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American Art News

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BERLIN SEES BIZARRE RUSSIAN ART SHOW

All Revolutionary Extremes on View —Schools Sponsored by the State Grant to Pupils Self-Determination

BERLIN—It is due to the large number of 300,000 Russian immigrants in Berlin that this town possesses Russian theatres, singing halls and book shops in abundance and that a large exhibition of Russian art was opened recently in the rooms of the Gallery van Diemen. This display is an important event, as it shows for the first time, outside of Russia, the works executed since 1914, during which time Russian artists were kept from the international interchange of works.

The art display was arranged by the Russian Committee for Public Instruction and the profit is destined for the starving in Russia. This representative show comprises works of the old school as well as those of extremely modern tendencies. Following the historical arrangement the pictures of Maljawine first meet the eye. Years ago he was a pioneer of Naturalism against Conservative tendencies and his large paintings of laughing and dancing peasant women in glaring colors indeed are works of merit. Archipow belongs in his company.

It is a matter of course that the different "Isms" of the last fifty years have their representatives in Russia. Thus the works of Korswin and Trankowski are significant of the Impressionist manner, while Gausch is congenial to Maurice Denis and the Neo-impressionistic school. The influence of Cezanne is reflected by Falk and Konschalowski, though they are far from the master's capacity. Cubism is represented by Rojdestwensky, reminding one of Picasso's early works. Another group—Chagall, Filonow and Somoff—are artists of established fame and reputation, whose works stand out as typical of a special Russian style.

The new era of Russia art is closely connected with the political events in this country. Like the Bolshevik in politics the "Suprematists" make their own rules. They express their revolutionary feelings in painting a great black circle or a red geometrical form on the canvas; even "biancho sopra biancho" paintings lacking any reasonable semblance to art are among their "creations." These experiments are interesting documents of a nation striving and struggling for its existence, but have nothing to do with art.

A few of the pictures enable us to state that Altmann, Rodschenko and Rosanova are capable artists, who surely will get over this sterile period dictated by an intellectual program. Wladimir Tatlin is the initiator of "Tatlinism" which represents the spirit of this age in parts of machinery, constructions in glass and many kinds of materials. In accordance with the principle that art should be subservient to the demands of practical use, applied art gains an increasing interest in Russia. The interesting models of new scene-craft by Exter are among the results of these tendencies.

Posters that are painted by hand, for want of printing machines, make a good impression. Futuristic-Cubistic decoration is used on China sets of great taste in coloring and shape. A number of works by pupils of art schools founded and conducted by the state must still be mentioned. The autocracy of the extremists is abolished here. Teachers of every school are appointed, giving to the pupils the liberty of self-determination. Paintings by children interest by the independence of conception.

This show displays without doubt important and characteristic documents of modern Russian art. Nevertheless the fact must be stated, that no personality of great originality is among these artists, who follow closely the development of modern art in the other countries. It may be that the future will give the world the expected genius.

—F. T.

Sentenced for Hiding a Raphael

PARIS—A French merchant, Charles Robert, has been sentenced to two years in prison for refusing to disclose the whereabouts of a Raphael, which he had hidden previous to declaring his bankruptcy. Robert explained that he wished to realize the true value of the picture rather than permit it to go to a forced sale, promising that he would then pay his creditors in full, but the court refused to entertain his plea. The painting is valued at a million francs, and was recently inherited by the merchant.

Le Fauconnier's Mastery Charms Paris

PORTRAIT IN WATER COLOR — By LE FAUCONNIER
Courtesy Galerie Joseph Billiet et Cie, Paris.

PARIS—Last year the newly opened Galerie Joseph Billiet et Cie, 24 rue de La Ville Lévèque, captured the attention of critics and collectors with a one-man show by Le Fauconnier, a French artist highly esteemed in Northern Europe and represented in most of the national art galleries. The display at Billiet's resulted in new purchases for the Luxembourg, the Stedlijck's Museum of Amsterdam, and the Museum of Vienna.

The latest work by the same artist opens this autumn's season at the Galerie Joseph Billiet. Its most striking feature is a cycle of life-size portraits and nudes in water color, feats unique in art, no painter having handled that medium with such force or having derived such results from it. Similarly a set of still lifes in oils is without precedent for sumptuousness of texture and depth of tone. There is a gorgeousness about Le Fauconnier's work, a splendor and richness not obtained at the cost of feeling, which should recommend it to collectors before its increasing popularity takes its prices out of the average reach.

A portfolio containing twenty reproductions after pictures by Le Fauconnier, prefaced by M. André Gybal, is about to be published by the Galerie Joseph Billiet. The exhibition will be open until the end of November.

SCHRIMPF APPOINTED TO DAYTON SCHOOL

Modern German Painter, Several of Whose Works Have Been Acquired by Museum in Ohio, Is Famous in Europe

MUNICH—The Dayton Museum of Art in Dayton, Ohio, has appointed the painter, Georg Schrimpf, of Munich, to the art school of the institution.

Schrimpf is one of the most highly gifted artists of the Modern school. His pictures stand out as typical of his time. They are strong and colorful. The Museum lately acquired a number of them.

Pennell Resigns as Art Critic

Joseph Pennell, artist and critic, who succeeded the late Hamilton Easter Field as art critic of the Brooklyn Eagle last May, has resigned after less than six months in that position. He has been succeeded by Helen Appleton Reed.

BRITISH SAY GOODBY TO A FINE VAN EYCK

Australian Gallery Acquires "Madonna and Child," which Is Being Shown to the Public Before Its Departure

LONDON—The Van Eyck "Madonna and Child" one of the master's finest works, from the Weld-Blundell collection is off to Australia, having been acquired for the National Gallery of Melbourne, through the fund of the Felton Bequest.

That England may fully recognize what she is losing, the picture will be shown for some weeks at the National Gallery before leaving the country. In it the Virgin, seated in her elaborate draperies in front of a beautifully designed piece of brocade, holds a book open on the knees of the Child, as if reading to him from it. It was one of the only four Van Eycks in private ownership in this country.

A number of other masterpieces have recently been purchased in England for Australian galleries.

An Idyllic Theme By Monticelli

"THE FOUNTAIN OF THE NYMPHS" — By ADOLPHE MONTICELLI
On exhibition at the Ainslie Galleries, New York.

VIGOR AND BEAUTY IN HAWTHORNE'S WORK

He Now Portrays the Cheerful Side of Existence Instead of Characters Sad and Gloomy — Other Exhibitions

Charles W. Hawthorne, N. A., appears to have lifted himself up out of his familiar world of "Portuguee" fishermen and sad-looking Cape Cod women and children during the past summer and moved away to a world of tennis playing, picnics and good-looking American girls and boys and women. At least that is the impression created by his exhibition in the Macbeth Galleries where these paintings will be on view through November 20.

The most striking picture in the show is "The Tennis Player," a full-length, life-sized study of a bald-headed man in white flannels who stands in a blaze of sunlight waiting to serve a ball. His left eye is screwed up against the light of the sun which shines in this painting in a way to make most other sunlight studies seem frigidly cold. In addition to this effect it is an extraordinarily vivid presentation of the man's figure and character, brushed in loosely but with superb assurance.

His little group of outdoor studies, made in his own world and not that of the fisherfolk, includes "The Picnic," "In the Garden," a broad view "On the Dunes," which shows how he can paint clouds, and "October Landscape," another dune study with a smartly dressed young woman at the center of interest.

Three portraits include "Joe and Bob," a likeness of Mr. Hawthorne's son and his dog; and "Eugenie" and "Elizabeth," two charming little girls whose different characters are expressed with graceful prevision. The "Girl With Bowl" is more in his old vein, but infinitely lovelier; "The First Mate" is a ponderous old fisherman who is bound to look like an "old master" some day, and the "American Motherhood" is a symbolical group that is more successful than most attempts of this kind in creating the mood suggested by the title. All admirers of Mr. Hawthorne's work must not miss him in this new and refreshing vein.

Paintings by Alice Worthington Ball

In her twenty-six paintings on view in the Macbeth Galleries through November 20, Alice Worthington Ball has ranged for her subjects from Quebec to Gloucester, into Southern cities, among gardens and in old-fashioned drawing-rooms where graceful girls in old-time costumes look at "Daguerreotypes" or sit on "The Blue Sofa."

The bright, crisp airs of Canada are felt in her sunny sketch of "Dufferin Terrace, Quebec" and "In a Canadian Garden." Gloucester's docks and fishing schooners have been the inspiration for a large canvas admirably painted, and in the "Bridge to the Ferry" one may see what a sudden rain squall can do to make half a dozen passengers temporarily uncomfortable.

Homely but touching little scenes of colored folks' life are shown in "Two in the Service" and "Darky Patriotism"; and there is a city architectural subject, splendidly composed, showing a Canadian city street under the shadow of some big government building that, in a sense, may be taken as typifying English and French-Canadian life across our northern border.

Nisbet's Connecticut Landscapes

Robert H. Nisbet is giving his annual exhibition of landscapes in the Milch Galleries until November 11, twenty-eight canvases on the walls making a handsome revelation of his art. The show is more varied in subject than in the past for Mr. Nesbit has become more interested in flowing water in the Connecticut streams.

He has painted seven pictures full of the swift movement of falls and little rapids. The slow motion of "Gaylord's Brook" reflects the tender green foliage of the overhanging trees in their springtime verdure. In "The Rapids at Bull's Bridge" Mr. Nesbit has preserved the steely blue hue of the stream between the rocks with variety and charm.

Two of his largest works are the gorgeous "Hymn of Autumn", with its broad expanse of country overhung by a golden sky with huge masses of moist clouds, and the nocturne called "Night", a wide expanse of meadow, water and hills seen in the light of a moon shining out of a sky dappled with small clouds. Small figures at work in some farming operation are introduced in the "Three Polacks," another view of a wide

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expanse of country beautifully rendered in its treatment of the successive planes and its atmospheric effect.

"Waugh's House", the home of Frederick J. Waugh, is shown in its white-and-green bravery with two figures seated on the lawn under a blossoming tree. There is a feeling of intimate charm in this painting that makes it one of the most delightful of all the pictures in a very engaging show.

