF ART

Since the new Administration came in talk of a Ministry of Art has been revived. Appeals have been made to President Harding and resolutions have been passed by various organizations urging the appointment of a Secretary of Art who should be a member of the Cabinet. A Ministry of Art wisely conducted is undoubtedly a consummation greatly to be desired, but there is a question in our mind and in the minds of many most intimately in touch with the Government as to whether or not we are prepared at the present time to establish such a Ministry. In 1909, only twelve years ago, a bill was introduced in the United States Senate by Senator Newlands of Nevada authorizing the establishment of a Bureau of Arts and Public Buildings and of a Council of the Arts. Supplementary to this bill, which got no further than the Committee to which it was referred and the Government Printing Office, was a document prepared by a special committee of the American Institute of Architects, setting

forth a definite scheme for the organization of a Bureau of Fine Arts and presenting statistics and arguments in support thereof. This scheme included the appointment of a "Superior Council," composed of eminent painters, sculptors and other artists and laymen distinguished for their interest in and knowledge of the Fine Arts, to serve in a supervisory character, and under the charge of the proposed Bureau placed a National Gallery of Fine Arts, educational matters pertaining to the Fine Arts, and in fact all matters pertaining to architecture, painting, park work and engraving, and finally "the establishment of a system of Museums in different cities and the systematic circulation of works of art throughout the country."

Since that recommendation was made and the bill framed, a National Commission of Fine Arts has been established, the American Federation of Arts has come into existence, organized a system for circulating exhibitions and materially aided the development of educational work throughout the country, the National Gallery of Art has been set aside by the Government as a separate unit under the able direction of Mr. William H. Holmes, and most recently a National Gallery of Art Commission similar to the proposed Superior Council has been formed. It is very evident therefore, that although a Ministry of Art has not yet come into existence, the trend is in that direction and much toward that end has been accomplished in the short space of twelve years. Might it not therefore seem a question whether it would not be wiser to develop step by step along the lines already advanced rather than to attempt to start at the top and reorganize?

An account was given in our magazine last month of the recent formation of the National Gallery of Art Commission. As funds are available the work of this Commission will be increased. Meanwhile the Director of the National Gallery of Art in Washington will generally be recognized as the national authority in such matters and the National Gallery of Art will be regarded as the headquarters of national effort in the field of art. Great

Britain has no Ministry of Art, and there are many who regard the establishment of such as only a step toward officialization or sterilization of Art—the almost inevitable result of conservatism imposed by official compromise. In France and in Italy the Ministry of Art is intimately related to Public Instruction, but France and Italy have centralized Governments whereas we have always to take under consideration the sovereignty of State rights. Our Government differs from that of France and Italy in being fraternal rather than paternal. Our institutions are supported by the people for the public good. The institutions in France and Italy, if we are not mistaken, are created by the Government for the benefit of the people.

There are many ways that the Government of the United States can show recognition of the Fine Arts as tangibly as by the establishment of a Ministry of the Fine Arts, which unless munificently supported could neither accomplish significant results nor command respect.

Furthermore, when such a Ministry is established, as it undoubtedly will be some time in the future, it should include not merely the Fine Arts such as painting, sculpture, architecture, etc., but the minor arts which are most intimately related to industry and every day life, and it should also comprehend the sister arts of music, drama and literature. It should be the creation not of an impulse of the moment but the outcome of deliberation participated in by the leaders in all these fields. It must, furthermore, like all of our institutions come in the ripeness of time when the people require it. Otherwise it will neither last nor properly function. Certainly it can not be imposed on the Government or on the people with success. It will come in time if the people want it.

The New York Water Color Club and the American Water Color Society will hold a joint exhibition this winter and each winter for five years. Exhibits will be received December 24th and the exhibition will occupy the entire series of galleries in the Fine Arts Building, New York.

NOTES

AMERICAN WOOD-BLOCK PRINTS OF TODAY American Wood-Block Prints of Today are being shown in the New York Public Library during the summer. This constitutes the third of a series of exhibitions illustrating contemporary graphic art in the United States. By way of introduction there are shown tools and blocks illustrating processes of wood-block printing and prints by earlier engravers as well as by those of the so-called new school of the eighteen-eighties. Forty years ago, wood-engraving in this country entered on a brilliant period of achievement in reproductive work, with remarkable virtuosity, an almost incredible refinement in technique. Timothy Cole, active veteran of these days, is yet exercising the witchery of the craft. With him, a few, such as W. G. Watt, are still translating paintings into the black-and-white of the wood-block. But overwhelmingly our production in wood-block printing—and there is considerable of it—lies in the direction of "original" or "painter" engraving. Here the tendency is toward simplicity of execution, few lines, flat tones of gray or black or color, the use of the plank rather than the block cut across the grain, cutting rather than engraving. And there is felt the influence of the earlier fac-simile cuts and of the Japanese print. The American Federation of Arts is purposing to assemble and send out on tour next season an exhibition comprised chiefly of representative works by leaders in this newer method.

INDUSTRIAL ART IN PHILADELPHIA Reports from the heads of the various departments of the Pennsylvania Museum and School of Industrial Art which were read at the forty-fifth annual meeting of the corporation held on June 13th, are indicative that art, at least industrial art, is becoming a more vital factor in the civic life of Philadelphia. Director Warner, head of the Pennsylvania Museum located in Memorial Hall, Fairmount Park, stated that 48,000 more people had visit-



STUDIO OF WILLIAM RITSCHEL, CARMEL, CALIFORNIA

PHOTOGRAPH BY L. S. SLEVIN

ed the museum during the fiscal year as compared with last year. The corporation membership has increased from six hundred to fifteen hundred members. The number of students in both the Art and Textile departments was 1,588 and many prospective students in the day classes had to be turned away for lack of room, emphasizing the necessity for the new building which is to be erected on the Parkway, the funds for which are being collected by the Alumni Association of the Textile School, temporarily interrupted by reason of the depression in the textile industry, but which is to be renewed. The officers for the coming year are: John D. McIlhenny, president; John Story Jenks and John G. Carruth, vice presidents; James Butterworth, treasurer, and Charles H. Winslow, secretary.

In the Brooklyn Museum was exhibited last season a series of five colossal mural paintings by Mr. Alphonse Mucha representing episodes in the history of the Slavic Nations. The dimensions of three of these paintings are approximately 19 by 23 feet. Two others are approximately 19 by 13 feet. The installation completely filled the great central rotunda of the Museum's third floor picture gallery. The paintings which are in tempora on canvas were begun in 1911. The series will eventually comprise twenty subjects. Eleven have now been finished. Mr. Mucha regards this series as a life work. Having been born in the Czecho-Slovak country of Moravia, it is his great ambition to portray the development of the Slavic races from the most ancient to

present times. The Hon. Charles R. Crane, American Ambassador to China, sympathizing heartily with Mr. Mucha's desire, has given the project financial support. When the twenty paintings are completed they are to be presented to the city of Prague as the joint gift of Mr. Mucha and Mr. Crane.

Before being shown in Brooklyn, the collection was exhibited at the Art Institute of Chicago, where it attracted wide attention.

WEST'S GREAT PAINTING Among the paintings included in the Canadian War Memorial Museum collection is that of "The Death of Wolfe" by Benjamin West, one of the first of our American painters, who was, it will be remembered, at one time President of the Royal Academy and on whom every honor was bestowed by Great Britain. The following interesting note on this painting is taken from "Art and War"—a record of the exhibition of Canadian War Memorials, and has been sent to us by a Canadian correspondent.

This historic painting has been generously presented to the Dominion of Canada, through the Committee of the Canadian War Memorials Fund, by his Grace the Duke of Westminster. The following is an extract from the letter and notes which accompanied the picture.

"I send you the picture of the Death of Wolfe, which has hung at Eaton since my Great-Great-Grandfather purchased it from the painter. I very gladly give it to the Canadian War Memorials Fund in token of my great appreciation for the magnificent part Canada is playing in the Great War. The enclosed notes will, I think, be of interest if kept with it."

The following are the notes referred to:

"Painted by Sir Benjamin West, second President of the Royal Academy, and purchased by Richard, Lord Grosvenor, about 1775, when West was painting other pictures for him for Eaton.

"Northe says that this is the first Battle Picture in which the figures were represented in the Uniform of the Day. Sir Joshua Reynolds, hearing that this

was West's intention, implored him to abandon the idea, saying it was against all traditions and he would hereby lose grace and elegance. West answered, 'What I lose in grace I shall gain in simplicity.' When he visited West's studio, Sir Joshua Reynolds expressed great admiration of the picture.

"King George II ordered a replica which is at Hampton Court, and later the Monckton family (General Monckton being Wolfe's second in command) ordered another picture on a large scale."

AN ART MUSEUM AT WESTERN UNIVERSITY The Kansas State University, Lawrence, Kan., is the fortunate possessor of a valuable art collection, the gift of Mrs. W. B. Thayer as a memorial to her husband, the W. B. Thayer of Emery, Bird, Thayer & Company, for many years leading dry goods merchants of Kansas City, Mo.

The collection began with Oriental rugs, fine pictures and Japanese curios in the Kansas City home, husband and wife both improving their unusual opportunities. After Mr. Thayer's death a decade ago the work was carried on by Mrs. Thayer, completing their common plans, and through a happy combination of circumstances the State of Kansas will derive the incalculable benefit.

The fundamental idea in this rare memorial is the development of design among the peoples of the earth, who, since the very beginning, have beautified every article invented for their necessities. There is a very full line of textiles including Oriental, American Indian, drawn-in and braided rugs; India, Cashmere, Persian, Chinese and Paisley shawls, and examples of embroideries and fabrics of every description; there are many representative modern paintings and etchings; more than two hundred old Japanese stencils selected from three or four outstanding collections at home and abroad, and a full set of the Boydell engravings illustrating Shakespeare; there are six hundred dolls and great numbers of fashion plates; one hundred Chinese snuff-bottles, very rare and beautiful, with numerous specimens

of glass and china and pottery and metal-work, each one chosen with distinctive knowledge and care; Americana has been well considered in patch-work and piece-work quilts, hand-woven coverlets and many charming samplers; there is also an exceedingly good working library of art books and many old books of great value.

Commodious rooms have been set apart for this rare acquisition in the new Administration and Fine Arts Building. But while waiting for their completion, special exhibits are made from time to time in the quarters occupied by the efficient Art Department of the University. Mrs. Thayer gives the collection her personal attention and makes many inspiring talks to students and other visitors who are rapidly getting the "exhibition habit." Various selections are also being sent out over the state by the University Extension Department, Mrs. Thayer also rendering special service in carrying out this fruitful plan.

It is said that the Middle West cares nothing for art, that it is only concerned in more land and corn and hogs, and, in some sections, more gas and grease. But the Middle West has a goodly number of successful artists and is generally waking up to its artistic possibilities, and the state of Kansas will come very soon to realize the varied advantages of the Thayer Art Collection. It teaches somebody every day that "the beautiful is as useful as the useful."

F. L. S.

Awakening to an interest in artistic achievements in distinct communities is the remarkable phenomena of the present in the Chicago region. Following a plan begun several years ago, the district groups of the Illinois Federation of Women's Clubs have had conferences at the important suburban centers. Director George William Eggers and Assistant Director Robert B. Harshe of the Art Institute were speakers, and the prominent artists of the community exhibited their pictures and appeared as after-dinner speakers. The Second District of the Illinois Federation of Women's Clubs,

Conservation Committee, Mrs. Theron Colton, chairman, has fostered artistic Bird House Exhibits and posters urging Bird Protection, two seasons, the latest show being double in extent to that of last year. Several hundred bird houses were made by children in the public schools and as many well designed and executed posters in various media came from their art classes. The bird houses are placed in the Forest Preserve nearest the school which has constructed them.

Three large District conventions in the Chicago suburbs were attended by hundreds of women in each locality who remained all day hearing speakers on art and assisting at the luncheons at which visiting artists appeared. In every case pictures have been purchased for the public schools of the vicinity, art classes organized, and gallery tours made in the Art Institute.

The art committee of the South Shore Country Club has created a sensation at that fashionable center of social pleasures by maintaining a series of exhibitions of paintings by the leading American artists. Following several events at which paintings were loaned from valuable private collections, is the spring exhibition of the works of Sandor Landeau, an artist who lived abroad a quarter of a century, and but recently has made his home in East Aurora, N. Y. The South Shore Country Club exhibitions promote a taste for paintings in a new field from which few have been patrons of the Art Institute and the art movements of the city.

The Aurora Art League of business men and of women interested in giving pictures to the community has a membership of 500 associates and has purchased paintings for its own gallery and to loan to its public schools. It has public gatherings every little while with a delegation of speakers and artists from Chicago, but one hour distant. The Aurora Art League is a center of constructive propaganda in art education and appreciation, germinating under its own conditions and not due to influences from without.

The Art Guild of Rockford, Ill., developing from an organization in existence many years, has recently shown considerable enterprise in establishing a

studio center with plans for an art gallery, in maintaining a weekly lecture course on art appreciation by Dudley Crafts Watson who comes another day to talk to the school children, and in starting the activities of "The Friends of American Art" to buy pictures for the Rockford Art Gallery.

THE MCFADDEN COLLECTION Philadelphia has received through the bequest of an art loving, public-spirited citizen another collection of paintings of extraordinary value and interest. According to the will of John H. McFadden, who died in February, his magnificent collection of eighteenth century English art has been left in trust to the city of Philadelphia. The will provides that \$7,500 annually shall be set aside for the maintenance of the collection; the only stipulation being that the Municipal Art Museum to house the paintings be completed within seven years after Mr. McFadden's death. Should the city fail to meet this requirement, the pictures go to the Metropolitan Museum of Art in New York.

The collection comprises between forty and fifty paintings, works by Gainsborough, Reynolds, Raeburn, Romney, Constable, and other distinguished British artists.

This collection was exhibited in the Pennsylvania Academy of the Fine Arts a year or so ago, and at that time illustrated and reviewed at length in this magazine.

THE SENEFELDER CLUB OF LONDON The Senefelder Club of London, of which Brangwyn is now president, a position formerly held by Joseph Pennell, was founded ten years ago for the advancement of the art of lithography. It numbers among its members today almost all of the practicing artist-lithographers of England. Though at present its artist membership is largely confined to those working in that country, the artist lithographers of the world have contributed to its exhibitions. Exhibitions have been held annually in London; and

the Club, owing to their success, has been invited by Municipal authorities to exhibit in the principal Provincial Galleries, including Liverpool, Manchester, Brighton, Bradford, Leicester, Doncaster, etc. It has exhibited on the Continent, by official invitation, representing Great Britain in the International Exhibitions of Ghent, Venice, Rome (twice) and Florence, and it has organized displays of its own in various State and City Galleries in Italy, Belgium, Holland and Germany.

The Club has also exhibited in the United States, a collection of its work, having been circulated by The American Federation of Arts, and it has held exhibitions in Canada, India, Australia and New Zealand.

It is now welcoming Lay Members who pay an annual subscription of one guinea, and receive each year a signed proof of a lithograph, especially drawn by a member of the Club, and not obtainable by the public. Among those distributed up to the present time have been works by Joseph Pennell, J. McLure Hamilton, F. Ernest Jackson, J. Kerr-Lawson, G. Spencer-Pryse, A. S. Hartrick, John Copley, D. A. Veresmith, Charles Shannon, and Brangwyn. The Club's headquarters are now Twenty One Gallery, Adelphi.

Miss Ella Shepard Bush and Mrs. John Frederic Murphy recently held an exhibition of miniatures and portrait studies in an art shop in the old Spanish quarter of Santa Barbara. The setting is said to have been admirable, the miniatures and portraits in oil being displayed against neutral tinted Japanese brocades, gold embroidered. Mrs. Murphy's work showed the influence of tradition, the early Italian painters having been her inspiration. Her child studies were remarked as especially charming. Miss Bush's exhibits were the outcome of sixteen years spent in study and practice. She worked first with Miss Theodora W. Thayer in New York, and has been painting for some time in Seattle. A number of her themes were suggested by Browning's poems.

FREE ART

Since the address by Mr. Robert W. de Forest, printed on pages 311-12-13, was delivered, the new tariff bill has been reported to and passed by the House. Fortunately art, under this bill, remains on the free list. The bill is now before the Senate. In 1913 it was the Senate that sought to impose a duty on art, and it was not until the report of the Conference Committee of the Senate and the House that art was made free in the tariff. It should not, therefore, be assumed that free art is now assured. The battle is still on. The important provisions of the new tariff act relating to free art, as adopted by the House, read as follows:

(Free list) Par. 1681. Original paintings in oil, mineral, water or other colors, pastels, original drawings and sketches in pen and ink or pencil and water colors, artists' proof etchings unbound and engravings and woodcuts unbound, original sculptures or statuary, including not more than two replicas of the same; but the term "sculpture" and "statuary" as used in this paragraph shall be understood to include professional productions of sculpture only, whether in round or in relief, in bronze, marble, stone, terra cotta, ivory, wood or metal, or whether cut, carved or otherwise wrought by hand from the solid block or mass of marble, stone or alabaster, or from metal, or cast in bronze or other metal substance, or from wax or plaster, made as the professional product of sculptors only; and the words "painting" and "sculpture" and "statuary" as used in the paragraph shall not be understood to include any articles of utility, nor such as are made wholly or in part by stenciling or any other mechanical process; and the words "etchings," "engravings" and "woodcuts" as used in this paragraph shall be understood to include only such as are printed by hand from plates or blocks etched or engraved with hand tools and not such as are printed from plates or blocks etched or engraved by photochemical or other mechanical process.

Par. 1688. Works of art (except rugs and carpets), collections in illustration of the progress of the arts, works in bronze, marble, terra cotta, parian, pottery or porcelain, artistic antiquities, and objects of art of ornamental character or educational value which shall have been produced more than one hundred years prior to the date of importation, but the free importation of such objects shall be subject to such regulations as to proof of antiquity as the Secretary of the Treasury may prescribe.

JUNIOR PROTECTIVE GUARDS

Mrs. William Wendt (Julia Bracken) the sculptor, is organizing in California, among the children of the State, an anti-vandalism league under the title "Junior Protective Guards." While civic in immediate aims, the purpose is to further include lesser communities in the country side; in fact this League is to be opera-

tive wherever public welfare is concerned, guarding useful and beautiful works, taking care of all living things, animals, birds, trees, flowers, etc. The purpose is to induce realization on the part of each child that in doing the thing nearest at hand, whether it be the picking up of paper litter, and broken glass in the street, or the tending of a plant, that child adds something to the common welfare; and that, on the other hand, the child who defaces a fountain, building, or any work of art and regards flowers only with an eye to destroy them, takes from the public welfare and his own. In short, knowledge that destruction without the power to create anew that which is destroyed is vandalism.

Mrs. Wendt remarks that the fact that no work of art or naturally beautiful object can be placed within reach of the American child without guards to protect it shows the necessity of giving the child a sense of responsibility which may be met by making the child himself a guard.

At Silver City, New Mexico, an Art Club has been formed through the instrumentality of a community service organization. This club is composed of Silver City women who paint or model or do craft work. They are all more or less amateurs banded together with the object of expressing local spirit in their work. They are not self-deceived as to the merit of their output, and are planning and making inquiry as to ways of securing instruction, possibly from Taos or Santa Fe. An Indian pottery section has been started and plans discussed for holding a loan exhibition of arts and crafts with the object of later securing traveling exhibitions.

Any one who has the impulse is privileged to join the association and make use of the studio in the community house. The club gallery at the present time is a drug store window on Main Street, and the intention is to have monthly displays. Effort of this sort is bound to result in greater appreciation of art and a creation in time of a genuinely art-loving public.

VOL. 12, No. 10

OCTOBER, 1921

PRICE 25 CENTS

THE AMERICAN
MAGAZINE OF
ART



PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

LINCOLN, NEBRASKA

APPLICATION FOR ENTRY AS SECOND-CLASS MATTER AT THE POST OFFICE AT
WASHINGTON, D. C., UNDER THE ACT OF MARCH 3, 1879, PENDING.
COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

**FINE ARTS INSURANCE
AGAINST ALL RISKS**

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
OF NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX

Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone: Beekman 2980

**PAINTINGS
WANTED**

We wish to purchase paintings

by

Inness	Twachtman
Wyant	Weir
Martin	Ryder
Homer	Whistler
Fuller	Duveneck
Blakelock	Murphy

GEORGE H. AINSLIE

GALLERY

615 Fifth Avenue, NEW YORK

On Exhibition Fine American Paintings

**THE
BROADMOOR
ART ACADEMY**

COLORADO SPRINGS, COLO.

Announces
in addition to its Department
of Fine Arts

**A Department of
Industrial Art**

Interior Decoration . Design
Illustration . Photography . Pottery
Etc.

For further particulars address
MISS RUTH HARTER, Registrar



THE VIRGIN

By

ABBOTT H. THAYER

FREER GALLERY, SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XII

OCTOBER, 1921

NUMBER 10

ABBOTT H. THAYER

1849-1921

BY HELEN M. BEATTY

IT DOES not seem strange to those who knew Abbott H. Thayer that in his art he should have achieved the success that was his. He had within himself the elements that lead to success. Through his personal qualities he manifested a rare spirit to his fellow-men. He was refined in thought and feeling, sincere and earnest. To have met his enthusiasm was to realize the tremendous force of energy and the power of concentrated thought that he had, which, once roused, swept everything before it. How quickly he responded to the beauty that is all about us, to the stimulus of an idea, and yet with what discrimination! It was only true beauty, refined and ennobling, that could stir him.

He pursued his work with a singleness of aim and steadfast, unswerving purpose that led him straight to his goal. He was not disturbed by new and distracting doctrines, nor moved by ambitions that affect most men. Popular acclaim meant little to him, and for this he did not strive.

He held an ideal of beauty, as he saw it in nature about him, and this he strove to express, that it might be shared by others. This was his life work.

A series of very noble pictures embodies for us this "vision of beauty" that he saw. His art will live because it possesses qualities inherent in nature, and therefore enduring; qualities that are universally understood and enjoyed. Absolute fidelity to the truth of nature as he saw it; the power of realizing and portraying character with unerring certainty and skill; the ability to achieve dignity and distinction in his com-

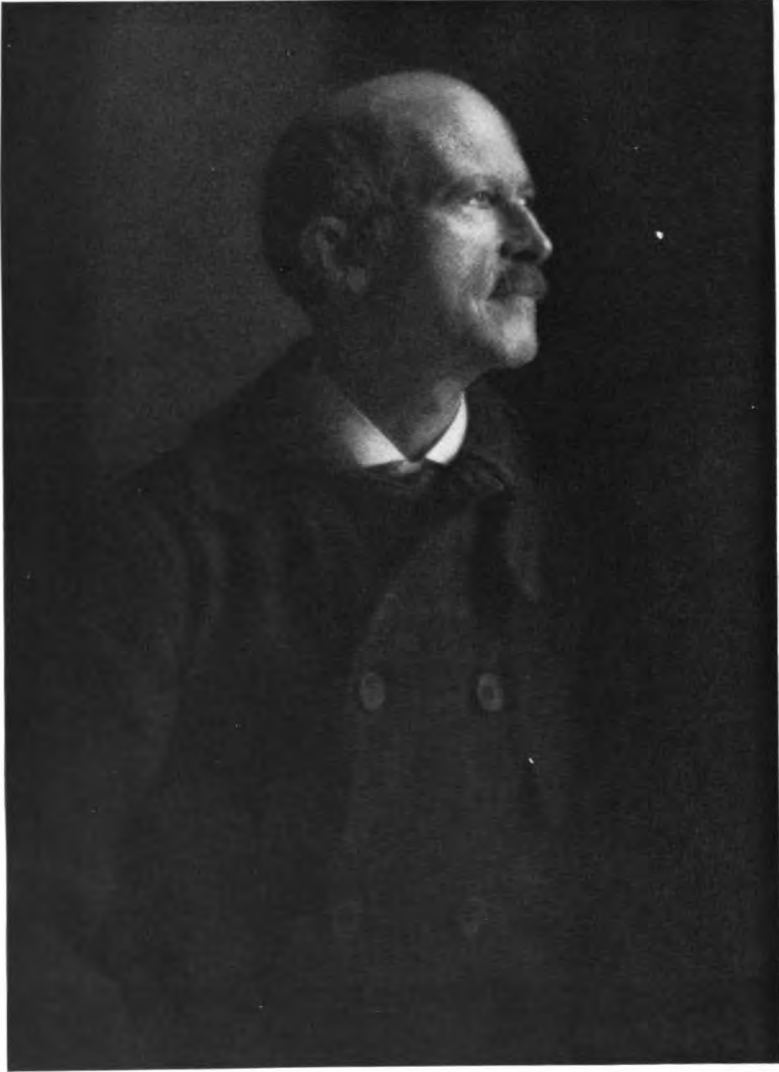
positions; and a sensitive feeling for refined qualities of color; these Abbott Thayer had exemplified in his art.

That Abbott Thayer was guided by one supreme interest and aim, his pictures would seem to indicate. Nobility of character as expressed in the human countenance, he portrayed with great mastery. He stands almost alone in these times in supreme taste in respect to the expression of the countenance.

Many influences tend to establish the aim of a painter. It is partly a matter of inherent feeling but more often the result of some direction of the thought or taste of the young student.

As a boy Abbott Thayer painted animals, and his interest and ambition were at first entirely in this direction. Certain dog portraits were his first commissions, and we find in a list of his earliest works such titles as "Portrait of a Pet Collie" or "Playing Sick." While he studied at the National Academy of Design in New York and made plans for going to Paris, this was still his goal. He tells us that in going abroad his chief purpose was "to study with leading French animal painters, such as Auguste Bonheur."

Some dominating influence in Paris must have changed the trend of his thought, and this influence was doubtless his master. "In the Beaux Arts," he writes, "I was principally under Gérôme, who admirably held up to us all the example of the masters of the Renaissance, and these have continued to be my luminaries." From this time on his interest was almost entirely in



ABBOTT H. THAYER

1849-1921

FROM A PHOTOGRAPH

portraiture, for even in his decorative compositions the chief interest is in the expression of character in the human face.

The portraits which he painted after his return to New York proved the ability of the young artist. Very tender and sympathetic is the one of Mrs. Thayer and her child, dated 1885, now owned by Mr. Gellatly. Here he portrayed simply and directly, but with profound intuition, the gentle character of a lovely woman and her affection and love for her child. The portraits of his children, Gladys and Gerald, which appear on so many of his canvases, whether as direct portraits or in more decorative compositions, are sympathetic and masterly studies of character.

In the portrait of Miss Greene, called the "Girl in White," now owned by her sister, we have a very fine example of his art. The girl's figure is beautifully poised yet wholly unstudied in its attitude, and in the painting of the white gown Thayer has secured a depth and quality of color that is very fine. The careful drawing and accurate modeling of the face are characteristic of all of Thayer's work.

Such canvases as the "Caritas" in the Museum of Fine Arts in Boston, the "Virgin" in the Smithsonian Institution (Freer Gallery of Art), "My Children," owned by Mr. Gellatly, and certain of his winged figures mark a more mature period. In these pictures he combined portraiture with a more decorative and balanced arrangement of mass and form and introduced an element of poetic interest. The addition of wings to many of his figures is a fancy that results in pleasing compositions and a peculiarly beautiful effect of warm grey and white color tones.

Nothing that Thayer has painted surpasses in beauty and nobility a "Winged Figure," owned by Mr. John Gellatly. In it and notably in one or two of his studies for "Angels" there is an absence of self-conscious pose that may be felt in some of his more ambitious compositions.

He painted a few landscapes, and in these his ability and sensitive feeling for the poetic beauty of nature are evident. Monadnock Mountain, which rises above Dublin Lake, he has painted a number of times, and these landscapes are interesting examples of his art.

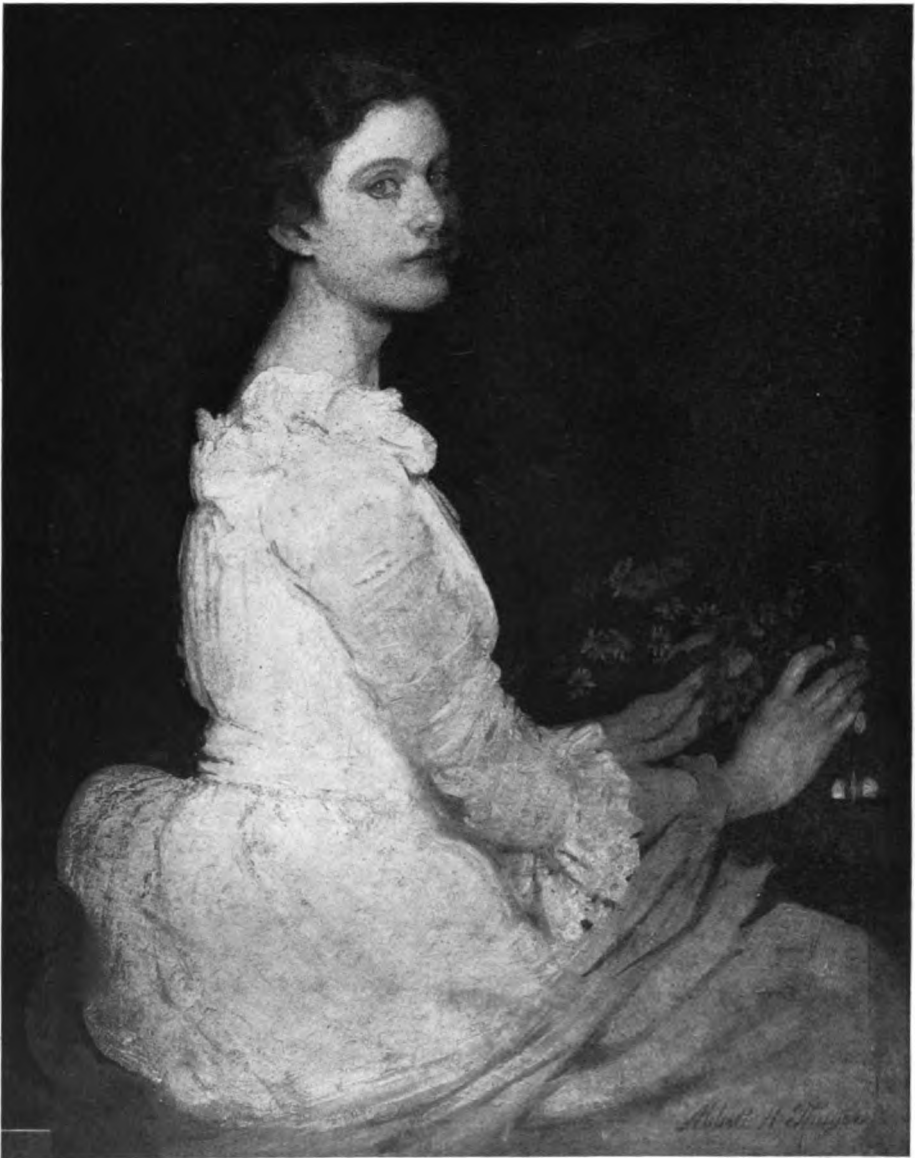
Abbott Thayer was not a prolific painter, and the majority of his important pictures may now be found in two collections. The late Charles L. Freer presented about fifteen paintings by Thayer to the Nation, together with other important collections of art. These will be preserved as a heritage for the American people in the Freer Gallery of Art, a part of the Smithsonian Institution in Washington. Ten other representative and beautiful canvases by Thayer are now owned by Mr. John Gellatly of New York, but these are not available to the public. Other examples of his art may be found in the important museums of art in this country, and a few are in the possession of individuals. The list of his works is not long, but it comprises a very important contribution to American art.

Abbott H. Thayer was a reserved man who shunned the crowded ways of life and found his greatest recreation in being out of doors, who chose to spend solitary days on the lake at Dublin or in climbing Monadnock Mountain. Sensitive responsive to the poetic beauty of life, he found in nature about him a constant source of pleasure and inspiration.

I hold one personal recollection of Mr. Thayer which is to me a revelation of the essential qualities of his thought and character.

I went to his studio one morning a few years ago, to find him preoccupied with the question of the identity of one of his early portraits, a bride, which had just been brought to him. Moving restlessly about, a slight man, with keen blue eyes, he kept going over and over again his recollections of that period, discussing the matter with Mrs. Thayer. He finally concluded that the thing to do was to verify his recollection by sending a photograph of the picture to the lady he thought it represented and having her confirm the matter.

This step being determined upon, Mr. Thayer finally sat down and asked what he could do for me. We had talked for a while in a perfunctory way, when I made a rather sweeping statement that challenged his attention. He was silent for a few moments, appearing to consider the question, and then he remarked: "Do you know that is as nearly one hundred per cent error as anything I have ever heard?" The man's



PORTRAIT OF A GIRL IN WHITE

By
ABBOTT H. THAYER

OWNED BY
MISS MARY A. GREENE



WINGED FIGURE

By

ABBOTT H. THAYER

THE HILLYER ART GALLERY

SMITH COLLEGE

whole manner changed. His interest aroused, with precision, with true poetic feeling, he began to try to express his belief. As he talked he ceased to feel concerned to prove to me how wrong I was, but became wholly absorbed in formulating to his own satisfaction, and expressing in words that should give just the shade of meaning he intended, his conviction in the matter.

