

Mr. Frank Fowler, Mr. Arthur Hoerber, Mr. H. W. Faulkner, Mr. Irving R. Wiles and others. Mr. Ernest D. North, the bookseller, is exhibiting a collection of drawings by English and American illustrators, among them William Blake, George Du Maurier, Kate Greenaway, Charles Keene, E. A. Abbey, Howard Pyle, C. D. Gibson and G. H. Boughton.

From the catalogue just received of the exhibition at the Corcoran Gallery it is to be gathered that a most interesting collection has been formed for this second demonstration in the fine building at Washington. We reproduce a handful out of the 390 contributions accepted. These come from a large number of Americans, many of whom are among the most distinguished members of our school. Four prizes donated by Senator W. A. Clark have been awarded, the first to Mr. Edward W. Redfield for "The Island," the second to Mr. Joseph De Camp for "The Guitar Player," the third to Mr. Robert Reid for "The Open Fire," and the fourth to Mr. Frederick C. Frieseke for "Marcelle." The first prize consists of \$2,000 and a gold medal, the second of \$1,500 and a silver medal, the third of \$1,000 and a bronze medal, and the fourth of \$500 and an "Honorable Mention" certificate. The exhibition of the works of the late Augustus Saint-Gaudens which has simultaneously been opened at the Corcoran Gallery provides the occasion for an elaborate tribute which is to be paid in his honor on December 15. On that date, in the evening, the American Institute of Architects will hold a memorial meeting in the presence of the sculptor's works. There will be short addresses by Secretary Root; the Italian, French, Brazilian, British and Japanese Ambassadors, and the Charge d'Affaires of Mexico. Letters from art societies in France, Great Britain, Germany and Italy will also be read. R. C.

**THE PICTURE FORGER.**

**How He Is Inundating Paris with His Clever Work.**

Paris, December 3.  
Traffic in false pictures with forged signatures has assumed new and alarming proportions. Hitherto this illicit commerce has been usually limited to counterfeit canvases of old masters, or of artists who have died within the last seventy years, such, for instance, as Delacroix, Fromentin, Daubigny, Corot, Diaz, Henner, Alfred Stevens, Troyon or Charles Jacque. Picture dealers, experts and purchasers of works of art are now perturbed by the appearance in auctions and at the shops of curiosity dealers of hundreds of paintings bearing the forged signatures of Monet, Harpignies, Raffaelli, Didier-Pouget, Roll, Picard, Carrier-Belleuse and others. The Paris police courts have already taken cognizance of fifteen complaints made by



MISS TOWNSEND.  
(From the painting by John S. Sargent.)

dealers and amateurs who have paid big prices for works fraudulently attributed to living painters.

The latest case is that of a wealthy amateur, M. R., residing in the Boulevard Malesherbes, who last July bought of a picture broker a fine Parisian street scene bearing the signature of Claude Monet, and representing, with characteristic composition and cleverly brushed colors, the "Rue de l'Abreuvoir" at Montmartre. The purchaser a few weeks ago was astonished to hear one of his guests express doubts as to the genuineness of the canvas. To make sure, they consulted M. Durand-Ruel, the expert dealer, who has in his gallery a large number of Monets. He was surprised at the appearance of the picture, which was a most skilfully executed work. He had it photographed, and the photograph was sent to M. Monet at Venice. The reply came back with promptitude. M. Monet announced that the picture had never been painted by him, but that the signature was imitated with absolute accuracy. M. Chénebault, the examining magistrate, in pursuance of the

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complaint filed by the purchaser, summoned and questioned the picture broker who had sold him the work. The broker revealed the name of the person from whom he had bought the picture; this person was found, and, when examined, he declared that he had purchased it at an auction in London. The investigation is now being continued in London, but this change of venue to another country involves so much red tape and delay that there seems to be but faint chance of bringing the original vendor to book. The Paris Tribunal has named Messrs. Georges Petit and Carrier-Belleuse, as experts, to investigate half

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a dozen cases now pending in regard to forged paintings attributed to living artists. The methods employed by the perpetrators of these art forgeries are ingenious. Do you want to "fabricate" a Claude Monet? Nothing simpler. Go to the Luxembourg and copy, for instance, the famous "Church at Vétheuil"; then copy a bit of foliage from the "Garden at Giverny"; follow this up with a bit from the "Seine at Argenteuil"; afterward reproduce a patch of clouds and sky from the "Bateaux de Plaisance," and wind up with a stretch of meadow land from "Champs en Normandie,"

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Doctor this mosaic up with the aid of photographs, reproduce with painstaking exactitude the signature, "Claude Monet," and the trick is done. The tribunals have, so far, not been very successful in discovering the offenders. The Paris judges, however, declare that they trust the Parisian jurymen will pronounce the maximum penalty for persons found guilty of making or knowingly selling forged pictures. The law of 1895 holds such offenders liable to imprisonment from one to five years, with a fine of from 16 to 3,000 francs. C. I. B.