Mrs. Perry's Varied Pictures

A comprehensive exhibition of the work of Mrs. Lilla Cabot Perry of Boston, including forty-two portraits, figure studies and landscapes, is on view in the Braus Galleries, 422 Madison avenue, until November 11. Mrs. Perry studied with Monet for some years and also lived in Japan. The influence of the French Impressionist shows in a few of her landscapes but not at all in any of her other work.

There is a sturdy Gallic suggestion about her young woman reading a book outdoors "On the Scituate Marshes", but a more personal quality is found in her charming studies of young Japanese girls, and in her latest canvas, "A Veteran of '61" which is American to the core.

Among her portraits the seated half-length of Edwin Arlington Robinson, the American poet, is quite the best both for its color scheme and its revelation of character. The large portrait of a Buddhist priest is another notable piece of painting, as is the woman in the kimono studying "The Japanese Print". Mrs. Perry has also painted a few anecdotal compositions, such as the mother and two children in "The Story Hour."

Eight Artists Show Portraits

Eight portrait artists working in different mediums are showing their pictures in the Ehrich Galleries until November 11, the variety ranging from oils to such combinations as charcoal and water color, charcoal, silverpoint, crayon and pencil, also pastels and crayons in three colors.

John Young-Hunter makes a very striking impression with his five oils, particularly in his charming heads of Miss Elizabeth Barney and Miss Eleanor de Liagre. Frederick T. Weber had five portraits in which he has confined himself to crayon in three colors; Dorothy E. Vicaji shows two large oil portraits of Mary Howe and Miss Nancy Sayles; Margaret Freeman five in charcoal with water color; and Helen Peale four portraits in pencil. Leo Mielziner's two studies in silverpoint are very delicate but he is at his best in the fine head of Miss Clare Eames. There are six pastels by Evelyn E. Rockwell and the same number by Royal Stowell, including a bust of Mrs. Vincent Astor, and one of Antonio Scotti in the character of Scarpia in "Tosca".

Early Engravings at Keppel's

Until November 14 there is on view in the Keppel Galleries an exhibition of early engravings and eight illuminations from the XIVth and XVth centuries, the 100 prints shown ranging in point of time from the early niellos and the work of Antonio Pollaiuolo of the XVth century to Abraham De Bruyn of the late XVII century. The groups of niellos are exquisite examples of the little engravings and the illuminations are unusually fine specimens of this medieval art.

The one print by Pollaiuolo is the famous "Combat of Gladiators" while the five plates by Mantegna include the "Battle of Sea Gods" and the "Bacchanal with Silenus". Other Italians represented are Zoan Andrea Robetta, Campagnola, Nicoletto Da Modena, and Raimondi. The one French engraver is Jean Duvet, while the northern men begin with Schongauer and include, among others, the work of Ulrich Pilgrim, Martin Zabinger, Grun, Albrecht Dürer Lucas Cranach, Hans Burgmair, Lucas of Leyden, Aldegrever, Hans Brosamer and Beham. There is also a group of eight prints by unknown masters of the Early German school.

Co-Arts Club Shows Paintings

An exhibition of over fifty canvases and as many black-and-whites is now open until November 31 at 1 Stuyvesant Alley, near East 11th street. The exhibit is under the direction of the Co-Arts Club, a group of the younger American painters.

Among those represented are Saul Yalkert, Leonard Garfinkle, Romo Faruggio, Alfred Crimi, Joseph Perna, Cecil Gaylord, Morris Lieberman, Ben Schan, Charles Schlein, Rosario Gerbeno, Morris Feldberg, Roy Patterson, Jean Liberty, Paul Cadmus and Bertrand Buresette.

The Co-Arts Club has established itself in Stuyvesant Alley, "the last frontier of Bohemianism on the East Side."

Pictures by F. Hopkinson Smith

What is probably the largest and most comprehensive group of water colors and drawings by F. Hopkinson Smith ever shown in this city is now on view in the retrospective display in two of the upper rooms in the Knoedler Galleries. Forty water colors are hung in one of the rooms, including his familiar and colorful Venetian scenes, views on the Thames in England, vistas of market places and the rivers of Holland, and those delectable scenes that Smith made particularly his own, the courtyards of the famous and ancient inns of Normandy. It is a real pleasure to see these pictures again and to see so many of them in one place and at one time.

In the adjoining room are hung thirty-two drawings, including the twelve called the "Dickens' Series," façades of old buildings in England, views in London and on the Continent, and intimate groups in old French towns. In spite of the over-emphasis of the blacks, these drawings have the same pictorial charm found in his water colors.

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CHANLER EXHIBITS SOME NEW SCREENS

"A Blaze of Shining Color, with Both Natural and Strange Forms" the Impression Given by Latest Group

Another group of Robert Winthrop Chanler's screens and panels is on view in the Ferargil Galleries through November 10, filling the rooms with a blaze of shining color and both natural and strange forms. Simpler than most of Mr. Chanler's themes are his two low fire-screens, one ornamentated with white rabbits against a yellow background, the other having beavers for its motif.

In marked contrast to these is the dramatic composition entitled "Wolves", with three of these animals standing at the base of two trees, between the huge trunks of which is seen a vista of starry sky, and the ornately beautiful "White Peacock," in which the birds are patterned against a lustrous black background.

"Variations in Metal" is the title of another tall panel in which butterflies and large flower petals are superimposed on a surface metallic in effect, the technique of this painting and its surfaces being an extraordinary performance. The "Marching Martians" on another screen are distinctly humorous figures, an aim not intended by the nudes in the set of six "Wanderer Panels". Loaned to the show is the well-remembered "Death of the White Hart," which was shown at the famous Armory exhibition, if memory serves.

Nanuet Painters and Sculptors

The seven painters and three sculptors who live and work in the Tappan Zee country west of the Hudson River, forming a group called the Nanuet Painters and Sculptors, are giving an exhibition in the Babcock Galleries which will continue until November 11. For general high accomplishment the three sculptors make a better impression than the painters.

Ida Costigan's "Old Annie," a seated figure of a woman, is a notable piece of realistic modeling; C. A. Heber's "Pastoral" is equally effective in a very different vein, and Georg J. Lorber's seven works are decidedly impressive both from their variety of subjects and their real sculptural qualities. His largest figure, called "Amo," is a young woman, seated, tracing the word of the title on the earth with her finger, the modeling being as exquisite as is the restrained sentimental atmosphere of the work. His "Eve" is another admirable work, the literary element in the figure carrying the same conviction as does the truth of the figure as a figure.

Of the four canvases by John E. Costigan the one in which he is quite at his best is the "Farm Yard in Winter." Frances Keefer shows two flower studies and a view of the "Cheese Market" in some Dutch town; Walter Bollendonk, four brilliantly atmospheric landscapes; Sara Hess, three landscapes including the lovely "October, Fort Washington Park," and Albert Insley three landscapes and a breezy marine, "Eastern Point, Cape Ann, Mass." Two sunny figures by Ottilie Serrell and a large marine and landscape by William Howard Donahue complete this varied and stimulating show.

Modern Masters of Etching

Sixty etchings by the six modern masters —Bone, Cameron, Haden, McBey, Whistler and Zorn—are on view in the new Kennedy Galleries, 693 Fifth ave., until November 20. The ten prints by Muirhead Bone range from the early "Ayr Prison" and the two plates showing the "Demolition of St. James's Hall" to the souvenir of one of the Scotch etcher's Italian journeys, the "Rainy Night in Rome."

Among the Cameron prints are the popular profiled head of "Veronica" and several of his architectural subjects with two of his native landscapes. And the Hadens include the "Thames Fisherman," one of his most successful figure subjects, a first state of the "Shere Mill Pond" and the two plates of the "Kensington Gardens."

The only note of the novel in the show is contributed by three of James McBey's World War plates including the "Surrender of Jerusalem," the "March on Jerusalem" and a view of the shell-shattered town of Albert. There is a print of the "Little Venice" plate among the ten Whistlers on the back of which he wrote "selected proof" and signed the butterfly. The Zorns include the early Paris plates of "The Waltz" and the "Omnibus," and several of his portraits and nudes.

Mrs. Beer's Antique Textiles

The Mrs. George Louis Beer collection of antique velvets and laces, which Mrs. Ehrich is showing in her gallery until November 11, is unique. In addition to collecting such fabrics Mrs. Beer adapts some of them to various practical uses as may be illustrated by her antique velvets appliqued and made into handsome sofa cushions. Her original work also includes some beautiful needlework and bags and a firescreen in needlepoint.

Among the antique pieces in their original condition are a Spanish saddle set and two "Virgin's capes" used for the adornment of statues of the Virgin carried in religious processions in the Catholic countries of Europe. One of these is a piece of silk tapestry in blue and silver and another is in silver and gold. In form the capes resemble copes with a small semi-circular piece cut out of the upper end to clasp around the neck of the statue.

French Paintings at Ainslie's

Under the direction of Lieutenant Henry Farre, best known here through his aviation pictures painted in wartime France, and Pierre Hentsch, there has been arranged in the Ainslie Galleries a "Salon d'Artistes Francais" which includes twenty-nine examples of the Barbizon School and 165 paintings by contemporary French artists, chiefly of the more conservative school. The exhibition will continue until November 15 and it is hoped to make this an annual show in New York.

Among the Barbizon school men represented are included, Bonvin, Boudin, Corot, Fantin-Latour, Isabey, Lhermitte, Monticelli Daubigny, Dupre, Fromentin, Harpignies, and Rousseau, most of these by small examples, the Daubigny, for example being an early coast scene quite different in manner from the landscapes by which he is best known here. Of the contemporary painters, Lieutenant Farré is represented by eighteen canvases including figure studies, landscapes and two portraits, one of which is that of Mrs. Claude Hopkins of Chicago. Of the well-known Jean Gabriel Domergue's work there are four figure studies, a large half-length of a dancer entitled "The Black Mask," two of young women posing on sofas, and "Venice," showing a smart young woman in black seated with a city of canals in the background.

Edgard Maxence shows his Salon picture of 1920 entitled "Prayer"; Henri Morisset is represented by four coast scenes; Lucien Mignon by two nudes and two views of the "Beach of St.-Jean-de-Luz"; Jules Adler by a war picture and two figure studies; and Jacques-Emile Blanche by two flower studies. The canvases, as a rule, are of the Paris Salon type, not a few of them still bearing the prize legends from its annual shows.