I made some notes while he talked, and sometimes he would take the pencil from my hand and write a sentence himself or correct a phrase. The precision with which in writing he used words was but an indication of his attitude toward everything he undertook; and this incident illustrated for me what was a marked characteristic of the man—his enthusiasm and power of concentration, once his interest was aroused.

His power of poetic thought and feeling is very beautifully expressed in the simile through which he defined for me that morning his belief touching the spirit of the painter in his art:

"It is as though a man were shown a crystal, a perfect thing, gleaming below depths of water—far down beyond reach. He would dive and dive again, driven by his great desire to secure it, until finally, all dripping, he brought it up. But that in the end he could bring it, a perfect thing, to us, was possible solely because he had first seen it gleaming there. Others might dive and dive, might work and labor with endless patience and endless pain, but unless

they had first seen the crystal, unless they had been given this divine gift of seeing this vision, they would come up empty handed. The occasional so-called genius does not make the crystal, but he alone sees it, where it lies gleaming below depths of water, and by his effort brings it to us. The whole question is how absolutely, how perfectly, the artist sees this vision.

"After the artist has lived for a certain period in worship of some particular specimen or type of the form of beauty dearest to him, this crystal-like vision forms, clearer and clearer, at the bottom of his mind, which is, so to speak, his sea of consciousness, until at last the vision is plainly visible to him, and the all-strain and danger-facing time has come for putting it into the form in which, as one of the world's treasures, it is to live on.

"Everything in art, in poetry, music, sculpture, or painting, however fantastic it looks to people who are not far enough on that road, is nothing but truth-telling, true reporting of one or another of the great facts of nature, of the universe."

Building upon convictions so fundamentally sound, Abbott H. Thayer's success rests upon sure foundations. First to see beauty in nature to which other men may be blind, and then to report truthfully the great facts of nature that he sees—this is the high mission of the artist, which he both believed and followed.

ASPECTS OF PRESENT-DAY SCULPTURE IN AMERICA*

BY HERBERT ADAMS

BEFORE speaking of the present-day tendencies in American sculpture, I would like to look back for a moment upon the general development of sculpture during the nineteenth century. In the early part of that century the art of Europe was largely dominated by the so-called classic influence. The antiquities brought by Napoleon from Italy to France played an important part

both as an inspiration to the artists and in forming public taste in France, in setting the fashion, for there is a fashion in art the same as there is in the clothes we wear. Fortunately, however, fashion in art does not generally change as rapidly as it does in dress, but alters gradually, as a matter of growth and development; although it must be admitted that of late years we have seen

*An address delivered at the Twelfth Annual Convention of the American Federation of Arts, Washington, D. C., May, 1921.

in clay and on canvas a succession of novel-
ties which startle the conservative quite as
much as the creations of the most daring
modiste.

In looking back to the pseudo-classicism
in Europe's art a hundred years ago, we note
that as the years went by there was a gradual
development toward the realistic. The
model was studied more and more closely,
with more attention to subtleties and finesse
of line and form, until we come down to the
eighties and nineties, where we find that
close observation of nature, that consum-
mate skill in craftsmanship, which is shown
in the works of such men as Dubois, Fal-
guière, Mercie, and Damp, reaching a
climax with the marvelous modeling of
Rodin, the man who could reproduce a
morceau of the human figure in marble with
such fidelity as to make one feel that it al-
most palpitated with life.

But you will say that Rodin was different
from the others, that he struck a new note.
True, if you will; but after all, what do we
most admire him for? Surely, it is not for
the uncut marble he left as a setting, or for
the missing extremities of the figure, but
rather because he went farther than the
others in his observations of form and in his
ability to express them in clay. As the so-
called impressionists added light and at-
mosphere to painting, so Rodin, in a similar
way, was an impressionist, and opened our
eyes to what, for want of a better term, the
sculptor calls color in modeling—the play of
light and shade, the palpitations of surface.
Then what? Rodin becomes the fashion.
He has a horde of followers copying his
mannerisms and eccentricities, yet rarely
even appreciating his finest qualities. The
imitator may be carried along for a time on
the crest of the wave of the popular master,
but not for long, and the style loses its
popularity.

In Europe the dawn of the present century
saw an unrest in art, a groping, a searching
for something, the artists themselves hardly
knew what. They were tired of realism,
and were beginning to wonder if, after all,
there is not some higher form of art than
habile copying. Post-impressionism is born,
partly in an honest quest for something
better, partly for the sake of getting some-
thing new. In painting, these new efforts
asserted themselves most strongly in France;

in sculpture, Germany was perhaps fore-
most in modernism. Germany, in her
struggle to become the greatest nation of the
earth, is moved to express herself in sculp-
ture through huge formless memorials of
more than Egyptian massiveness. The
mere brute force of monuments such as the
Leipzig battle memorial made a certain
impression on many European sculptors.
In a not too dissimilar vein, the powerful
peasant sculpture of the Serbian Mestrovic
had a certain vogue. But the World War
has made us see such developments in a
clearer light.

Turning now to this side of the Atlantic,
let us remember that a hundred years ago
we had no professional sculptors; our whole
development in sculpture has taken place
within a century. At first our sculptors
went to Italy to study, and executed their
commission there. In the seventies the
tide had turned to Paris. But, whether we
studied in Italy or France or remained at
home, the trend of American sculpture
naturally followed that of Europe, though,
when at its best, with a certain tang of its
own. To illustrate our progress during the
nineteenth century, compare the early work
by Crawford on the Capitol with that
wonderful living Shaw Memorial of Saint-
Gaudens in Boston, an example of realism
at its highest, a great work of art, one which
will survive the changing fashions for gen-
erations to come.

The new-born European art of the twenti-
eth century soon found its way to our hospi-
table shores. And surely every honest,
intelligent effort deserves open-minded, ser-
ious consideration. We have now seen
much of this new art, in sculpture as well as
in painting. It is labeled with various
names and supported and expounded by
much skillful phrasing. Unfortunately, side
by side with honest effort, there is to be seen
so much work by perverts, fakirs, and peas-
ants that one is inclined at times to discount
the whole movement as a huge farce. A
sculptor in the new manner will make a head
like an egg or an arm like a truncated cone,
and the awestruck critic will prate of
volume, weight, mass; will find the work
static or dynamic, as the case may be. In
any event, it will hardly be prophylactic.
Perhaps it is pneumatic. At any rate, there
will be plenty of "hot air" about it. How-

ever, if the new movement will help us to use nature as a suggestion and an inspiration rather than as something to be literally copied, if it will teach us that the end and aim of sculpture is not to make a realistic portrait statue, I say, Amen!

I mentioned a moment ago that Italy had a strong influence on American sculpture in the early part of the nineteenth century. Do you realize that now, a hundred years later, she is again a force in our art? To be sure, it is in quite a different way. Formerly the American sculptor went to Rome or Florence to learn his trade, and was influenced fully as much by the contemporary Italian sculptors around him as by the art of earlier generations. Today the situation is quite different. Practically every year, for some twenty years past, one well-trained young sculptor has been carefully chosen here and sent to Rome for a period of three years to work and study under ideal conditions. He lives in close association with a small group of American sculptors, painters, architects, landscape architects, and classical scholars. His studio work is supplemented by travel to various points of artistic interest in Italy and Greece. These men have not only studied the Renaissance, the Roman and the highly developed Greek art, but the more recent discoveries of antiquities have enabled them to go back to the sources from which this art sprang. Evidently some of them have been much impressed by the sense of design, the simplicity, the idealism of this early work, as these qualities are strongly reflected in their own sculpture. I refer to the fellows of the American Academy in Rome. Indeed, I believe that through such men as Manship, Fry, Polasek, Gregory, Jennewein and others, the American Academy in Rome is the strongest influence in American sculpture today. You may or may not like the archaistic tendencies of some of the work of these men. You may feel that it is too reminiscent of bygone ages. But you must admit that when this work is seen at its best, its simplicity of treatment, its beauty of composition, and its masterly craftsmanship command admiration. I do not wish to give the impression that the art of these men is all alike; quite the contrary. Each is trying to solve his problem in his own way. How great or lasting will be this influence, now so strongly felt, of these fellows

of the American Academy in Rome will depend upon the sincerity and taste with which their style of work is developed and adapted to our own time and environment.

And by the way, if I am not trespassing upon another's province, I would like to say that I believe the painters from the Academy in Rome will also have a steadying influence in their field of art. The tendency of much of their recent painting is as far removed from realistic academic work as is the production of Matisse or Cézanne. But with what a difference! Even the most conservative of our artists can find much to enjoy and commend in the canvases of such Academy men as Faulkner, Winter, and Savage. They can't help recognizing its decorative qualities, its beauty of design and color; they admire its technical mastery over materials. No doubt there is too much serious thought and work in it to suit the meaner tendency of the time. Why spend years learning your trade, and months producing a picture or decoration, when we are told that all this study and research stifle self-expression, that one's art should be spontaneous, expressed with childlike innocence? You who are teachers, you who have to do with forming the taste of the young, have a great responsibility. Modernism, in its most pernicious sense, was never more persistently put before our eyes than at present. It is served to us with much fine phrasing, and many gestures. We naturally hate to be considered reactionary or to be looked at with pity when we fail to understand. We like to be in the movement. We should be progressive, we should try to be open-minded and receptive. At the same time, let's not be deluded by unbalanced minds and charlatanism. Good plain common sense goes a long way in art, as in everything else.

The Art Center Incorporated will hold its opening exhibition in its new West 57th Street building from October 30 to November 30. This will comprise textile designs, decorative paintings, handicrafts, house furnishings, pictorial photographs and examples of the graphic arts. There will be conferences, lectures, demonstrations, etc., under the auspices of the constituent societies during the entire first week.



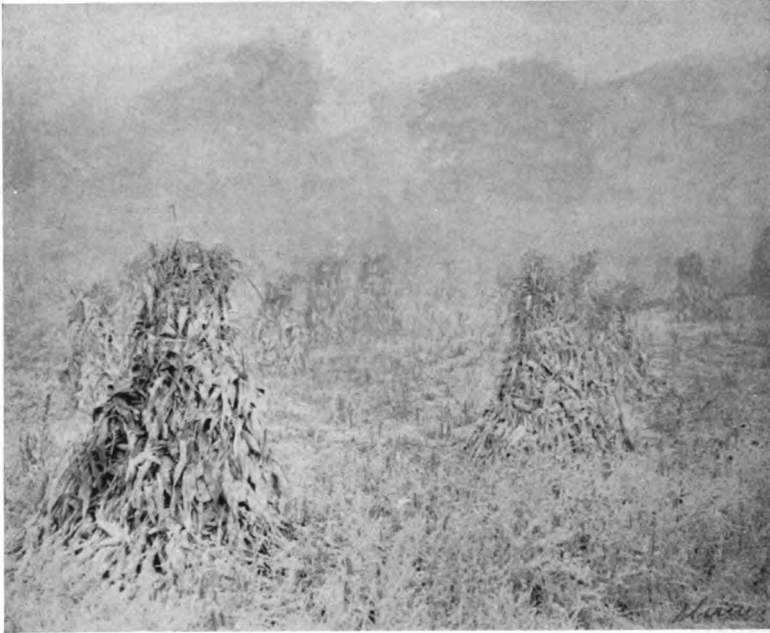
CEILING, UNITED FRUIT COMPANY BUILDING, NEW ORLEANS, BY WILLIAM WOODWARD

A NOTABLE MURAL PAINTING

THE tropic beauty of the southern ports of call for the United Fruit Company has been most successfully handled by Prof. William Woodward in his ceiling for the splendid new building which that progressive company has just built in New Orleans.

Mural decoration has had stimulating call to advance in this unusual ceiling. Col. Allison Owen, the architect; Mr. Woodward, the artist; Mr. Crawford, the manager, have conspired to suggest in this work the home of that argosy which rifles the tropics of their golden fruit and connects the idea of prosaic commerce with the romance of the Spanish Main.

Professor Woodward's mural is fifteen feet in diameter and glowing with bright color. All the tropical fruits are represented, as is the shifting picturesque life of southern ports. Professor Woodward always feels the demand of realism in his work, but has not failed also to realize in this instance the need of composition and welding together of many impressions of tropical scenes to make a composite impression of luxurious color and romantic allurements. This ceiling is an important painting in itself; but more than this, it emphasizes the possibilities of harmonious relations between painting and architecture.



MAIZE AND WHEAT, A PHOTOGRAPH BY H. W. MINNS

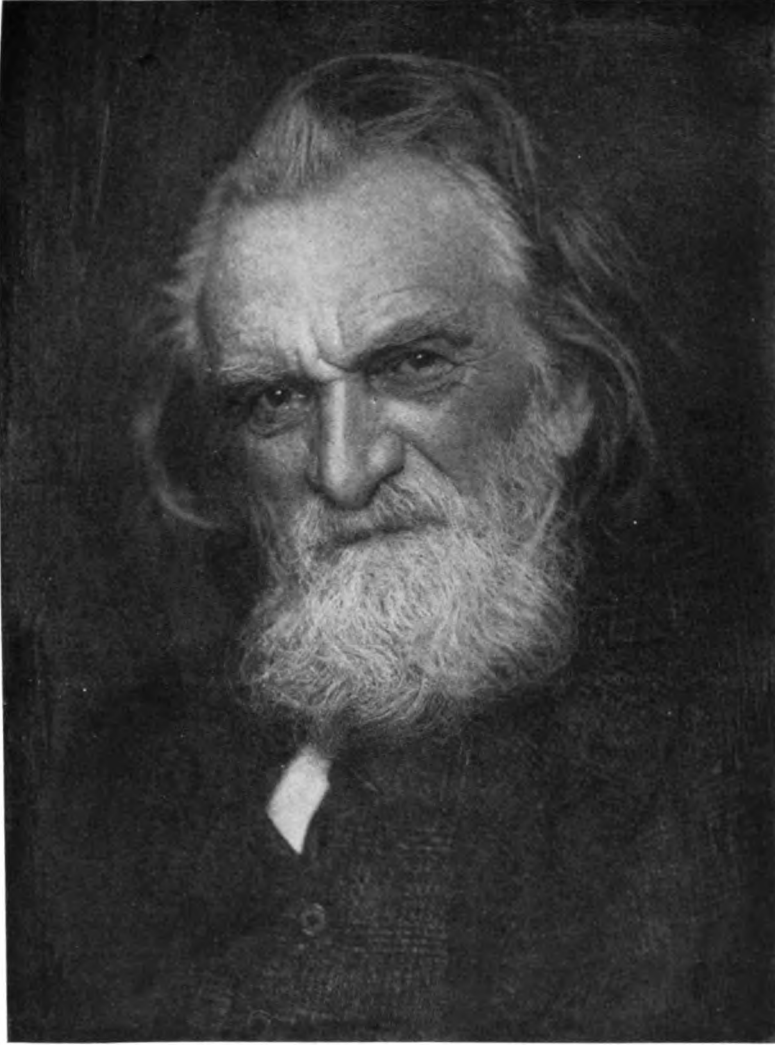
PICTORIAL PHOTOGRAPHS BY HERVEY W. MINNS

BY LUCRETIA E. HEMINGTON

IN a Broadway studio, whose door has never known a key, works a master in the subtle medium of light, and there the spirits of men, women, and little children are pictorially portrayed unerringly. Broadway? Not the Broadway of the great metropolis, but the humble thoroughfare of the greatest rubber manufacturing center in the world—Akron, Ohio. And because it is not the great Broadway, the world knows little of the output of this studio. Upon its walls hang many framed portraits, each in its turn a revelation of personality. How are they done? Can a painter tell you how he makes a bit of canvas and some paint suggest the solitude of forest depths, the surging lift of the sea, the airy nothingness of snowy clouds that drift across the sky? Because this photographer is an artist the works he produces are equally inexplicable. No two pictures from the same plate are ever just alike, but are as distinct and differ-

ent as paintings would be, done by any great painter.

There is no occasion here to be technical, for photographers innumerable are constantly experimenting with new lenses, various chemicals, untried papers, light and shade. Few, however, succeed in securing the exquisite effects that this master in the medium of light, Hervey W. Minns, accomplishes. He has devoted thirty years to the perfecting of this art. Mr. Minns does not merely transcribe; he creates. He sees behind the external features the individual character, and it is this which he endeavors to catch and reproduce through the medium of his camera. He studies each sitter diligently and often requires many sittings to secure the desired result. He will not retouch his plates; his skill is expended in the matter of development in the use of light. He emphasizes only the significant. Thus his portraits have an individuality such as the



A PORTRAIT PHOTOGRAPH BY H. W. MINNS

penciled portrait from an artist's hand. To many it seems that the camera could not attain this result, but the camera plus the personal equation, that is, the man himself, has and does attain it.

Mr. Minns is no longer young. In fact, he has passed the milestone marking the accomplishment of three score years and ten, but he is doing better work all the time. He has cared, all along, very little for monetary return. It is the result for which he has stood. His reward lies in the joy that he

finds in his art. Not only do personalities appeal to him, but nature, and he has made outdoor pictures of ineffable charm, choosing subtle themes, such as moonlight, mist, and fog. In fact, he finds in nature not only beauty but comradeship. The pictures reproduced herewith give an idea of his versatility and power. They are paintings, all of them, produced through the medium of the camera by a man who has dared to dream and work with a great purpose, the purpose of portraying, by the means at his



A PORTRAIT PHOTOGRAPH

By
HERVEY W. MINNS



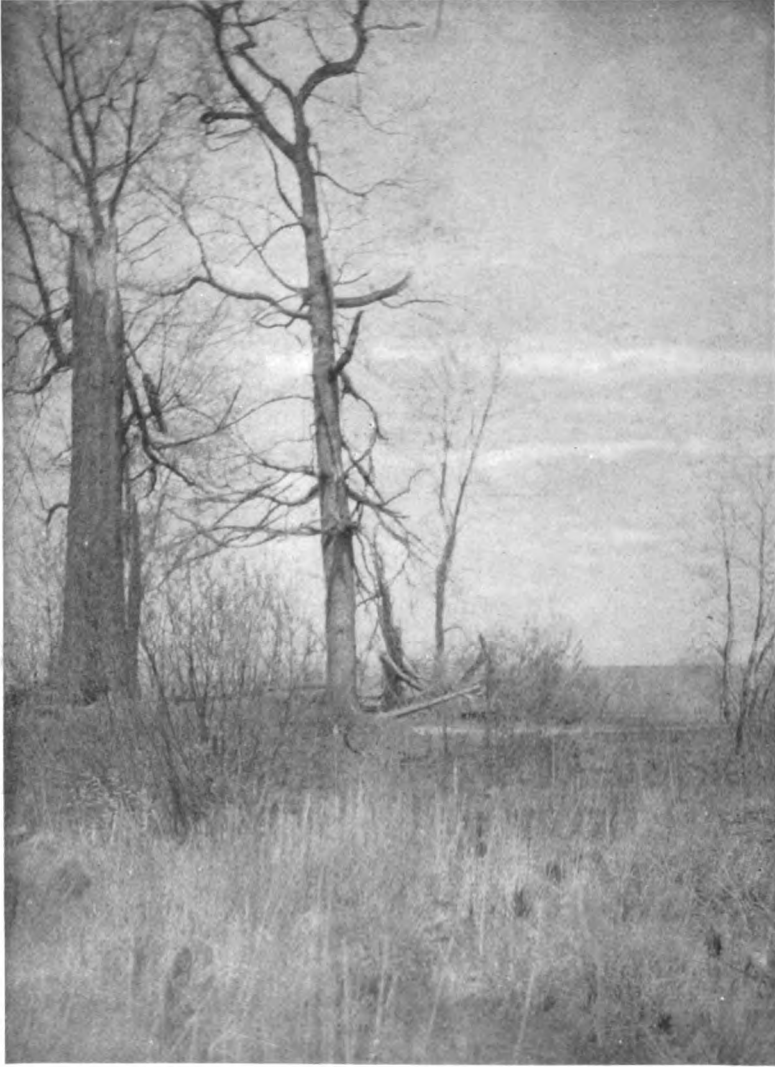
A PORTRAIT PHOTOGRAPH

By

HERVEY W. MINNS

command, the souls of nature and of men and women. It is his unfailing devotion to this lofty purpose, his simplicity and sin-

cerity of mind, coupled with artistic genius, that has made Hervey W. Minns a great artist worthy of acclaim.



COMRADES—A PHOTOGRAPH

By

HERVEY W. MINNS



PLOWING

WILLIAM STEEPLE DAVIS

EASTERN LONG ISLAND AS A SKETCHING FIELD

BY WILLIAM STEEPLE DAVIS

STRETCHING away in an easterly direction from New York City, Long Island ends in two arms, or forks, which, with the main portion of the Island, has been compared in shape to a whale with open jaws. Montauk Point, at the tip of the southern fork, marks the termination of a hundred-odd miles of sandy shore line, dotted in places with dunes on the seaward side, while the other arm ends at Orient Point.

The north shore along Long Island Sound, by which it is separated from Connecticut, presents a quite different aspect from the ocean side, comprising pebbly beaches strewn with great boulders of many shapes, often piled in picturesque masses, some of which are quite surrounded by water; while in many places sandy bluffs and low-rolling grassy hills or "downs" rise from the shore, from which beautiful prospects of curving beaches, miles of water, farm lands and houses, and tracts of woodland greet the eye.

Dotting the waters between the two forks are a number of islets and islands, the largest being Shelter Island, one of the well-known

summer resorts of the Atlantic coast. Along these landlocked shores are numerous coves, bays, and winding creeks, which afford shelter to coasting schooners and the smaller fishing sloops, even when a great gale outside is sending the Atlantic rollers crashing upon the coast. Along many of these inner shores are miles of salt meadows the monotony of which is broken by creeks and ponds, interspersed with clumps of dense woods—cedar, cherry, swamp oak, etc.—ranging from a few specimens to groves many acres in extent; all of which produce interesting tone and color notes in the landscape. To the artist interested in the study of open spaces such material possesses peculiar attractions, sensitive as it is to every change in atmospheric conditions. Nowhere can the sky be watched more readily. At one time summer clouds may be seen raising their cumulous heads into the blue above miles of sunlit yellow-green meadows, darkened here and there to a cool hue by passing cloud shadows, and perhaps a bit of water in the foreground reflecting the

sky tints, while off in the middle distance the dark tones of a clump of scraggy cedars or pines emphasize the luminous quality of the scene. Again, a morning effect, when the pearly white mist is lifting, and objects at a little distance slowly emerge from the vapor. Then the golden effects of light near sunset, and the silvery tones of a moonrise over bay or meadow possess a distinctive quality.

Along the rocky Sound shore excellent surf effects may be seen when the wind is in the right direction, more especially in late autumn, as the prevailing winds then rake the Sound and stir up choppy seas which break in an effective manner upon the rocks and sharply shelving beaches. On quiet days the rugged character of the shore furnishes attractive foreground material in combination with the changing tints of sky and water.

Around many of the coves are scattered fish shanties and gear, together with small boats ashore and afloat, the bays at certain seasons of the year being dotted with fleets of scallopers; small sloops and cat-boats being used by the dredgers in this work. At Greenport, the eastern terminal of the main line of the railway, may be found

several shipyards and marine "ways" for hauling craft, where various kinds are always being built or else undergoing repairs, while other vessels are seen under way, at anchor or lying at the wharves along the waterfront. During the summer season the harbor, which lies between the town and Shelter Island, becomes a rendezvous for yachtmen from all along the coast.

While one never can get far away from the water in this section of the Island, not all the subjects are of a marine character, for woods are plentiful, together with tree-lined country highways—the delight of the motorist—and at intervals there comes into view some house of an old settler framed in by foliage. Many pleasing bits may be picked up around the farms, and the searcher after genre material can find it both in connection with farming operations and along the beaches, where fishermen are mending nets or repairing their small boats.

All this, in brief, is the variety of material found in a limited area within easy reach on the eastern end of Long Island, and while a few artists have discovered its possibilities, the surface has only been scratched, so to speak, the field still being largely an unworked one.

THE PROBLEM OF RECONSTRUCTION IN BELGIUM

BY STEPHEN CHILD

Fellow American Society of Landscape Architects, Member American Society of Civil Engineers, Member American City Planning Institute, Associate Member Town Planning Institute of Great Britain

MOST of us remember the remark of the shiftless husband in one of the Mrs. Wiggs stories when his lackadaisical wife reminded him of how much she had done for him: "'Tain't what you've *did*, it's what you've didn't did. That's the trouble!" The writer spent some time in the summer and fall of 1920 in an effort to help forward reconstruction in Belgium and found, among many who are by no means shiftless, considerable dissatisfaction with what "hadn't been did." He also found that what "they've did" offers some pretty

substantial reasons for what "they've didn't did."

First, there was the problem of lodging for living quarters for those many thousands whose homes were completely or quite completely destroyed. Something, the best thing possible under the circumstances, had to be done at once. This included, first of all, a very thoroughly worked out scheme of quartering or lodging just as many as possible of the returning citizens and their families in the homes of those in the vicinity whose houses were not destroyed. Every



TYPE OF SEMI-PERMANENT DWELLING ERECTED TO MEET EMERGENCY

inch was utilized and the owner reimbursed by the Government at fixed rates for the board of these people. Carefully worked out regulations permitted, for one thing, redress or even removal of the forced tenant or lodger if he or his was "*convaincu de vexations*" to the landlord. Many a less harassed lodging-house keeper in regions far removed from the war might welcome such provisions for prompt and effective treatment of a vexatious lodger.

Temporary houses and shelters were built, and as soon as possible repairs to existing partly damaged houses, and then came the rebuilding by owner or tenant of the more completely destroyed homes. The Government, through the Department of the Interior and its "*Office des Régions Dévastées*," gave all the aid in its power, advancing, under very reasonable forms of agreements, sums varying from 3,000 to 8,000 francs per building, and even more in exceptional cases, such as schools and other buildings dedicated to communal use. Local stores were reestablished in temporary quarters and also sawmills or woodworking shops for the preparation and retailing of standardized building materials.

Then along with all this came the removal of projectiles and the great work of restoring the land wherever possible to a reasonable degree of productiveness. These problems have been attacked by officials from the

departments of War, of Interior, and of Agriculture, and an immense amount of work has been done. A Government transport service was established, employing hundreds of great lorries and trailers and thousands of men, collecting and removing projectiles and war material—miles and miles of barbed wire for one thing. As to soil restoration, this has been proceeding under direction of experts from the Department of Agriculture, in part directly at the expense of this department, but in part also, and with good results, by contracts with the owner or tenants, care being taken in the form of contracts that dishonest schemers do not enrich themselves at the expense of the public treasury.

A very effective instrument in all this great problem of reconstruction has been the "Local Consultation Committee" which has been formed in each community. The Department of Interior has worked out a very interesting form of procedure for such committees, how they are to be constituted, where and when they should meet, what subjects they should consider, and the form of report they should make, and with whom they should file these in order to get best results. One notes, for example, the following interesting regulation: "The committee may divide itself also into three sections, the members and their collaborators to be designated by the

main committee at a preliminary meeting. The first section (and this is worthy of comment) to have as its particular duty the examination of all propositions of an esthetic order, the second those of an economic order, and the third those that concern the health of the town." When the cities of San Francisco, Chicago, or Boston were devastated by fire, did any one of their general consulting committees divide along any such lines, putting esthetics first? It is to be doubted.

Then another great work was the preparation and execution of plans for supplying the entire devastated region with pure water, a problem, as an official document well says, of "importance primordiale." It was well known that before the War the supply in many of these districts was not only defective in quality, but deficient in quantity. The hostilities, the prolonged sojourn of great masses of troops, the rudimentary habits of life of those living in the region during and since the war, all have aggravated this difficulty. Energetic measures were necessary. The ideal solution would have been the establishment of a general distribution system of pure water under pressure, serving all the population of these ravaged districts. Unfortunately, it was not possible to realize immediately such a program, for it would have been extraordinarily expensive and its execution necessarily very slow. It has been decided, therefore, to limit operations to what is possible and indispensable under the circumstances. A first effort was the utilization of the water-supply system that has been established for the troops located in these regions. Along with this, new or renewed supplies have been installed for separate communities; an important operation of this sort being the restoration of the pipe system from the Lake of Dickebusch at Ypres. But more than this, it was necessary to prepare or renew wells for the scattered homes; many of these being what we would call "driven" or artesian wells. These were put down as rapidly as ten a week. Along with this more or less temporary and makeshift solution of this great problem, the "*Office des Régions Dévastées*" is making studies and preparing plans for a comprehensive scheme of water supply for the entire region.

Do those who are complaining about what has not been accomplished fully realize the immense amount of work that the above-mentioned endeavors entail? How much has been expended by the Government on these various matters the writer is not able to say, but it must be a large sum, for a very great deal has been accomplished, and this from an all-but-empty national treasury; for it must be remembered that during the "occupation," German officials went to every bank in Belgium, particularly, of course, to the Bank of Belgium in Brussels, and demanded their gold. On its face this was made a business transaction, and as security for the loan there were deposited German paper marks, over two billion of them, but every pennyweight of gold was taken and the country left absolutely without a gold reserve, which means, of course, without credit. No other country, as far as the writer knows, suffered this sort of loss. Those who are best informed are hopeful that some means will be found of settling this particular claim against Germany first and before the matter of reparations. It is, in fact, very distinctly a separate transaction—was made so by the Germans themselves—a business loan for which the Government was offered and forced to take almost worthless paper.

As to actual building of homes, either on the sites of former dwellings or on new sites, wherever this is dependent upon the Government itself, it is not surprising that with all these other ways of spending its available funds, this part of the reconstruction problem has proceeded somewhat haltingly.

One very interesting means of helping forward this home question has been worked out by the "*Office des Régions Dévastées*," namely a set of plans and definite directions for erecting a so-called "semi-permanent" dwelling, practically a half-timbered house. So skillfully have the details been prepared that the various materials—lumber, cut exactly right for the frame, doors, windows, and so on; bricks and cement for the masonry work—can be delivered to an individual, and the structure, a very presentable home, erected by not over two men in a very few days.

The Government has also established a national society, "*Des Habitations a Bon Marché*," which has been granted 100,000,000

francs, this sum to be apportioned where most helpful for rebuilding inexpensive homes. But when one realizes that at the present rate of exchange this means but \$7,000,000, and that many thousand homes were destroyed, it is easy to see that with constantly mounting prices of labor and supplies, the results are not to be startling. This society, which has only been authorized a few months, has, however, very ambitious plans, based, no doubt, on securing further Government credits. They propose to construct no less than 200,000 houses. Last October something over 200 were under construction, and at many towns work was to commence as soon as possible. By this time 80 societies throughout the country were affiliated with the National Society, every province except that of Luxembourg being represented. The houses under construction were costing from 16,000 to 20,000 francs, and it was expected that subsidies received from the public treasury would reduce the price to the local societies or owners—that the rates to be charged would be, as in England, Holland, and France, much less than a proper “economic rent.” The National Association was expecting them to have under construction before January 1, 1921, between 500 and 1,000 houses.

When it comes to the building work done by the so-called “Federation of Cooperatives,” there is a brighter picture. These privately organized and financed cooperative building societies exist now in all countries, are very active in England and France, and here in Belgium there are more than 300 of them, and 27 of these had rebuilt or restored by January, 1921, 3,124 buildings. This Federation of Cooperatives functions under the control of the Minister of the Interior, who thoroughly understands that official intervention will be entirely incapable of executing the immense task which is before the country if it is not supplemented by private initiative. As a result of these efforts, during the month of August, 1920, 2,364 loans had been made, and in September 3,000, the number constantly increasing. The “Federation” organized a service of inspection, furnishes superintendents of work, and helps in the preparation of plans and estimates, as well as supervising the management of the various local societies. These find ready for them wise counsel,

reports, and data without which they would often be incapable of disentangling themselves from the mass of formalities considered indispensable in such important matters. By this and other means, this “Federation” also lightens the task of the central government and the tribunals established for determining damages, and it prevents continual visits from the people who have lost their homes in quest of information. It brings to the Government officials expert knowledge of the particular situation in each district, and it aids them in baffling frauds. Thanks to the “Federation of Cooperatives,” those who have lost their homes are thus able to bring to the central tribunal complete and accurately worked out applications for aid which make it unnecessary to have new inquiries and permit rapid and definite solutions. The work of the officers of the “Federation” is gratuitous and extremely meritorious, and the results obtained are in a fair way of demonstrating that it depends upon their perseverance and their devotion whether Belgium will soon be restored.

As to the question which to some of us appears more important even than housing—which, indeed, we believe should precede housing—namely, comprehensive town planning—the results are even more discouraging, and particularly so in view of what appeared to be at the start the very progressive “*arrêt loi*” of August, 1915. Under the terms of this decree, which includes excellent provision for expropriation, towns and districts damaged by the War were supposed, prior to any work of reconstruction, to submit plans of realignment and layout. All such plans were to be approved by a special central commission, which was to include members of the Royal Commission on Monuments and Sites, as well as delegates from the interested communes. This decree gave three months’ time for the approval, by this central authority, of plans submitted. If this approval were not given within this time, the decision of the local communal administration was to go into effect. As a matter of fact, few such plans were prepared, and those that were submitted were made by local engineers in the form of lines drawn usually in red ink on older maps, indicating more or less vaguely the modifications proposed in the alignment of streets

and highways, "as if the problem of reconstruction was nothing else than the problem of highways." In no case, we are told, does one find, accompanying such plans, "reports specifying the state of devastation of the community and of its buildings, or other facts which it is indispensable to respect, such as the figures of population, the character of the activity of the community, the factors of its prosperity or decadence, the former defects from which it suffered and for which it is necessary to make remedies, the desirable ameliorations, etc."; in other words, nothing like a comprehensive survey of the local situation, without which little intelligent action can be taken.