Pictures by D'Espagnat and Moret

The first regular exhibition of the season at the Durand-Ruel Galleries consists of twelve paintings by Georges D'Espagnat and eleven by Henry Moret, who died in 1913. Among the French Impressionists Moret is a distinguished figure, this group of very beautiful canvases revealing once more how thoroughly he understood the basic idea of his school and how exquisitely he rendered sea and rocks and upland in the terms of Impressionism. None of his pictures can be overlooked but "Le corps de garde, côte de Bretagne" and "La grande côte, environs de Pontaven" are particularly noteworthy for the serene air pervading them and the golden sunlight flooding sea and rocks and farm country beyond.

D'Espagnat concerns himself with more varied subjects expressed in more varied manners, as may be noted in the contrasted techniques of the "Enfants jouant dans un jardin" and the anecdotal picture "La reprimande," and the more characteristic "Liseuse," in which the still life on the table is quite as interesting as the young woman reading behind it. The village winter scene "Orrouy, Oise, hiver" is delightful in its moist atmosphere and the stir of life in the little village street. In addition to the other pleasures afforded by these two groups of paintings is that given by the sheer competency of the workmanship.

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FORTY AMERICANS IN SALON D'AUTOMNE

Have No Separate Section, but Their Work, Mingled with Other Exhibits, Looks Well—"Geometrism" Appears

PARIS—At least forty American painters are represented at the Salon d'Automne, and their work shows up well when placed beside the French and other exhibits. There is no separate American section this year, a fact that has aroused discussion, but the French exhibitors say that no reflection was intended upon the artists from the United States by this change of policy.

Americans represented include the following: Bion Barnett, L. O. Dudley, Ethel Mars, Paul Burlin, Anna W. Brown, Harold English, Orville H. Peets, Florine Stettheimer, Harold T. Brown, Arthur Fronk, Myron T. Nutting, R. B. Hostater, R. W. Johnson, Otis Oldfeld, Ivy Troutman, Cameron Burnside, P. H. Bruce, Foster Bailey, William J. Eastman, Edwin W. Evans, Will Hollingsworth, Alexander Robinson, Eleanor S. Hay and J. Barry Greene.

In this year's Salon appears "Geometrism," which goes Dadaism one better—or worse. Francis Picabia, the Spanish painter, who was one of the exponents of Dadaism, is the leader of the new movement, whose followers hope will be the forerunner of another school of art.

Geometric art seeks to express life in geometrical lines instead of in the rhythmic curves of paintings as painting was formerly understood and practised. No less than fifty of the pictures in the Salon are of this character, and they make Cubism seem conventional. The lines depicting nudes, landscapes and other pictures are carefully worked out according to rules of geometry, and the results are said to appeal "strongly" to mathematicians.

Picabia himself contributes two such works, "Leaf of Vine" and "Spanish Night", titles that have apparently no connection with the appearance of the paintings, upon the meaning of which no two artists agree.

Between fifty and sixty of the exhibitors are Americans, whose work contributes much to the sanity and beauty of the exhibition. This year the nudes outnumber all other pictures, and in some cases are so startling that wonder is expressed that the jury approved of them.

Fourteen Works Sold at Annual Women Painters and Sculptors' Show

Among the paintings sold at the exhibition of the National Association of Women Painters and Sculptors was Mary Cassatt's "Mother and Child" which was purchased by a prominent Philadelphia collector.

Other sales were Olive P. Black's "In the Berkshire Hills," Gladys Brannigan's "Study in White and Blue," Anna R. Brewster's "Lynmouth," Fern I. Coppedge's "Winter Sunshine," Ann Crane's "The Morning," Harriet Frishmuth's bronze, "The Star," Elizabeth Hardenbergh's "Phlox," K. Allmond Hulbert's "Zinnias," Elizabeth McG. Knowles' "Golden October," Dorothy Ochtman's "The Empty Jug," Mina Fonda Ochtman's "Night in a Garden," Edith Penman's "Scotch Roses" and Gladys Wiles' "Studio Breakfast."

Sues For Return of Gift to Museum

BERLIN—A Berlin merchant, Henry Lyon, has sued the director of the Municipal Art Museum for the recovery of a painting which he claims he was induced to present to that institution through the director assuring him that it was not genuine. The painting is "The Holy Hieronymus", by Pierro della Francesca. The former owner declares that after he had given the picture to the museum he heard that the director had told other collectors that it was genuine. Further investigation convinced Lyons of the genuineness of the picture, which was executed in 1415, and he at once instituted suit for recovery, charging deception.

Shows by Individual Artists on Tour

Etchings by the Belgian artist, Jules de Bruycker, and the Viennese, Hans Larwin, now on view at the Chicago Art Institute, will begin their circuit of other museums and galleries the middle of November. Leopold Seyffert's fifty-six pictures go from Detroit to Columbus, Cincinnati, Muskegon, Milwaukee and Kansas City. Paintings by the Russian, Iacovleff, have left Minneapolis for a tour of other cities, including Detroit. Paintings of immigrants by Susan Ricker Knox leave Washington for a circuit of the art museums of the country.

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BENSON AND SARGENT WIN CHICAGO PRIZES

Gold Medals for Both, $1,500 to Benson, $1,000 to Sargent, and the Same Sum to Wendt—Other Important Awards

CHICAGO—The chief prize at the thirty-fifth annual exhibition of American paintings and sculpture in the Chicago Art Institute was won by Frank W. Benson. It consists of the Mr. and Mrs. Frank G. Logan gold medal and a money award of $1,500. The work was a still-life decoration.

A portrait, "Mrs. Swinton", by John S. Sargent, was awarded the Potter Palmer gold medal and $1,000 for a portrait, "Mrs. Winton", while William Wendt took the Keith-Spalding prize of $1,000 with the landscape "I Lifted Mine Eyes Unto the Hills," and the Norman Waite silver medal and $500 went to Eugene F. Savage for a painting entitled "The Explosion."

Among other awards, the Charles S. Peterson purchase prize of $500 went to John E. Costigan for the painting "Sheep at the Brook", and $500 to H. Dudley Murphy of Lexington, Mass., for "Woodbury". Lester D. Boronda, Abram Poole and R. Sloan Bredin, painters, and Janet Scudder and Cartanio Scarpitta, sculptors, received honorable mention.

Guggenheim Pictures for Metropolitan

The will of Isaac Guggenheim, directs that after Mrs. Guggenheim's death the Metropolitan Museum may select such of his paintings as they may wish.

SITE BOUGHT HERE FOR FRENCH MUSEUM

Ground Acquired Near Central Park for $500,000 Building to House Art Exhibitions, Schools and a Theatre

The intention of the French Institute to acquire a new home in this city, as announced last spring, is now in process of realization. The new site has been acquired at 20 and 22 East 60th street, near Central Park, and a $500,000 building will be erected, though the plans have not as yet matured. The work of construction may begin about January 1.

The building will be sufficient to house all the activities of the Institute: the Museum of French Art with its collections of paintings, ceramics, prints, furniture, scrap books on costumes and ancient French muniments reaching back to the age of Francis I. The new building will have an auditorium which will hold much larger audiences than the present one in Fifth avenue. A museum of French regional and colonial products, being projected by the French-American Chamber of Commerce, will also find space in the building, which will house besides the schools of industrial art supported by the French Museum, and facilities for courses in the French language.

The auditorium will be used for amateur French theatrical performances, an important feature since the disappearance of the French Theatre in New York, and in fact the new edifice will become in every respect "La Maison Française" of America.

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TOTEM POLE FIGHT STIRS MILWAUKEE

Its Erection Before the Museum Causes Hot Debates in City Council and Out as to Whether it Is a Work of Art

MILWAUKEE—Is a totem pole art, and if so, when and where? Milwaukee has been agitated by this question for weeks, and no one knows the answer.

If it is a work of art, as asserted by Dudley Crafts Watson, director of the Art Institute, then the erection of the pole in front of the Institute on the authority of the Institute's governing board, is legal. The totem pole, or post, came from the Alaskan coast country, and is, in the opinion of those who broadly interpret the word "art," a genuinely artistic production with its symbolic carvings of tribal customs and beliefs, though the names of the artists be unknown.

If it is a monument to "the American Indian," as it has been termed by Dr. S. A. Barrett, curator of the museum, then it is subject to ouster and eviction proceedings if the Milwaukee Art Commission does not approve of the location.

But if it is merely a curiosity, or even a nuisance, as Alderman Koerner declares it to be, then it should be removed to an ethnological museum or to some other location than it now occupies. "Old King Totem" won a moral victory when the Council judiciary committee killed Koerner's resolution to remove him. But the battle flared up anew when the alderman charged that the city charter provisions had been violated in the erection of the pole without action by the Art Commission. More resolutions are promised including one to repeal the law creating an Art Commission. The city's legal advisor and private authorities on law are at variance on the points at issue, while art authorities and near-art critics are also at loggerheads.

The Art Institute authorities did not consult the Art Commission when ordering the totem pole to be erected, and A. C. Eschweller, chairman of the commission, says that, under the law, the matter should have been referred to the commission if the totem pole is a work of art or if it is a monument, but if it is merely a museum curosity the art commission has no jurisdiction whatever.

Peter Brust, secretary of the commission, declaring he would have opposed the erection of the pole had the matter been brought to the Art Commission, held that the law provides that the commission shall be consulted on the location of works of art and monuments, and that, because of the law, the commission has the power to take part in the controversy.

The totem pole battle before the Council committee raged for more than three hours, with Alderman Koerner and Alexander C. Guth, architect, leading the attack, and Dr. Barrett and Director Watson, with George A. West and William Haefner, members of the Board, defending the pole and the judgment of the board.

Mr. Guth, presenting a set of resolutions adopted by the architects of the city, declared that the architects, at a meeting, had gone on record as opposing the pole in the present location.

Bonaventure Back from Europe

E. F. Bonaventure, art dealer, has returned from his annual trip abroad during which he selected much additional choice stocks, principally small models of French furniture of distinctive designs.

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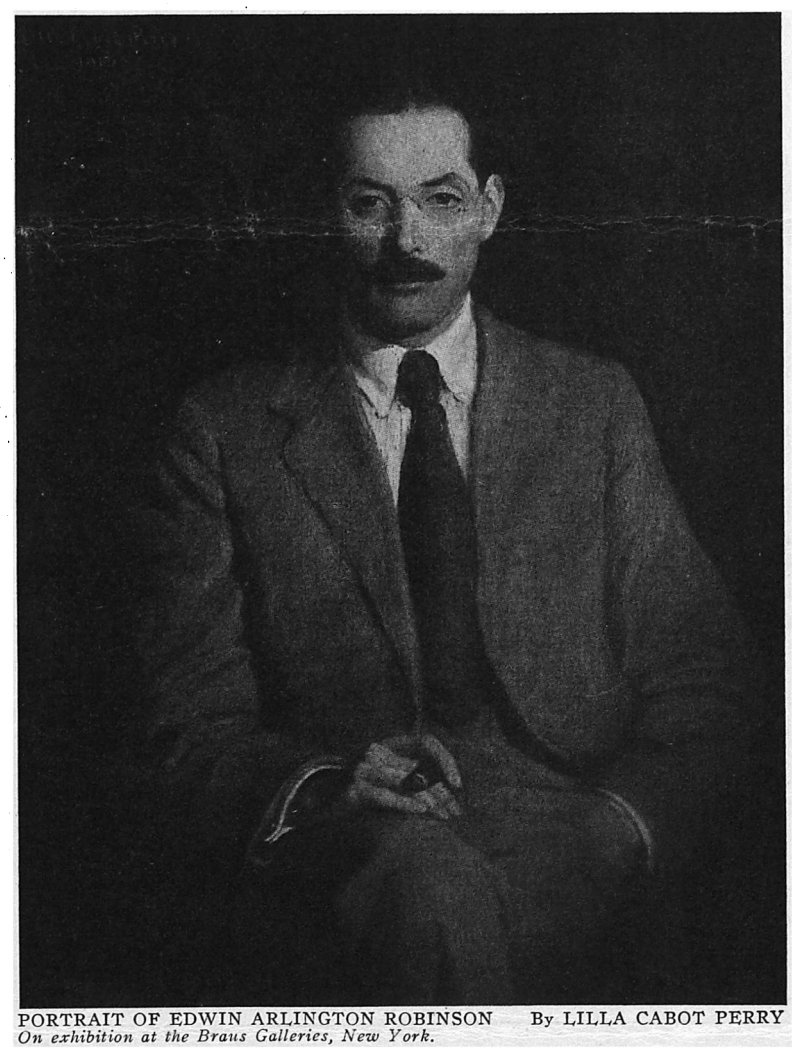
A Poet's Portrait by Mrs. Perry



PORTRAIT OF EDWIN ARLINGTON ROBINSON By LILLA CABOT PERRY
On exhibition at the Braus Galleries, New York.

Studio Gossip

Paul Chapman, winner of the Chicago *Tribune's* prize of $5,000 for designs for mural decorations in the newspaper's building, has come to New York to attend the National Academy of Design. When he won the prize he was a student at the Chicago Art Institute's school, and the only student in the competition.

Maurice Braun, who recently exhibited landscapes at the Wadsworth Atheneum in Hartford, sold ten pictures before the exhibition ended. There was much enthusiasm among the large number of visitors at the show, who were interested in the way in which a Western artist had depicted Connecticut landscapes. Among those sold was one each executed in Missouri, Colorado and California, the others all being Connecticut scenes.

John McLure Hamilton has for the present chosen Prescott, Ariz., as his field of endeavor.

Truman E. Fassett has returned from Monhegan Island, where he has been painting marines and landscapes, and has taken a studio at his old address, 58 West 57th St.

Three paintings by Leith-Ross have been recently sold at Columbus, Ohio, where they had been on exhibition at the Gallery of the Fine Arts.

"The Old Wharf," a painting by Donald Witherstine, has been presented to the Art Association of Bloomington, Ill., and will form a nucleus for the city's art gallery.

Eugene Carroll-Kelly, Chicago artist, has recently finished a series of studies of Cecile Sorel, comedienne of the Comedie Francaise. Many of the studies are in pastel, having been made either in the loge or in the dressing room of Mlle. Sorel.

Numa Patlagean, French sculptor, who recently arrived in New York, is preparing an exhibition to be held in the Sterner Gallery, 22 West 49th street, late this month. Among his most notable works are busts of the late Reginald de Koven, American composer and Kerensky and Milioukoff, Russian statesmen.

Guy Wiggins is holding an exhibition at Aurora, Ill. The pictures will go from there to the Gage Galleries, Cleveland.

Robert Vonnoh has taken a studio in Paris and will remain there during the winter.

John De Costa, English portrait painter, recently returned to New York and has taken a studio in the Sherwood, where he is painting the portrait of Mr. James S. Cushman, of Newport and New York. He will hold an exhibition soon of portraits done abroad and in this country. One of his recent portraits is a presentment of Mr. Cunningham Graham.

Arthur Halmi who, with Mrs. Halmi, recently visited Holland, England, Hungary and France, has returned to New York and is settled in his studio in the Sherwood, where he will execute a number of portrait orders.

Peter Van Veen returned from California last week to his studio in the Sherwood.

Walter Griffin and Paul Bartlett sailed for Paris last week. Mr. Griffin will remain abroad at least a year.

John Noble, who spent many years in France and who three years ago settled in Provincetown, Mass., has taken a studio at 244 East 19th street. He will soon exhibit at the Rehn Galleries.

Conway Peyton and Bertha Menzler Peyton have returned to their studio at 33 West 67th street, after a summer at Annisquam, Mass. Mrs. Peyton's picture shown at the International exhibition in Pittsburgh was invited to the present exhibition at Chicago.

Frederick T. Weber has returned to town and taken a studio at 257 West 86th street.

Elizabeth Price has returned to her New York studio after a summer and autumn at New Hope, Pa.

Jonas Lie has purchased a house at Saranac where he will spend the winter with his family.

Ethel Paddock and Margaret Huntington, who painted during the summer at Wiscasset, Me., have returned to town. Miss Huntington has taken a new studio in West 9th street.

Margaret Freeman is in Atlanta, Ga., where she is executing a number of portrait commissions.

John Young-Hunter has returned from the Catskills to his studio in the Sherwood where he is completing a portrait of Mrs. S. Strahhan of Toledo, Ohio. He will exhibit at the Montague Flagg galleries beginning Nov. 13.

Carlton C. Fowler has returned from Great Barrington, Mass. and is moving his studio to 1 West 67th street (Hotel des Artistes).

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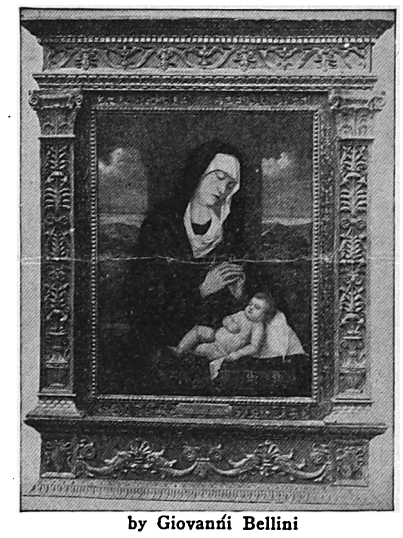

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SELLING ART

In a current exhibition of drawings in a local gallery a considerable proportion of the pictures are now priced at seventy-five dollars although during the later years of his life the artist who made these drawings asked three hundred dollars for them. On the basis of his valuation these works are a decided bargain. Yet, unless some visitor to the gallery asks the price of one of the drawings neither he nor anyone else who sees this particular show would know that the inducement to buy was extraordinary. Of course, it is against the conventions of the art trade to put the prices on the wares offered for sale except now and then in the case of etchings and other prints. But two days after the above-mentioned show of drawings was opened, with its bargains hidden from general knowledge, the art gallery of a big New York department store advertised a group of canvases of a type collected by amateurs nowadays and plainly stated the minimum and maximum prices.

One of the chief impediments to the selling of works of art is that almost nothing is done in the art trade or in the big annual exhibitions to let the public know what art works cost. A public catalogue giving prices is a rarity, sometimes issued for print shows but almost never for paintings or sculptures. The result of this is that whereas the public is familiar with the general prices of everything from automobiles to opera tickets, from fur coats to kitchen aprons, and from drawing room chairs to electric toasters, it has not the faintest idea of what art works sell for. "How much does it cost?" is the first thought springing into the mind of the person who is interested in any article. If the object is plainly priced an immediate, and favorable, contact is established if that price is within the means of the interested person. But where no price is given the reaction is inevitably against the prospects of a sale, for it is only the unusual person who pursues an inquiry of this kind.

If the publication of prices were not so very important an element in selling goods, stock market reports would not be given so accurately nor so extensively in the newspapers nor would reports of art auction sales be so fully reported both at home and abroad.

THE AMERICAN ART NEWS recognizes that every convention of the art trade and the art world is against advertising pictures and sculptures in this fashion. Yet it must be admitted by both the art trade and the artists that the conventional objection to letting the prices of art works be known, either on the work itself or in a catalogue, does not rest on sound ground. Few things sell themselves, and the sale of anything is helped immeasurably when its price is known. This rule will work as favorably in finding a market for art works as it does for anything else that human beings purchase.

BE REASONABLE!

In the three days from October 30 to November 1, inclusive, fourteen art exhibitions opened in the art galleries of New York and in addition two more were first shown on October 28, making sixteen exhibitions in four working days, with eight coming in a bunch on November 1 alone. THE AMERICAN ART NEWS, late in the last art season, pointed out to the managers of art galleries in New York the injudiciousness of this practice from the viewpoint of having their exhibitions properly noticed in the press and criticised. Art reporters and critics cannot go to see so many exhibitions in so limited a space of time.

This habit of "bunching" the opening of art shows on the first of each month brings on another congestion in the middle of the month. The conventional two weeks' length of the average art exhibition accomplishes this result inevitably and inexorably, so that this jam of shows occurs twice every month the season through. And the figures given above do not take into effect openings at the auction galleries, of which there were four this week, nor of the regular fixtures at the Fine Arts Building and the constantly recurring views at the Metropolitan Museum of Art, the Brooklyn Museum and Pratt Institute, all of which must be "covered" by the overworked art writers.