Furthermore, this central commission, in effect a sort of revamped art commission, proved to be ill-prepared, through training or experience, to pass intelligently upon such plans as were submitted, and resented the freely proffered advice of an organization well fitted to aid, called the *Union des Villes et Communes Belges*, of which a word may be interesting. This is an organization composed mainly of municipal officials, town planners, architects, and engineers, its purpose to furnish to its members all the information which may be useful for the administration of their towns. The union forbids all mixing in the domain of political parties and all activity other than study and information. Its honorary presidents include the noted Adolph Max, bourgmestre de Bruxelles, and Senator Emile Vinck is the director and really active head. These able and unselfish leaders, as well as the many high-minded public officials, are working very hard against heartbreaking odds, and their difficulties are not lessened by a section of the "Press" whose carping criticisms are most unfair.

There have, indeed, been some extremely disheartening examples of blundering ahead without plans and, in fact, in one or two cases, notably Ypres and Termonde, of doing the short-sighted thing in the face of excellent plans prepared under the direction of the above-mentioned "Union." But it is possible there has been too great optimism and too little realization of the gross darkness, not to say ignorance, of masses of the Belgian people, particularly, perhaps, in regard to this great subject of town planning. For it is to be remembered

that with all their industry, thrift, and other admirable characteristics, a great many of them, unfortunately, can neither read nor write. To have secured the sort of results desired, the leaders in the town-planning movement in Belgium must needs have been born 25 years earlier and to have been conducting a propaganda campaign on the subject all these years. The financial situation above alluded to has certainly had a depressing effect on this and many other governmental activities. Gleams of light are the plans of the skilled but all too meager force of engineers and architects of the "*Office des Régions Dévastées*," particularly for garden suburbs or extensions to the towns of Roulers and Ypres. This office, too, has prepared thoroughly well thought out instructions to other engineers and town planners for the preparation of projects, but these have not been very generally followed.

Town planning may not be dead in Belgium, although the writer was so assured by one of their most brilliant but bitterly disappointed practitioners of this fundamentally important art, but it is certainly dormant, and while it sleeps golden opportunities for civic betterment are being apparently irreparably lost. The story of London and San Francisco after their devastating fires is repeating itself in many a Belgian town, and it is a great pity.

It is a pleasure to turn from this rather lugubrious picture to a more cheerful one. Realizing that the Belgian public, and especially municipal officials, should be well informed as to the progress being made in their own (for there is one notable example of such progress mentioned later) and in other countries, the *Union des Villes et Communes Belges* organized an official excursion through Belgium and Holland. The response to the notice was gratifying, some sixty officials participating, including senators, deputies, mayors, aldermen, engineers, architects, and other delegates from municipal administrations. The writer was invited to accompany the party on what turned out to be a most interesting and instructive journey, and, while no adequate account of the trip can be given here, a brief outline may be of interest.

The first stop was at Winterslag, near Genck, in northeastern Belgium, where a

real garden city is building for the workers of a privately owned coal mine; thence on into Holland to the garden suburbs of Maastricht with their homes for the Government-owned coal mines. Next in order came Arnhem, Amsterdam, The Hague, and Rotterdam. These prosperous and progressive Dutch cities are all of them actively engaged in large and very interesting housing and town-planning projects, financed by the municipalities. In every instance the houses or apartments are being rented at rates very much below any proper return on the

investment, a form of government or municipal philanthropy not relished in America. A fair résumé of it all, while revealing much of interest, showed also much that could not be exactly copied either in Belgium or elsewhere, and with this a vivid, almost poignant, realization on the part of the Belgian officials that they, too, have good ideas and plans, delayed and hampered largely by the financial situation already noted. In this respect the garden city, Winterslag, stands out as a particularly bright example of successful accomplishment.



PORTRAIT OF JOHN NOBLE OF THE PROVINCETOWN ART ASSOCIATION

By

CHARLES W. HAWTHORNE

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII OCTOBER, 1921 No. 10

THE SUMMER EXHIBITION

Within the last few years the summer exhibition has become a feature of the so-called holiday season. This year two of the summer colonies of artists have celebrated the acquisition of buildings especially designed or adapted for the purpose. The Gallery at Old Lyme, Conn., was designed by a distinguished architect, and cost, it is said, \$25,000.

To the casual onlooker this may be interpreted as evidence of development and as occasion for applause. But is it? What do these exhibitions accomplish? What effect do they have? What benefit bestow?

The prime object of an exhibition is to display something that people may see it, enjoy it, and, if possible (and it is salable), acquire it. An exhibition of contemporary art should be valuable inherently because of providing the artists opportunity to see their own works in comparison with the work of others, and as affording the public the pleasurable opportunity of seeing what the artists are doing. Summer exhibitions

of this sort, informal, friendly, uncommercial, are eminently worth while.

But our summer exhibitions seem to be rapidly losing this distinctive and distinguishing character. Of more than one it was said this summer that there was close resemblance to winter shows. This undoubtedly was meant in praise, but it was the most convicting condemnation. What we do not want from our point of view is to have the summer exhibition like the winter ones. It should, if it is to retain its interest and worth, be self-constituted by the artists, contemporary, yes even more, actually current, restricted to summer work previously unexhibited and include no borrowed works whatsoever. The bringing in of juries and loans immediately changes the character and suggests over emphasis on sales, competition, and repetition, to say the least, of the very things that holiday time should be free of, as well as productive of relationships which should not be bred, nay, can not be bred, amid the beauties of the outdoor world—a world devoid of jealousies and bickering.

There is no reason why the summer exhibition in its simple, natural state should not continue and thrive. There is no reason why sales should not be made from it. In fact, there is every reason why sales should be made from it. The buying public would be much more interested in it and more apt to make purchases than in an exhibition of winter leftovers. Also, if it were desired, other exhibitions might be seen in the galleries while the regular summer display was not in progress—exhibitions lent by private owners who are proverbially generous—etchings, prints, textiles, etc.—beautiful things that artists and others may not have the time to thoroughly examine and enjoy in the busy winter season. But it should all be play—hearty, genuine, whole-hearted play, in accord with the golden sunshine, the winds and the wild flowers of this season which stand for joyousness and cheer; not sober earnest; not restless striving; not, above all, business. Perish the thought!

A memorial exhibition of the paintings of Abbott H. Thayer will be held at the Metropolitan Museum of Art in New York sometime this fall. The collection will be chiefly made up of loans.

TWO STREETS

Often we hear it said that in this country we have no great art—little or nothing to which we can point with pride as Americans. But it is not so. A stranger arriving from abroad at Boston, one of our leading ports of entry, might well be taken by the hand, were the season summer, and first shown Chestnut Street in Old Salem, then Commonwealth Avenue in the Metropolitan City, and whatever else he might afterward see he would know that, regardless of behavior, beneath our civilization was something inherently fine, including an instinctive feeling for art—and in it today was that which assures permanency of ideals and to life lends dignity.

These two streets are great works of art—art related inherently and indivisibly to life. Chestnut Street is lined, as many well know, with colonial houses of a fine type (the work not of architects as such but builders), square and simple, well proportioned, serene and dignified in expression, admirably livable—homes sheltering life of a refined, robust, and wholesome sort. Merely as works of art these dwellings are delightful. But they have excellent setting, standing a little back from the tree-lined street, each with its own little garden.

But Chestnut Street was brought into existence by those of earlier days. Commonwealth Avenue is distinctly of the present. Rows of what some might consider as rather uninspired, monotonous façades are on either side. But they keep step. They, too, are dignified in expression; their skyline is uniform; and down the center of the splendid avenue is laid a carpet of green turf divided by a walk and shaded by rows of magnificent, stately trees. On one block following the long walk one meets half-way a statue of Alexander Hamilton, capably modeled and set up in bronze, through the generosity of a private citizen, not merely as an ornament but a spur to ambition and good citizenship, an evidence of national standards and pride.

On a late summer afternoon when the sunlight is especially golden, the shadows long and cool, this avenue, even to familiar eyes, is one of the loveliest sights in the world. Let us have more Chestnut Streets, more Commonwealth Avenues.

NOTES

SUMMER EXHIBITIONS Summer exhibitions have become quite the vogue. Not only have they been held this year as formerly in Mystic and Old Lyme, Conn.; in Duxbury, Provincetown, and East Gloucester, Mass., and Newport, R. I., but they have taken on a more serious character than heretofore and have been still further increased by a first exhibition at Rockport and an itinerant exhibition assembled by the painters of Rockland and Bergen Counties, N. Y., which started on its travels at Nanuet and included Nyack and Hackensack on its route.

Old Lyme

The exhibition at Old Lyme was the twentieth annual display of work set forth by the Art Association of that summer colony. Previously it was shown in the Lyme Public Library, but this year it was set forth in a new gallery designed by Charles A. Platt and erected specifically for the purpose. This building has been placed among trees on the elm-lined village street near the home of Miss Florence Griswold, which for so many years has been the headquarters of art activities in Old Lyme. "It belongs," said the art critic of the *New York Times*, "to the location as completely as the Connecticut wildflower to the countryside, and has already become a harmonious part of its surroundings." It consists of three rooms approximately 35 x 24 feet in dimensions, well lighted and with agreeable color schemes.

The exhibition this summer was retrospective as well as current, and included works by Ranger, Allen B. Talcott, Cohen, Turcas, and others no longer living, as well as by present members of the colony, Clark G. Voorhees, Carlton and Guy Wiggins, Everett L. Warner, Will H. Robinson, William H. Howe, Lawton Parker, Charles Ebert, and others.

Provincetown

The Provincetown Art Association, likewise, could this year boast a new gallery; not one built for the purpose as at Lyme but an old Cape Cod house, standing on the corner of Main Street near the center of the town, admirably remodeled for the display



TEA ON THE LAWN OF THE NEW GALLERY AT LYME, CONNECTICUT



INTERIOR OF THE NEW GALLERY AT LYME, GIVING VIEW OF THE SUMMER EXHIBITION



NEW HOME OF THE PROVINCETOWN ART ASSOCIATION

of paintings, sculpture, and other works of art. In it was set forth the Provincetown Art Association's seventh annual exhibition.

The Association invited to this exhibition all who practice or were interested in the arts, and included in its catalogue were works by the most distinguished of the artists who make Provincetown their summer home; among whom may be mentioned Charles W. Hawthorne, E. Ambrose Webster, George Elmer Browne, Richard E. Miller, Max Bohm, all vice-presidents of the Association.

As a special exhibit the Provincetown Block Printers later showed a collection of 100 prints in the new gallery. This group of block printers is unique and is doing work of exceptionally interesting character.

Mystic

The Mystic Art Association held its eighth annual exhibition in the assembly hall of the Mystic High School, showing no less than thirty-six paintings by such well-known artists as Charles H. Davis, J. Elliot Enneking, Walter Griffin, Howard Giles, Peter Marcus, Ernest H. Barnes, and Joseph de Camp.

Of this exhibition one reviewer wrote: "The effect we go there was that we were in

one of the rooms of a city exhibition in the winter."

Duxbury

The Duxbury Art Association exhibition was perhaps larger than any of these, comprising no less than eighty paintings by well-known artists and setting forth, in addition, an interesting exhibition of ship models and old ship pictures lent by Duxbury residents whose forefathers were skippers on these vessels when the old town was a thriving seaport. A portrait by Sargent of Charles H. Woodbury, a most recent work done in friendliness, was included in this exhibition and attracted much attention. Three prizes were awarded, the first to Irving R. Wiles for his portrait of "Isabel and her Father," the latter, Charles Bittinger, President of the Duxbury Art Association; the second prize to Harry Leith-Ross for a winter landscape, "Woodstock under Snow," and a popular prize awarded by vote of the visitors to a figure painting by Orlando Rouland, who had a summer studio at Marblehead.

Among other exhibitors were Marie Danforth Page, Frank W. Benson, Birge Harrison, Gertrude Fiske, and William M. Paxton. Sears Gallagher, and Lester G. Hornby both contributed etchings.

Gloucester

The Gallery on the Moors at East Gloucester has rightly acquired distinction through the excellence of its shows and the charming character of the building, which is admirably adapted, not merely for the exhibition of paintings, but for the production of plays and for concerts and lectures. This gallery was erected and is owned by Mr. and Mrs. William E. Atwood, who most generously place it, season after season, at the disposal of the artists.

The exhibition this year comprised 75 paintings, 15 works in sculpture, and a small group of etchings, pen drawings, and wood block prints. Conspicuous place was given to a painting by Felicie Waldo Howell, of "Chestnut Street, Salem," and to a landscape entitled "Northwest Wind" by Hobart Nichols, both formerly of Washington. Marion Boyd Allen showed an admirable figure study, entitled "Carlotta," and Jonas Lie contributed a most interesting composition of fishermen on the wharves entitled "When the Boats Came In." In short, the exhibition upheld its usual high standard and was full of works of genuine interest and merit. Sculpture and the graphic arts were also well represented.

Rockport

The Rockport artists apparently started off where the artists of these other summer colonies began, by getting together, the latter part of the past summer, a little collection of their most recent works which, for lack of a better equipped hall, were set forth in the village church. Among the exhibitors at Rockport were Jonas Lie, Paul Cornoyer, Howard Smith, and C. S. Kaelin.

Newport

At Newport the exhibition made no pretense of representing a local contingent. It was a larger showing this year than formerly, having a new gallery, lately completed, in which to be displayed, and it ranked with the best winter shows.

As Mr. Herman Hagedorn has said in a recent issue of *The Outlook*, "A new and notable piece of American dramatic literature has come out of the celebration of the tercentenary of the landing of the Pilgrims,"

referring to the pageant entitled "The Pilgrim Spirit" written by George Pierce Baker, of Harvard, and performed a dozen times during July and August at Plymouth, Mass., by the people of Plymouth and the vicinity before audiences aggregating as many as 20,000 at a single time. Mr. Hagedorn is right, but much more than this has come out of the celebration. This pageant, which was perhaps more drama than pageant as we define the word, has given a most splendid opportunity for and instance of cooperation—correlation of the arts.

Professor Baker, who it will be remembered, is the director of the little Work Shop connected with Harvard University, in which students have been taught to build dramas through a knowledge of art, called in to his assistance a number of poets, among whom may be mentioned Edwin Arlington Robinson, Josephine Preston Peabody, and Robert Frost, designating them to write the choruses. Musicians were also commandeered, among whom were Edward Burlingame Hill, Edgar Stillman Kelley, Frederick S. Converse, George W. Chadwick, Arthur Foote, Henry F. Gilbert, Chalmers Clifton, Leo Sowerby, and John Powell. The costumes were designed by Rollo Peters, a well-known painter of California, and made by the women of Plymouth, and went far, it is said, to create a beautiful and spectacular effect.

The play was produced after dark on a piece of public land adjacent to the water where stands Plymouth Rock—land recently reclaimed to form part of the National Pilgrim Reservation, a permanent memorial to the Pilgrim Fathers to be established jointly by the State of Massachusetts and the Federal Government. To borrow from Mr. Hagedorn's description, "The great oval stage, some five or six hundred feet across, with a depth of four hundred feet or more had only the night sea under a night sky for back-drop; and on it, here or there, picked out by powerful lights, or moving across it in brilliant masses, the dramatic scenes swiftly succeeded one another. The actors were, without exception, amateurs—men, women, and children of Plymouth and the neighboring villages of Kingston, Duxbury and Marshfield, twelve hundred of them all told. . . . There was, of course, no scenery and no

THE PAGEANT
AT PLYMOUTH

attempt even to suggest scenery. The episodes lived altogether by their own inherent vitality, and in the sincerity and imaginative quality of the dialogue established about themselves an atmosphere of authenticity which no painted canvas could ever create."

In other words, from first to last this great undertaking was successfully carried out, and a profound impression made upon the minds of those in attendance, of an artistic and soul-stirring rendition of the principles of religious and political freedom for which our nation stands. It was a triumph of the arts.

Two notable works in architecture have lately been commissioned and will soon be, if they are not already, in process of construction. Both are monumental. One is the State Capitol of Nebraska, designed by Bertram Goodhue, of New York, and the other is a Soldiers' Memorial, to be erected in Kansas City, designed by H. Van Buren Magonigle, also of New York. Both were secured through competitions approved by the American Institute of Architects and judged by juries composed of the leading architects in the country. Mr. Goodhue is chiefly associated in the public's mind with work in the Gothic style, but his design for the State Capitol of Nebraska follows no definite style. Its dominant feature is a tower supported by a monumental base as simple in design as though cut from two blocks of marble. The tower is to provide stacks for the library. The assembly halls and business offices, wherein the chief functions of the State Government will be conducted, are to be in the double base. The design is essentially original and unique. The plan is said to be peculiarly fine. Among architects he has found both adverse criticism and praise.

The chief feature of the Kansas City War Memorial is also a tower, in this instance much slenderer, however, and more similar in aspect, it would seem, to the familiar factory stack in manufacturing districts. Here, too, there is a broad, simple, and imposing base which will bear suitable inscriptions and give opportunity for embellishment. The unique feature will be a great urn surmount-

ing the tower, from which will issue by day a column of smoke and by night a pillar of fire, symbolic of the holy incense of sacrifice. This, too, is creating discussion and calling forth both praise and censure. Until the works are completed, however, and have lost the rawness of new material, it will be hard to genuinely estimate their worth. They are certainly sufficiently individual and significant to engage thoughtful attention.

The twentieth annual exhibition of Applied and Arts at the Industrial Arts opened at CHICAGO ART the Art Institute Sept. 22, INSTITUTE and will continue until Oct. 23. Miss Bessie Bennett, curator of the Department of Applied Arts, last summer traveled in New England and found out centers of original workers in the handicrafts, from which novelties were obtainable, in order to give distinction to the collection and make it one of the most popular of the year. Among the notable exhibits is a generous showing of objects for churchly uses in silver and gold wash and gold—patens, chalices, crosses, and other articles for the altar in unusual designs, many following the traditional ideals, and others distinctly modern, out of the ordinary and yet dignified. This exhibit came from the Ecclesiastical Department of the Gorham Company.

The Rookwood Potteries appear in a fresh guise in the shape of huge jars and large objects in well proportioned shapes of considerable beauty. The designs in decoration are adapted from the Chinese and Persian, and the surface presents ideas foreign to what has been known of the Rookwoods of the past, while the standards of excellence are maintained. The Paul Revere Potteries out Allston Way, Boston, exhibit clever decorations claiming an enthusiastic popularity.

The Moravian Pottery from Mr. Mercer, at Doylestown, Pa., shows amazing developments in the past year. "The New World Mantel" of tiles, certain of which in the design are bas reliefs modeled to tell the allegory of a "New World," is a feature of their exhibit. The Marblehead Potteries have contributed novelties in their characteristic objects.

At Marblehead, fitting as it is, is the workshop of Mr. Hennessey in a barn back of his home, in which he constructs exact duplicate models of modern racing craft for decorative uses in Yacht Clubs and for children who can afford to own the models of famous yachts which have carried away the cups at the International and the National Regattas. As models of ships are objects of interest among novelties, Mr. Hennessey's exhibit at the Art Institute Applied Arts is crowded with visitors and much talked about. To supplement this group is a collection of models from the English Admiralty, representing in the little, famous craft in Great Britain's assembly of sea power. These models, of which a few have appeared previously, are constructed of all sorts of material—bone, metal, wood, and whatever came to the hands of the sailor craftsmen.

As usual, the entries of weavings and textiles have introduced curious effects. The Flambeau Weaver (Mrs. Shattuck), for the first time exhibits out-of-doors costumes in hand-loom weavings, with examples of their specialized textiles for capes.

The Edgewater Looms have sent a new order of weaving in coarse tapestries for draperies and furniture coverings. The object of the Applied Arts Exhibition is educational and with these new textiles came the original cartoons drawn by the artists at the workshops. In some instances traditional patterns from the old tapestries of the Middle Ages have been adapted to the materials. The Berea Looms contribute their work as of other years, while small exhibits of hand woven linens, rugs, laces and the like, come from studios of a limited output. The Newcomb Pottery and work shops of Tulane University have responded with their finished products.

Quite out of the vision of the old time Applied Arts Exhibitions, would be the drawings for advertising from Mr. T. M. Cleland a maker of impelling advertisements. Miss Bennett, in choosing this section for the exhibition, believed that the art of design eloquent with ideas was in keeping with the spirit of the galleries. Mr. Cleland's original advertisements are especially popular with the students of the art schools and the firms of the "Arts of Advertising."

Mr. Connick has sent several eighteen feet high stained glass windows ordered by a Western church as his display. The group of enameled silver boxes from Miss Copeland, the jewelry from Mr. Peruzzi, enamels from Mr. Potter, and from the far west the hammered boxes from Douglas Donaldson, are counted among the unusual in this brilliant showing of arts-crafts.

L. McC.

George William Eggers, MR. EGGERS Director of the Art Institute GOES TO of Chicago, resigned from DENVER that position and left the city to take the directorship of the Denver Art Association, Oct. 1. Robert B. Harshe, former Assistant Director, has been appointed to take the chair formerly occupied by Mr. Eggers for a period of five years. Speaking of the matter, Mr. Eggers said that in accepting the place at the Art Institute he had given himself a term of five years' service to the museum and to the city, and at the end of that time it was his cherished dream to take up duties which would permit liberty a large part of the year, in which he could work freely and develop his own gifts as an artist. Meanwhile he made several journeys to Denver, and the vision of that live city of the West grasped his fancy, and its people invited him, once, twice, and thrice, to come and help in carrying out their plans.

Mr. Eggers brought scholarship and the gifts of a teacher of art as well as a magnetic personality to the Art Institute, and at once began the building of a larger friendship among the many who appreciated his service in the difficult years of the war and after. The Denver Art Association and kindred art promoters of Colorado have put plans under way for the finishing of the Civic Center, the building of a museum, and the organization of means for the dissemination of culture. Under these conditions, Mr. Eggers has a vast opportunity before him for original work, and to the months of his labors are given months for his leisure.

The Society of Little Gardens, of Philadelphia, has instituted a competition for designs for the suitable treatment of the typical suburban back yard. The purpose is to

procure one or more designs which may be presented to the public to stimulate and guide the development of the out-of-doors space of the average American dwelling house, and to bring it clearly within the meaning of the word "home," now too generally limited to the space within four walls.

Garden design has long stood as a recognized phase of the profession of architecture, but its benefits have been restricted by the cost of professional services to the owners of properties of the more costly type, and have extended to the general public only through their parks and playgrounds. It is here the purpose of the Society of Little Gardens to offer to the average small house owner, without cost, an aid in the form of suggestive sketches, to be obtained through this competition.

The prizes offered are \$150, \$100 and \$75 for the best three designs. The jury consists of three eminent architects, Wilson Eyre, Jr., Warren P. Laird, and Horace Wells Sellers, who have prepared the program and are acting as professional advisors to the Society. Copies of this program may be obtained by applying to Mrs. Charles Davis Clark, President, 2215 Spruce Street, Philadelphia. The competition has the approval of the American Institute of Architects.

Comparatively few realize how much the appearance of a home is dependent upon its surroundings or how much real delight can be found in a little back yard garden.

The Society of Little Gardens, of Philadelphia, has an interesting and unique insignia consisting of a shield with an acorn, a bee, a humming bird, and a pot of flowers in its quarters, a watering pot instead of the proverbial crest, and a motto, "Yards and Yards."

Possibly as an antidote for VILLAGE SIGNS the bill boards, certainly as a revival of an old and worthy form of art, Mr. Eames MacVeagh, of Knollwood, Dublin, New Hampshire, has instituted a competition for artistic village signs to be used in and about the picturesque town of Dublin.

All artists and art students in the vicinity were urged on the ground of public spirit to enter the competition. Prizes were

offered of \$100, \$75, and \$50 each for signs for French's Tavern and the Dublin Inn Club.

The jury comprises Mr. Eames MacVeagh, Mr. Alexander R. James, and Mr. Richard S. Meryman, the last two of the Dublin Summer School of Painting and of the Corcoran School of Art, Washington.

Attention has lately been called to this form of art in England by no less a person than the King, himself, who has had set up on and about his country estates sign boards of an interesting, artistic character. The Duke of York has also made a plea for the revival of village signs, and Sir Ashton Webb and Mr. Frank Brangwyn, R. A., have heartily endorsed the movement. One of the London papers, *The Daily Mail*, has lent impetus by offering prizes aggregating \$15,000 for such signs in various parts of the United Kingdom.

The Dublin (N. H.) competition closed September 15, and we hope to have the privilege of publishing the winning designs in a later issue.

Architect Chillman and Landscape Architect Griswold are traveling in Northern Italy. Sculptor Jones is in Rome working on his fountain; he has recently modeled a delightful head of

a woman, which strongly shows the influence of his Greek trip. He has offered it to the Academy to give to donors. He is, likewise, making copies of the stucco reliefs in the Borgia Apartment of the Vatican. Painter Lascari is in Venice. Architect Smith is drawing out the temple of Zeus at Olympia, as his first year's work. He spent some time at Olympia this spring, obtaining data. Sculptor Cecere is in Rome at work upon his fountain figure. Painter Ciampaglia has his copy of a portion of one of the maps at the Vatican well under way, and is helping Sculptor Jones in the work in the Borgia Apartment.

The visiting students in the School of Fine Arts have also been active. Architect Hendrick, from Harvard, has a thesis on the Colosseum almost finished. Architect Sternfeld, winner of the Paris Prize, has finished his measured drawing of the Cathedral at Civita Castellana, and is now in Florence en

route for America. He is an enthusiastic worker. Architect Rubin, Stewardson Fellow, has finished his plan of the Campidoglio, and is also in Florence. His drawing is an excellent record of that interesting square. Architect Oxhandler, the McKim Fellow of Columbia, recently arrived, and has already measured the Palazzo Cancelleria.

In the Classical School, Miss Wadsworth has just finished her work on "Roman Stucco Reliefs," and she is now preparing to return to America by way of France and London. Mr. Bryan is hard at work here in Rome. Miss Chubb left some time ago. She was to return to America through France and England.

We have made three trips with the students: (1) Prince Giovanni Torlonia allowed us to see, by special permission, his famous collection in Trastevere of over six hundred pieces of sculpture. The new director of the French Academy, and his students, and the director of the British School, and his students, went with us; (2) I took a party of our men to Hadrian's Villa; (3) We all made a trip to the Colosseum to study certain stucco work which is not accessible to the general public.

Two trustees have visited us. Mr. Vitale stayed here four or five days. He was present at our Fourth of July dinner, making a very good speech. After dinner we adjourned to the gardens of the Villa Aurelia, where the Declaration of Independence was read and where we had fireworks and refreshments.

Mr. Boring and Mr. Lamond spent two weeks at the Academy. Mr. Boring has arranged to open a department of musical composition on October 1. Mr. Lamond seems to me the "right man in the right place." If anyone can develop musical composers, I believe it is he.

Mr. Blashfield is in Lucerne, Switzerland. But he writes me that the heat has been too much for him, and that his doctor will not allow him to come to Rome, much to our disappointment. There is a bachelor apartment in the main building which Mr. Boring and I hope to see occupied some winter by Mr. Blashfield as the Millet Professor.

Professor Kelsey, who has been revising his book on Pompeii all winter, has left for America.

One of the desirable lots between the main

building and Rome has been offered at a fair price to the Academy. There are surely two other lots in the market, and I hear that two more are probably in the market. If someone would only tell us to buy them, a part, at least, of our view of Rome would be protected forever.

A party of one hundred and sixty American University women passed through Rome not long ago. They were on their way to Ravenna to place a bronze wreath (modeled by former Sculptor Jennewein) on the tomb of Dante, in connection with the six hundredth anniversary of the great poet's death. We gave them a reception at the Academy, which I trust will help to make the Academy and its aims a little better known.

GORHAM P. STEVENS,
Director.

During the past season LONDON NOTES American art has been to the front in London. Apart from the exhibition which I noticed at the time, of contemporary American art at the Grafton Galleries, there have been individual shows of painting, such as Olive Tilton's portrait studies at Walker's Galleries, and of sculpture, such as that lately held at McLean's Gallery, and the exhibition of Mr. Manship's work in sculpture at the Leicester Galleries to add to this list.

Paul Manship was born in St. Paul, Minnesota, in 1885, and studied in the Fine Art School of that city, and later, more directly in sculpture in the Pennsylvania Academy of Fine Arts; in 1909 he won the prize scholarship in open competition for the American Academy in Rome, and proceeded at once to the city of art memories, where three years were spent, broken only by visits to Greece and Egypt—in the study and absorption of what the art of classic times had to tell him. The result may be traced in the beautiful bronzes shown in the Leicester Galleries. Mr. Manship, as we saw him there, is clearly a classic in the best sense: the Hellenic vision has penetrated his art through and through. We found this in such figures as his "Atalanta" running at full speed, in his beautiful "Bronze Head," his well-known group of the "Dancer and Gazelles," which has been acquired for the Luxembourg Museum of Paris, his "Diana,"



BAS-RELIEF OF DANTE BY F. E. TRIEBEL,
SCULPTOR

Made in commemoration of the Sixcentenary of Dante's death, September 14, 1321, and placed in the rooms of the Italy America Society, New York City.

his vigorous sketch study of two "Wrestlers" and his male figure of the "Spear Thrower."

At the same time it may be remarked that much of his work in bronze possesses an archaic quality which is not without its own charm. This was especially noticeable in the draperies of such figures as that in the "Flight of Night" and the "Diana" who, accompanied by her hound, is not so much running as actually flying, a treatment which might fairly be criticized. Technically one of the finest works was the little group of the "Centaur and Dryad" which has been purchased for the Metropolitan Museum of New York; the grouping and actual modeling of the figures are admirable, and worth noting carefully in the bronze base with its delightful low reliefs. But I cannot conclude this notice without mentioning the portrait

study of the artist's daughter, Pauline, when three weeks old. The puckered baby face is as clever in modeling as anything of Jacob Epstein's in this kind; but the artist is a classic, and thus has framed his baby portrait in a lovely frame in the very spirit of the Renaissance. Here at last we have a really satisfying display of work from across the Atlantic, and as such we welcome it; for we want from America the very best she has to show us, and nothing else will satisfy us.

The two outside rooms of the Leicester Galleries were devoted to the art of Mr. W. Lee Hankey, and appeared to be the most complete display of this artist's work which has come to my notice. We come first to the etchings and dry-points, among which might be noticed the strong drawing of the group of refugees in "The Flight from Belgium," and the tender treatment of mother and child—always a favorite theme with this artist—in "Le Méchante" and "Maternité." The next room was devoted to oil-paintings and water-colors, and was really a very noticeable display. In "Peasants of Provence" and "Sunny Day at Beaune" the mother and child was still the theme; in "The Fan" and "At the Spanish Window" single figures of girls, in "Reclining" a cleverly handled nude. But perhaps the artist was really at his best in such characteristic figures as "The Collector" and "Le Matelot," a strongly painted and typical French sailor, or the mother and child in "A Corner of the Garden." Apart from his dry-points and aquatints, in which he is famous, Mr. Lee Hankey showed himself here a well equipped master both of oil and water-color.

The London exhibitions of June were of exceptional interest. The very large number of rejections at the Royal Academy led to Sir Alfred Temple, Director of the Guildhall Art Gallery, placing his famous City Gallery at the disposal of the well-known artists who had this year found themselves excluded. The result was a very satisfactory display, which lead one to think that a "Salon des Rejetés" might be a useful addition to our London exhibitions. At Walker's Galleries the watercolors exhibited last month by Professor Onorato Carlandi, of Rome, found many admirers and a ready sale.

S. B.

ITEMS

The British Arts and Crafts exhibition, brought to this country and circulated by the Society of Arts and Crafts of Detroit last season, proved eminently successful. Its circuit both opened and ended in Detroit, it being set forth for the second time, in July, just prior to reshipment overseas, in the galleries of the Society, 47 Watson Street.

At that time the Art Commission of Detroit visited it and made several purchases for the permanent collection of the Detroit, Art Institute. Among which may be mentioned "The Morse" by Alexander Fisher, which was reproduced as a headpiece to the article on the exhibition published in this magazine last March, two very fine illuminated books, one by Graily Hewitt, master of the art of calligraphy, and the other by Albert Barlow; a silver and crystal fruit dish by Paul Cooper, and a decorative panel, "Petunias," by Charles Mackintosh. These, with the purchases already made by Mr. Booth for the same collection, give to the Detroit Institute a very representative group of modern British craftsmanship.

Several water-colors, painted during the past summer in Bar Harbor, Maine, and the vicinity by Mr. John S. Sargent, were placed on exhibition in the Print Room of the Jesup Memorial Library, at Bar Harbor, Maine, on August 29.

These water-colors are painted in Mr. Sargent's usual brilliant manner, and compare very favorably with his best work in this medium.

The exhibition was a loan one and a continuation of the series of groups of pictures and sculpture, by living American painters and sculptors which Mr. Gallatin has arranged at the Jesup Library during the past few years.