This "bunching" of shows twice a month works against present-day newspaper practice, which demands "copy" for the Sunday editions much earlier than used to be the case. To supply this requirement, to give a concrete example, some of the sixteen exhibitions necessarily had to be neglected by writers of "art pages" in the Sunday papers tomorrow (November 5), so that it will be November 12 before any reviews of these shows can appear. The wisdom of the plan of "spreading" the opening dates of exhibitions week by week should appeal to managers of galleries, and they should have the common sense to adopt some joint plan toward this end. The publicity value, both to the dealer and the artist, in the plan we suggest must be obvious to both of them. And publicity pays.

Boston Museum to Receive Larger Part of the Sherman Collection

BOSTON—Mr. and Mrs. Henry Sherman have donated to the Museum of Fine Arts the larger part of their rich collection of paintings. For the present the collection is retained by the donors, but the ownership has passed into the hands of the Museum. The gift includes canvases by Italian masters of the XVth, XVIth and XVIIth centuries and paintings of the Flemish, Dutch and Spanish schools as well as examples of the work of distinguished living American artists.

Two of the paintings have been loaned for immediate exhibition: a panel depicting the lives of Christ and various saints by Giovanni (1392-1450) and "Descent from the Cross" by Roselli (1439-1507).

Mr. Grant Kingore Returns

Mr. Grant Kingore of the Kingore Galleries has returned from Europe on the Olympic. Among the interesting exhibitions planned for his galleries this season is one by the Dutch painter, H. G. Van Rinkhuysen, which opens November 8 and continues until the 25th.

Art Workers' Club Is Hospitable

The Art Workers Club has decided to admit to its restaurant artists and their friends whether such patrons are members or not. The club is situated at 224 West 58th street, in a district where there are many studios.

Houston Raising Funds for Museum

HOUSTON, Texas—The Houston Art League has begun an active campaign to raise additional funds needed for building the Houston Art Museum.

Two Fine Collections of Foreign Paintings and Notable Antiques to Be Sold at Auction

"COUNTESS OF STRAFFORD" By SIR JOSHUA REYNOLDS
In the Ehrich Collection, Anderson Galleries.

Two collections of paintings of foreign origin are on view in the Anderson Galleries, one comprising eighty-three works owned by François Adam of Camrose, Alberta, Canada, the other consisting of fifty-two canvases from the Ehrich Galleries. Mr. Adam has devoted himself to collecting the work of contemporary Belgian painters almost exclusively, there being thirty-two pictures by Armand Jamar alone. Jamar chooses domestic subjects for the most part with an occasional view of a Dutch town and some still-life studies. His familiarity with New York is shown by two views of the lower part of the city and the East River.

Among Mr. Adam's collection are also works by Van Der Taelen, Theodore Gerard, Jules Van Imschoot, who painted military scenes in the last century; Van Leemputten and J. Varlet. But Mr. Adam did not wholly neglect the early masters as may be seen in his "Christ on the Cross" by Van Dyck and his "Samson and Delilah"; Van Ravesteyn's portrait of Captain Jean Van Arkell; another portrait by Ven Der Helst; Jan Weenix's "Return from the Sport", and several Dutch and Italian school pictures.

While the pictures from the Ehrich Galleries are chiefly old masters, a few modern works are included among them, notably a fine clays, "At the Mouth of the Scheldt"; a Willem Steelink, a "Landscape" by Monchablon, Jules Breton's "By the Sea", Jacque's "Feeding Time," and the "Maternal Love" by Diaz. B. F. Reinhardt, A.N.A., who worked much abroad, is represented by a portrait of Lord Tennyson painted in 1866. Among the older paintings there is a "Holy Family" of the Bolognese school, one of Jacob De Wit's "Cupids", an English racing scene by J. N. Sartorius, a "Portrait of a Lady" by Constantin Netscher; a portrait of a man by Pietro Longhi; one of John Crome's landscapes, and a "Portrait of a Gentleman" by Opie.

There is a characteristic "landscape" by Patrick Nasmyth, a canal scene by F. W. Watts, "The Chase" by S. Alken, a "Portrait of a Young Man" attributed to Franciabigio, and a portrait of Napoleon by Baron Gros. Gainsborough is represented by "The Woodcutters, Norfolk"; Canaletto by "The Piazzetta, Venice"; there is a portrait by John Zoffany of Mrs. Garrick, and a fine "Landscape with Figures" by Barker of Bath. The sale of these paintings will take place in the Anderson Galleries on November 8 and 9, each session beginning at 8.15 p. m.

At the same time there is shown in these galleries the entire stock of the well-known decorator and dealer in antiques, Emil Feffercorn, of East 58th street. The furniture includes pieces of Jacobean, Queen Anne and Georgian cabinet makers' art; Florentine Renaissance examples; pottery, textiles, decorative paintings, prints and books and lacquer urns and trays. All these will be sold on the afternoons of November 8 to 11, inclusive, the sessions commencing at 2.30 p. m.

Obituary

JULIAN ONDERDONK

Julian Onderdonk, painter, died in San Antonio, Texas, on October 27, after an operation. He was a pupil of his father, R. J. Onderdonk, and of Chase, Henri and Du Mond. His best known pictures are "Springtime" and "Morning Sunlight." He was a member of the Salmagundi Club, of the Allied Art Association, and of the Dallas Art Association and the San Antonio Art League. He was born in 1882.

RITA FORNIA

Mme. Rita Fornia, for several years a member of the Metropolitan Opera Company, died unexpectedly in Paris. She was born in California, her professional name being derived from the latter part of the name of that state, her name in private life being Rita Newman. She was the wife of James Labey of New York City, who is associated with the John Levy Art Gallery. Mme. Fornia was a soprano and first sang in New York sixteen years ago in the Castle Square Company, and a few years later joined the Metropolitan.

LLOYD WARREN

Lloyd Warren, who was killed by a fall from a window in his apartment at No. 1 West 64th street, was born in New York fifty-five years ago. His life was devoted to the promotion of education in art and architecture, mainly through the Beaux Arts Institute of Design in this city. Mr. Warren was also well known in European art circles, having been a student in the atelier of Daumet, Paris, for seven years. He was a brother of Whitney Warren, architect.

He was a prime mover in the Beaux Arts Society plan which established the atelier system of art training here, studios being modelled after the ateliers of Paris and eminent American artists and architects volunteering as master instructors.

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RARE ART-WORKS & OLD MASTERS
15, AVENUE DES CHAMPS-ÉLYSÉES
(ANCIEN HÔTEL DU DUC DE MORNY)
PARIS

LONDON

Three distinct types of artistic sensation await the visitor who "does" all three of the rooms at the Leicester Gallery, wherein respectively the portrait drawings and dry paints of Walter Tittle, drawings and paintings by Pissarro, and decorative panel-paintings by Simon Bussy hold sway. With great tact the gallery authorities have arranged for the benefit of the public a gradual transition, so that after the comparatively mild characterization which is a feature of Tittle's portraiture, one is led to the chastened impressionism of Lucien Pissarro and thence emerges into the really provocative essays of Bussy in flat and startlingly contrasted color.

Tittle has taken as his subjects some of the most prominent personalities in the latter-day world of culture, and it must be admitted that he has skill in seizing salient points and cleverness in the production of a likeness that while skating on the outskirts of exaggeration, manages to avoid its pitfalls. Lucien Pissarro, like all children of illustrious sires, works under the disadvantage of having to live up to the standard set by his father. The tradition of Camille Pissarro is continued in the landscapes and riverside studies in which the son works out the peculiar effects of color and lighting characteristic of this land both in the country and towns, and he evinces the faculty of presenting old themes with a new interpretation. Bussy, on the other hand, invents entirely fresh themes, treating them after no manner of tradition at all and forcing us, after the first few gasping minutes of amazement, to confess that his strange methods serve to arrive at a certain point of suggestiveness seldom attained under the more conventional systems. His panels consist for the most part of animals drawn in strong tints and with fiercely defined outlines against backgrounds of quite uncompromising boldness. Yet under conditions of severe restriction, these creatures assume a living quality which is hard to describe. His jaguars and elephants have the quality of their tribes, his birds and panthers, though worked out flatly and with immense simplification, are true to type.

When the war cut off from England the supply from Germany of reproduction pictures suitable for display in schools, it gave our own firms an opportunity. Unfortunately the educational authorities appear to have furnished publishers and printers insufficient guidance. At the present moment, when Germany is making a renewed bid for profitable trading, we are unprepared with equally acceptable designs. The recognition of the value of clear, direct pictures not alone in the school, but also in the office and factory, means that the marketing of such reproductions represents in the future an important branch of trade.

At the Cecil Davis Galleries at 8 St. Mary Abbott's Terrace there is now to be seen the "Royal Oak" goblet, which derives its name from the inscription that surrounds the oak tree which, together with the portraits of King Charles II and his queen, forms the decoration of this XVIIth Century glass. This goblet (dated 1663 and embellished with the royal coat of arms), is less than half a foot in height and has survived, when many a more extensive specimen has not, having gone through other vissitudes. It has been purchased by a Manchester collector who has left it with Mr. Davis for the benefit of those interested.

David Neave, landscapist, who is exhibiting just now at the Collectors' Gallery, Sloane Street, has the by-no-means common quality of vision. His work is sound in technique and poetic in quality, a combination all too rarely met with. In portraiture he has a sure touch, swiftly noting a revealing expression and emphasizing with much discretion the temperament of his sitters.

—L. G.-S.

Dallas

The Dallas Art Association will hold a "million dollar exhibition" of paintings, Nov. 16-20, in the palm garden of the Adolphus Hotel. The collection has been assembled by Robert Macbeth of the Macbeth Galleries, New York, and is said to include many canvases from world famous galleries and great private collections.

PARIS

The vogue in modern artists' drawings and sketches had its origin with those by Rodin. Someone took to picking up the leaflets he dropped on the floor while making memorandum notes of the model when she was not posing, admired them, and this opened the floodgates. Now in every gallery there is a stand holding a portfolio containing drawings which the connoisseur turns over in the approved manner. Eventually many of these, and sooner or later no doubt all, are put under glass and hung on the walls.

There is much to be said for and against this cult. Not so long ago anything pictorial not carried out in oils on canvass was despised. From this prejudice we have sprung to another. At present our attention is claimed for every jot and tittle emanating from an artist's hand, providing he have a name of some kind. Now the attention a work is entitled to is commensurate to the effort which produced it, needless to say. I do not, like the judge in a well-known Whistler suit, speak of the time spent over it. A drawing by Holbein commands attention not inferior to that granted his paintings for the reason that it was executed for enduring appreciation, but the spontaneity which is the charm of many modern artists cannot make the same demands upon us. One of the first exhibitions of the reopening season has precisely consisted in 100 drawings by modern artists at the Galeries Devambez. As in all such anthological collections, most conspicuous are the absentees. Otherwise the show was justified enough with a small retrospective of specimens by Seurat—who had invented a manner of using the Conté and colored pencil—Rodin, Carrière, Puvis; and among contemporaries the fine ink landscapes of Peské and Marchand; Derain's and Dorignac's figures in red chalks; Segonzac's nervous manipulation of the pen; a soft monochrome by Matisse, and so forth, but the fact that Flandrin copies Benozzo Gozzoli for some private reason will be interesting twenty years hence as is today the fact that Degas once copied Holbein and Sir Thomas Lawrence.

Corot was not older than Sidney Laufman, a young American artist showing in the same rooms, when he produced the cycle known as his Italian period, the supremest of his achievements, according to the latest criterion. Indeed I could not refrain from thinking of this Corot phase before Mr. Laufman's pictures in the Devambez rooms, they reminded me so of its probity, objectivity and simplicity. Qualities such as these are particularly fitted for the rendering of the unambiguous scenery of Provence with its stern masonry, deep, hard greens and merciless distinctness of atmosphere, faithfully interpreted by Mr. Laufman, with a minimum of Romantic feeling in a maximum of Classic form, in twenty-five exacting canvases of surprising evenness and consistency of execution. M. Vauxcelles, for once substituting MM. Bénédite and Alexandre as pilot to young American artists in Paris, thinks that in Mr. Laufman he has found "some one." It seems he has, a some one who, to begin with, has found himself, which is the chief thing.

Stendhal used to advise the adept in literature to read a page of the Civil Code every morning. In his artist's way Sidney Laufman seems to practise Stendhal's teaching. Not so Mr. Tanaka, who is showing a few "chosen" works at the Galerie de Marsan, which must not be confounded with the Pavillon de Marsan. He, I should think, allows himself to be more influenced by poetry. It gives charming feeling to his work, no doubt, but a little plain diet is also beneficial. Of all the Japanese artists who have adopted it, Mr. Yasushi Tanaka must be one who has most nearly approached the Western manner of interpretation. Despite this identification he continues to impart a peculiar rhythm to his compositions, which is not less attractive because not absolutely European, notwithstanding affinities with certain French painters, notably with Besnard, although he has not yet attained the latter's proficiency at his best and most virtuose. At this last of his exhibitions Mr. Tanaka's well-known exquisiteness was not only evident in his nudes but in several small still-lifes and minor studies most delicate in taste and execution.

Richard Miller has returned to Paris after eight years' absence. —M. C.

A STATEMENT BY THE
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¶ During the Summer we have added a new floor to our building, giving us several large and small galleries with overhead lighting. We have rebuilt our second floor, giving us three large daylight galleries of noble proportions. We have rented the street-floor corner to the Pacific Bank, and have moved our book room from there to the same space on the second floor. Our sales room remains on the street floor easy of access and exit. We believe we now have a building devoted to the exhibition and sale of books, paintings, prints, furniture and objects of art which is not likely to be surpassed in America or Europe. We invite collectors, dealers, executors of estates and the general public to visit our galleries, which are open week-days from nine to six, and Sundays from one to five. ¶ We invite those having collections to dispose of to write or call. We assure them of courteous treatment and reasonable charges.

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BERLIN

The season starts with two interesting exhibitions. At Flechtheim's we see water colors by Ben Silbert of Chicago. He studied at the Art Academy in Cincinnati with James R. Hopkins and in Paris with Angelo Zarraga. Exhibitions in the Chicago Society of Artists and the Chicago Academy of Fine Arts established his reputation in America. His first display in Germany shows him an artist of great individuality. His sharply contured portraits, landscapes and still lifes are distinguished by energy of brushwork and capacity of rendering. The portraits are powerful likenesses and the coloring is of great intensity.

The Academy of Fine Arts opens with an exhibition entirely devoted to the commemoration of August Gaul, the celebrated animal sculptor, who died six months ago. His capacity to render animals with all the likeness of nature was remarkable. There are small and big works in stone and bronze, but the main feature is a huge stone monkey of great vigor and strength.

The no-jury exhibition of this fall is again an accumulation of works of such varying value that it is a difficult task to sift the wheat from the chaff. A third part of the objects only are worth being shown in public. Among these we meet the works of a few artists of deserved reputation like Erich Buttner, Lyonel Feininger, Nolde, Sandkuhl, Kokoschka, Bela Czobel and Harold Bengen. Portraits by A. Schlawing and E. Oberlander bear witness to the capability of these "new" men. Kandinsky has decorated a whole room by painting his "absolute" ornaments on black burlap fixed on the walls. This has such a tasteful effect, one is induced to think that decorative art is the very field for his talent. Prof. W. Gropius, leader of a colony of artists residing in Weimar, exhibits architectural designs, ground plans and photos of factories, private buildings and settlement houses. A clear and logical arrangement guarantees ideal usefulness and is united with an aesthetic aspect. These principles are obviously influenced by America's tendencies in architecture. —F. T.

St. Paul

Two interesting exhibitions were held here recently. The first was a display of the work of Robert Hale, which contained thirty-five items including a number of book plates, designs and mural paintings. The second was that of Sears Gallagher, which comprised a number of marines and scenes off the coast of Maine. Hale's exhibit was held in the Public Library, and Gallagher's at the Stevens Gallery. Both were well attended.

South Bend, Ind.

At the art exhibition just closed a number of paintings were sold, including five by Wilson Irvine, and others by Anna L. Stacey, Oliver Dennett Grover, Leon Gaspard, E. S. Barrie and Warren Davis. Art lectures by Robert Harshe, Dudley Crafts Watson and C. H. Burkholder were a feature during the exhibition, and in addition Wilson Irvine and Oliver D. Grover spoke both noon and evening before the Chamber of Commerce, Rotary and other clubs. The exhibition was arranged by Carson Pirie Scott & Co., of Chicago.

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LOS ANGELES

The thirteenth annual exhibition of the California Art Club opened October 19, to close November 19. There are eighty-six entries in painting, twelve in sculpture. This probably ranks as the best show in the annals of the club, whose membership is increasing at a great pace. In a show-case of the gallery where the exhibit is held, at the Los Angeles Museum, are shown "tentative plans" and an elevation for the club's own building, for which there is a tremendous drive at present.

Landscapists are out in full force, but the figure and portrait painters do not lag far behind, for Los Angeles is already a big and wealthy city, and where wealth enters portraits follow. John Hubbard Rich has two figures, one of a young Mexican boy in which the head has exquisite subtlety of drawing and characterization, the other being in reality the portrait of his wife, though he calls it "Summer Light"—a young woman seated in a garden under a red sunshade. Loren Barton's "Sonia," Russian because of costume and a background including a samovar, is vigorous, though a trifle crude. Edouard Vysekal's "Alicia R., Arrangement in Violet," is a vivid and beautiful piece of color according to the rules of the Synchromists. There is sunlight in Roscoe Shrader's "Janet With a Rose"; fine color, excellent modelling, in Mabel Alvarez' "Lola in the Studio Door." An admirable study of youth is Jean Mannheim's "The Boy Scout," the modeling simple and forceful. Frank Tenney Johnson contributes one of his characteristic moonlit figures, "The Night Herder"; Karl Yens, three figures on a sunlit beach, Carl Oscar Borg some Indians on horseback, Alson Clark "The Fruit Pickers," Clyde Forsythe a bit of pathos touched with poetry, an old prospector standing on a height with his horse and looking toward a rainbow, the title being "The Pot of Gold."

Contributors of excellent landscapes are Franz Bischoff with a study of ships in harbor, "Between Runs"; Alson Clark, "La Jolla," impeccable in the drawing of a foreground plain leading to low hills; Benjamin Brown, "Morning Glow, High Sierras"; Aaron Kilpatrick, "Evening Morrow," with suave and delicate grays; Paul Lauritz, "Silvery Night in Alaska," a fine study of snow; Katherine Leighton, a good mountain painting, "Lake George"; Hanson Puthuff, "Uplifting Hills"; Orrin White; William Ritschel, "Jewels of the Pacific," one of his powerful and characteristic marines; Guy Rose, "November Twilight," subtle, atmospheric, painted in France; F. Carl Smith, "Evening," rich in color, quiet effect; Jack Wilkinson Smith, a marine and a High Sierra subject, both fine; William Wendt, "The Patriarchs of the Grove," an autumnal subject of power and beauty.

There are no large sculptures, almost all being figurines. Casper Gruenfeld, however, has a life-size portrait bust, "Walter R. Stevenson," while Lora Woodhead Steere shows a smaller portrait of great charm, "Frances Ada Patton." Julia Bracken Wendt contributes two intimate studies of animals; Marguerite Tew has several Indian studies, including "Fire Dancer" and "Okoya"; Ella Buchanan suggests "Young Lincoln" with an axe in one hand while a squirrel is nosing the other—though of course Lincoln is not going to kill the rodent with the axe!

The October show of the Laguna beach Art Association, which gives a new monthly exhibit at Laguna Beach, will probably extend for a week into November. All the contributors in the present show live the year 'round at Laguna Beach—which makes the exhibit unique. The Association has a membership of 600, fifty artists being residents of the beach town. Among the exhibitors for October are Clarkson Colman, Frank W. Cuprien, Robert D. Fullanton, William A. Griffith, Karl Yens, William Wendt, Joseph Kleitsch, Anna A. Hills, Ella Hotelling Tanberg, Edgar Payne, Theodore Jackman, Violette Jackman, Ida Randall Bolles, Lillian Prest Ferguson and William Swift Daniell.

Cannell and Chaffin are showing pictures by Eastern men. Almost all are landscapes. Cullen Yates, Glen Newell, Chauncey Ryder, Willard Metcalf, Elliott Daingerfield, Hobart Nichols, Albert Lucas, Carl Rungius and Frank Tenney Johnson are represented.

—Antony Anderson.