The Peoria Society of Allied Arts announces its Third Annual Exhibition of Oil Paintings by Illinois artists to be held the month of November. Contributors are requested to limit pictures to 26 x 36 inches inside of frames and to omit glass. On account of numerous requests last year from cities and towns of the State, arrangements will be made for this exhibition to make a

tour of eight or ten cities of Central Illinois. The contributors, however, will be required to furnish boxes for the transportation of their works.

Water-color paintings have a charm peculiarly their own, and a value fully comparable to that of works in other mediums, specifically oils. Yet they have never been, in this country, given the prominence and distinction they deserve in our museums. It is, therefore, particularly gratifying to be able to note an exhibition arranged during the past summer at the Metropolitan Museum of Art of water colors by Winslow Homer, John S. Sargent, John La Farge, Childe Hassam, Paul Dougherty and others. Sargent and Winslow Homer are, it is true, well represented in the permanent collections of both the Brooklyn Institute and the Museum of Fine Arts, Boston, but up to the present time we know of no American museum which has persistently and consistently undertaken to make a representative collection of works in this medium.

The Arts Committee of The Nyack Club has opened its second exhibition of paintings and sculpture in the Auditorium of the Club House in Rockland County, New York, the exhibition in this instance consisting of ninety-nine paintings and several pieces of statuary, all recent work of a group of painters and sculptors working principally in the surrounding towns, and locally known as the "Nanuet Painters," amongst whom are numbered such men as John E. Costigan, winner of the Hallgarten Prize at the National Academy a short time ago, Albert Insley, of the coterie of Wyant, Inness and Samuel Colman. Without being offensively advanced, the canvases number examples of very up-to-date work and are of a very high average, many of them having been exhibited elsewhere with high approval.

The exhibition is to remain open for some time, and is under the management of Mr. C. Arthur Coan, one of the exhibitors and a writer on subjects pertaining to art.

Mr. John Taylor Arms, the well known American etcher, and Fabio Mauroner, the distinguished Italian etcher, have recently been elected members of the Print Society of Ringwood, England.

BOOKS

CATALOGUE OF THE WORKS OF ART BELONGING TO THE CITY OF NEW YORK, VOL. II, prepared and issued by the Art Commission of the City of New York.

This volume is uniform with, and supplementary to, the catalogue of works of art belonging to the city of New York, published in 1909. The present volume carries the work forward to the end of December, 1919, and at the same time includes a description of a few works of art acquired by the city before September, 1908, and inadvertently omitted from the first volume. This catalogue not only gives descriptive text, but numerous handsome illustrations. There are full page reproductions of no less than seven fountains, three works in stained glass, one great monument, three important mural paintings, six portraits, four tablets, and seventeen important works in sculpture. The majority of the works catalogued and illustrated have been submitted to, and approved by, the Art Commission, of which Mr. Robert W. de Forest, president of the American Federation of Arts, is president. When we consider that the long lean years of the war are included in the period that this volume covers, it would seem to be a very fair record of acquisitions during a comparatively limited time.

ANNUAL REPORT OF THE ART COMMISSION OF THE CITY OF NEW YORK for the years 1919 and 1920.

The Art Commission of the city of New York has just published its Annual Report for the years 1919 and 1920, giving the list of submissions made to it during that period. Mr. de Forest very truly says, "The work of the Commission is so largely negative that it seldom attracts attention. The public sees the satisfactory result, but does not realize what would have been installed had no Art Commission existed. It is for this reason that the value of an Art Commission is often underestimated." To rectify this misunderstanding in the current publication, in several instances the designs which have been disapproved have been illustrated as well as those finally accepted—a striking object lesson.

One hundred and eight submissions were made to the Commission in 1920. Of these eighty-one were approved.

EVOLUTION OF THE BOOK—Outline for Club Study, prepared by Marie Annette Todd and issued by the Minneapolis Association of Arts in Industry, Minneapolis Institute of Arts.

This is the third of an excellent series of study outlines now being issued by the Association of Arts in Industry of Minneapolis. It deals with the book from the beginning of writing, as a medium of communication, an instrument of education, and a work of craftsmanship and art. The outline, which is well arranged and comprehensive, is followed by a carefully chosen reading list, greatly augmenting its value.

The mural paintings in the State Capitol of Pennsylvania, by Miss Violet Oakley, are being reproduced in portfolio form, together with pages of illuminated text. The work is called "The Holy Experiment—a Message to the World from Pennsylvania."

The original manuscript, which was shown at the Philadelphia Art Alliance last winter, is now on exhibition in Washington at the Library of Congress. The portfolio will contain twenty-four pages in color and fifty-five pages in fac simile of the manuscript, printed in red and black, and will include the fifteen panels comprising the frieze in the Governor's reception room, entitled, "The Founding of the State of Liberty Spiritual," and the nine large panels in the Senate chamber, "The Creation and Preservation of the Union."

This publication is made possible by a group of subscribers who feel that it will incline to a more thorough understanding of American ideals and of the significance to the world today of Penn's original "Holy Experiment," to our own Union and to the ultimate Unity of the Nations.

Preparations are being made for printing a translation of the illuminated manuscript to be added to foreign editions.

The Metropolitan Museum of Art makes announcement of a special exhibition this autumn of oriental rugs selected from the notable collection of Mr. James F. Ballard, of St. Louis, who has generously consented to the loan. A notable feature of the exhibition will be the display of Asia Minor carpets of the 16th and 17th centuries.

Bulletin

EXHIBITIONS

- ART INSTITUTE OF CHICAGO.** Thirty-fourth Annual Exhibition of American Paintings and Sculpture Nov. 3—Dec. 11, 1921
Exhibits received prior to October 21, 1921.
- PHILADELPHIA WATER COLOR CLUB.** Pennsylvania Academy of the Fine Arts. Nineteenth Annual Exhibition Nov. 6—Dec. 11, 1921
Exhibits received prior to October 18, 1921.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS.** Pennsylvania Academy of the Fine Arts. Twentieth Annual Exhibition. Nov. 6—Dec. 11, 1921
Exhibits received prior to October 24, 1921.
- NATIONAL ACADEMY OF DESIGN.** Winter Exhibition. Fine Arts Galleries, New York Nov. 18—Dec. 18, 1921
Exhibits received November 1 and 2, 1921.
- CORCORAN GALLERY OF ART.** Eighth Biennial Exhibition of Contemporary American Paintings Dec. 18—Jan. 22, 1922
- NEW YORK WATER COLOR CLUB.** Fine Arts Galleries, New York
Thirty-second Annual Exhibition Jan. 1—14, 1922
Exhibits received December 24, 1921.
- AMERICAN WATER COLOR SOCIETY.** Fine Arts Galleries, New York
Fifty-fifth Annual Exhibition. Jan. 1—14, 1922
- ARCHITECTURAL LEAGUE OF NEW YORK.** Fine Arts Galleries, New York. Thirty-seventh Annual Exhibition Feb. 4—Mar. 5, 1922
- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred seventeenth Annual Exhibition Feb. 5—Mar. 26, 1922
- NATIONAL ACADEMY OF DESIGN.** Fine Arts Galleries, New York
Ninety-seventh Annual Exhibition Mar. 24—Apr. 23, 1922
Exhibits received March 7 and 8, 1922.

VOL. 12, No. 11

NOVEMBER, 1921

PRICE 25 CENTS

THE **AMERICAN**
MAGAZINE OF
ART



PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

LINCOLN, NEBRASKA

ENTERED AS SECOND-CLASS MATTER OCTOBER 4, 1921, AT THE POST OFFICE AT WASHINGTON, D. C., UNDER THE ACT OF MARCH 3, 1879. ACCEPTANCE FOR MAILING AT SPECIAL RATE OF POSTAGE PROVIDED FOR IN SECTION 1103, ACT OF OCTOBER 3, 1917, AUTHORIZED OCTOBER 8, 1921. COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED.

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

FINE ARTS INSURANCE AGAINST ALL RISKS

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
OF NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX

Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurance.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone: Beekman 2980

PAINTINGS WANTED

We wish to purchase paintings

by

Inness	Twachtman
Wyant	Weir
Martin	Ryder
Homer	Whistler
Fuller	Duveneck
Blakelock	Murphy

GEORGE H. AINSLIE
GALLERY

615 Fifth Avenue, NEW YORK

On Exhibition Fine American Paintings

THE BROADMOOR ART ACADEMY

COLORADO SPRINGS, COLO.

Announces
in addition to its Department
of Fine Arts

A Department of Industrial Art

Interior Decoration . Design
Illustration . Photography . Pottery
Etc.

For further particulars address
MISS RUTH HARTER, Registrar

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers



REFLECTION

A Painting By

FRANK W. BENSON

PHILLIPS MEMORIAL GALLERY

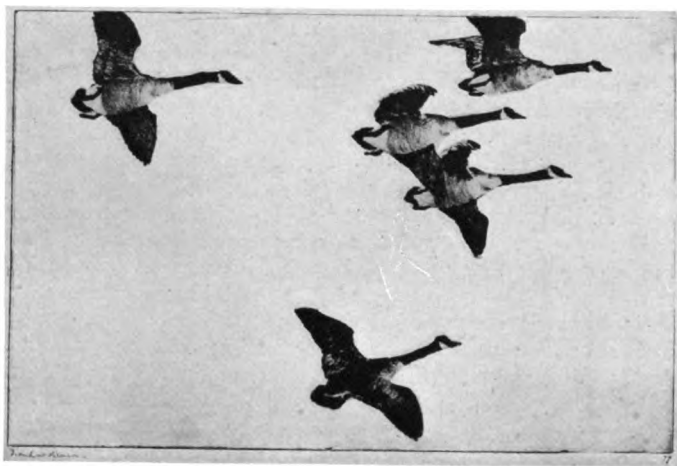
WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XII

NOVEMBER, 1921

NUMBER 11



GEESE

FRANK W. BENSON

COURTESY OF KENNEDY AND COMPANY

FRANK W. BENSON

BY ANNA SEATON-SCHMIDT

THE retrospective exhibition of the work of Frank W. Benson, held in the Corcoran Gallery of Art, in Washington, last winter, was a revelation to many. Few, even of his friends, realized the broad scope of this artist's accomplishment. Covering a period of over thirty years it was a remarkable showing for any one man; comprising portraits, interiors, landscapes, figures out of doors, hunting scenes, and marines, in oils, wash drawings, and etchings. No one who visited it could fail to be impressed by this artist's unswerving devotion to the higher ideals of art, the conscientiousness of his technique, and the sanity with which, through a very personal vision, he interprets the outward aspects of life. Perhaps it is this latter quality that makes his work, as a whole, so normal, so fraught with the spirit of happiness. One feels that he, like the great Corot, "sang as he painted."

Born in Salem, Massachusetts, in 1862, Mr. Benson has spent almost all of his life in this country. True, as a young man he went abroad and studied the technique of his art in Paris, under Boulanger and Lefebvre; but he soon returned to New England, where he has since found sufficient inspiration for his work in the manifold expressions of beauty in the world about him. His winter home is still Salem, though his studio is in Boston. The summer months he spends by the sea on a delightful farm in Maine. Here his children serve as models for the many outdoor, windy, sunny paintings that have made him famous.

When we say that Frank Benson's pictures are typically American, it is very difficult to define just what we mean. Many foreigners have chosen just such subjects and treated them in much the same way. Is it the color, the composition, the manner

of painting? Distinctly no—and yet there is a something which proclaims them indubitably of our own country. We feel this most strongly in his paintings of young people, all of whom are so typically of the new world. Yet even in his wash drawings and etchings of wild game it is present—marking it of the spirit rather than the result of any peculiar technique or the choice of any special subject. Perhaps it is the spirit of optimism, of daring, of a surety of happiness—a composite of all those qualities that belong only to youth, which distinguishes what we call American art from that older art of Europe, which must necessarily be influenced by their more complex life. For one must never forget that artists are necessarily sensitized conductors of the people's thought, unconsciously responding to the ideals about them. That is why much of our so-called "modern" art is absolutely nonunderstandable; a reflection of the troubled, morbid, war-racked world. Happily, we Americans escaped so much of the terror and suffering, and consequently of that state of mind produced by the awful realities of German warfare, that we are still interested in outward things, in the lives of those about us, in the joy of action, especially in the great outdoors. Mr. Benson's art responds to this interest. In his interiors, his portraits, his studies of children playing in the sunshine, "he draws aside the curtain, throws open the window, lets in the light and air, we breathe more deeply and are gladdened." This was the universal verdict of all who saw the exhibit, where the loveliness that greeted them was like a fresh sea breeze that blows up unexpectedly on a hot day. It was all so refreshingly sane and gay, as though the artist had experienced naught but joy in the doing of it. This is Mr. Benson's triumph, that he has allowed no trace to remain of the birth-pangs that are the inevitable price of creation. Not that this suffering precludes an inner contentment and serenity, which are, indeed, its great reward. Nor a certain gayety of soul that must be temperamental with this artist, as so many of his paintings are imbued with its spirit. His etchings and wash drawings of wild fowls are especially spontaneous and happy. In this day of clouded thinking, of artificial searchings after occult effects, how refreshing it is to

find a man of such transparent methods, who knows for what he is striving, and states it clearly, in terms of the simplest beauty! "Many painters," to again quote from Mr. Downes' foreword to the catalogue, "have made more or less successful pictures of girls in white dresses, out of doors in full sunlight, but has anyone ever given so much radiant luminosity and sensible warmth to the light, so much grace and human genuineness to the maidens, not to speak of that still rarer thing, the magical welding of the two together, the sunlight and the girl? . . . Our artist makes other kinds of pictures—interiors, landscapes, marines, portraits, but the same spirit animates them all. It is a spirit in which manliness and delicacy are mingled in an uncommon fashion. Only in the American atmosphere would it be at home, and only here, perhaps, would it be appreciated and valued as it is."

A charming "Portrait of a Boy" was lent by the Carnegie Institute, and is of his only son when about three years of age. He wears a simple blue smock and stands, oh, so patiently, while his father carefully paints the sturdy little figure. It is a delightful study of childhood, as well as a rare bit of art, destined to give unending pleasure to all who love children. What experiences were crowded into the years between this early painting and that of his "Mother and Child"—an outdoor portrait of his eldest daughter and her little son, seated on a bench in their garden.

Like Maurice Denis, his wife and children have been his most constant models. He attests, through his work, his devotion to his family, who have aided him so greatly in his various lines of endeavor. "A Calm Morning," "Girls on a Hillside," "Evening Light"—one recognizes again and again these devoted collaborators. True, there is no suggestion of effort or fatigue on their part, any more than on that of the artist. All seems done with the greatest apparent ease. But let anyone try to pose out of doors, in full sunlight, or any artist attempt to reproduce these figures on a windy morning, they will find that it is not at all easy, either for the painter or the children. Yet they are willing to pose again and again for the father whom they adore.

One of the most beautiful of the works shown was the "Portrait of My Wife,"



PORTRAIT OF MY WIFE

By

FRANK W. BENSON



GIRLS ON THE HILLTOP

FRANK W. BENSON

painted thirty years ago, just after he had completed his studies in Paris and while he was still under the spell of the French tradition. Not that he in any way copied his masters, but he was permeated with the old-world spirit of introspection, the desire to translate psychic emotion. Perhaps, too, he was under that still older and more poignant spell—love. Be that as it may, he has given us a spiritual interpretation of character in this portrait of his wife, so simply painted, yet with such rare and loving insight. Seated on a white chair, the figure held erect, the head, delicately poised, yet firmly modeled, the shimmering white gown falling about her in soft folds that made lovely, faint shadows, exquisitely wrought out by the aid of the subtlest nuances of delicate color against the plain, dark background—all contributing in some mysterious manner to the profound emotion which this portrayal of the young wife's character

awakens. One almost regrets that so few of his pictures share the very unusual psychic qualities which Mr. Benson here expresses. But, after all, should we not be thankful that he has turned for inspiration to the sunny, happy visions of the great outdoors, which he has rendered so supremely well?

Nature is never introspective, nor is man when indulging in outdoor sports. An ardent huntsman, this artist has had ample opportunity to study early morning effects on sea and land, and has given us a series of most lifelike pictures of waterfowl, especially of wild birds in flight. Here he is without a rival, as no other artist has approached him in his ability to accurately reproduce the rapidity of motion of these flying creatures. It is only through constant, acute observation that he has acquired this magic power; for these wild fowl have habits all their own, and a single false stroke would destroy the marvelous illusion of actual birds beating



THE SEAMSTRESS

By

FRANK W. BENSON

OWNED BY S. W. COLTON, JR., ESQ.



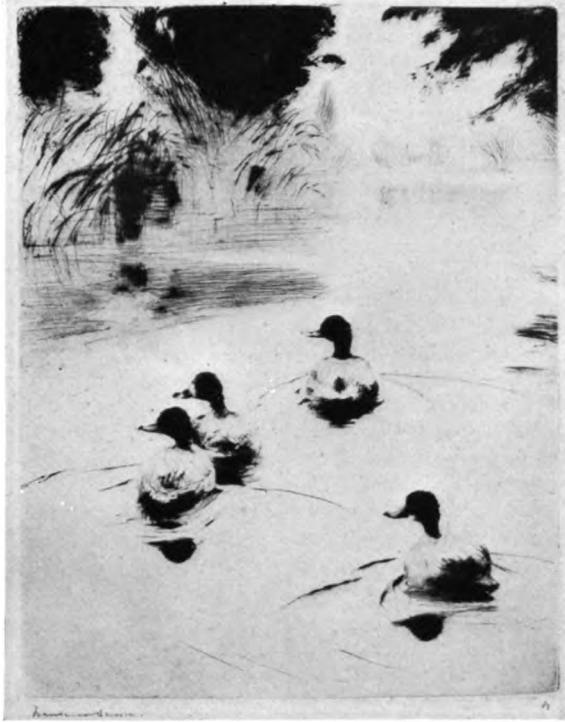
SUN AND SHADOW

FRANK W. BENSON

against the air, overcoming the effects of gravitation, soaring in the ethereal blue.

His etchings and wash drawings are magnificent proofs of his genius, showing how a true artist can express, in a few strokes, both life and character. Take, for example, the one representing a wild, salt-water marsh, through which trudges a lonely gunner. He has been out all night and now, at dawn, is returning to his home, laden with his spoils. His whole figure is expressive of fatigue, reminding one of Millet's "Sower" in the massive swing of his head and shoulders.

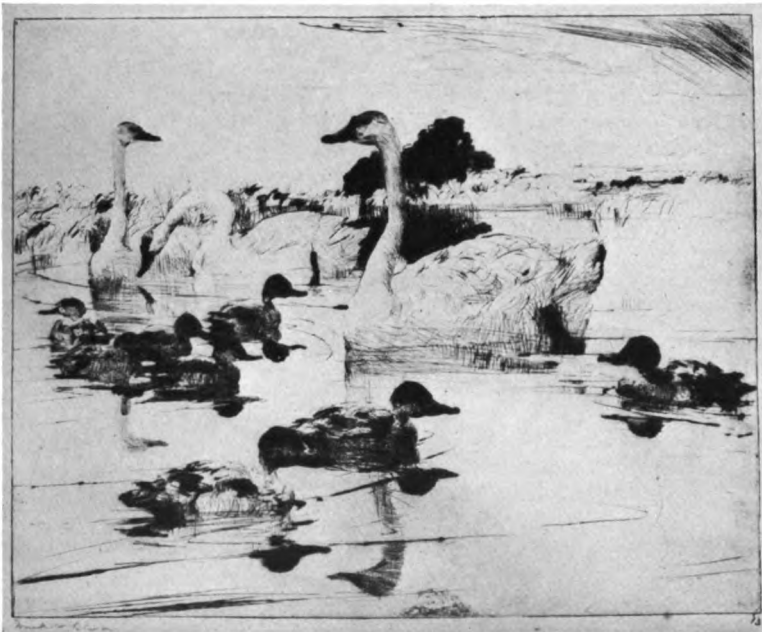
Or the fisherman in his boat, slowly pushing toward the shore. Or the very remarkable portrait of his own hunting dog, eager to be off, yet restrained by the voice of his master. Writing of his etchings, Adam E. M. Paff refers to his "masterly rendering of water, with the smooth texture and silent ripples," and says that "his work, so far, marks him as one who uses etching, not as a means for the making of pictures, but as an intimate and personal medium of expression." One felt this most strongly in his retrospective exhibits, where the unity and individual-



BROADBILLS

FRANK W. BENSON

COURTESY OF KENNEDY AND COMPANY



SWANS AND TEAL

FRANK W. BENSON

COURTESY OF KENNEDY AND COMPANY

ity of his work was so apparent. Especially was this true of his reproductions of sunlight in its myriad manifestations. All his life he has been an earnest student of the effects of color and atmospheric light. "The Open Window," owned by the Corcoran Gallery, is a triumphant achievement of these effects. The subject is a simple one. In a quiet room a young girl is knitting, dreaming as she gazes out the open window, through which the outside, vibrating air, laden with luminosity, floods the room. Everything is transfigured by this wonderful, iridescent light; each bit of color pulsates in its reflected glory. As a study of refracted light it has rarely been equaled.

In his paintings of different textures Mr. Benson shows a discrimination and knowledge that add greatly to the beauty of the picture, nor does he often paint a subject that he does not treat it in a delightfully decorative manner. Indeed, some consider

this decorative quality one of his greatest claims to distinction. But to me, these qualities, however valuable, seem subordinate to those higher attributes which I have endeavored to describe—the joyousness and sanity of his work.

During the Great War the American Federation of Arts published a leaflet calling attention to the high place that art should hold in our civilization, declaring that "If art is anything, it is joyous and joy-giving . . . reminding us that sorrow passes, but beauty endures—beauty in form, in character, in life." We need its influence and its joyousness in our lives to counteract the darker influences and dispel the shadows. Such, surely, is the art that Frank W. Benson has given us. He deserves the gratitude of all who, when weary and disconsolate, have been uplifted by his pictures into that happier, serener atmosphere where dwell the poets, the painters, and the seers.

MODERN IMPULSE AND THE CLASSIC SPIRIT IN MURAL PAINTING*

BY J. MONROE HEWLETT

President of the Society of Mural Painters

ONE hundred years have been assigned to the development of sculpture in America by Mr. Herbert Adams†. Mural painting in this country, the subject of this paper, is very much younger than that. If we must set an age, I should say that its thirtieth birthday is just about approaching, and that when McKim, and Burnham, and Richard M. Hunt, and the others, at the time of the Chicago Exposition, decided that the American painter must do his part in making that exhibition successful and interesting, they practically marked the birth of what we know as modern mural painting in America.

Now, mural painting is not only the youngest of our arts, but among our arts it is the one which requires for its satisfactory per-

formance knowledge and experience in more different branches of art than any other art that has ever been practised.

When we consider the diversity of its uses, and the demands it makes upon the practitioner, it certainly is not strange that mural painting during the last thirty years has not advanced further. But it is remarkable that it has advanced to the extent that it has, and I do not think there is any class of artists in the country to whom we owe more of appreciation and thanks than to John La Farge, Edwin Blashfield, Kenyon Cox, and others who started the practice of mural painting, in the same spirit and with the same standards of excellence that have given permanence, value, and distinction, to the great mural art of the past.

* An address delivered at the Twelfth Annual Convention of the American Federation of Arts, Washington D. C., May, 1921.

† See "Aspects of Present-Day Sculpture in America," by Herbert Adams, an address delivered at the Twelfth Annual Convention of the American Federation of Arts, published in the October number of *THE AMERICAN MAGAZINE OF ART*.

Therefore, we have nothing to regret; nothing to deprecate in the progress that this art has made during the past thirty years; but we have many questions to ask ourselves with regard to the development of this art during the period now beginning, for the reason that mural painting, as it has been practised in this country, contrary to the procedure and the development of almost every other art, may be said to have started at the top and to be permeating downward.

The development of art, and of almost everything else that we know anything about, has been a growth starting in humble ways, starting right down in the common life of the people and gradually expanding until its flowering is seen in higher realms of activity and thought, in more ambitious undertakings. The fact is that mural painting has come to be regarded as something which is entirely out of the range of consideration except where pomp and circumstance are appropriate elements; that mural painting practically has been limited to city halls, and State capitals, and public libraries, and churches, and buildings of that class, and has not to any noticeable extent come into touch with the ordinary life of educated people, the life that goes on in their homes and is reflected in their intimate surroundings. That is something which must be overcome before mural painting begins to take its place as a real, vital, element of our modern life.

Now, the various societies, the American Institute of Architects, the National Society of Mural Painters, The National Sculpture Society, and other professional organizations of this kind, were founded upon the basis that it was for the good of the respective crafts that the practitioners of these crafts should unite and develop standards of procedure and sound traditions of practice.

The first stage in the activities of these organizations, therefore, was naturally to establish in the minds of the public a strict line of demarcation between the artist who practises his profession as an art, and the person who merely practises it as a business. And that function has been nobly upheld by organizations of this kind during the last thirty or forty years.

But the way to overcome evils is not simply to withdraw ourselves from the contamination of those evils, and today the

great opportunity which lies before the artists of this country is that they shall abandon the policy of isolation and shall reach out to the great commercially organized artistic industries and begin to leaven our much advertised and much deprecated commercialism with a spirit and an imaginative vision that shall transform it into something of which we may all be proud.

Ninety-nine one-hundredths of the decorative work that is being done today is a matter of selection and not a matter of design, and the great problem for the mural painter is to educate himself, and then the public, in a nice discrimination as to what is, and what is not, applicable and suitable in individual decorations.

I have chosen as the title of this paper "Modern Impulse and the Classic Spirit in Mural Painting," because those are the two elements which are absolutely essential as guiding principles in the development of our decorative art.

Mr. Adams has referred briefly to the decadent elements which are entering into the arts at the present time. Personally, I am not worrying much about these extravagancies, these tendencies toward vulgarity, toward crudity, toward the barbaric in art. It seems to me that these are like the period that a lot of perfectly nice boys go through, a period during which they like to write dirty things on the wall, and I believe we are just as sure to get over that period as nice boys, well-brought-up boys, are sure to get over it; but what we should think of carefully, it seems to me, is what this revolutionary tendency in art means. I think it means a real and a reasonable dissatisfaction with the kind of symbols, the kind of allegories, the kind of images, that have been used to express certain ideas in the art of the past.

Richard le Gallienne, in a very beautiful essay I remember, says: "All myths that are not pure fancies gain rather than lose in value with time by reason of the accretions of human experience."

Now, that is true, not only in regard to all myths, but in regard to all imagery, all symbols, all allegories, and it is one of the tests which in the choice of subject must be regarded as of the highest moment by the mural painter, for the reason that there is nothing in life, nothing in the history of our civilization and of our race, that can become

hackneyed if it is constantly reanimated by a spirit that imparts to it a new significance, and nothing that will not soon become so if it is not so animated by the modern spirit.

It is the perfunctory use of classic forms, motifs, and symbols, not the classic spirit, that wearies us. The classic spirit is to art what harmony is to music. It is the unifying influence by which alone the work of our time can be brought into orderly relation to what has preceded us and what is to follow.

People were never more alive than they are today to the beauty and the significance of the imagery that applies to the beliefs of the past, the history of the past, the stories of the past. The classic conception of the gods of nature was never more vivid, and as personified in art they have for us a poetic significance which I venture to say they never had for the people of Greece and Rome.

What the art of mural painting needs today more than anything else is the imagination and poetic vision that will approach the problem of bringing into decorative use the activities, episodes, sentiments of our modern life in the spirit in which Millet approached the peasant, and Kipling approaches the machine.

There is no dearth of skill in the practise of the art of painting. We go to exhibitions containing hundreds of paintings, and we see on the walls hundreds of examples of really distinguished technical excellence, but it is so seldom that we see a painting that makes us feel that it has come into being because the artist had something to say that must be said.

The rooms that we decorate are merely stationary settings for certain activities which are going on within them. It is purely a matter of taste, a matter of point of view as to whether those walls should have anything on them that may, by any possibility, detract from the interest of the activities which are going on within them.

All will remember that amusing old poem, I think by Saxe, about the company of blind men that went to see the elephant and came back, each with a different description. One man got hold of his trunk and said the elephant was very like a snake, and another got a hold of his leg and said he was very like a tree.

Now, the same thing is true of people that

see a mural decoration, for one person will view a scheme of mural decoration in a room simply from the standpoint as to whether the treatment of the walls and the ceilings of that room is such as in color, and in tone, and general composition, to emphasize and render effective the architectural qualities of the building; and another will be interested chiefly in the question whether or not the color treatment is sympathetic; and a third will view the decorations simply as pictorial panels, and will be interested primarily in what we might call the literary aspect of the decoration; and a fourth will be especially interested in the question as to whether or not that particular room required any pictorial treatment on the walls and whether or not conventional ornament might not have been substituted for the pictures with advantage to the result. Among all of the criticisms that will result from these varying points of view, it is quite within the range of possibility that every single one of them may be right.

One important difference between decorative art and pictorial art is that while pictorial art merely requires a subject, decorative art must give adequate expression to a theme. Granted an appropriate theme adequately thought out, the possible means of expression are numerous and varied. But if our houses are to contain decorations that are really vital, the theme of those decorations must be, to a greater extent than it is today, the natural outgrowth of our modern interests, activities, and thoughts. It can not be dictated by the architect to the painter, any more than it can be prescribed by the painter to the client. It must be something arrived at by means of a meeting of the minds of architect, painter, and client, and knowledge of the traditions of this art and alert poetic imagination must be united in the interpretation of modern things.

There were over five thousand paid admissions to the Summer Exhibition held at Lyme, Connecticut, this year, and the sales aggregated over ten thousand dollars. This is certainly an excellent showing.

The success was undoubtedly in part due to the attractive new gallery designed by Mr. Platt, in which the exhibition was held.



THE MEDIAEVAL MOUNTAIN

DEAN BABCOCK

DEAN BABCOCK

BY THEO MERRILL FISHER

SINGLY or in groups, American painters have in recent days been seeking out those sections of the land which, until their coming, were, from an artistic standpoint, practically unappropriated ground. The pictorial trophies of these questings have been significant, frequently as tokens of native genius of the first rank, as well as revelations of the amazing diversity and richness of our scenic resources. As an interesting aside we may observe, too, that as stimulators of travel at home these artists must be given a place second only to that of the professional "See America First" publicity agent.

There are, then, today artists aplenty who are responding to the lure of the Rockies, the Great Southwest, and the wonderland of the Pacific Coast and, cutting loose for a while from familiar Eastern environments, are experiencing the thrill and accepting the challenge of these fresh fields of work.

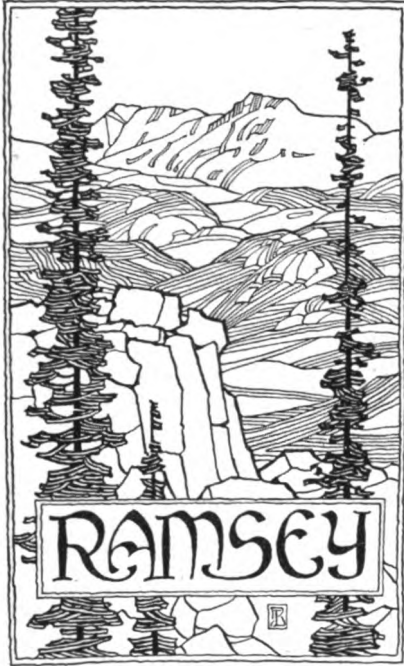
But it is of one who has done the much rarer and more difficult thing—severed all his former ties and chosen to identify his life and activities with a region not only artistically but socially virgin territory—in fact, a

wilderness, of whom we purpose to here give an account.

Dean Babcock went out to Colorado directly following his art school studies, presumably for a summer holiday, but, falling under the spell of the Estes Park region, the venturesome young man concluded to stay and stake his first artistic "claim" right there. It is, then, of the pictorial "pay dirt" that he discovered and is developing—a "lead" quite his own, as we shall directly see—of which we will take cognizance.

Any time of year, with but rare intervals, you will find him at "The Ledges," his log-cabin home near Long's Peak; although, if you call between October and April, the chances are you will have to break the trail on snowshoes.

This Estes Park sojourn was really undertaken with the purpose of self-discovery; to find out, if may be, whether or not he had in him, after all, the essential personal elements out of which to shape an artistic career. This particular location was determined upon first, because its solitude simplified the process of adjustment he had to face (for his formal studies had failed to give



BOOKPLATE

DEAN BABCOCK

him either impetus or direction), and because Babcock felt that if he did go on as an artist, it would be some such primitive environment that would furnish him both the sort of material that appealed to him and the inspiration to blaze an artistic trail all his own. The reaction of his self-reliant yet sensitive temperament to such surroundings is of general interest for the graphic records of unusual kind and quality which have come out of this intimate association with the "silent places" during the ten years' residence that has followed.

In oil painting and water colors he has done some eminently creditable work, but as time has passed his interest in these two mediums has largely given place to occupation with pen-and-ink drawing and wood-block prints. In these mediums, largely self-taught, Babcock has attained a remarkable proficiency and found congenial avenues of expression. First, then, concerning his decorative pen drawings, which are, of course, devoted to landscape themes. The illustrations and incidental designs for "Songs of the Rockies," a book of verse by Charles E. Hewes, would alone confirm his

right to be ranked with our most distinguished men in this field. Unhappily for the artist's fame, the book was a privately printed one of small edition and so known to but few. This work has a technical maturity, with that incisiveness and assurance in drawing and design which the medium so preeminently demands. Of like kind are Babcock's bookplates. These were originally taken up to meet the requests of friends, but in time have come to be one of his chief occupations. They offer added confirmation of the artist's ability to see things in the large, and combine a few significant elements in a pleasing and striking way, all of which are, of course, prime requisites of the successful bookplate.

In recent days the wood-block print has come into a hitherto unknown prominence, manifesting in this latest phase a striking range of treatment and the capacity of widely different effects. Babcock's interest in the medium and his introduction to its handling trace back to a chance meeting some years ago with the late Helen Hyde. Already a close student of Japanese art, and finding his conception of design predomi-



BOOKPLATE

DEAN BABCOCK



Dean Babcock

ACROSS THE VALLEY

DEAN BABCOCK

nantly influenced by the Oriental masters, Babcock was thus prepared to take up block printing, not only with the avidity that one essays a new medium of expression and a technical initiation, but with a sympathetic understanding of what it meant in the art history of such a nation as the Japanese. As a result of her thorough knowledge of the technical methods of the process, Babcock had, through Miss Hyde, just the right start in his handling of its mechanical phases. Did space permit, a consideration of his methods, and particularly his departures from Oriental precedents, would be of interest. We will but remark that his handling of the medium from a color standpoint is perhaps midway between the straight or elemental conception and the highly elaborated processes of such a worker as Gustave Baumann. He usually employs only from four to six blocks for color prints and handles tints in very nearly the Japanese manner. The simple black or one-tone print is a favorite sort with him, too.

Frankly experimental and tentative as his endeavors in this particular field were at the outset, and even after the long period of learning its craft, and deemed of but minor consequence in the catalogue of his activities,

Babcock has decided recently to make the block print one of his major interests. He is, of course, strongly aided in the purpose by the growing interest in this form of artistic expression, the consequent wider sale of his subjects making possible the full development of what hitherto could be held only as a pastime. We will then see constantly new subjects added to his present brief total of seven or eight titles.

Finally, we should consider the outstanding characteristics of this artist's productions and briefly indicate his point of view with respect to art, and particularly the special field he is making his own.

He tells us that his highest aspiration "is to do with tints and lines what Thoreau did with words: to present the more subtle truths of Nature for their own sake, yet with emphasis on their relation to human life and thought. Artists in general seem prone to copy the subjects, but vary the methods of their predecessors; while I should rather copy, if anything, the methods, but explore new fields for my subjects. I will doubtless always remain primarily a reporter of the facts of nature rather than an inventor of fancies, approaching my work not only as a lover of nature, both in detail and mass, but



THE SCREEN — COLORED WOOD BLOCK DEAN BABCOCK

as a scientific observer; in short, a naturalist-artist."

This reporting the facts of nature, Babcock is quite sure, is far from being such an obvious matter as it appears at first glance. His remarks on this phase of artistic method and attitude are so interesting for their own sake as well as for the light they throw on his own purposes that we again quote him directly.

"Let the average person who 'likes outdoors,' " he observes, "go for a half-day's

walk in the hills, come back, and write out what he saw that interested him; and then compare what he has written with a page from Thoreau's Journal or an essay by John Burroughs."

A self-discipline in this art and science of acute, comprehensive observation, which Babcock sets as properly one of the primary aims of the landscape artist, is reflected in his own work and is one of its marked and most pleasing characteristics. Not that he is a slave to painstaking detail or, like some,

secures it at the expense of the larger elements of his compositions—for as the illustrations confirm, he handles even the simplest pen decoration or woodcut with a superb conception of design and elimination of pictorial unessentials—but rather, that his long and intimate contact with nature has given him a vision that comprehends nature's significance and beauty, whether in the sweep of a mountain range or the delicate beauty and elusive charm of a wayside flower.

If it is true that all art is spiritual auto-

biography, we are not surprised, then, to find reflected in Babcock's work the inclusiveness of scope and interest just suggested, but, as well, a basic sincerity and masterly handling of all he attempts. One is impressed by an originality and authority of method on the one hand, and on the other with a personal outlook matured yet charged with the unbounded vigor of youth, a freshness as of mountain winds, a flash and sparkle like that of woodland streams, and the virile poetry of the snowy peaks and timbered wilderness.



CANCION DEL PAGO

CARLOS P. RIPAMONTE

ARGENTINE NATIONAL GALLERY, BUENOS AIRES

CONTEMPORARY ARGENTINE PAINTING

From a Tourist's Notebook

BY CORNELIA BRACKENRIDGE TALBOT

VERY interesting it is to find that "great minds do really think alike."

The stirring appeal for an International understanding in Arts between the Americans, made by Dr. Rowe, head of the Pan American Union, at the dinner held by the Federation of Arts in Washington, on May 20, 1921, is repeated almost verbatim in a letter to the writer from the Director of the Argentine National Gallery, in Buenos Aires, Dr. Cupertino del Campo. The building

was brought from the Paris Exposition and erected in the Plaza San Martin.

Dr. del Campo is a brilliant man with a broad vision of life. He is an artist of distinction, and believes that an art understanding between Americans will make for understanding along all other lines.

His theory for developing the Buenos Aires gallery is that by securing the best work of the best artists of other countries, the people of his own country will be stimu-

lated to an interest in the country from which the picture comes. Appreciation of the artists of the United States of America has already been shown in that gallery by medals

North Americans to realize unless they have experienced the effect of an ambient atmosphere containing the quality of rainbows. The sky is blue, but over all is an iridescence



MUYER DE CHIOGGIA

HECTOR NAVA

ARGENTINE NATIONAL GALLERY, BUENOS AIRES

and honorable mentions awarded to a long list, which includes: H. H. Breckenridge, Charles Hawthorne, H. A. McNeil, and others.

The representation of modern Argentine art in this gallery deserves careful study.

The pictures here reproduced lose, in black and white, the scintillant color and depth of the originals.

The landscapist of Argentina has to contend with a color quality that is difficult for

that tingles to one's fingertips. This subtlety has been captured in a small, but exquisite, canvas, "Sol Pomete" (Setting Sun), by Dr. del Campo. Unfortunately the atmospheric charm so radiant in the original cannot be reproduced. So, too, in the virile "Fin de Invierno" (End of Winter) of Fernando Fader, the reproduction is entirely inadequate. There is a rhythmical convergence of line in figures and horses in Hector Nava's "En Familia" (The Family).



MISIA MARIQUITA

EMILIO CENTURION

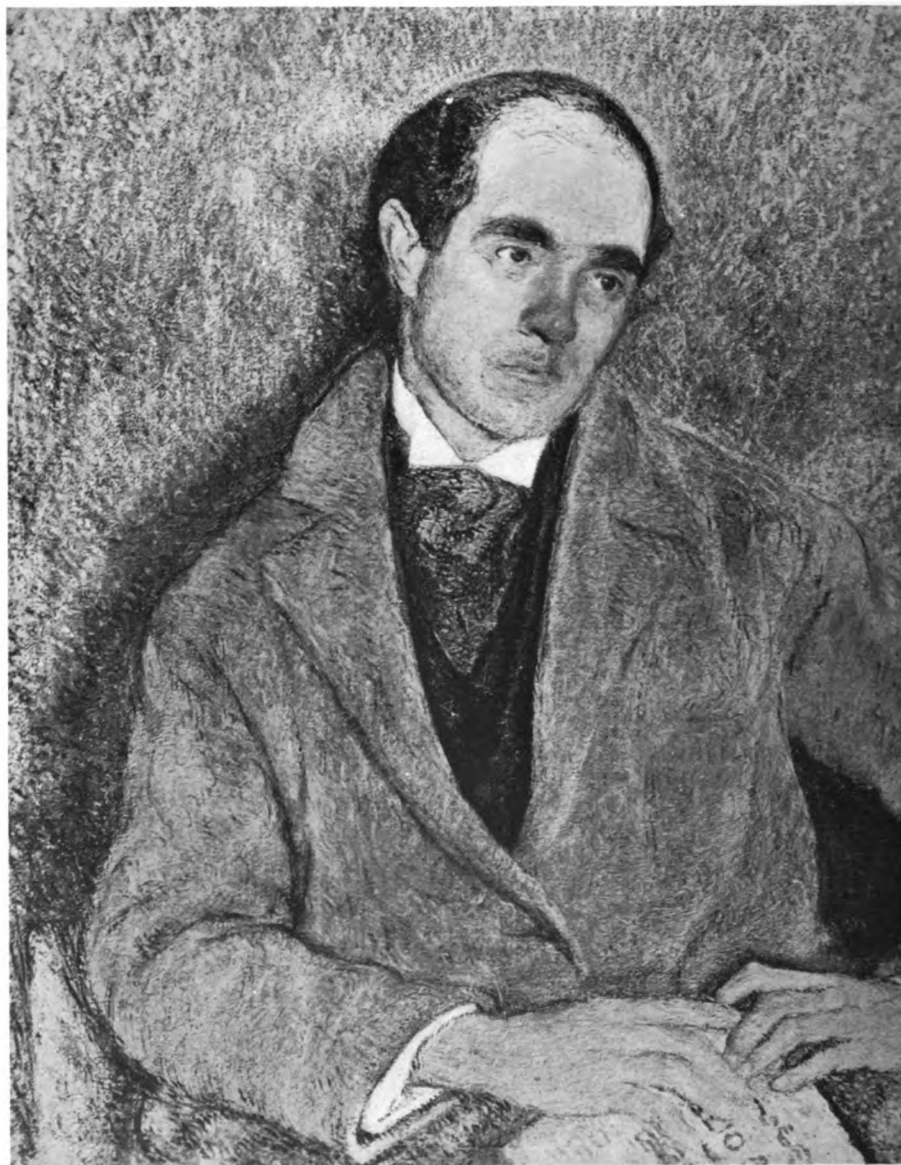
ARGENTINE NATIONAL GALLERY, BUENOS AIRES



EN FAMILIA

HECTOR NAVA

ARGENTINE NATIONAL GALLERY, BUENOS AIRES



RETRATO (PORTRAIT)

By

ALFREDI GUIDO

ARGENTINE NATIONAL GALLERY, BUENOS AIRES



EL EMBRUJADOR

By

C. BERNALDO DE QUIRÓS

ARGENTINE NATIONAL GALLERY, BUENOS AIRES

He portrays here the delightful family life of Argentina, of which so little is known elsewhere. In his "Muyer de Chioggia" (Woman of Chioggia) the contrast of the shadowed figure is fascinating against the radiant background of water and light.

The portrait by Alfredi Guido, one of Argentina's most brilliant men, reflects the character of the sitter in its poetic composition.

The picture of the crafty cockfighter, by C. Bernaldo de Quiros, is wonderful, intriguing.

In the apple-cheeked, devout "Misia Mariquita" of Emilio Centurion we find a canvas clever to the *n*th degree.

The "Cancion del Pago" of Carlos P. Ripamonte acquaints us with another Argentine art which should be better known the world over, since it was the origin of the first American drama.

A group of "Gauchos" (South American

cowboys) are listening to the singing of one of the "payadores," or gaucho minstrels, who, like the troubadors of France, sang of their experiences in impromptu verse. Rivalry in this art developed what is now known as the Dramas Criollos, or gaucho dramas, which are most distinctive, and yet are little known abroad.

This is but a taste of the talent of Argentina. Much more should be said of many other native painters and their fine canvases.

A subsequent article will be devoted to Argentina's sculpture, for in no city in this hemisphere has more sculptural art been distributed through all sections than in Buenos Aires. The latest important addition is a fountain by an Argentine woman, Lola Mora.

Each attempt to describe things South American fails utterly to suggest the extent and quality of the beauties offered for enjoyment by our Continental Neighbors.

E. CHRISTINE LUMSDON—AN APPRECIATION

BY FLORENCE AINSWORTH WELLS

WE are living in an era of specialists. They are found in every profession, and that of the artist has not been slow to adopt its own individual specialties. The genius in art has ever found expression in some simple thought which imparted to his work a decided snap of originality and individuality, whereby the student recognizes the motif if it be unsigned. So we find painters of sheep, cattle, horses, and dogs; painters of the sea in its ponderous, turbulent mood or in its moments of serene calm; painters of wayward brooks, of placid pools; painters of landscape in which mountains rear their white-crested summits to the purpling haze, or in which the forest is seen in all its fresh, spring beauty, or in summer's languorous heat, or, perchance, autumn's splendor of mingled crimson, gold, and bronze. Then there are the painters of wintry scenes, the snow appealing to one and becoming the dominant feature of the canvas; while another sees beauty only in stark trees and desolate wastes and a greyed atmosphere. The military figure and soldierly equipment call forth the best

in one painter, while a second will, with equal skill, command respect in his delineations of ecclesiastical dignitaries. Lovely, graceful women in fashionable attire or in the nude may be the inspiration of this painter, while that faithful observer finds a grandeur and beauty only in the study of the sturdy figure and homely habiliments of a plodding peasant.

We occasionally, however, find one so liberally endowed with genius of varied kinds that we come to the conclusion that the proverbial good fairy supposed to preside at the advent of all geniuses into the world has unlimited freedom to shower upon him rare gifts from the gods. Such a fortunate individual is the subject of this article, Mrs. E. Christine Lumsdon, a painter in oil, water color, and pastel, of portraits and decorative work. She is a New York artist who has spent much time in study in Paris, where she was a pupil of Carolus Duran.

Not that Mrs. Lumsdon has painted so many subjects of note as measured by the work of some of our better-known artists; but her excellent technique, her strong feel-



LA MANDOLINISTE

E. CHRISTINE LUMSDON

ing for color, her correct draftsmanship have brought her distinction. Her paintings are favorites in our exhibitions as was evidenced by the attention "Coeur et Fleur" attracted at the Twentieth Annual Exhibition of Oil Paintings and Sculpture held at the Art Institute, Chicago; also "La Mandoliniste" hung at the Paris Salon. Besides the latter clever canvas, which is reproduced herewith, noteworthy among her works are "Head of a Bavarian," an oil which won the Henry Mosler Prize; "Lady with Peacock," a pastel which was first exhibited at the Society of American Artists of New York; and "Love's Messenger," recently finished for a Tiffany window.

The characteristics distinguishing Mrs. Lumsdon's work are simplicity of composition, excellent draftsmanship, harmonious coloring, and pure tonal quality. In portrait painting she shows virility and vigor. Her portrait of E. W. Bliss, shown at the Portrait Loan Exhibition, and that

of Colonel Lather, shown at the Academy of Design, are representative examples of her work.

Mrs. Lumsdon is an enthusiastic worker. She has exhibited in the prominent galleries in this country and in Paris. Her art education was begun at the Adelpi Academy. Later she became a pupil of Henry Mosler, of Paris, and afterwards studied with Carolus Duran.

Her studio at Carnegie Hall is the center of an artistic coterie over which she presides with dignity and charm of manner.

The Art Institute of Chicago opened on September 22 its Annual Exhibition of Applied Arts; the Exhibition of Swiss Art, which is being circulated in this country under the auspices of the Swiss Government; an exhibition of paintings by William A. Wendt of California, and of sculpture by his wife, Julia Bracken Wendt.

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII NOVEMBER, 1921 No. 11

HIGH STANDARD OR THE OPEN DOOR

It is a curious thing that those who clamor most loudly for tolerance in art criticism are themselves most intolerant of those who do not agree with themselves. If one does not admire the latest expressions of the faddists, then its advocates declare one brainless, unsympathetic, narrow, biased. More awful than these invectives, moreover, is the reminder, cast universally at those who venture adverse criticism, that great artists have been commonly misunderstood, that critics have blundered and thus become objects of ridicule to later generations. So they have, but must we for this reason forego all criticism, must we have no minds of our own, no standards of judgment? Such a rule applied to other lines of endeavor would lead to horrifying results and in society would result in chaos.

Everyone who thinks he can act is not accepted as an actor. He must pass through a rigid test, he must earn recognition; the manager stands at the gateway, picking and choosing; badly, no doubt, at times, but a recognized necessity. Suppose every musi-

cian who thought he could play were able to demand a hearing of the public, how painful it would be! Editors, no doubt, have wrongly judged the works of authors, but did they not intervene between production and publication how worthless the book shop would become to the seeker for good reading. It is bad enough now, but what would it be then? Where, then, is the logic in demanding that every artist, so called, shall be permitted the privilege of display whether or not his work conforms to accepted and traditional standards of merit?

There are those, of course, who insist that good and bad are merely relative expressions, and that our opinions, even when it comes to conduct, may be declared incorrect by those who come after us. True, in life as in law, decisions may be reversed by higher courts, but we can not go through life decisionless. This would be to discard all law and to do away with all standards.

There are in art, as in society, certain fundamental principles which underlie conduct by which we may judge worth. Good and bad may be purely related terms in art, but we may be very sure that art that does not uplift and ennoble is not good, and that which does, is. In his excellent book on still-life painting, recently published, and reviewed on another page, Mr. Bye asks what more art can do for us than awaken our perception of beauty and quicken our appreciation of beautiful things? This, indeed, is the test. Art which does not ennoble, does not broaden the vision and make life more worth-while, is inferior, to say the least.

Craft and art are not the same—we may have good craft and very poor art, or the order may be reversed. Art and beauty are inseparable. Craft which gives itself to the interpretation of coarseness, vulgarity, deformity, ugliness of an offensive kind, is the enemy of art. Exploration, investigation, are as welcome in the field of art as elsewhere, but explorers and scientific investigators of the better sort rarely expect public acclaim for ineffectual efforts—amateurs must win laurels through actual accomplishment.

To a good many people extravagances in art are funny; the absurdity amuses; they do not consider or realize its seriousness and hurtfulness. We need good art

today, its solace and uplift, more than in almost any past age. The world is full of ugliness: the ravages of warfare, wickedness, crime, commercialism, greed, all manner of monsters from which the eye turns with horror. We must have beauty or we shall slip backward, or perish of despair.

No one was ever spurred to great achievement or real progress except through the medium of an ideal. As Galsworthy says in an article in the current issue of *The Yale Review*, for all of us, individually, and for nations, a "castle in Spain" is an essential.

What we exhibit has a distinct influence for good or evil, it helps or it hinders progress toward reconstruction, toward the reestablishment of civilization. To disregard standards in art is to shirk responsibility, to fail as citizens and as keepers (as each and every one is whether he will or no) of the destinies of generations yet unborn. Art exempted from criticism is bound to be inferior and to exert a baneful influence. Good art, on the other hand, wherever it is shown, like the pebble dropped in the quiet pool, continues indefinitely to add to the joyousness of life. We must judge even though we blunder. We cannot put the whole responsibility upon the public. What we most need today in this country is leadership, to lend direction to effort and end blind, ineffectual groping—leadership which involves responsibility, judgment, decision, recognition of standards.

The Southern Art Association announces the second annual exhibition of works by southern artists, to be held at the Brooks Memorial Art Gallery, Overton Park, Memphis, April 15 to May 30, 1922.

The exhibition will consist of work of artists southern born or living in the South—paintings, sculpture not over thirty inches in greatest dimension, and crafts of all kinds, but only original work will be accepted.

Entry cards must be received at the Brooks Memorial Art Gallery not later than March 30. Application for these should be made to Miss McIntyre, Director of the Brooks Memorial Art Gallery and Chairman of the Exhibition Committee of the Southern Art Association.

NOTES

LECTURES AT THE METROPOLITAN MUSEUM announces a remarkable program of lectures this season for museum members and their children, for the public, public school teachers and

classes, for classes in private schools, for practical workers, salespeople, manufacturers and designers. Indeed, for those interested an almost bewildering amount of enchanting opportunities is offered free of charge. A good many of the talks take the form of stories, stories which relate directly to various phases or expressions of art, and supply through the touch of romance engaging popular interest. Some of these story hours are purposed for the handicapped—crippled children or deaf or hard of hearing.

A new course is offered this year to those who are interested in what constitutes good design and color in the things of everyday life, especially in relation to purchases in the open market. These will be given by Miss Grace Cornell of Teachers College, Columbia University, an eminent specialist.

Among those who will conduct these courses are Miss Anna Curtis Chandler, Miss Elise P. Carey, Miss Alice T. Coseo, and Miss Edith R. Abbot, museum instructors.

The surprising number of lectures announced gives evidence of the large part that this museum has come to take in the educational work of the great metropolis in which it stands and of its enormous value to the people at large who are seeking information and extended vision.

Circulars listing these courses of lectures, talks, and stories, with the names of the lecturers, of the subjects, the dates, etc., have been issued in special leaflet form and may be had, upon request, either at the office of the museum or of the secretary.

BALTIMORE FRIENDS OF ART It was Hugh Breckenridge of Philadelphia who inspired the effort which resulted in the formation of the Society of Baltimore Friends of Art. Art patrons are rare in the Monumental City, but among the professional men especially are those who collect, with

considerable enthusiasm and astute judgment, prints, porcelain, silver, furniture, and other objects of art. To these the first appeal was made.

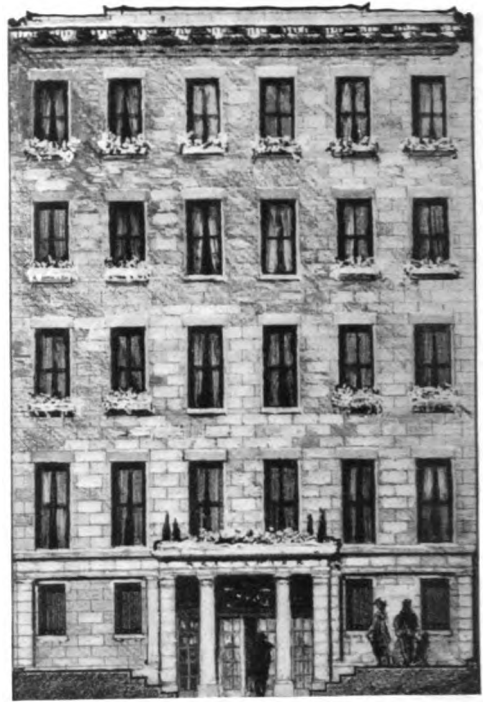
In November, 1919, a meeting was held and officers elected. Later on Executive and Advisory Boards were added. Finally a constitution was drawn up and the Baltimore Friends of Art were incorporated.

The object of the Society is to stimulate interest in art, to encourage the city to raise funds to purchase modern pictures, to hold exhibitions, to secure donations of paintings and other works of art. The membership is divided into four classes, founders giving \$500, sustaining members \$50, members \$10 and associate members (art students) \$1 a year.

To some it seemed premature to establish such a society when the city was without a public museum of art, but as many are aware it is less difficult to secure a building than to build up a collection.

During the past two seasons the Society of the Friends of Art of Baltimore has invited various notable speakers to address its members, among them Seymour de Ricci of Paris; Mrs. Lewis Hinds of London; C. Powell Minnigerode, Director of the Corcoran Gallery of Art; Royal Cortissoz, art critic of the New York *Tribune*; Gari Melchers, Paul Dougherty, and George Bellows, leading artists. Mr. Melchers' suggestion is that this Society shall have a house for the Friends of Art where a man or woman may stop for a few minutes and gather inspiration from a small collection of pictures and sculpture. London, Paris, Amsterdam, and The Hague possess such houses of a sort. A friendly little gallery set in the heart of the city where one could spend twenty minutes in quiet, enjoying art and a cup of tea, might prove a great boon.

The Galleries of the Art Center, Inc., 65-67 East 56th Street, New York, INCORPORATED which are now practically completed, will be opened to the public on October 31, with a representative exhibition of the works of the members of the seven constituent societies composing the Art Center. The exhibition will include all forms of decorative crafts



NEW HOME OF THE ART CENTER, INC
65-67 EAST 56TH STREET, NEW YORK

and industrial arts that are allied to the home, all forms of reproductive illustrations for magazines or books, and a comprehensive display of the graphic arts as applied to advertising and photography.

A certain scheme of presentation will be maintained throughout the building to clearly demonstrate the correlation between these allied arts.

The designer, the manufacturer, the craftsman, the illustrator, the photographer, the printer, the publisher and all others who contribute to the production and popularization of the industrial crafts and graphic arts, and who are working together to encourage the development of a higher standard in America, will join hands to make this first exhibition of the Art Center effective and instructive as well as attractive.

The constituent societies are: the Art Alliance of America, the Art Directors' Club, The American Institute of Graphic Arts, The New York Society of Craftsmen, the Pictorial Photographers of America, the Society of Illustrators, and The Stowaways.

During the week of October 31 to November 7 there will be, in connection with the exhibition, conferences, lectures, demonstrations, etc., relating to the principal interests of the cooperating societies, each organization taking a single day in the order named.

Mrs. Ripley Hitchcock is the President of the Art Center, and it is chiefly through her initiative and effort, ably seconded by Mr. William Laurel Harris, Chairman of the Exhibition Committee, that it has come into existence.

There is no better medium
ART AT A for the extension of art
STATE FAIR knowledge and appreciation
than our State Fairs. The
boards of control in some instances are realizing this fact, with the result that the art departments are being redeemed and excellent exhibits taking the place of the pitiful shows that were formerly displayed.

The Tennessee State Fair is an excellent example. The Fine Arts Department, under the direction of Mrs. Robert W. Nichol, the capable secretary of the Nashville Art Association, made a most excellent showing this year, comprising oil paintings lent by the Vose Galleries in Boston, the Cincinnati Art Museum, the Nashville Art Association, Miss Lillian Genth of New York, and various artists and art collectors; water colors, miniatures, sculpture, school art work, and crafts, including pottery, weaving, basketry, and American-made toys. A good part of the work shown possessed local interest, being by artists of Tennessee and adjacent states, but it was brought into competition with the best that is produced, and the arrangement was excellent.

The Art Extension Com-
ART EXTENSION mittee appointed under Dr.
IN ILLINOIS R. E. Hieronymus, head
of the Better Community
Movement of the University of Illinois, held its fifth meeting in July—a three days' tour of the historic Rock River country lying between and including Dixon and Rockford. It was a period fruitful in interest, information, and inspiration, for not only is this region rich in history and legend—the theatre of the Black Hawk

War—but remarkable for its natural loveliness; and its unusual development of parks and trails, landscape gardening in the towns, and taste in building evidence an awakened sense of beauty, both civic and individual.

On the 19th of the month the Committee, whose chairman is Lorado Taft, together with interested friends, met at Dixon. Mr. Carroll D. King, secretary of the Association of Commerce, and Mr. E. N. Howell, president of the Dixon Park Board, conducted the party in and around Dixon, showing them points of interest, particularly Lowell Park, a magnificent tract of two hundred and ten acres—a gift to the town and recently developed into one of the finest parks in Central Illinois—and private gardens along the river. In the evening the Committee drove to Oregon, following the Black Hawk trail which skirts the river, and passing through the quaint old town of Grand Detour.

The Committee was entertained at dinner that evening by Ex-Governor and Mrs. Lowden at their beautiful estate, Sinissippi Farm, which lies just across the river from the town.

The whole of the following day was spent in the vicinity. The town had many things of interest to show its visitors: its library with its gallery filled with pictures and sculptures, most of them the gift of artist friends from the Colony near by, that would make envious many a larger town; its Memorial to the Soldiers of the Civil War from Ogle County, whose design was a gift to them from Mr. Taft—a beautiful and significant piece of work; "The Pines," a beauty spot whose preservation as a state park the people thereabout earnestly desire; and its community house, also a gift from these same artist friends, and from Mrs. Lowden, the maintenance of which is their latest civic adventure. The Men's Forum Club of the city entertained the party at luncheon, and at night Mr. and Mrs. Taft were its hosts at a cafeteria dinner served in the community dining-house at the artists' colony, four miles farther up the river, known as Eagle's Nest Camp. The artists and their families assisted in the entertainment of the guests, showing them about the grounds and through their studios.



DELLA ROBBIA MADONNA

SHRINE ON THE ESTATE OF RALPH RADCLIFFE WHITEHEAD, ESQ.

ART
OUT OF DOORS

An illustration is given here with of a Della Robbia "Madonna and Child" in a little shrine in the garden on the estate of Mr. Ralph Radcliffe Whitehead, which is in the foothills of the Catskills. Such a placement is unusual in America and, as the correspondent who sends us the photograph very truly says, "only too often it happens here that when individual works of art are brought from abroad they seem out of place, fairly homesick for the surroundings from which they have been wrested." The placement of this Madonna in an out-of-door setting is therefore most worthy of note.

The shrine is not far from the house, yet it is far enough to ensure a desirable aloofness, and is removed sufficiently to afford a chance for a change of mood. Half hidden by an ancient pine tree, the little

structure is reached by crossing a tiny rustic bridge that spans a miniature stream. Unobtrusive in itself, the plain stucco takes the play of sunlight and shadow agreeably, while the simple gable roof of shingles harmonizes with the deep greens and browns of boughs and pine needles, which, in their turn, provide a foil for the gleaming blue and white of the bas relief.

The School Art League of THE NEW YORK New York City, a volunteer SCHOOL ART organization of the Public LEAGUE Schools and the various art interests of the city, has just issued the calendar of its autumn activities.

This includes four illustrated lectures given on Saturday mornings, at the Metropolitan Museum, for Members of the League and its Junior Members, of whom

there are over 3,500. The subjects are: October 8, "Poster Composition," by James Parton Haney; October 22, "What Dress Makes of Us," by Ethel Traphagen; November 5, "Nature as Seen by the American Painter," by Leigh Hunt; November 19, "Making a Beautiful Home," by Bonnie E. Snow. Also two meetings at the Fine Arts Building, in West 57th Street, to study the Winter Exhibition of the National Academy of Design on December 3 and the exhibit of Water Colors on January 7.

Art Larks for the children of the 6th, 7th, 8th, and 9th grades of the Manhattan Elementary Schools, which have been given for the past ten years as one of the activities of the School Art League, were resumed Saturday, September 24, at 2 o'clock in the lecture hall of the Metropolitan Museum of Art, when M. Rose Collins related the story of "Theseus and the Mighty Minotaur." Each talk was illustrated by large drawings made before the audience and by slides, the children dramatizing parts of the story. The subjects for the other Talks are: "Strange Stories of Old Egypt," "Tales from the Trojan War," "Hero Legend of Ancient Rome," "Rustem, the Wonder Child of Persia," "Leonardo, a Boy of Florence," "Merry Adventures of Robin Hood," "Roland, a Hero of Early France," "Velasquez of Spain, Wizard of the Brush," and "At the Court of King Arthur."

At the Brooklyn Museum, on Eastern Parkway, the Talks for elementary pupils of the same grades are in progress, also with lantern slides and drawings, made before the audience, by Helen S. Daley. These are at 11 a. m. on alternate Saturdays, and began September 24, when the subject was "Barye, Lover of Animals." The other titles are: "The Realm of Eublah Khann," "The Old Indian Trail," "Walter Raleigh and Queen Elizabeth," "Stories from the Land of the Sun," and "The Wanderings of Æneas."

The Manual Training Department of the Elementary Schools is aided by a fine craftsmanship medal, awarded each term in each of the 295 workshops. Medals and scholarships are also offered by the League to encourage the talented art students in the high schools.

The Southwest Museum,
Marmion Way, Los Angeles,
will hold the first exhibition
of paintings during the

month of November in its recently completed gallery. The policy of the museum, which is primarily for the history, art, and archeology of the southwest, has always been that of encouragement to students.

In this exhibition, while all artists of California are urged to send in at least one picture, the museum will be especially hospitable to unknown artists. Three prizes for merit are offered: two hundred and fifty dollars for the first, one hundred dollars for the second, and fifty dollars for the third prize. A prize of one hundred dollars is offered for the picture receiving the greatest number of votes. Established and well-known artists are not to be in competition for prizes.

The Stendahl Gallery at the Ambassador Hotel is showing several canvases by Guy Rose. This versatile artist paints equally well both marines and landscape as well as portraits. He is a native of California, but has studied much in Europe, particularly at Giverny, the home of Monet. He has a large portrait of Lucretia Del Valle in the costume she wore as Signora Josefa Yorba in the Mission Play.

A large collection of etchings, lithographs, wood blocks, in black and white, "round points" and a number of color plates make up the exhibition of the Printmakers Club of California now on view at the Laguna Beach Art Gallery. This club started with a handful of artists a few years ago and has grown to international proportions. Over a thousand prints were submitted to the Jury last April at its showing at Exhibition Park in Los Angeles. Well-known French, Belgian, English, and Japanese artists are represented.

Thirty-nine pictures comprise the California Water Color Society's show now at the art gallery at Exposition Park. By invitation three non-members are exhibiting, Edouard Vysekal, Marion Wachtel, and Karl Yens.

An unusual showing of Japanese Book Illustrations is occupying part of the same gallery in Exposition Park. These are all originals from the collection of Mr. and Mrs. Fleming, well-known collectors of



GEORGE INNESS

J. SCOTT HARTLEY

Long Beach, formerly of Chicago. The prints range in chronological order from those of Moronbu (1670), hand tinted, to those of Yosai from his series "The Heroes and Celebrated Scholars of Japan."

J. A. S.

The new Woman's National Art Association, with headquarters at Laguna Beach, California, has taken the name "West Coast Arts, Incorporated," and has held its first annual exhibition at the Tanberg Galleries, Laguna Beach. Contributions to this exhibition, which upheld a high standard, were received from members in the far East, Middle West, and South.