PHILADELPHIA

The Plastic Club of 247 S. Camac St. announces an exhibition of thumb-box sketches, bookbinding, pottery, jewelry, metal work and other crafts in the club galleries from Nov. 8 to 25. The club offers two thumb-box prizes of $25 and $10 for the best sketches in any medium.

The University Museum series of art lectures under the chief docent has begun. The exhibits in the museum are used for illustration on Chinese art, Greek vases and sculpture, the art of the Incas and Indians of North, South and Central America, and the art of Africa, Arabia, Egypt and ancient Babylon. Helen E. Fernald will give a course to members on the appreciation and history of art.

William Kirkpatrick has an exhibition of sketches at the T-Square Club, 204 S. Quince St.

Among those who have returned from their summer studios to the city are Laura Coleman Ladd, Clara N. Madeira and Robert Susan. Mr. Susan is painting a portrait of Samuel Fleisher, president of the Graphic Sketch Club.

McClees Galleries have placed on exhibition a three-quarter length portrait of the Rev. Charles Nesbit, D. D., first president of Dickinson College, Carlisle, Pa. (1784-1804), painted by Horace T. Carpenter.

Herbert Pullinger, president of the Sketch Club, has an exhibit of summer thumb-box sketches at the club.

The Cenacolo Leonardo da Vinci announces a prize of $50, offered by Dr. G. Fabiano for the best portrait in oils painted by a member during the year.

Langdon Warner, director of the Pennsylvania Museum, recently discussed with C. Hamlin, Eli Kirk Price, John McIlhenny, Samuel Fleisher, Witmer Stone, John Story Jenks, G. B. Gordon and Huger Elliot, ways and means of effecting an interchange of exhibits and collections among the museums of America.

The catalogue of the Wilstach collection in the Pennsylvania Museum, has just been completed by Dr. Bye after years of preparation. The Museum has received from Mrs. John William White a collection of etchings, lithographs and engravings, and a portrait of a Spanish gentleman attributed to Mierevelt. During November there will be an exhibition at the Museum of American handicrafts now at the National Gallery in Washington. The work of three Philadelphians, Jessie F. Gordon, pottery; Helen S. White, jewelry; Morgan Colt, furniture, passed the jury of selection, a member of which was Samuel Yellin, also of this city.

The Imps' Art Club, with a club house at 1512 Waverly Street, is a new organization here. It was founded by disabled soldiers but now the membership is open to all male students of the school of Industrial Art. Alexander Christy is the president. Life classes are held every Tuesday evening.

Extensive alterations have been made in the galleries in Lynnewood Hall since Mr. Joseph Widener added Rembrandt's "Descent from the Cross" to his collection.

Fred Wagner will give an exhibition of water colors at the Art Alliance from Nov. 5 to 15. At the same time there will be an exhibit of scenery models by the most representative artists in stage settings.

The Pennsylvania Academy of the Fine Arts, the Philadelphia Water Color Club and the Pennsylvania Society of Miniature Painters will open their annual exhibition of water colors and miniatures at the Academy of the Fine Arts this evening.

—Edward Longstreth.

New Haven

The New Haven Paint and Clay Club will hold its fifth exhibition of little pictures at the Free Public Library, opening on Nov. 22 and closing Dec. 10. Works in oil, water color, pastel, etching, engraving and drawing will be shown. A prize of $50 will be awarded for the best exhibit. The jury of selection is composed of John D. Whiting, Grace Dagget, Harriet R. Richards, Henrick Hillbom and Frederick Lester Sexton, and the jury of award comprises W. E. B. Starkweather, Clinton Balmer and Edwin C. Taylor.

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CHICAGO

The Palette and Chisel Club opened its fourth annual exhibition of pictures and sculpture at its club house, October 24. The membership includes men who have won honors in national exhibitions, among them being Wilson Irvine, Carl R. Krafft, Martin Hennings, Rudolph Ingerle, Edgar Payne, L. O. Griffith, Harry Engle, Robert Grafton, Joseph Birren, J. Jeffrey Grant, Arvid Nyholm, Albert Ullrich and Gustave Baumann. With these are the younger painters, and new members: James Topping, Glen Sheffer, Arthur Rider, Felix Schmidt, Thomas Moses, Ralph E. Power, Karl Ouren, John H. Carlsen, Oskar Gross and David L. Adam. Fifty-one paintings were hung by forty-seven men.

Chester Johnson has opened his gallery in the Baumgarten Building with English portraits.

The Anderson Art Galleries exhibit a collection of Spanish water colors by Vicaji.

Ackermann's feature "Old English Prints in Color of Historic Mansions of England, London and Paris," with objects of art of British origin, Staffordshire pottery, furniture, and a collection of cameo portraits by Wedgewood and Bentley among them, those of Lord Chesterfield, Walpole, the Queen of France and Lord Camden.

The House of O'Brien is dispersing the private collection of paintings from the home of Mrs. Willis S. McCrea.

The Société des Peintres-Graveurs Français is exhibiting at the Albert Roullier Art Galleries until Nov. 4, for the first time. Leonce Bénédite is the president and the vice presidents are Paul Renouard and Louis Morin. Thirty-five painter-engravers present 218 etchings, among which are works of Rodin, Raffaelli Lepère, Dauchez, Besnard, Bracquemond, Beaufrère, Frelaut, Beurdeley, Leheutre, Rivière, Kayser, Steinlen, Moreau, Marret, Auguste Brouet, Paul-Emile Colin, Eugène Delatre, Eugène Bejot, Jacques Beltrand, Armand Berton, George Le Meilleur, Louis LeGrand, Gaston De Latenay, Pierre-Georges Jeanniot, André Jaques, Paul Mathey, Charles Heyman and Henri Vergesarrat.

Thurber's presents portraits by Opie, Lely, Etty, George Morland, Gainsborough, Lawrence, the Pickersgill portrait of Turner, and various works, many from the castles of the late Sir Thomas Maryon, Lord Brassey, the Earl of Meath and Major General Littler.

The J. W. Young galleries in the Fine Arts Building are exhibiting landscapes by William Clusmann, and A. F. Tellander, and seascapes by Leon Lundmark.

Leopold Seyffert has completed a portrait of Mrs. Frank G. Logan.

Ralph Clarkson has finished a portrait of Professor A. A. Michelson, the distinguished scientist of the University of Chicago. It is another in a series of eminent men associated with that institution, whose portraits have been painted by this artist.

The prints of etchings by the Belgian artist, Jules de Bruycker, in the print room of the Art Institute number about seventy, and of these nearly half have been purchased. George Arliss, the actor, purchased about one-third of them.

John G. Shedd, who recently gave $50,000 to the Art Institute, has presented the miniature portrait of Count Alfred Korzybski to the Art Institute. It was painted on ivory by the Countess Korzybski (Myra Edgerly).

Earl H. Reed, painter-etcher of "The Dunes," has sent out small etchings announcing his marriage to Emy Kummer.—Lena May McCauley.

Peoria

The fourth annual exhibition of paintings by Illinois artists will be held from Nov. 9 to 29. Two hundred requests from all parts of the state have been received by the directors. H. A. Holland, director of the City Art Museum of St. Louis, Irma Kohn of Rock Island, and Ralph Clarkson, portrait painter of Chicago, have been selected as the jury. The final exhibition of the season, to be held in May, will comprise work by all the members of the Peoria Society of Allied Arts, which this season is under the directorship of Wilson Oakford, president, and C. A. Bennett, curator.

BOSTON

Paintings by Albert Prentice Button and Charles H. Richert are at the Boston City Club through Nov. 15. Mr. Button's work is well known in these parts. He is a member of the Boston Water Color Society, and of the New York and Providence Water Color Clubs. This exhibition will be followed by the paintings and etchings of George Plasse, the French artist.

Mezzotints by the English engraver, Sydney Ernest Wilson make a pleasing exhibit at Irving and Casson's Gallery. Mr. Wilson, while not striving to obtain the full volume of color as found in the original, gets his effect by suggesting in a simple way the original tone. Many of the most noted paintings by such artists as Reynolds, Gainsborough, Romney, Lawrence and Morley are here shown in mezzotint.

Through Nov. 10 the Guild of Boston Artists will exhibit the paintings and pencil drawings of George L. Noyes. This artist has just arrived from a long sojourn in Italy, and the results of this trip are the pictures now on view.

Doll and Richards' Gallery announce their annual display of paintings by the colorist, Theodore Coe. At present there are being shown in the lower gallery a group of etchings by Rosamond Tudor, a former pupil of the Museum and student under Benson and Tarbell. This is her debut as an exhibitor of prints. Miss Tudor has gone into the regions of the Adirondacks and more particularly Lake George for her inspiration. Her twenty plates comprise landscape views of this picturesque country. Miss Tudor leans towards the decorative manner.

Paintings by Abbott Thayer, John S. Sargent and Gilbert Stuart are among the pictures that will attract visitors to the Copley Gallery this week and next.

Timothy Cole's exhibit of his engravings, now on at Goodspeed's Print Shop is attracting much attention and the sales have been many. Mr. Cole was unable to send as many examples as he wished, the reason being that the bulk of his proofs and blocks were stored in Brussels at the opening of the war and were eventually sacrificed for storage. Among the prints that best show his style are portraits of Gladstone, Emerson, and Helena Modjeska. —Sidney Woodward.

Santa Barbara, Cal.

The Santa Barbara Art Gallery recently opened at the School of the Arts with over thirty leading artists represented, every school of painting being in evidence. The exhibition is confined to artists who reside in the city and surrounding district, and the following artists are represented: Mrs. Clarence A. Black, Dwight Bridge, Howard Russell Butler, William Louis Otte, Carl Oscar Borg, Slavko Vorkapitch, Lilla Tuckerman, DeWitt Parshall, Mrs. R. E. Starkweather, Dudley S. Carpenter, Lockwood de Forest, Colin Campbell Cooper, A. Brougier, Mrs. Samuel Robinson, Henry L. Sawe, Alexander Harmer and Ellen Cooper. There are many water colors and crayons in the exhibition, which is considered to be the best ever held in Santa Barbara.

Pittsburgh

The opening show of the season at the Gillespie Gallery is a group of thirty-five canvases by the local artist, Ferdinand Kaufmann, the majority of whose pictures are of the sea and harbor and fishing villages. Olaf Olsen is represented by several oils and water colors, and Paul Dougherty by "The Onward Rush," a marine work of exceptional power. The exhibition also includes a picture by Childe Hassam.