A prize of fifty dollars for the most meritorious work in any medium shown was awarded to Miss Ella Shepard Bush for her charming miniature, "Michal in Paracelsus." Honorable mention was given to Jessie Arms Botke for one of her distinguished and decorative pictures of geese, and to Mabelle Lord Frost for a beautifully modeled bas-relief of Paderewski, done in Switzerland four years ago.

This exhibition went from Laguna Beach to the new Marigold Gallery in Hollywood, California, and will be shown under the auspices of various art associations in other West Coast cities.

The purposes for which this association was organized are to promote the spirit of fellowship among women artists; to aid in raising the standard of creative work, and to further interest in art through cooperation and affiliation with other organizations of like character.

It also hopes to create a closer relationship between the artists of the East and West, and to assist in establishing a recognized Art Center on the Pacific Coast.

The Association sent as its delegate to the American Federation of Arts convention, held in Washington, D. C., May 18, 1921, Mrs. Herman J. Hall, museum instructor of the Art Institute, Chicago.

AN ARTISTS' MEMORIAL

The Gould Memorial Library of the New York State University, situated on University Heights, New York City, is to be made a memorial to American artists—painters, sculptors, and architects. This building is one of the finest examples of the work of the late Stanford White. A feature of the design of its circular reading room is a series of sixteen supporting columns of Connemara marble. The plan is to place at the foot of each of these columns a bust of a distinguished American artist, all uniform in size and standing on pedestals of Belgian black marble. Later the number may be increased by placing a bust in each of the spaces between the columns. Only busts of painters and sculptors will be placed in the reading room. An Architects' Corner is being established in the lower hallway of the main staircase. The crypts or ante-rooms off the main reading room may be devoted to memorials to men of the so-called minor arts, such as the making of stained glass, etc.

Three busts have already been placed. They are of George Inness, the great American landscape painter; Clinton Ogilvie, also a painter of landscape, and Carroll Beckwith, a figure and portrait painter. The first is by J. Scott Hartley, the son-in-law of Inness, and is an anonymous gift

made through Thomas B. Clarke. The second is by Paul Wayland Bartlett and was the gift of a group of admirers of the work of the artist. The third is the work of George T. Brewster, a personal friend and colleague of Carroll Beckwith.

In addition to these three busts already in place, proposals have been accepted for busts of Professor Samuel F. B. Morse, William M. Chase, Frank Duveneck, Walter Shirlaw, J. Q. A. Ward, and Augustus St. Gaudens.

Three memorials have been accepted for the Architects' Corner and are in course of preparation. These will be in memory of Stanford White, George B. Post, and John Welborn Root. Each of these memorials, it is interesting to know, has been designed by the son of the man in whose honor it is to be installed. The Stanford White memorial will take the form of bronze doors for the main entrance to the Library.

As a result of this memorial movement an effort probably will be made to re-establish at New York University the chair of art first held by Professor Morse.

CHICAGO
ARTISTS

The Hamilton Club of Chicago, the largest and most influential political organization in the city, has a live art committee, which has staged exhibitions of paintings, made the events popular and sold works for the artists some three winters. One of these, with prizes, was a loan collection of valuable paintings from the private galleries of members. Another, of Chicago painters, led to an exhibition of landscape painted in the Forest Preserves of Cook County, in which Frank C. Peyraud received the first prize and a number of canvases were sold. The success of the 1920 display led to the exhibition of forty large canvases painted in the Forest Preserves on view two weeks during October in the spacious lounge of the Hamilton Club.

The Forest Preserves of Cook County, of which Chicago possesses the Lake Michigan shore boundary, are tracts of picturesque country on the banks of the north branch of the Chicago River, the Desplaines, Salt Creek, and the Calumet Rivers west and south of the city, the Skokie Marshes and acres of original forest belonging to old



CARROLL BECKWITH GEORGE T. BREWSTER

estates. Under an Illinois law any county of the state can own its Forest Preserves as natural parks, by an appeal from the people to appropriate funds to purchase the land from private owners. The winding rivers, stretches of marsh and hills with remnants of native oaks, elms and indigenous trees invite artists at all seasons.

Being accessible to the city, the opportunities for painting have developed a school of landscape and an enthusiasm for painting out of doors. The original Society of Painters of the Forest Preserve was founded by Carl Kraft, Rudolph Ingerle, Harry L. Engle, Hugo von Hofsten, and Alfred Janssen. The Business Men's Art Club had a summer painting camp at Palos Park, the center of an art colony in the Forest Preserve—a hilly section richly wooded. Many of the same group this summer had a common studio on the Fox River, an hour from Chicago in another county which has not yet awakened to the values of saving its woodlands and picturesque regions under a Forest Preserve Committee of County Commissioners.

The Friends of Our Native Landscape of Illinois, Jens Jensen, president, is actively engaged in organizing similar societies for

the preservation of picturesque river banks, woodlands and glens not particularly valuable for agriculture, but of esthetic worth to the community and often used as the dumping grounds of adjacent towns. The Friends of Our Native Landscape fight the billboards and protest against inartistic structures that mar the beauty of native country.

New avenues to public recognition are opening to painters in Chicago in the privileges offered by banking houses, business offices and music studios for the exhibition of paintings and sculpture. Conde Wilson Hickok, a landscape and figure painter, and Gordon Ertz, a landscape painter, both of the Chicago Society of Artists, exhibited groups of their works in offices in the heart of the business district this autumn. The paintings were as well hung with regard to light as was possible. Catalogues were distributed to visitors who came and went with the informality of an art gallery in the hours named. Frequently, the artists were present part of the day. The plan is a practical solution of the problem of small exhibitions where there is no art gallery, and a factor not to be overlooked is the awakening interest in paintings among men in business.

The Corcoran Gallery of Art has issued its prospectus for its Eighth Annual Exhibition of Contemporary American Oil Paintings, to be held from December 18, 1921, to January 22, 1922.

Four prizes, ranging from two thousand dollars to five hundred dollars, donated by former Senator William A. Clark, will be awarded as usual, accompanied by the Corcoran Gold, Silver, and Bronze medals, and Honorable Mention. In addition there will be a popular prize of two hundred dollars awarded by a vote of the visitors to the exhibition during the week beginning January 9.

During the past year Mr. Clark has given to the Corcoran Gallery of Art the sum of \$100,000, the income of which is to perpetuate the Clark Awards. In case this shall exceed the sum necessary, the excess may be used, in the discretion of the Trustees, for the purchase of works of art by

American artists for the permanent collection of the Gallery.

In addition to such surplus as may accrue from the Clark Fund, the Gallery also has an income from its Endowment Fund, a portion of which is used each year for the purchase of works of art. It is the intention of the Gallery, from these sources, to make numerous purchases from this exhibition. The Jury, both of selection and award, consists of Frank W. Benson, Chairman, Gifford Beal, Charles H. Davis, Victor Higgins, and Joseph T. Pearson, Jr.

ART IN
DETROIT

In connection with the Michigan Artists' Exhibition to be held in the Detroit Art Institute in December, the City Art Commission has appropriated \$500 with which to purchase paintings for the Detroit schools. The desire is to encourage art in Detroit and bring to the children a realization of the work being done by artists in their own community.

The educational program of the Institute, as approved by the Commission, provides for every eighth grade class in Detroit public schools to visit the museum. Later, students will write essays based on museum exhibits. There will be a series of Saturday morning stereopticon lectures on art, a series of Sunday afternoon lectures for the general public, and a series of Tuesday evening lectures by distinguished speakers on some phases of the Fine Arts, The Chamber Music Society will cooperate in arranging for these lectures.

ART IN
NORTH
DAKOTA

The University of North Dakota, has for the first time, made allowance for art exhibitions in its budget. The plan is to arrange a program for the year consisting mainly of those exhibitions which do not require a large fee for insurance, but also probably including one exhibit of originals.

Two prizes in art have been established during the past year at this University. Mr. Joseph Bell DeRemer has given \$50 to be known as "The DeRemer Prizes in Art." The first competition was held this year and completed successfully. The problem was a decorative landscape in tryptic form to be hung over a mantel piece in a

living room. Fifteen panels were submitted and sent to the University of Minnesota to be judged by its art faculty. The dramatic organization of the University offers \$20 annually for the purpose of awarding prizes in competition for a poster advertising their spring production. Forty posters were contributed and three prizes awarded. The "DeRemer" Prize Panels (15) were shown at the State Agricultural College at their request.

In conjunction with the Extension Division of the University the Department circulates in the rural schools of the State two exhibitions, one of public school work done by students in the Department, and the other representing reproductions of various kinds of works of art.

The Art Department of the University has combined with the Agricultural College, Valley City Normal School, and the public schools in Fargo and Grand Forks, for the purpose of sending a joint exhibit of work in drawing and design done in these several schools to the rural schools of the State. The State Department of Education has agreed to circulate the exhibitions this fall.

A year ago the students of the Art Department organized a Sketcher's Club for the purpose of working from the model on one evening during the week. The club has just completed its first year of existence successfully.

ITEMS

A Society of the Friends of Art has lately been formed in Milan, Italy. The purpose of this organization is to serve as a center of national artistic life and to further international artistic relations.

The organization has secured as headquarters a large ancient palace on the Via Amedei, and is therein establishing a library. It purposes also to encourage the establishment of free schools, to supply a laboratory of decorative art, and to assemble cabinets for historical study. Its membership is composed of Italian artists and collectors.

The American Society of Miniature Painters will hold its Twenty-third Annual Exhibition in the Arden Gallery, 599 Fifth Avenue, New York City, from October 31 to November 12. An interesting collection

of porcelains, pottery, and antiques will be shown in this gallery at the same time.

From September 24 to October 15 two special exhibitions of Modern French paintings were held in the Cincinnati Art Museum. One consisted of works by René Menard, the other by Victor Charreton, both landscape painters.

The Detroit Institute of Arts is to soon have a new building, to cost \$2,000,000, the plans for which are being prepared by Cret, Zantzinger, Borie, and Medary, architects, of Philadelphia.

Leopold Seyffert, of Philadelphia, has been appointed head instructor of the Art Institute of Chicago.

A. Phimister Proctor is modeling an equestrian statue of the late Colonel Roosevelt, to be cast in bronze and erected in Portland, Oregon, the gift of Dr. Henry Waldo Coe.

George Elbert Burr, of Denver, Colorado, recently completed a series of thirty-five etchings of the Desert—aquatints, dry-points, and pure etching—showing broad views of land and sky, intimate studies of the desert vegetation, and interpretations of extraordinary effects of storm and sunshine.

The Albright Art Gallery, from September 10 to October 3, showed three special exhibitions. One consisted of paintings by a group of seven Canadian artists—Frank Carmichael, Lauren S. Harris, A. Y. Jackson, Frank H. Johnston, Arthur Lismer, J. E. H. MacDonald, and Tom Thomson; the others were of paintings by Louise Upton Brumback, who has a summer home and studio at East Gloucester, Massachusetts, and of paintings of China, by Frederic Clay Bartlett of Chicago.

The Annual Exhibition of the Handicraft Club of Baltimore will be held at the Peabody Institute's Art Gallery from December 5 to 28. All kinds of handicrafts will be represented. Circulars giving full information will be sent on application to the secretary, Miss Eliza Ingle, 243 W. Biddle Street, Baltimore, Maryland.

BOOK REVIEWS

POTS AND PANS; OR STUDIES IN STILL-LIFE PAINTING. BY ARTHUR EDWIN BYE. Princeton University Press, Princeton, N. J.

Like a bolt out of a clear sky comes this delightful volume by an artist-author on still-life painting, a subject which heretofore has apparently not been adequately treated by authoritative writers, and yet one rich in possibilities. Because still-life painting is a modest art, Mr. Bye has presented, in as simple a way as possible, its charm and its historical development.

After discussing the general aspect of the subject and telling of the forerunners of still-life painting, he takes up, in successive chapters, Dutch, Flemish, French, Chinese, and Japanese still-life painting.

His concluding chapter is on still-life painting, and many who may think themselves familiar with the work of the American school or schools will be surprised to find how excellent the achievement is in this field.

The book, Mr. Bye says, is intended for lovers of art. "Conscious of the fact that neither the title or the subject will appeal to those who understand nothing of art," he has not endeavored to be popular, neither has he been technical, and he correctly judges that "the readers to whom this book is likely to appeal are those who already have a cultivated appreciation for art and a never-failing interest in it." To such it will prove a genuine delight.

It is, by the way, elaborately illustrated.

THE ENJOYMENT OF ARCHITECTURE. BY TALBOT F. HAMLIN. Charles Scribner's Sons, Publishers.

Architecture as a source of enjoyment is too little comprehended by the average American. Mr. Hamlin in this book, printed first in 1916 and now appearing in a new edition, endeavors to open the eyes of the average citizen to the interest and beauty in examples of this art to be found in every city.

His introduction, which deals with the appeal of architecture, is perhaps a little over optimistic, for he claims therein that

we as a people have grown into the precious heritage of appreciation of music, painting, sculpture, and literature. He does not, however, find the outlook of appreciation of architecture quite so cheerful, and this was the spur to the compilation and publication of the book. Certainly such a treatise was much needed, and Mr. Hamlin proves himself a most excellent guide, setting forth for the reader the simple fundamental rules governing good architecture and communicating the pleasure that he, himself, finds in it.

He selects certain well-known buildings as examples and refers to them repeatedly, thus giving the reader a reliable standard. His thought in many instances is distinctly original and suggests new lines of thought on the subjects with which he deals. For example, his discussion of roofs and his suggestions as to their use as a factor both in architectural design and contemporary life, are engaging. In short, Mr. Hamlin has given us a most valuable publication and one greatly needed by the general public and by those who are endeavoring to secure that most invaluable possession—the appreciation of art.

Perhaps it might be well to add that Mr. Hamlin is himself a practising architect and has had, in the preparation of this volume, the hearty cooperation of other architects of distinction and scholarship.

ARCHITECTURAL RENDERING IN WASH. BY H. VAN BUREN MAGONIGLE. With a Preface by Thomas K. Kimball, Past-President of the American Institute of Architects. Charles Scribner's Sons, Publishers.

Proposed as a manual for the student in the school of architecture and to the draftsman in the office this book also appeals to the general reader who desires to acquaint himself with technical processes. As Mr. Kimball says in his foreword: "It takes infinite pains to make a beautifully rendered drawing, but infinite pains alone will not produce the desired result." The process, as he sets it forth, is as follows: "Use of the information given in this manual, with the addition of some brains, a little temperament, a vast deal of patience (or ardor

THE AMERICAN FEDERATION OF ARTS

BULLETIN—NOVEMBER, 1921

TRAVELING EXHIBITIONS

War Portraits	{ Williamstown, Mass., Nov. 1—10.
	{ Amherst, Mass., Nov. 15—30.
Oil Paintings—Collection 2	Louisville, Ky.
Oil Paintings—Collection 3	Elmira, N. Y.
Oil Paintings lent by the Metropolitan Museum	Salt Lake City, Utah.
Paintings of the West	Savannah, Ga.
Pictures of Children	Louisville, Ky.
Copies of Old Masters by the late Carroll Beckwith	Grand Forks, N. D.
34 Oil Paintings (Western Circuit)	Missoula, Mont.
Water Colors—1921 Rotary	Bloomington, Ill.
Water Colors by Felicie Waldo Howell	Syracuse, N. Y.
Pennell Etchings	Savannah, Ga.
Senefelder Club Lithographs	Detroit, Mich.
Helen Hyde Prints	Manchester, N. H.
100 Wood Block Prints	Oxford, Ohio.
Large Print Exhibition	New York, N. Y. (Russell Sage Foundation).
Small Print Exhibition	Winchester, Tenn.
School Room Prints	Brooklyn, N. Y. (Pratt Institute).
Holbein Drawings	Muskegon, Mich.
Photographs of Greece	Milwaukee, Wis.
Photographs of Alexander Paintings	Syracuse, N. Y.
British Posters	Jacksonville, Ill.
Printing Exhibit	Philadelphia, Pa.
Textile Designs and Fabrics	Rochester, N. Y.
Printed Fabrics	Springfield, Ill.
Domestic Architecture	Montgomery, Ala.
Landscape Architecture	Montgomery, Ala.
Photographs of Cathedrals	St. Louis, Mo.
Town Planning	Memphis, Tenn.
New York School Art Work	Muskegon, Mich.
Children's Exhibition	Decatur, Ill.

under restraint), a modicum of vision and as much imagination as obtainable from the ancestral tree." With this modest stock in trade, he asserts, one may hope to arrive.

Mr. Magonigle, in a most painstaking way, goes carefully into the process from the placing of the paper on the board to the setting of the palette and the use of colors. Examples are given, by way of illustration, of work by the leading architects and artists who have specialized in architectural rendering, such as Paul Cret, Otto R. Eggers, and Jules Guerin.

The University of the State of New York announces the Tenth Annual Series of Conferences on Art and Industrial Arts, to be held under the direction of Leon Loyal Winslow, specialist in drawing and industrial training, beginning October 21 in Albany, New York, and concluding May 29 at the Metropolitan Museum in New York City. There will be two in October, three in November, one in January, three in February, one in March, one in April, and two in May, each in a different city, and under the charge of a specially appointed committee of arrangements.

Bulletin

EXHIBITIONS

- THE AMERICAN SOCIETY OF MINIATURE PAINTERS.** Twenty Third Annual Exhibition, Arden Gallery, New York. Oct. 31—Nov. 12, 1921
- ART INSTITUTE OF CHICAGO.** Thirty-fourth Annual Exhibition of American Paintings and Sculpture Nov. 3—Dec. 11, 1921
Exhibits received prior to October 21, 1921.
- PHILADELPHIA WATER COLOR CLUB.** Pennsylvania Academy of the Fine Arts. Nineteenth Annual Exhibition Nov. 6—Dec. 11, 1921
Exhibits received prior to October 18, 1921.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS.** Pennsylvania Academy of the Fine Arts. Twentieth Annual Exhibition. Nov. 6—Dec. 11, 1921
Exhibits received prior to October 24, 1921.
- NATIONAL ACADEMY OF DESIGN.** Winter Exhibition. Fine Arts Galleries, New York. Nov. 18—Dec. 18, 1921
Exhibits received November 1 and 2, 1921.
- HANDICRAFT CLUB OF BALTIMORE.** Annual Exhibition, Peabody Institute. Dec. 5—28 1921.
- CORCORAN GALLERY OF ART.** Eighth Biennial Exhibition of Contemporary American Paintings Dec. 18—Jan. 22, 1922
- NEW YORK WATER COLOR CLUB.** Fine Arts Galleries, New York
Thirty-second Annual Exhibition. Jan. 1—14, 1922
Exhibits received December 24, 1921.
- AMERICAN WATER COLOR SOCIETY.** Fine Arts Galleries, New York
Fifty-fifth Annual Exhibition. Jan. 1—14, 1922
- ARCHITECTURAL LEAGUE OF NEW YORK.** Fine Arts Galleries, New York. Thirty-seventh Annual Exhibition. Feb. 4—Mar. 5, 1922
- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred seventeenth Annual Exhibition. Feb. 5—Mar. 26, 1922
- NATIONAL ACADEMY OF DESIGN.** Fine Arts Galleries, New York
Ninety-seventh Annual Exhibition. Mar. 24—Apr. 23, 1922
Exhibits received March 7 and 8, 1922.

VOL. 12, No. 12

DECEMBER, 1921

PRICE 25 CENTS

THE AMERICAN
MAGAZINE OF
ART



PUBLISHED MONTHLY BY
THE AMERICAN FEDERATION OF ARTS

NEW YORK, N. Y.

WASHINGTON, D. C.

LINCOLN, NEBRASKA

ENTERED AS SECOND-CLASS MATTER OCTOBER 4, 1921, AT THE POST OFFICE AT WASHINGTON, D. C., UNDER THE ACT OF MARCH 3, 1879. ACCEPTANCE FOR MAILING AT SPECIAL RATE OF POSTAGE PROVIDED FOR IN SECTION 1103, ACT OF OCTOBER 3, 1917, AUTHORIZED OCTOBER 8, 1921. COPYRIGHT, 1921, BY THE AMERICAN FEDERATION OF ARTS. ALL RIGHTS RESERVED.

SUBSCRIPTION \$2.50 A YEAR

Digitized by Google

**FINE ARTS INSURANCE
AGAINST ALL RISKS**

UNITED STATES "LLOYDS," Inc.
(Organized 1872) (Incorporated 1918)
INDEMNITY MUTUAL MARINE
ASSURANCE CO., Ltd.
(Stock Company) (Organized 1824)
ROYAL EXCHANGE ASSURANCE
(Incorporated 1720) (Marine Dept.)
UNITED STATES FIRE INSURANCE CO.
OF NEW YORK
(Organized 1824) (Marine Dept.)
AGRICULTURAL INSURANCE COMPANY
(Organized 1853) (Marine Dept.)
FIRE ASSOCIATION OF PHILADELPHIA
(Organized 1817) (Marine Dept.)

APPLETON & COX

Attorneys

3 SOUTH WILLIAM ST., N. Y.

We especially wish to call attention to the fact that the insurance which we offer is in the strongest and best companies regularly entered in the principal States and under the jurisdiction of the New York Insurance Department.

Unauthorized insurance such as that of foreign "Lloyds" and Companies not entered in the United States should be refused, especially as in many States it is illegal for agents or brokers to place such insurances.

For further information write to Appleton & Cox. The name of our agent in your City will be supplied on request.

Herbert M. Smith

Art Insurance



110 William St., New York

Telephone: Beekman 2980

**PAINTINGS
WANTED**

We wish to purchase paintings

by

Inness	Twachtman
Wyant	Weir
Martin	Ryder
Homer	Whistler
Fuller	Duveneck
Blakelock	Murphy

**GEORGE H. AINSLIE
GALLERY**

615 Fifth Avenue, NEW YORK
On Exhibition Fine American Paintings

Notable Works

BY

American Sculptors

A PORTFOLIO OF

Twenty-Four Prints

SCULPTURE BY

Herbert Adams, Daniel C. French, Paul Bartlett, Anna V. Hyatt, Frederick MacMonnies, Herman MacNeil, Janet Scudder and others.

PRICE 50 CENTS

The American Federation of Arts
1741 New York Ave., Washington, D. C.



Copyright 1921 by the Museum of Fine Arts, Boston

**ARCHITECTURE, PAINTING AND SCULPTURE PROTECTED BY MINERVA
FROM THE RAVAGES OF TIME**

By

JOHN S. SARGENT

MUSEUM OF FINE ARTS BOSTON

THE AMERICAN MAGAZINE OF ART

VOLUME XII

DECEMBER, 1921

NUMBER 12



Copyright 1921 by the Museum of Fine Arts, Boston

EDUCATION OF ACHILLES BY THE CENTAUR
CHEIRON

BY JOHN S. SARGENT

JOHN SARGENT'S DECORATIONS

IN THE ROTUNDA OF THE MUSEUM OF FINE ARTS, BOSTON

BY JEAN N. OLIVER

ON THE afternoon of October 20 an assemblage of Boston's leading citizens gathered in the rotunda of the Museum of Fine Arts to witness the unveiling of the Sargent decorations. Artists and art students, connoisseurs, critics, the cognoscenti, and also the casual gallery visitors—all waited with bated breath for the signal. From some distance down a long corridor, unseen music drifted lightly through the air as Mr. Arthur Fairbanks, Director of the Museum, gave the signal, the big, fog-white curtain, which was quivering overhead enshrouding the ceiling, detached itself, seemingly, crumpled together and floated upward, through an aperture in the high roof above. For one instant there was the

intense stillness of appreciation, an unconscious gasping of breath, and then came a spontaneous burst of applause.

As a critic has said of this latest work of John Sargent: "It is in the full flower of his genius that he has created this masterpiece. No living painter can equal the ultimate perfection of this work." Heroic, yet magnificently simple in design and execution, the purity and nobility of the classic is combined with that modern and highly original style, in both pattern and color, which has always distinguished the art of this great "New Master." In the present case it seems as if he had never felt the fatigue of the effort—the figures appear to have evolved themselves in their proper places;

Copyright 1921 by The American Federation of Arts. All Rights Reserved.

401



Copyright 1921 by the Museum of Fine Arts Boston

CLASSICAL AND ROMANTIC ART—APOLLO, PAN AND ORPHEUS

yet when one considers the five years spent by Mr. Sargent in planning and perfecting this stupendous work, the magnitude of the undertaking can be somewhat understood.

Four large oval paintings, four smaller paintings to fill circular spaces, four bas-reliefs, and four unframed bas-reliefs make up the sum total of this decoration. Of great interest is the fact that not only the paintings but all the work of the reliefs and the mouldings were made by the painter-sculptor's own hands.

The white severity of the museum ensemble is agreeably relieved by the very beautiful color scheme predominating—the background in several of the paintings being deep mellow blue, the figures being of golden-ivory flushed as with life. One of the great beauties of the decoration is the successful use of bas-relief—"One feels that here is a painter who is an architect, too, and that he has composed a symphony of architecture, sculpture and painting."

On entering the museum and ascending the white marble staircase—which is wide

enough to allow twenty persons abreast to mount it—past the portrait bust of Martin Brimmer, the first president of the museum, who seems to stay on guard at the foot of the stairs, the first of the decorations in the large oval before one is "Architecture, Painting and Sculpture Protected by Minerva from the Ravages of Time." Here the three seated figures with the symbolic implements of their profession form a group of compelling interest, the charm of exquisite color arrangement adding to the balance and harmony of the design. The blue tone of the background, like the color of a sunlit sea, with a lighter blue as of the heavens above, and the figures and drapery in warm and cool ivory tones are indescribably beautiful, and the subtle touch of golden-yellow and dim Chinese red, with the tan gold of the inner portion of the shield, give exquisite contrast. Minerva, with outstretched arms and enveloping drapery, forms a protecting background, while at one side, disappearing from the scene, is Old Time with his destructive scythe.



Copyright 1921 by the Museum of Fine Arts, Boston

APOLLO AND THE NINE MUSES

"The Sphinx and the Chimaera" in conception and color design has a touch of appealing mystery, the flowing curved lines and extended wings of the Great Riddle contrasting interestingly with the steel stolidity of the passive Sphinx. In color this subject is distinctly attractive. The background is of the remote tone of night time, the Sphinx the warm grey sand color of the great desert, and the wings of the Chimaera blue and pale gold.

"Classical and Romantic Art," with five figures, including the great god Pan, makes a group of varied interest and beautiful line. Here again the color, quietly beautiful as it is, modifies and softens the classic severity of the figures—Pan and his tiger skins, a draped figure in garment of palest turquoise-green, the dim gold of the bars of light behind Apollo, are the essentials.

"Apollo and the Nine Muses" is enchantingly rhythmic in line and action, the graceful, half-draped figures, circling about the god, making a group of perfect harmony of movement. In tone this painting is of ivory greyness, the soft citron-yellow of the

dirt behind the herd of Apollo giving relief to the figure against the blue background.

The smaller circular paintings are "Music," "Astronomy," "Prometheus Attacked by the Vultures Sent by Zeus," "Ganymede Carried off by Zeus in the Form of an Eagle." Over each of these medallions is a relief of two boys and shield below an open relief, in pure white, again below a framed bas-relief, the latter with palest of gold suggested in the ornament of the frames and the light sand tone of background. These framed reliefs in subject are "Cupid and Venus," "The Three Graces," "Venus and Psyche," and "Dancing Figures." Then there are the unframed reliefs, "The Education of Achilles by the Centaur Cheiron," "Aryphion, one of the Twin Sons of Zeus, Who Became a Great Musician," "Satyr and Maenad," and "Fame."

In the vast hall beyond the rotunda, where the tapestries, Flemish and of the sixteenth century, hide the cold walls with their rich, faded tones, a collection of the original drawings made by Mr. Sargent for this



Copyright 1921 by the Museum of Fine Arts, Boston

THE THREE GRACES

Mural Decorations By
JOHN S. SARGENT
MUSEUM OF FINE ARTS
BOSTON



Copyright 1921 by the Museum of Fine Arts, Boston

CUPID AND PSYCHE

**Mural Decorations By
JOHN S. SARGENT
MUSEUM OF FINE ARTS
BOSTON**



THE SPHINX AND THE CHIMAERA



MUSIC



GANYMEDE

Copyright 1921 by the Museum of Fine Arts, Boston

Mural Decorations By
JOHN S. SARGENT

MUSEUM OF FINE ARTS
BOSTON

work can be found. Here, too, is the model made one-eighth the size of the rotunda, and this latter beautiful, miniature work of art has been given to the pupils of the Museum School.

It was in 1916 that plans for the decoration of the rotunda materialized. The original intention was to have three large lunette paintings as the main decoration, but Mr. Sargent found this was impossible because of the shadows thrown. Some semi-structural changes in the surfaces of the dome itself were found necessary, and

it was then decided to use a rib treatment. Then the model was made and even the actual lighting conditions were approximated, and all designs tried upon it. From 1916 to 1921 this work has been in progress, subject to some interruptions. The general scheme was tried or developed on the model, the building was prepared for the application of the mouldings, reliefs and enrichments. Then all these were made and put in place, and, lastly, the paintings, medallions and large canvases were installed and Mr. Sargent gave the finishing touches.

SOME FEDERATION EXHIBITIONS

THE American Federation of Arts will have on the road this season no less than fifty-eight traveling exhibitions. These cover a wide variety of subject material and many are of unique, as well as engaging interest.

For example, among the exhibitions of oil paintings is one of *Paintings of the West*, comprising twenty-five pictures of western scenery and people, painted, for the most part, by members of the Taos Colony in New Mexico, Californians and mid-western artists. Ernest L. Blumenschein, O. E. Berninghaus, E. Irving Couse, W. Herbert Dunton, Victor Higgins, William R. Leigh, Julius Rolshoven, Bert G. Phillips, and J. Henry Sharp, all members of the Taos Colony, have made notable contributions. Among the California painters represented are Maurice Braun, Benjamin C. Brown, R. Clarkson Colman, and Marion K. Wachtel. Birger Sandzen, of Lindsborg, Kansas, represents the Middle West, and among the eastern painters represented, who have painted in the West, are Everett L. Warner and Albert Groll. This is practically the first time that the California painters, as a group, have exhibited in the East. Supplementing this collection is a group of thirty-five etchings, dry-points and aquatints, by George Elbert Burr, of Colorado, of the desert in Arizona, New Mexico, and Southern California—a splendid pictorial record, rendered with consummate skill.

Another interesting exhibition, which started on its travels November 1, comprises

Pictures of Children, oil paintings, miniatures, small bronzes and prints. To this collection Mr. Adolph Lewisohn lent his painting by George Bellows of "Jean"; the National Gallery of Art in Washington lent "Caress Infantine" by Mary Cassatt; Charles Hopkinson contributed "The Piazza Door," a portrait of one of his little daughters; Henry Salem Hubbell lent his portrait sketch "Twee-Deedle, Jr.," and Emil Fuchs his "Ethelmary Oakland," the little actress. Other painters represented were Adam Emory Albright, Marion Boyd Allen, Hilda Belcher, Louise Cox, Charles C. Curran, Constance Curtis, Gertrude Fiske, Lilla Cabot Perry, W. Sherman Potts, Alice Kent Stoddard, and William J. Whittmore. Besides which, through the medium of prints, chiefly in color, are represented George de Forest Brush, William M. Chase, John W. Alexander, Lydia Field Emmet, William Sargeant Kendall, Marie Danforth Page, Jessie Willcox Smith and James McNeill Whistler. The miniaturists contributing are: Carlotta Saint-Gaudens, Annie H. Jackson, Margaret Foote Hawley, Hannah Elliott, Berta Carew, and A. Margareta Archambault. The sculpture lent by the Gorham Galleries included works by Caroline Peddle Ball, Edward Berge, Anna Vaughn Hyatt, Albert Jaegers, Frederick MacMonnies, Edith Baretto Parsons, Janet Scudder, and Bessie Potter Vonnoh. Included in the print collection is a group of five wood block prints of Japanese children, by the late Helen Hyde.

The *Pictures of Children* exhibit is purposed primarily for grown people, but the Federation is also sending out an *Exhibition for Children*, comprising paintings by Elizabeth Shippen Green Elliott, prints in color of works by Maxfield Parrish and Jessie Willcox Smith, a photograph of the painting by John W. Alexander of a *Little Girl and Doll*, and famous works by Reynolds and Raeburn; a group of ten illustrated books for children, and a group of miscellaneous objects—toys, silver, pottery and the like. Among the toys is a beautiful little miniature bedroom set, secured through the Arden Galleries, New York; hand-made painted furniture—twin beds, chiffonier, chairs, table—everything complete, to the little covers on the bureau, silk quilts on the beds, lamp, matches, powder box, books, bureau and table accessories, truly a work of art. Of interest to little boys are two sets of Indians on horseback, by Dana Marsh, very realistic and splendid, and so constructed that, when drawn across the floor on checker wheels, the horses gallop and the tomahawks are waved. Many a child of mature years will undoubtedly find delight in this exhibit, and to the little ones it must prove both educational and entrancing.

More than a year ago Mr. Allen Eaton, of the Sage Foundation, assembled for the American Federation of Arts a collection of approximately four hundred *Prints*, chiefly in color, reproducing paintings by distinguished artists, with the purpose of introducing the public to this inexpensive form of good art and the purchase of pictures of this sort for modest homes. So successful has this exhibition and smaller ones of like character proved that this summer Mr. Eaton assembled a somewhat similar collection of *Prints in Color and Photographs* especially suitable for *School-room and Library decoration*. The *Prints for the Home* are sent out unframed. The *Prints for School-room and Library decoration* are simply framed, in a light moulding, and, at their initial showing during October in the Sage Foundation Building in New York, attracted much favorable attention.

A delightful exhibition of *Wood Block Prints* by American wood block printers has been assembled and sent out by the

American Federation of Arts this year. This collection comprised eighty-seven prints when it started on its travels November 1, and represents the work of the following artists: Dean Babcock, Eliza D. Gardiner, Frances H. Gearhart, Bessie Ella Hazen, Helen Hyde, Frank B. Lemos, Allen Lewis, Tod Lindenmuth, Walter J. Phillips, Marion Richardson, Birger Sandzen, Alice R. Huger Smith, Vivian F. Stringfield, Ted Swift, Gustave Baumann, Ambrose Patterson, Pedro J. Lemos, and Bertha Lum. Only those who have kept in close touch with art matters are aware what interesting and remarkably effective work is now being done in this medium. An art lover, seeing this collection, remarked that it was, in his opinion, more typically American than any exhibition of work in any other medium that he has seen. In every instance the artists seem to have chosen familiar subjects from their own surroundings, the California painters showing California landscapes and figures, and displaying in their work not a little of the influence of the Orient. The mid-west painters have given themselves to interpretation of mid-western scenery—and so it goes. That such a variety in expression could be obtained through a single medium is remarkable. The color wood blocks of Alice R. Huger Smith, of Charleston, South Carolina, are peculiarly decorative and exquisite, rich in color, harmonious in line, and extraordinarily simple in treatment. Gustave Baumann shows colorful landscapes, very differently rendered, but equally original and impressive, pictures very near to Nature but at the same time very boldly interpreted. Bertha Lum exhibits figure subjects, illustrative, imaginative, Japanesque, beautifully rhythmic. The Lemos brothers of California make a splendid showing with their landscapes in color—fine in design, simple in composition. A single Canadian artist, Walter J. Phillips, has made a valuable contribution and shows work of an exceptionally fine character. But all the work shown in this exhibition is well up to the high standard of the best.

Of quite a different type is the *Town Planning Exhibition*, which likewise started on a six-months circuit November 1. This consists of twenty-nine mounts, 30 by 42



ETHELMARY OAKLAND

EMIL FUCHS

IN THE EXHIBITION OF PICTURES OF CHILDREN

inches in dimensions, showing plans and photographs of work in progress or accomplished, in Washington, Minneapolis, Pittsburgh, Albany, San Francisco, Harrisburg, New York City, Boston, Kansas City, Lake Forest, Illinois, and elsewhere. There are parks and playgrounds set forth, river and water-front improvements, railroad bridges and approaches, civic centers, progress pictures of street widening, and representation of the Canadian Sunlight Planning; examples of interesting suburban development, of tree planting; examples of flag poles, fountains, exemplary treatment of subway entrances, elevated railroad terminals, and the like, as well as one chart showing eight art galleries. With this comprehensive and miscellaneous exhibit is shown, as supplementary, a group of seven mounts giving views of the Forest Hills Gardens, Forest Hills, N. Y.; Grosvenor Atterbury, Architect; Olmsted Brothers, Landscape Architects; developed by the

Sage Foundation Homes Company and completely exhibiting what can be done along these lines. The material for this exhibition was assembled for the American Federation of Arts by Mr. Andrew Wright Crawford, of Philadelphia, but the preparation of the mounts, etc., was undertaken by the Washington office.

In connection with this subject it is interesting to know that applications for traveling exhibitions have been received this season from forty out of the forty-eight states. The largest number of applications have come from New York State, next largest from Ohio; Illinois and Kansas following, with Texas, Tennessee and Washington State but little behind. There is evidence of decided awakening of interest in the South.

The largest number of demands are for oil paintings and water colors. The print exhibitions, however, have proved very popular.

L. M.



GROUP OF THE NATIVITY

ANTONIO ROSSELLINO

COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

GROUP OF THE NATIVITY

By ANTONIO ROSSELLINO, 1426-1478

In the Metropolitan Museum, New York

Here is the tale of wonders come to pass
 Upon a winter night in David's Town,
 When (runs the legend) loving ox and ass
 Before the new-born Savior bowed them down.

Here is the story of the manger told
 With painted terra cotta figurines
 In most divine simplicity of mold,
 By Rossellino of the Florentines.

This dreamer of the Renaissance, who wrought
 For leaner years past his abundant age,
 Left here immortal medium of his thought,
 Which is become our timeless heritage.

For half a thousand years have failed to trace
 Their scars on Mary's robes and haloed hair,
 Nor is the infant Jesus' smiling face
 For all the wasting centuries less fair.

Still kneel the kindly beasts, gray Joseph bends
 Bewildered eyes above the Holy One,
 And still Madonna, worshipping, attends
 With adoration on her little Son.

—AGNES KENDRICK GRAY.



HILLSIDE STUDIO OF MR. AND MRS. THAD WELCH

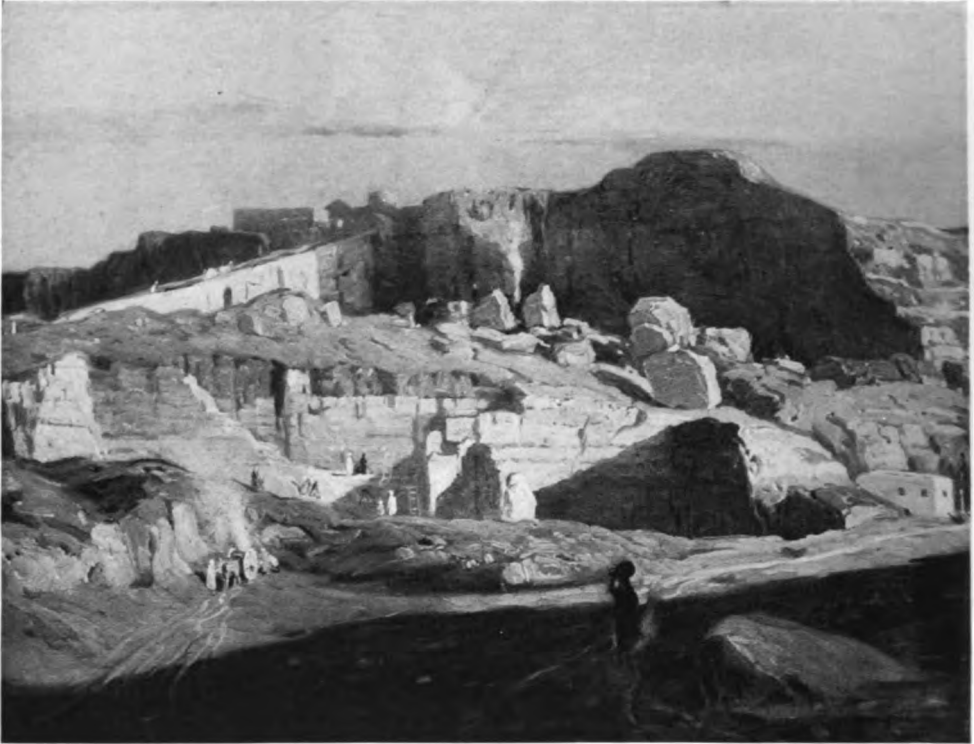
SANTA BARBARA'S ARTIST COLONY

BY L. W. WILSON

THE situation of Santa Barbara is one of extraordinary beauty. The city is nestled in a long, narrow valley, stretching directly inward from the sea and slowly rising as it advances inland. The ocean frontage is a sweeping curve, of which practically the whole has been reserved to the public. High rolling country bounds the valley right and left, the city limits including a ridge that rises steeply six to eight hundred feet above the level of the sea; and beyond this, to the north, loom the mountains. The climate is superb, and the vegetation, which is semi-tropical, is luxuriant and varied. The streets of the town have been laid out checkerboard fashion. There is no need of a

park system, for there is no population of workers who require it, and there is no necessity for creating scenery! The whole country is the most superb of parks, a marvelous heritage which God has given to it. Santa Barbara is no provincial town. Its citizens are far-gathered. The mountains do not define their horizon; for many of them the sea has set no bounds. They have come here because in their hearts they have the vision of the City Beautiful.

In the middle of the crescent rising from the sea, directly opposite the anchorage grounds, lie the Old Mission and the city of Santa Barbara, on a low plain, above the sea level, surrounded on three sides by an



THE MOKALTAM HILLS

CARL OSCAR BORG

amphitheater of mountains, which slant off for miles. The Old Mission stands a little back of the city, and is a collection of well-preserved historical buildings, in the center of which are two high towers, with a belfry of several bells. This old-time tower of the typical Spanish style is a mark by which ships may come to anchor.

It is an ideal city, this Santa Barbara, with the charm of English rural homes, Italian sunny skies, and American mountain scenery so strangely commingled. The perfume of the oranges and roses, the organ chants and faint sounds of Spanish prayers, recall the days of Spain when there was peace and quiet, and an existence altogether romantic and poetical. Years of the best of the old Spanish and the wildest of the new Spanish, Bay of Biscay and Gulf of Mexico, Pacific Ocean—the waves of all of them tossed destinies. Wholly generous and free-handed was the life led here by men and women of degree under the rule of Spain and Mexico, when the laws of the Indian were still the laws of the land, and its old name. “New

Spain,” was an ever-present link and stimulus to the warmest memories and deepest patriotism of its people. It was a picturesque life, with more of sentiment and gayety in it, more also that was truly dramatic, more romance, than will ever be seen again on those sunny shores. The aroma of it lingers here still; industries and inventions have not wholly slain it; it will never be quite lost.

Here in this artist's paradise have gathered a colony which includes the men and women famous in our world of art in the United States today: Thomas Moran, the dean of American artists, whose last picture, painted at the age of eighty-two, is one of his most beautiful, is now at work on others which combine his long years of experience and genius; Lockwood de Forest, who, in the midst of turmoil and strife of the world at large, keeps his steadfast and serious path along the life of art he loves so well and has so wonderfully given to the world to share.

The famous mural paintings and portraits



WILD MUSTARD

JOHN M. GAMBLE

of both Mr. and Mrs. Albert Herter are widely known; and their keen delight in Santa Barbara has opened the eyes of many of its inhabitants who might be less fortunate in ability to see beauty around them.

Fernand Lungren, whose paintings of desert scenes hold high place in the realm of art, has made his home in Santa Barbara for years. At present he is adding to the little city by his deep interest in a community idea to develop the best and highest in all who care to take advantage of a school wherein all may benefit from the best instruction. Mr. and Mrs. Herter have given of their time and their genius to this school, as well as other generous-minded artists in many professions.

Alexander Harmer, today recognized as authority in his paintings of the old Spanish days, and dress, and customs, occupies a most picturesque studio in one of the too few adobe houses of the old period of Spain and Mexico. These interesting buildings, with wide porches and open patios, spoke of sunshine when the flags flying from the

Presidio were other than those of the new United States.

John Marshall Gamble, born in Morristown, New Jersey, in 1863, has given to the world the beauty of the wild lupine and mustard as has no one else. Our hillsides and canyons and sand dunes have taken on a new beauty to "the man in the street" because of his brush and his loving heart. Mr. Gamble is a pupil of the San Francisco School of Design, later of the Academie Julian, Paris (atelier Jean Paul Laurens and Benjamin-Constant). Probably the influence of Emil Carlsen has more to do with the development of Mr. Gamble's painting than any other. He has devoted the greater part of his life to trying to express the beauty of the wild flowers of California as a part of the landscape, and the world today applauds his success. What is not generally known is that Mr. Gamble is also a portrait painter of great ability.

A very modest painter of pastels, by a process entirely original, is William Otte. His fairy eucalyptus trees on a sun-drenched

hillside, just seen, possibly through a golden mist; then again in full glory, have brought delight to many people, and his paintings are in many homes.

Oscar Coast and his wild flowers, Dwight Bridges and his splendid drawing, Paul Harvey and his sunset beaches, wet with the incoming tide, David Imboden—the number grows and grows, in this artists' colony in our dream city.

Carl Oscar Borg, born in Grimstead, Sweden, in 1879, was apprenticed to a decorator at the age of fifteen. Two years later he went to sea, and landed in London, where he studied scene painting and worked at it at the Drury Lane Theater. In 1901 he started for America, drifted to Canada, and a year or so later studied in New York and

Philadelphia, and in 1904 landed in California. Mr. Borg is a self-taught artist, endowed with the indomitable spirit of his Viking ancestors. He has persisted in his art until success crowned his efforts and revealed a rare poetical nature. His skies are luminous and beautiful with clouds that really float. He grasps his subjects with a power and breadth born of genius, coupled with close application. There is something stately and classic in his work. His is a distinct and varied style. He is picturing the dwellings of the Hopi Indians with great historical accuracy.

Dewitt Parshall and his gifted son, Douglas Parshall, are two very interesting members of this famous artists' colony of beautiful Santa Barbara.

CONTEMPORARY ARGENTINE SCULPTURE

FROM A TOURIST'S NOTEBOOK

BY CORNELIA BRACKENRIDGE TALBOT

THAT the Argentinians are lovers of sculpture is evidenced by the quality and quantity of pieces exhibited in the streets and in the seventy-three parks of their magnificent city, Buenos Aires.

The parks vary in size from "the chip of an old block" in a congested district to an expanse covering acres, called "Recollecto."

The beautiful Avenida Alvear, extending from the heart of the city to one of the most fascinating race tracks in the world, is for sculpture-loving people a strand of pleasure pearls.

The setting of each statue or monument has been carefully considered.

An odd corner in a congested district is separated from the commercial surroundings by a huge palm, beneath which a charming little maid dispenses pleasure alike to the esthetic and the thirsty.

One of the most recently established pieces of contemporaneous Argentine sculpture in Buenos Aires is a huge fountain by Lola Mora, an Argentine sculptress.

It is set with the "La Plata" (Silver River) as a great and glittering background, for the river there is seventy-two miles wide.

In the National Gallery of this city are

examples of contemporaneous native work which run the gamut of Argentine responsiveness.

Compare the living merriment of the fascinating baby head by Juan Carlos Navarro with the heartrending pathos of the figure "My Sister" by Jose Fiorvanti.

I predict for Fiorvanti a place in the world's history of sculpture. His clarity of vision, his ability for expression, his untrammelled originality, make me wish that space here permitted of other reproductions of work by this youthful artist.

The contrasts in the use of the same block of marble for the textures of hair, flesh, and background add interest to the splendid head of "Tehuelche" by Alberto Lagos.

Rogelio Irutha's "Solicitude" shows greater influence of the antique than is generally found in the work of South American artists.

To omit descriptions or reproductions of the various monuments given by other countries, or commemorating events in the world's history, is to leave unmentioned many points of real interest and great artistic merit in the sculpture of that magnificently progressive city, Buenos Aires.



Copyright by Newman Tracellaks and Brown and Dawson, N. Y.
NATIONAL GALLERY OF BUENOS AIRES, ARGENTINA



FOUNTAIN

BUENOS AIRES, ARGENTINA

LOLA MORA



MI HERMANA MARIA

By

JOSE FIORVANTI

NATIONAL GALLERY OF BUENOS AIRES, ARGENTINA



FOUNTAIN

**SEPARATED FROM THE CONGESTED DISTRICT BY A PALM
BUENOS AIRES, ARGENTINA**



SONRISA

JUAN C. OLIVA NAVARRO



TEHUELCHÉ

ALBERTO LAGOS



SOLICITUDE

ROGELIO IRUTHA

NATIONAL GALLERY, BUENOS AIRES, ARGENTINA



THE VALLEY OF CONTEMPLATION

H. I. STICKROTH

HARRY I. STICKROTH

BY EULA LEE ANDERSON

THE work of Harry I. Stickroth, a young artist of much promise, was shown at the Toledo Museum of Art last year. When just a lad, he began his art training in the public schools of Toledo, his initial exhibition at the Museum being an event of his fourteenth year. At that time the annual exhibition of art and manual training of the public schools was held at the Toledo Museum. Young Stickroth submitted a drawing of a horse, and this drawing, with others, was chosen to illustrate a newspaper article concerning the exhibition.

Doubtless encouraged by this incident, the youth, at the early age of fifteen, departed for New York City to pursue a course of training at the National Academy of Design. There he studied under George de Forest Brush, by whom his work was greatly influenced.

While at the Academy, in 1914, he won the Fellowship of the American Academy in Rome, which gave him \$3,000, three years' travel in Europe, and study in Rome at the Academy's School of Fine Arts. This was a well-earned honor, considering the number of clever young students in the art schools of New York, Chicago, and other large cities, both here and in France, who competed for this splendid recognition. A mural composition, "Good Government," won him this

fellowship, the idea for the production being founded on Truth and the Ten Commandments. The judges who awarded the fellowship were: Edwin H. Blashfield, John W. Alexander, and Kenyon Cox. The American Academy in Rome was founded by J. Pierpont Morgan, W. K. Vanderbilt, Henry C. Frick, Charles F. McKim, Henry Walters, and Harvard University. Its charter and active members are made up of many notable Americans.

While at the Academy, in Rome, Mr. Stickroth executed a mural painting, "The Valley of Contemplation," which was exhibited at the Academy. This mural was included in his exhibition at the Toledo Museum of Art. It is especially charming in its color balance—an important feature which is lost in the reproduction.

His portraits and landscapes are reminiscent of the old Italian School and are characterized by a love of order and design, together with fine drawing.

A portrait group of three is lovely for its warm colors contrasted with the light flesh tones. The filminess of transparent materials and the sheen of satins and velvets are well handled.

The decoration, "Shepherd with Goats," is notable for its color and draftsmanship. Rolling hills of Greece stretch away and meet



A YOUTH

H. I. STICKROTH

the horizon in the background, and in the foreground the shepherd sits looking toward the hills, while tending his goats. A tall tree spreads its branches over the shepherd, the beautiful foliage forming a decorative pattern full of detail. This, however, in no way detracts from the central theme of the painting.

A "View of Bellegro" is another canvas done during the later Italian period. It is loose in handling and while vague in outline, is fundamentally sure in draftsmanship. Masses of early spring foliage are depicted in gray greens and white greens, reflecting purple shadows in the foreground and lower

middleground. In the distance against the delicately colored sky is outlined a castle, the abode of Harry Stickroth during his stay in this part of Italy.

A self-portrait of the artist is almost boyish in expression—a work of his earlier days, possessing rich, low-keyed color as well as style and distinction—qualities that are to be found in all his work.

"Florence" is a portrait of Mrs. Stickroth. It is an excellent likeness, the color and handling expressive of the old Italian School, which influence is felt in so much of this artist's work.

In his drawings are included a "Portrait

of His Mother," of a "Young Man," and of "Wayne." They are delightful studies in portrait drawing, and show the artist's knowledge in handling the texture of materials. The "Study of a Fig Tree" is splendidly drawn and is interesting for its detail of design.

His drawings, more especially than his paintings, call to mind the old masters, reminding us of the German, Holbein. Stickroth has expressed the growing need of a frank return to draftsmanship, feeling that it has been largely lost in the search of the moderns for color and sunlight.

Stickroth is one of the few modern artists who have worked in tempera, a process of painting used by the early painters before oils came into use.

During the past year he has worked with Barry Faulkner in doing the mural decoration in Washington Irving High School, in New York City.

Mr. Stickroth has recently become instructor to the upper grade students in mural painting at the Chicago Art Institute. He is a man of charming personality and sincerity of character, both of which are assets in attaining success.



WAYNE

By

H. I. STICKROTH

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

Published by The American Federation of Arts

1741 New York Ave., Washington, D. C.

OFFICERS OF
THE AMERICAN FEDERATION OF ARTS

President	Robert W. de Forest
First Vice-President	Charles L. Hutchinson
Secretary	Leila Mechlin
Treasurer	Charles D. Norton
Assistant Secretary	Helen H. Cambell
Assistant Treasurer	Irene M. Richards
Extension Secretary	Richard F. Bach

LEILA MECHLIN, Editor

1741 New York Avenue, Washington, D. C.

SUBSCRIPTION PRICE \$2.50 A YEAR

VOL. XII DECEMBER, 1921 No. 12

NATIONALITY IN ART

Cecilia Beaux in an address made at the International Congress of Art, held in Paris last September, referring, not to art today but in the past (the subject under discussion being the history of art), said that we have no national art, meaning that our traditions were essentially European. But her statement, as reported, has been generally interpreted to mean that our art in the United States has not up to the present time found distinctive national expression.

To an extent this is true, not only of the United States but of all the European nations, and will become more and more so as internationalism increases. Marked national traits are to a large extent the result of isolation. Climatic conditions and other physical facts which affect habits of life primarily differentiate the people of one nation from those of another. Such influences, however, are mitigated by intercommunication—the railroad, the steamboat, the aeroplane, the telephone, the telegraph, the wireless; the organization of industries, of commerce, yes, even of labor, helps to draw all nationalities together, to

make us one great family, establishing similar habits of life in all parts of the world.

The effect of this is the obliteration of superficial, external differences. The picturesque peasant costume in many places in Europe is disappearing, and were the peoples of nations, once widely different, to pass in parade, even the discerning might find it difficult, at a distance, to point to this one and that and confidently say, "She comes from here. He comes from there."

But nationalism goes deeper than this. As in the family certain traits are characteristic and inherited, descending from generation to generation, so in a nation spiritual differences abound. Individuality is not a matter of appearance but of something much deeper and more profound; and as there are few who duplicate one another in feature, so there are an exceedingly small number individually alike. Originality in art is not a matter of deliberate intention but of individuality on the part of the artist. John Smith cannot be like Thomas Jones; even if he tries, he can only be a weak imitation of him.

In an effort to be distinctively American, the early school of landscape painters in the United States sought out subjects typical of the United States—Niagara Falls, the great Rocky Mountains; the early sculptors selected for their chief theme the American Indian. There is still a tendency on the part of Europeans to require of America representations of Indians and amazing landscape themes, but this again is mistaking the clothes for the man, the external and material for the soul and spirit.

We may borrow from France, from England, from Italy, from Japan, but in the end we are bound to be American. Those characteristics which the A. E. F. displayed as it swung down the Champs Elysées in Paris, rank after rank, stirring the hearts of the French people, would be as truly manifest in our art were it likewise selected and marshaled. The spirit of youth, of hopefulness, of vigor and sincerity is to be found in large measure in the output of American studios. No remnant of a people is entirely representative, and for the most part our art is judged by remnants, small groups, single exhibitions. If one wished to name

typical American painters, sculptors, etchers, wood-block printers, it would be an easy thing to do, but it is not the rare exception to which we would point. Our claim is that a spirit of nationalism pervades it all, and that this nationalism is so pregnant and persistent that it will survive the leveling influence of internationalism, at its best or at its worst.

Our art in America is going to be good or bad according to the life we live, the ideals we pursue. The two are dependent upon one another—art and life, life and art. To say that we have no national art would simply be to admit that as a nation we have no individuality.

NOTES

The thirty-fourth annual exhibition of American Paintings and Sculpture opened at the Art Institute, Chicago, Thursday afternoon, November 3. It includes 200 paintings and about 80 works in sculpture. The following awards were made by the Art Committee of the Art Institute and the Jury:

The G. Logan Medal and \$1,500 were given to Cecilia Beaux for "The Dancing Lesson."

The Potter Palmer Gold Medal and \$1,000 were won by the portrait bust of the late Frank Duveneck by Charles Grafly.

The Mrs. Keith Spalding Prize of \$1,000 for the best landscape was given to "Morning Light" by Elmer Schofield.

The Norman Wait Harris Silver Medal and \$500 was awarded "Portrait of an Old Lady" by George Bellows.

The Norman Wait Harris Bronze Medal and \$300 was given to a large decoration, "Ave Maria," by Wellington J. Reynolds.

The Mr. and Mrs. Augustus S. Peabody Prize of \$200, for purchase or a prize for a painting by one of the younger artists, was won by Felicie Waldo Howell's "From the Attic Window."

The William M. R. French Memorial Gold Medal of the Art Institute Alumni Association was awarded Eugene Savage for "Arbor Day."

The Martin B. Cahn Prize of \$100 for the best painting by a Chicago artist was awarded to Frank C. Peyraud for "Late Afternoon."

The Charles S. Peterson Prize of \$500 will probably be held over as a fund to accumulate with the sum of next year.

The Friends of American Art announced the purchase of Leopold Seyffert's Temple Gold Medal Painting, "A Model," for their permanent collection.

The Honorable Mentions are affixed to the works "Unfinished Figure" (Sculpture) by Sherry Fry, "Cupid and Gazelle" by S. P. Jennewein (sculpture), "St. Philomela" by John Gregory (sculpture), and the paintings "Compassion" by Anthony Angarola and "Late February" by A. T. Hibbard.

The Chicago Public School Art Society reports one hundred and eighteen pictures placed in twenty-four schools, during a period covering twelve months, at a cost of \$3,278.90. "Why," asks the author of the report, "are we expending this amount in pictures for the public schools this year? Is it to give the children a technical training in art?" "If the pictures help children interested in such a training, we are very glad," she answers, "but our purpose, however, is a different one. We want to broaden their horizon and give them one of the noblest forms of joy."

Special commendation is given the colored Copley print of Violet Oakley's "Drafting of the Constitution." "We have referred before to the difficulty of obtaining dignified and artistic pictures of historical subjects. We have had reason to groan inwardly more than once during visits to the schools to see on the walls pretty inanities of the Puritans and of the Pilgrim Fathers, who surely deserve better of their countrymen. Picture men—we refuse to call them artists—have sinned grievously in giving us fanciful representations of Washington at Mount Vernon. The pity of it, when there are such excellent portraits of our first President! Violet Oakley gives us one of Washington, noble, dignified, forceful, and, with him, others of that group who dreamed and toiled and laid the foundations on which statesmen of today build, often a thought too easily. Violet Oakley's is a fine picture. May we have many copies in our schools!"

In this connection mention may be made of the traveling exhibition of photographs and prints in color, especially suitable for schools and public libraries, assembled by Mr. Allen Eaton for the American Federation of Arts, and lately shown in the Sage Foundation Building, New York.

Few events in the art world "BLUE BOY" have created as great a AND HIGH sensation as a sale, in PRICES October, of Gainsborough's "Blue Boy" and Reynolds' "Mrs. Siddons as the Tragic Muse" from the Westminster collection by the Duveens, for a price approximating £200,000—under normal rate of exchange, \$1,000,000. The price paid for the "Blue Boy" was £170,000.

It is rumored that the portrait of "Mrs. Siddons" will go to the Louvre, though the report has not been confirmed. The "Blue Boy" is to be brought to this country for exhibition after being shown publicly in London and Paris for a fortnight each. According to the *Art News*, Mr. Henry E. Huntington is the actual purchaser of the "Blue Boy," the Duveens having acted as his agent. But this has been denied.

The "Blue Boy" is one of the most famous, if not the most famous, of Gainsborough's paintings, and the price paid is the highest ever paid for any single painting. It was painted, tradition has it, to demonstrate the possibility of making an effective picture with a cold color predominating. It represents the son of a prosperous ironmonger, Buttall by name, who lived in Soho. In 1796 it passed into the possession of the Prince of Wales; later he gave or sold it to a Mr. Nesbitt, from whom it passed into the possession of Hoppner, the painter. Earl Grosvenor bought it from Hoppner early in the last century, and it has remained in Grosvenor House ever since.

The canvas is 5 feet 10 inches in height by 4 feet wide. The figure of the lad is life size, and he is seen in Van Dyck dress, tunic and knee breeches of blue satin. In his right hand he holds a plumed beaver hat; over the left arm hangs a coat. The background is a richly colorful landscape.

The high rate of war taxation is given as the reason for the sale, and while the

transfer of such a painting from England to America enriches our nation, there is something pathetic in the fact.

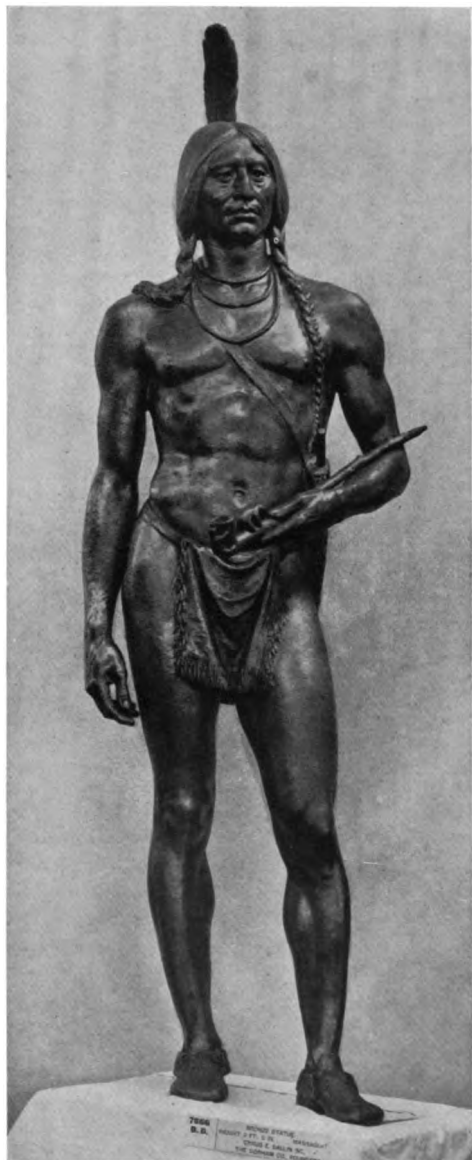
While bringing a much smaller price, the portrait of "Mrs. Siddons as the Tragic Muse" is scarcely less famous. Reynolds originally priced it at one thousand guineas, but ultimately sold it to M. de Calonne for £800. Mr. Smith, of Norwich, bought it in 1795 from the Calonne sale for £700 and sold it to G. Watson Taylor for £900. When Mr. Taylor's pictures were dispersed at Christie's, in 1893, Earl Grosvenor then obtained it for £1,837.

It was painted when Reynolds was at his best and has distinct dramatic, monumental quality. Both it and the "Blue Boy" have been repeatedly reproduced and are thus familiar to almost everyone.

In this same connection mention may well be made of a notable purchase of two Rembrandts by Mr. Joseph E. Widener, of Philadelphia, a "Portrait of Titus" and the "Portrait of Magdalen Van Loo."

The St. Paul Institute announces an interesting program of activity for the current season, including a series of exhibitions opening October 1 and continuing to June 15. These exhibitions for the most part consist of local work, such as Photographic Art by the Professional Photographers of St. Paul; Joint Exhibition of Paintings by St. Paul and Minneapolis Artists; Interior Decoration by the Interior Decorators of St. Paul; Black and White Exhibit by St. Paul Artists' Society; Architectural Art by the St. Paul Branch of the Institute of Architects; Art Posters by pupils of St. Paul Public Schools. In addition there will be an exhibition of water colors circulated by the American Federation of Arts and a one-man exhibition by Philip Little, of Boston. It is undoubtedly very desirable for local organizations to encourage local art and to occasionally give opportunity of comparison with the art from other places.

Under the auspices of the St. Paul Institute, Dudley Crafts Watson, extension director of the Minneapolis Institute of Arts (as well as director of the Milwaukee Art Association), will give a series of six



MASSASOIT

CYRUS E. DALLIN

ERECTED ON COLES HILL, PLYMOUTH, MASS.,
BY THE IMPERIAL ORDER OF RED MEN

lectures on "Art Appreciation." There will also be lectures on literature and on music, together with concerts, motion pictures, and other cultural entertainments.

The St. Paul Institute has established a community center which it calls "American House," where community work is carried

on. It is one of those organizations which has a broad outlook and a long arm and does not forget that art is, and must always be, an integral part of a well-rounded life.

The rapidly growing importance of the activities of the Art Alliance of Philadelphia in the movement of the day is very evident from a mere perusal of the autumn announcement. Acquisition of the adjoining property to the present building of the alliance in Rittenhouse Square has materially added to the space available for the use of members now numbering about seventeen hundred and still increasing. Among other advantages to be observed are the doubled capacity of the restaurant, the addition of the North Gallery for exhibitions of an intimate character, and of a number of well-lighted studios on the upper floors leased to professionals in the various arts.

There was held in the galleries this autumn an interesting exhibition of portraits of former presidents of the Musical Fund Society subsequent to 1820, painted by Thomas Sully, John Neagle, J. C. Darley, and Carol H. Beck, lent through courtesy of the society. This was followed by another exhibition of illustrations by N. C. Wyeth, of "The Courtship of Miles Standish," "Westward Ho!" "King Arthur," "Rip Van Winkle," with a number of mural paintings, the sketches for which were included in the show.

Cooperating with the lessees of the American Academy of Music, the Art Alliance is planning to have a series of exhibitions this season in the corridors of the academy. The concentration of large numbers of people in a place of amusement such as this is seized upon by the management of the alliance as a favorable opportunity of bringing the people daily in contact with good art work. The corridors of the first and second floors, with their available wall space, will be used for the purpose, of course, lighted artificially, and the works shown will be on sale.