The Associated Artists of Pittsburgh opened their thirteenth annual exhibition at the Carnegie Institute on Oct. 26. The jury was composed of George Luks, Hayley Lever and Leonard Ochtman.

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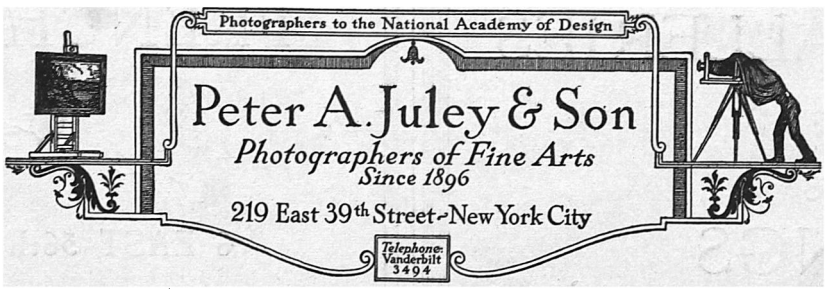

DETROIT

The last of the five great Blashfield murals has been put in place above the grand stairway at the new public library. The great semi-circular lunettes over the windows represent, at one end, literary figures; on the other side the same treatment has been given notable figures in music; one of the wall panels represents sacred music and opera, the other the graphic arts.

A collection of early American art objects has been presented to the Detroit Institute of Arts by Mrs. Eugene R. Gibbs and Mrs. Charles L. Williams.

Reginald Poland, educational director of the Detroit Institute of Arts was married October 27, in Denver to Mary Helen Bare. Mr. and Mrs. Poland will be in Detroit about November 15.

John H. Kunsky, owner of the Capitol Theater, has recently hung three oil paintings on the walls of the grand staircase at the playhouse. They are the work of Oskar Gross, a Chicago artist, and were executed by Commission. Mr. Gross is a graduate of student art centers in Munich and Paris.

One of the pictures hung in the Institute lately is a primitive "Crucifixion," purchased in Europe by Ralph Booth, and loaned by him. It is a panel canvas by Rucland Frueauf, who painted in Passau and Salzburg between 1440 and 1507. —Marion Holden.

Indianapolis

An exhibit of Clifton A. Wheeler's summer work in the Catskills, will be held at the galleries of the H. Lieber Company early in November. Since returning from the East, Mr. Wheeler has painted altogether in water colors, doing ten landscapes, widely differing as to composition.

At the convention of the State Federation of Women's Clubs Simon P. Baus displayed his latest work in portraiture, a life-size, seated, three-quarters length presentment of Mrs. Grace Julian Clarke. Mr. Baus has recently acquired a Chase, a life-size head of Theodore Thomas, the Chicago orchestra leader.

"L'Eglise de Côte de Mousson," a large canvas painted by Myron B. Chapin, of Lansing, Mich., from a sketch made on Christmas eve, 1918, while with the army in France, was exhibited at the Herron Art Institute.

Carl H. Lieber, Mrs. James W. Fesler and Miss Lucy Taggart constitute a committee from the art Association of Indianapolis to make selections of art objects for the Herron Museum from the home of the late Delavan Smith, Lake Forest, Ill.

Homer G. Davisson, of Fort Wayne is arranging for a second rotary exhibit of work by Brown County artists, to be shown over the state during the winter.

—Lucille E. Morehouse.

Phoenix, Ariz.

At the loan exhibit in the Fine Arts building at the state fair may be seen the following paintings: "Belgian Women," Edgar Farasyou; "Ballet Dancer," Louis Kronberg; "Harbor Scene," H. A. Vincent; "Moonlight Chioggia," George Elmer Browne; "Old Garden of Taos," Edward H. Potthast, and "The Song of Spring," Chauncey Foster Ryder. Other artists represented are William Ritschel, Francis McComas and Xavier Martinez.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Objects of art, furniture, tapestry etc., stock of Emil Feffercom, Nov. 8-11, afternoons. Collection of paintings formed by Mr. François Adam of Camrose, Alberta, Canada, Nov. 8-9, evenings. Library of the late Wm. H. Peek of Chicago, Nov. 13-14, afternoons. Collection of books from various sources, mainly by contemporary authors, Nov. 13, evening. Americana from library of Mr. Frank H. Severance, of Buffalo, Nov. 15, afternoon and evening.

Clarke's, 42 East 58th St.—English, French and Italian antiques and objects d'art of Aimone Furniture Galleries; exhibition Nov. 6; sale, Nov. 9, 10, 11, 2.30 p. m.

Silo's Fifth Avenue Art Galleries, 40 East 45th St.—Paintings and household furnishings from the estate of the late Commodore Frederick G. Bourne; tapestries, porcelains and other art objects; afternoons concluding Nov. 4.

Metropolitan Art and Auction Galleries, 45-47 West 57th St.—Sale of Oriental rugs of a well known importer, Nov. 9, 10, 11.

Walpole Gallery, 12 West 48th St.—Japanese prints from the Bremen Museum, Germany: Japanese Library of Mr. F. Edwin Church, Friday and Saturday nights, Nov. 10-11.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—Paintings of American fox hunting by Charles Morris Young, Nov. 6-Dec. 15.

Ainslie Galleries, 677 Fifth Ave.—Barbizon and modern French paintings, Nov. 1-15.

Anderson Galleries, Park Ave. and 59th St.—Autumn exhibition of The Salons of America, to Nov. 4; paintings and drawings by Clara Tice, and Winold Reiss, Nov. 11-25.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Art Center, 65-67 East 56th St.—Seventh annual exhibition of textile designs by Art Alliance to Nov. 11; display of silvercraft by George Jensen, Nov. 2-30; craftwork show through Nov.; black-and-white decorative drawings by Elizabeth Jones Babcock, Nov. 6-11.

Babcock Galleries, 19 East 49th St.—Exhibition by the Nanuet Painters and Sculptors, Oct. 28-Nov. 11.

Belmaison Gallery, Broadway and Ninth St.—Richard d'Asir exhibition, Nov. 1-15.

Bonaventure Gallery, 536 Madison Ave.—Silhouettes of prominent Americans.

Brooklyn Museum, Eastern Parkway.—Special exhibition of recent accessions; exhibition of Tissot water colors.

Brown Robertson Galleries, 415 Madison Ave.—Modern etchings, lithographs, sporting and block prints; modern sporting picture by W. J. Hays, A. N. A., Nov. 1-13.

Brummer Gallery, 43 East 57th St.—Modern French paintings and Negro sculpture, Nov. 6-Dec. 6.

Civic Club Gallery, 14 West 12th St.—Paintings and sculptures by the Japanese Art Assn. of New York, Nov. 1-21.

Co-Arts Club, 21 Stuyvesant Alley; exhibit by a group of painters.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Daniel Chester French Studio, 12 West Eighth St.—Sculptures by Ernesto Begni del Piatta, Nov. 1-15.

Dudensing Galleries, 45 West 44th St.—Paintings by Molenhauer, Nov. 1-31.

Durand-Ruel Galleries, 12 East 51st St.—Paintings by D'Espagnat and Moret, Nov. 1-18.

Ehrich Galleries, 707 Fifth Ave.—Group exhibition of portraits in various mediums by eight contemporary artists, Oct. 30-Nov. 11.

Mrs. Ehrich Gallery, 707 Fifth Ave.—Mrs. George Louis Beers' collection of antique velvets and needlepoint, Nov. 2-22.

Fearon Galleries, 25 West 54th St.—Drawings by old masters.

Ferargil Galleries, 607 Fifth Ave.—Overmantels by Robert A. Chanler, Oct. 30-Nov. 11.

Montague Flagg, 42 East 57th St.—English and French tapestries and paintings of the XVII and XVIII centuries.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Etchings and drawings of dogs by Marguerite Kirmse, through November.

The Misses Hill Gallery, 607 Fifth Ave.—Oils and water colors by Jean Jacque Pfister, Oct. 30-Nov. 18.

Kennedy Galleries, 693 Fifth Ave.—Sixty etchings by six modern masters, Nov. 1-30.

Keppel Galleries, 4 East 39th St.—Exhibition of early engravings, to Nov. 15.

Kingore Galleries, 668 Fifth Ave.—Paintings by Van Rinkhuyzen, Nov. 8-25.

Knoedler Galleries, 556 Fifth Ave.—General exhibition of paintings; etchings and drawings by William Walcot, beginning Nov. 13.

Kraushaar Galleries, 680 Fifth Ave.—Etchings and lithographs, Nov. 6-30.

John Levy Galleries, 559 Fifth Ave.—American and European paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Recent paintings by Charles W. Hawthorne, and paintings by Alice Worthington Ball, Oct. 31-Nov. 20.

Hotel Majestic, 2 West 72nd St.—Sculpture by Adam A. Sanders.

Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; loan exhibition of furniture by Duncan Phyfe.

Milch Galleries, 108 West 57th St.—Connecticut landscapes by Robert H. Nisbet, Oct. 30-Nov. 11.

Montross Gallery, 550 Fifth Ave.—Paintings of the Adirondacks and Persia by Harold F. Weston, Nov. 8-25.

Museum of French Art, 597 Fifth Ave.—Posters by Cappielo, Nov. 14-21.

Mussmann Gallery, 144 West 57th St.—Etchings by Henry B. Shope and Y. E. Soderberg.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery, and "The Making of Prints."

Pratt Institute, Brooklyn—Original illustrations by Dean Cornwell, Oct. 30-Nov. 25.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Gallery, 6 West 50th St.—Paintings by Harry Vincent, beginning Nov. 1.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

School of Design and Liberal Arts, 212 West 59th St.—Water colors, lithographs and dry paints by George O. Hart, to Nov. 8.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Mrs. Sterner's Gallery, 22 West 49th St.—Exhibition of water colors.

Arthur Tooth & Sons, 709 Fifth Ave.—Exhibition of XVIII century English pictures.

Weyhe Galleries, 710 Lexington Ave.—Old decorative maps.

Whitney Studio Club, 147 West 4th St.—Exhibition of drawings, to Nov. 14.

Howard Young Galleries, 620 Fifth Ave.—Taos Society of Artists, Nov. 1-15.

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