Another exhibition is being planned by the alliance that will be not only unique in its way, but should reflect great honor upon its sponsors in reviving the memory of one of the greatest artists of the eighteenth

century, Benjamin West, born in 1738 at Springfield, near Philadelphia, president of the Royal Academy, 1792-1820, and the master of many distinguished American painters, such as Gilbert Stuart, Charles Wilson Peale, John Trumbull, Thomas Sully, and others of lesser prominence. Naturally it would be impossible, under the circumstances, to place on exhibition in the galleries of the alliance such vast canvases as "Christ Rejected" or "Death on the Pale Horse," formerly in the Pennsylvania Academy. It is thought, however, by Mr. John F. Braun, president of the alliance, organizing the show, that there could be assembled an excellent collection of small studies for these large works, such as one that appeared in the Pennypacker sale last season made for his work "The Death of Nelson," together with portraits, drawings and etchings, many of them in possession of old families in this vicinity.

Paintings by Emil Carlsen, A. B. Davies, J. Alden Weir, and William L. Carrigan were shown in the galleries of the Art Alliance from October 24 to November 14. Etchings by Joseph Pennell were shown in the North Gallery, beginning October 20. Also a series of lectures on the Fine Arts will be given under the auspices of the Alliance in the foyer of the Academy of Music. Among the speakers already secured are Robert Henri, George de Forest Brush, and Professor Frank Jewett Mather, Jr., of Princeton.

E. C.

The Toledo Art Museum has been something more than a pioneer in establishing relations of a tangible and effective sort with the little citizens. The result is that the children of Toledo feel that the museum is their own possession, and, incidentally, a generation of art lovers is being upbrought in that enterprising Ohio city.

The story hours have become immensely popular and a distinct feature of the museum's work. A picture of the children attending one of these story hours is given herewith, and the following interesting statement is taken, with permission, from the museum's bulletin:

"The aim of the story hours has always been to lead the children to love art, whether

expressed in painting, sculpture, prints or architecture. The story theme has never been used, but rather have the little ones been shown the structure of art, according to the laws of design and color. Having come to recognize some of these fundamental laws, they are eager to find their application in each example presented to them. It is exhilarating, stimulating, almost like a game to them, this searching and finding, and quite naturally the story expressed comes to take second place in their enjoyment.

"Some two years ago it was decided to go back to the beginning of things, so that the children might get a glimpse of the unfolding of art. They seemed to live, in make-believe, in old Egypt and in Greece, and they came to know more than one might imagine of the art of both, and found for themselves the characteristics of each. Then they saw Greek art planted in Italy and watched there the growth of the native school through its earlier period. During the coming season the High Renaissance will be studied and discussed by these little folk. It often is surprising to adult visitors to see how easily the children are led, how much they discover for themselves, how much they retain, these children, who range in age from five to sixteen years.

"In this program on Italy have been included not only the fine arts but also some of the little arts, furniture, glass, printing and metal work, together with a study of the cities of Florence, Venice and Rome, all of which it is hoped will make it possible for the children to imagine and live over again the artistic life of Italy during the period of the Renaissance."

The Corcoran Gallery of Art will hold its Eighth Biennial Exhibition from December 18, 1921, to January 22, 1922. The opening reception promises to be an uncommonly brilliant affair, as it will undoubtedly be attended not only by members of the Cabinet, Supreme Court, Senators, Members of Congress, and representatives of the Diplomatic Corps, but also distinguished foreigners in attendance at the Disarmament Conference.

The William A. Clark generous money



SCHOOL CHILDREN VISITING THE TOLEDO MUSEUM OF ART
 COURTESY OF THE TOLEDO MUSEUM OF ART

prizes, accompanied by the Corcoran Gallery's medals, will be awarded as usual, besides which numerous purchases will be made from the fund which Senator Clark has established and from the Corcoran Gallery's own revenue. The Jury of Selection and Award comprises the following: Frank W. Benson, chairman; Gifford Beal, Charles H. Davis, Victor Higgins, and Joseph T. Pearson, Jr.

During the past month or more several notable one-man shows have been held in the Corcoran Gallery, among which mention should be made of the very excellent showing of water colors, oil paintings and miniatures by Miss Bertha E. Perrie, well-known Washington artist, who died quite suddenly at East Gloucester in September; an exhibition of etchings of the Desert by George Elbert Burr, shown under the auspices of the American Federation of Arts; and a collection of forty or more aquatints in color, and etchings, by John Taylor Arms, formerly of Washington, but now of Fairfield, Connecticut, corresponding secretary of the Brooklyn Society of Etchers.

During the early part of November the Corcoran Gallery also showed a Japanese exhibition, organized by the Cleveland

Museum of Art, consisting of paintings by members of the Nippon Bijutsu-in of Tokyo, representative of modern Japanese art.

The St. Louis Public Library ART IN THE ST. LOUIS PUBLIC LIBRARY announces an interesting series of exhibitions for the current season, beginning October 1 with an exhibition of Drawings, Photographs, and Sketches by members of the St. Louis Architectural Club, followed monthly by lithographs by Birger Sandzen, paintings by members of the Two-by-Four Society, etchings lent by the American Federation of Arts, paintings by Mrs. Katheryn E. Cherry, illustrations and decorative drawings by Gisella Loeffler, paintings by Fred Roe, printed fabrics lent by the American Federation of Arts, wall paper lent by the American Federation of Arts, photographs by the St. Louis Camera Club, and paintings by a group of drawing supervisors of the public schools. In September were shown wax-crayon sketches of Colorado by Maurice Braun, who spent about three months in St. Louis this fall.

The Art Department of the Public Library is under the capable charge of Miss Mary Powell.

ART EXTENSION IN ILLINOIS

The Illinois Art Extension Committee, appointed under the University of Illinois, held its sixth meeting on the 14th, 15th and 16th of October as part of the Better Community Conference then in session at the State University at Urbana, under the direction of Dr. R. E. Hieronymus, better community adviser for the state.

This committee is fortunate in having for its head Lorado Taft, the sculptor, and for its executive secretary Charles A. Bennett, of the Manual Arts Press, well known throughout educational circles.

The morning sessions were devoted to the business of the committee: Reports of subcommittees, discussion of how best to cooperate with existing organizations in the state, such as the Library Extension Commission, the State Historical Society and others, discussion of problems and open questions, and the forming of new subcommittees for the undertaking of further work.

The committee has in circulation throughout the several communities of the state exhibitions of paintings, of landscape plans, of industrial art, and will have exhibitions of city plans and community buildings. A new collection, consisting of twelve large paintings, suitable for showing in the larger towns and cities of the state, has been obtained from Illinois artists by Ralph Clarkson, and will soon be in circulation. The committee is particularly interested in promoting community festivals, plays, etc., as a means of entertainment to displace traveling carnivals and the like, and to that end a book box containing literature designed to help and instruct those so interested, has been put in circulation. An exhibit of costumes will soon be ready. This subcommittee has also sent letters to the mayors of the state, to chambers of commerce and commanders of the American Legion, protesting against traveling carnivals, and has been gratified to learn that two cities have already complied with the request.

At its afternoon and evening sessions the committee was addressed by Lorado Taft, his subject being "Seeing Illinois First"; Dean Davenport, of the University of Illinois, on "The Great Commandment";

Zona Gale on "The Spirit of Good Will," and again on "Neighborliness"; and by a number of other prominent people. Those anticipating the convention by a day were permitted to hear Percy McKaye read before the Department of English on the afternoon of the 13th and to attend the dinner given in his honor at night at which he talked on "The Community Drama—Its Motive and Method of Neighborliness."

ART IN LOS ANGELES

The California Art Club of Los Angeles opened its twelfth annual exhibition at the Museum of History, Science and Art on October 7.

Four prizes were offered this year. The Ackerman Prize of \$100 for the best example of figure painting was awarded Donna Schuster for her painting, "Little Mother," a charming study of a little girl rocking her dolls in a shaded arbor. Three prizes which were offered by Mrs. Henry E. Huntington, on behalf of the Los Angeles Museum, were awarded as follows: Clarence Hinkle, portrait; Orrin White, landscape; Emma Saboni, miniature.

Many well-known names were noted in the catalogue, such as Edgar Payne, who won the Martin B. Kahn Prize at the Chicago Art Institute in 1920, Carl Oscar Borg, Benjamin C. Brown, Aaron Kilpatric, Julia Bracken Wendt, Karl Yens and Guy Rose. About sixty-five artists were represented.

The recently formed Sculptors' Guild of Southern California is of particular interest, because its purpose is not only to produce and exhibit the works of members but to aid in beautifying the city as it grows. An exhibition will be held later in the season in which the purely decorative in sculpture, as well as sketches showing more utilitarian objects for public usages, will be combined. David Edstrom has been elected president and Ella Buchanan vice-president.

Mr. Earl Etendahl, in his gallery in the Ambassador Hotel, is showing an unusual collection of etchings and engravings by old and modern masters. The prints shown cover the last four centuries. Among them are works by Whistler, Zorn, Dürer, Rembrandt, and the later American etchers, Benson, Kinney and Pennell.

Fourteen paintings by Chauncey F.

Ryder are being exhibited in a room at Cannell and Chaffin's, attracting much attention and calling forth high commendation.

R. Clarkson Colman, marine painter, whose studio is at Laguna Beach, is exhibiting his pictures in San Diego in the Orr Gallery.

A recent bulletin of the Cleveland Museum of Art announces that the organ which is being installed—the first, so far as our knowledge goes, installed in any art museum—will soon be ready for dedication. A series of important organ recitals are included in the program for the winter, while informal recitals will be given from time to time in the late afternoon.

Mr. Thomas Whitney Surette will continue going to Cleveland a few days each month during the winter, and on the third Friday of each month will give a series of lectures on "Appreciation of Chamber Music," illustrated by prominent musicians, as was done last season.

Mr. Douglas S. Moore has been appointed assistant curator of the Department of Musical Arts. He is a graduate of Yale, B. A. 1915, and Mus. B. 1917, a pupil of the late Horatio Parker and of Vincent d'Indy in composition and of Harry Benjamin Jepson, Charles Tournemire, and Nadia Boulanger on the organ.

The work of the department will be carried on along the same lines as before, but Mr. Moore will give his entire time to museum work. He will give a course of lectures on "The History of Music" and will continue work with public school children, as well as the children of members.

LONDON NOTES

The London art season is now in full swing as far as exhibitions are concerned, which come in just now with a rush, so that I have in my hands at this moment some fifteen cards for shows opened or just opening. The ball commenced, as usual, with the two leading photographic societies, the London Salon of Photography and the Royal Photographic Society, which have just held two very satisfactory annual displays, that of the

London Salon showing a high level of artistic camera work. There followed the Grosvenor Gallery and Royal Society of Miniature Painters, both of which I propose to mention; but I prefer to take first a very interesting selection of drawings by the Old Masters, now being shown at the Victoria and Albert Museum.

Various bequests, such as the Dyce bequest in 1869, that of Mr. Constantine Ionides in 1899, and of Miss Emily Frances Dalton in 1900, have given our museum a rich and fairly representative collection of drawings, from which the present exhibition has been made with good judgment.

The Grosvenor Gallery autumn exhibition is devoted to the water-color drawings of three artists, Mr. George Clausen, R. A., Mr. James McBey, and Mr. Rushbury. Most attractive are Mr. Clausen's sincere and strong treatment of atmosphere and sunlight, and McBey's war studies for etchings.

The Royal Miniature Society this year comes forward with a very attractive display, included in which is a beautiful portrait miniature of Madame Sarah Bernhardt, by the president, Mr. Alyn Williams, who painted it this summer; and also one of Lady Maxwell, by Mrs. Stella Lewis Marks. Another American woman artist exhibiting this year is Miss Margareta Archambault, of the Philadelphia Society of Miniature Painters.

At a meeting of the Board of Directors of the American Federation of Arts held in New York on November 4, Col. R. P. Lamont of Chicago was unanimously elected a member of the board in place of Col. James Barnes, who resigned. The following were unanimously elected vice-presidents: Col. James Barnes, Princeton, New Jersey; Mr. Frederick A. Delano, Washington, D. C.; Hon. A. W. Mellon, Secretary of the Treasury, Washington, D. C.; and the Hon. John Barton Payne, former Secretary of the Interior, now Director of the Red Cross, Washington, D. C.

It was decided to hold the Annual Convention, May, 1922, in Washington.

At this same meeting special committees on Expansion, on The Revision of the Copyright Law as Related to Art, and on The Washington Plan, were appointed.

ITEMS

In Asheville, North Carolina, an art association has recently been formed under the egis of the Pen and Plate Club of that interesting and picturesque city. Mr. Philip S. Henry, of Washington and Asheville, instituted the movement by an essay setting forth the important part that art should play in civic improvement, read at a meeting of the Pen and Plate Club.

The first step will probably be along the line of securing exhibitions which will be set forth in well-appointed galleries in the new high school, of which Asheville has much reason to be proud, but the intention is eventually to erect a building as an art museum.

The Chicago Public School Art Society is conducting a course of four lectures on "The Appreciation of Italian Art," by Professor Ernest H. Wilkins, of the University of Chicago. Two were given in November and two are to be given in December, the first three at private residences, the fourth at the Art Institute of Chicago.

Robert B. Harshe was appointed Director of the Museum and School of Art of the Art Institute of Chicago at a meeting of the Board of Directors held October 1.

The New Haven Paint and Clay Club will hold its fourth exhibition of Little Pictures, December 3 to 18. This exhibition will comprise original works in oil, water color, pastel, etching, engraving and drawing, no one of which is to exceed 16 by 20 inches in dimensions.

The jeweler members of the Boston Society of Arts and Crafts have formed a guild, the objects of which are to promote cooperation among jewelers, to maintain a high standard of craftsmanship in jewelry, to provide effective means for exhibiting good jewelry work, and to further the general interests of the society. The guild has thirty-six members and arranged an exhibition in the rooms of the society from October 1 to 14. All the pieces shown were from new designs, and many had received the commendation of the Jury of the Society.

Jessie Willcox Smith made a most charming poster for the National Association of Book Publishers, to advertise their Third

Annual Children's Book Week—November 13 to 19.

At a recent meeting of the Board of Trustees of the Montclair Art Museum, Mrs. Henry Lang supplemented former munificent gifts to the museum with a gift of \$10,000 to form the nucleus of an endowment fund which that institution is endeavoring to raise.

An exhibition of more than one hundred paintings, largely the summer work of well-known artists, delightfully inaugurated the season. At the private view and reception, five of the pictures were sold.

An exhibition of Architecture and the Allied Arts opened at the museum the middle of November, to continue until January 3. This exhibition was assembled and arranged by Mr. W. E. Moran, architect, assisted by an able committee of New York and New Jersey architects.

An educational film in one reel, called "Threads of Romance" and depicting the design and manufacture of machine-made lace, and available to organizations and societies, has been made at the Zion Lace Industries, Illinois. Inquiries should be addressed to Marshall, Field & Company, Chicago, Illinois.

The Art Division of the General Federation of Women's Clubs has just issued a little pamphlet, "Study Outlines and Bibliography of American Art." These outlines cover Art in the Home, Art in Gardens, Civic Art and War Memorials, Art Training in the Public Schools, Industrial Arts and Crafts, Furniture, Pottery, Architecture, Sculpture, Painting and Prints. Each is quite comprehensive and suggestive. The pamphlet is illustrated by University Prints reproducing works by American artists. It is a joint production, brought together and unified by Mrs. Walter S. Little, chairman of the Division of Art.

The Society of Independent Artists, Inc., announce their Sixth Annual Exhibition, to be held at the Waldorf-Astoria, March 11 to April 2. Every member of the society, and anyone who pays ten dollars to become a member, is privileged to exhibit. Painters may send two paintings; sculptors, four pieces. John Sloan is president of the society; A. S. Baylinson, secretary.

BOOKS

DANIEL H. BURNHAM, ARCHITECT AND PLANNER OF CITIES, by Charles Moore. Houghton Mifflin Company, Boston and New York, Publishers.

One of the notable figures of our day was Daniel H. Burnham, of Chicago, the architect and city planner, a man whose monuments are his works, the proud possessions of his fellow-citizens and of generations yet unborn. The story of his life which Mr. Charles Moore has ably told is, as Mr. Moore himself has said, "in part the story of many other lives that touched his; of influences more powerful than the individual can command." Truly it was a glorious company that fought under his leadership—McKim, St. Gaudens, the Olmsteds, Frank Millet, Theodore Thomas and others, and the record which Mr. Moore has written is for this reason something more than a biography, for, as he points out, scarcely a cause dear to the profession (of architecture) but finds a place on its pages.

First in the chronicle comes the building of the Chicago Fair, which was destined to exert so potent and wide an influence in the development of American art; later the creation of the Park Commission for Washington, which, through its monumental plan, so wisely evolved from that early plan of Washington drawn up by L'Enfant, lent impetus to city planning throughout the world. This led to the making of other city plans: the great plan for Chicago which was at first regarded as a magician's dream but which is steadily and surprisingly finding realization as the years pass. This was followed, as every one knows, by the plan for the rebuilding of San Francisco and the plan for Manila. While these were in progress the American Academy in Rome was started; the national Council of Fine Arts came into and went out of existence, to be followed later by the establishment of a National Commission of Fine Arts authorized by Congress.

Smaller matters, large enough in themselves, were tucked in between, yet Daniel Burnham found time for friendship and for the enjoyment of art. He lived, and he lived well, and for this reason his work and his influence are enduring. Mr. Moore says: "He was first of all a man, with all

a man's virtues, and also with some failings, that are not cloaked. Attempt has been made to disclose enough of his personal, private life to place him in true relation to his public, professional work; for there was in his mind no marked separation between the two. He was essentially the same man in home and office; and he labored to bring up his children as dependable, serviceable members of the community. Here he met with complete success."

Mr. Burnham was fortunate in his biographer. Charles Moore, who is now chairman of the National Commission of Fine Arts, was at one time secretary to Senator McMillan. He became secretary to the so-called Burnham Park Commission and accompanied the commission on its memorable trip to Europe to study foreign city planning. It was he who wrote the report of that commission, a document exemplary for clearness and distinction in style. He also wrote the report for Mr. Burnham of the Chicago Plan. And he served with Mr. Burnham as a member of the Federal Commission of Fine Arts from the time of its formation. In other words, as Mr. Burnham's biographer he was well qualified. Furthermore, he could bring to his task sympathetic knowledge and understanding of those happenings, experiences and ideals nearest the great architect and town planner's heart.

It is a friendly chronicle, written with great dignity yet genuine humanness; frank, direct, outspoken; acknowledging shortcomings but with a real admiration well founded for the subject. In short, this is a human document as well as a historical record—a monumental work, beautifully and artistically put together and set forth. It is in two large volumes, finely printed, copiously illustrated and handsomely bound.

ROBERT HENRI, HIS LIFE AND WORKS.

With Forty Reproductions. Edited by William Yarrow and Louis Bouche. Privately Printed, for subscribers only, by Boni & Liveright, New York.

This is the first of a promised series of monographs on eminent American artists to be issued under the general title of The American Art Library. It is a welcome and delightful publication, fulfilling completely all that was promised for it in the

publishers' announcement of some months ago. The text, supplied in this instance by the editors, is well written and thoughtful. It is critical as well as appreciative, and should provoke that sort of discussion which is sorely lacking today and is most stimulating and helpful to art. The incidents in Robert Henri's life which have influenced his artistic career are set forth in an engaging manner, but the writers never forget that it is the artist they are dealing with, not merely the man, and what they have to say in regard to Mr. Henri's art is applicable to the art of others: in other words, to a larger and better comprehension of art in America today. This kind of art-writing is rare and greatly needed.

Aside from the text, the forty full-page illustrations of Mr. Henri's paintings would, in themselves, be a valuable contribution to the history of American art. Like a one-man exhibition, they give opportunity for the public to judge for itself the merits, shortcomings and individuality of the artist, and so to determine his distinction. The frontispiece is a portrait of Mr. Henri, reproduced, undoubtedly, from a photograph. The list of illustrations includes, for the most part, paintings now in public and private ownership, and alone witnesses to the value collectors have placed upon Mr. Henri's work, and to the fact that prophets are not necessarily without honor in their own country. A list of twenty-eight museums, all but one of which are in the United States, owning paintings by Robert Henri, is appended to the biographical sketch, together with a list of his awards.

ART AND ARTISTS OF INDIANA. By Mary Q. Burnet. Published by The Century Co., New York City.

It is well worth while, as a matter both of pride and as a means of stimulating further endeavor, that the art of special localities be recorded and set forth. Indiana offers the historian a rather surprising amount of material—not all good, by any means, but evidencing strongly the artistic impulse. The history of Indiana art covers a period of more than a century, having begun way back in pioneer days and continuing in the present. Some of Indiana's sons and daughters have more than "made good" in the big outside world; others have

been content to produce chiefly for themselves, in their own localities.

Mrs. Burnet, the author of this book, is an Indianian by birth and has lived there all her life. Since 1916 she has been Director of Prints in the General Federation of Women's Clubs and has had several traveling exhibitions under her supervision. She is also the Indiana editor for the *American Art Annual*, and she has organized lately a traveling exhibition of Indiana art; in fact she has made a careful study of the subject and evidences her competence as an historian.

THE PORTRAITS OF DANTE. By Frank Jewett Mather, Jr. Princeton University Press.

In connection with the celebration of the sixcentenary of the death of Dante, the Princeton University Press has issued this interesting and scholarly book by Mr. Mather, Marquand Professor of Art and Archaeology in Princeton University, which follows the form adopted some time since for the Princeton monographs in Art and Archaeology, of which series this is the tenth. It is the author's purpose to put beyond dispute the fact that the Palatine Miniature is the most authentic likeness, and he gives a more lucid account of the sources of Signorelli's and of Raphael's Dante than we have had before. There are no less than sixty-three illustrations, as well as diagrams of Dante's skull, reconstructed to scale from the official measurements, both front and side views.

SCULPTURE OF TO-DAY. By Kineton Parkes. Universal Art Series. Edited by Frederick Marriott. Charles Scribner's Sons, New York; The Westminster Press, London.

This is an English publication, simultaneously issued in the United States, and its chief interest lies in its record of the work of English sculptors. The chapter on American Sculpture is extremely incomplete and inaccurate, and that on Canadian Sculpture contains a surprising amount of misinformation. The text throughout would seem to have been rather hastily thrown together without either very serious thought or a large amount of knowledge. It is neither entertaining nor instructive—not a volume which one would read for pleasure or turn to as a reference.

THE AMERICAN FEDERATION OF ARTS BULLETIN—DECEMBER, 1921

TRAVELING EXHIBITIONS

War Portraits.....	Buffalo, N. Y.
Oil Paintings lent by The Metropolitan Museum.....	Logan, Utah.
Paintings of the West.....	Columbia, S. C.
Pictures of Children.....	Roanoke, Va.
Paintings, Miniatures and Bronzes by The National Association of Women Painters and Sculptors.....	Columbus, Ohio.
Water Colors—1921 Rotary.....	Grand Rapids, Mich.
Mural Paintings by Allen True.....	Fort Collins, Colo.
Pennell Etchings.....	Decatur, Ill.
Etchings lent by Keppel and Co.....	St. Louis, Mo.
Lithographs by Members of the Senefelder Club.....	Kansas City, Mo.
100 Wood Block Prints.....	Seattle, Wash.
Large Print Exhibition.....	Jackson, Mich.
Prints for the School Room.....	Downer's Grove, Ill.
Photographs of Alexander Paintings.....	Mt. Vernon, N. Y.
British Commercial Posters.....	St. Petersburg, Fla.
Textile Designs and Fabrics.....	Elmira, N. Y.
Printed Fabrics.....	Savannah, Ga.
Wall Paper.....	Savannah, Ga.
Photographs of Cathedrals.....	{ Oxford, Ohio, Dec. 1-14. Pittsburgh, Pa., Dec. 16-30.
New York School Art Work.....	Stanford University, Calif.
Children's Exhibition.....	Bloomington, Ill.

ILLUSTRATED LECTURES

American Sculpture B.....	Manchester, N. H.
American Painting.....	Roanoke, Va.
George Inness.....	{ Winchester, Tenn. Erie, Pa.
American Mural Painting.....	Oak Park, Ill.
Civic Art B.....	{ New Britain, Conn. Shreveport, La.
Painters of the Mode.....	Shreveport, La.
Prints: The Commonest Form of Art.....	Montgomery, Ala.

Bulletin

EXHIBITIONS

- PHILADELPHIA WATER COLOR CLUB.** Pennsylvania Academy of the Fine Arts. Nineteenth Annual Exhibition Nov. 6—Dec. 11, 1921
Exhibits received prior to October 18, 1921.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS.** Pennsylvania Academy of the Fine Arts. Twentieth Annual Exhibition. Nov. 6—Dec. 11, 1921
Exhibits received prior to October 24, 1921.
- NATIONAL ACADEMY OF DESIGN.** Winter Exhibition. Fine Arts Galleries, New York. Nov. 18—Dec. 18, 1921
Exhibits received November 1 and 2, 1921.
- HANDICRAFT CLUB OF BALTIMORE.** Annual Exhibition, Peabody Institute. Dec. 5—28 1921.
- CORCORAN GALLERY OF ART.** Eighth Biennial Exhibition of Contemporary American Paintings. Dec. 18—Jan. 22, 1922
- NEW YORK WATER COLOR CLUB.** Fine Arts Galleries, New York Thirty-second Annual Exhibition Jan. 1—14, 1922
Exhibits received December 24, 1921.
- AMERICAN WATER COLOR SOCIETY.** Fine Arts Galleries, New York Fifty-fifth Annual Exhibition. Jan. 1—14, 1922
- ARCHITECTURAL LEAGUE OF NEW YORK.** Fine Arts Galleries, New York. Thirty-seventh Annual Exhibition. Feb. 4—Mar. 5, 1922
- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred seventeenth Annual Exhibition. Feb. 5—Mar. 26, 1922
- NATIONAL ACADEMY OF DESIGN.** Fine Arts Galleries, New York Ninety-seventh Annual Exhibition Mar. 24—Apr. 23, 1922
Exhibits received March 7 and 8, 1922.
- CARNEGIE INSTITUTE.** Twenty-first International Exhibition Pittsburgh Apr. 27—June 15, 1922

**XVII and XVIII Century
English Portraits
Modern Paintings and Sculpture**

at

SCOTT and FOWLES

667 Fifth Avenue

Between 52nd and 53rd Streets

New York City

AMERICAN ART SALES

Published by the

SALES SERVICE BUREAU

of the

AMERICAN FEDERATION OF ARTS

AMERICAN ART SALES is a bulletin issued 4 times a year during the art season, giving detailed account of sales of paintings, prints, drawings, in New York, Chicago and Philadelphia. Advance Notices of forthcoming sales are also included. Publication dates: December, February, April and June.

Subscription: Four issues and the American Art Annual, \$25.

Four Issues American Art Sales, . . . \$20.

Single copies of the American Art Sales . \$ 5.

American Art Annual, per Vol. . . . \$ 7.50

The Sales Service Bureau will carefully execute orders for purchases in New York auction galleries at a charge of 1%. Arrangements can also be made for purchases in other cities.

Publication Address: **METROPOLITAN MUSEUM OF ART, New York City.**

Please mention **AMERICAN MAGAZINE OF ART** when writing to Advertisers

A decorative border with a repeating pattern of stylized floral or scrollwork motifs, enclosing the central text.

FRENCH & CO.

**ANTIQUÉ TAPESTRIES
FURNITURE, TEXTILES
WORKS OF ART**

6 EAST 56TH STREET, NEW YORK

Please mention **AMERICAN MAGAZINE OF ART** when writing to Advertisers

THE AMERICAN MAGAZINE OF ART

DECEMBER, 1921

TABLE OF CONTENTS

ARCHITECTURE, PAINTING AND SCULPTURE PROTECTED BY MINERVA FROM THE RAVAGES OF TIME.....	<i>Frontispiece</i> <i>A Mural Painting by John S. Sargent.</i>
JOHN SARGENT'S DECORATIONS. In the Rotunda of the Museum of Fine Arts, Boston.....	By JEAN N. OLIVER 401 <i>Eight illustrations.</i>
SOME FEDERATION EXHIBITIONS.....	407 <i>One illustration.</i>
GROUP OF THE NATIVITY. By ANTONIO ROSSELLINO. A Poem by AGNES KENDRICK GRAY	410
SANTA BARBARA'S ARTIST COLONY.....	By L. W. WILSON 411
CONTEMPORARY ARGENTINE SCULPTURE. By CORNELIA BRACKENRIDGE TALBOT	414 <i>Seven illustrations.</i>
HARRY I. STICKROTH.....	By EULA LEE ANDERSON 419 <i>Three illustrations.</i>
EDITORIAL: NATIONALITY IN ART.....	422
NOTES	ITEMS
BOOK REVIEWS	BULLETIN

PUBLISHED MONTHLY BY

THE AMERICAN FEDERATION OF ARTS

1741 NEW YORK AVENUE

WASHINGTON, D. C.

SUBSCRIPTION PRICE

\$2.50 A YEAR

In our annual exhibition of

INTIMATE PAINTINGS

An unusual opportunity is presented to secure fine small original works by leading American artists.

An attractive illustrated catalogue, giving sizes and prices, has been prepared. We shall be glad to send it to all interested in livable pictures for the home.

William Macbeth

Incorporated

450 Fifth Avenue, at Fortieth Street

MODERN BRITISH PAINTING

I THE WORK OF LAURA AND HAROLD KNIGHT

with foreword by Ernest G. Halton

II THE WORK OF P. A. de LASZLO, M. V. O.

with foreword by A. L. Baldry

III THE WORK OF ARNESBY BROWN, R. A.

with foreword by A. L. Baldry

IV THE WORK OF CAMPBELL TAYLOR, R. O. I.

with foreword by Jessica Walker Stephens

Folios, 16 x 11 inches, each containing 8 color plates—facsimiles of paintings by these well-known artists suitable for framing; with 5 pages of critical text. Heavy dark paper covers. Handsome typography.

*By Special Arrangement with the London Publishers
"The Studio Limited"*

\$3.00 each, postage prepaid

THE AMERICAN FEDERATION OF ARTS

1741 NEW YORK AVE., WASHINGTON, D. C.

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers

THE AMERICAN FEDERATION OF ARTS

OFFICERS 1921-1922

ROBERT W. DE FOREST, *President*

CHARLES L. HUTCHINSON
First Vice-President

CHARLES D. NORTON
Treasurer

LEILA MECHLIN
Secretary

RICHARD F. BACH
Extension Secretary

HELEN H. CAMBELL
Assistant Secretary

IRENE M. RICHARDS
Assistant Treasurer

VICE-PRESIDENTS

James Barnes, Princeton
Cecilia Beaux, New York
W. K. Bixby, St. Louis
E. H. Blashfield, New York
Glenn Brown, Washington
C. T. Crocker, San Francisco
F. A. Delano, Washington
A. E. Gallatin, New York
William O. Goodman, Chicago
Morris Gray, Boston
A. A. Hamerschlag, Pittsburgh

Edgar L. Hewett, Santa Fe
Archer M. Huntington, New York
Ralph King, Cleveland
Alexander R. Lawton, Savannah
John F. Lewis, Philadelphia
E. D. Libbey, Toledo
A. W. Mellon, Washington
John Barton Payne, Washington
William B. Sanders, Cleveland
John R. Van Derlip, Minneapolis
Charles D. Walcott, Washington

Henry White, Washington

BOARD OF DIRECTORS

To serve to 1922
Helen C. Frick
Cass Gilbert
Francis C. Jones
R. P. Lamont
Charles Moore
Charles D. Norton
Duncan Phillips
Edward Robinson

To serve to 1923
Herbert Adams
George G. Booth
Charles A. Coolidge
Robert W. de Forest
Otto H. Kahn
Charles Allen Munn
Mrs. Gustav Radeke
G. D. Seymour

To serve to 1924
Mrs. John W. Alexander
John W. Beatty
Robert Woods Bliss
Andrew Wright Crawford
Charles L. Hutchinson
H. W. Kent
Florence N. Levy
Elihu Root

CHAIRMEN OF SPECIAL COMMITTEES

CHARLES MOORE, *Chairman General Committee on War Memorials*

CHARLES ALLEN MUNN, *Chairman Publication Committee*

FRANCIS C. JONES, *Chairman Exhibition Committee*

EDITOR

LEILA MECHLIN, *Editor American Magazine of Art*

MEMBERSHIP DUES

Associate members, \$3.00

Active members, \$10.00

Contributing members, \$100.00

Life members, \$500.00

Perpetual members, \$1,000.00

MAIN OFFICE, 1741 NEW YORK AVENUE, WASHINGTON, D. C.

NEW YORK OFFICE, METROPOLITAN MUSEUM

WESTERN OFFICE, UNIVERSITY OF NEBRASKA, LINCOLN

ESTABLISHED 1846

M. KNOEDLER & CO.

High-Class Paintings
By Modern and Old Masters

Select Water Color Drawings

Old and Modern Etchings and Engravings

Old English Mezzotints
and Sporting Prints

Competent Restoring

Artistic Framing

LONDON
15 Old Bond Street

PARIS
17 Place Vendome

NEW YORK
556-558 Fifth Avenue

Please mention AMERICAN MAGAZINE OF ART when writing to Advertisers

X

BOUND

AUG 1 1922

UNIV. OF MICH.
LIBRARY



UNIVERSITY OF MICHIGAN

3 9015 01752 8921



