

MATTERS of ART

Water Colors—Portraits of Washington—Bartolozzi.

The New York Water Color Club has just opened at the Fine Arts Building its twenty-third annual exhibition.

This exhibition is delightful because it is full of fresh impressions, skillfully and cleverly set down. The land-



MISS C. H. (From the portrait by W. Sergeant Kendall in the Water Color Exhibition.)

scapes, of course, are numerous, and never have they been more attractive. They are in all keys of color and in every vein of sentiment.

The makers of portraits are in good form. Mr. W. Sergeant Kendall sends some of the best heads he has ever drawn, portraits well composed, done with a sure, firm touch, and ended with a fine simplicity.



IN CONFIDENCE. (From the picture by Elizabeth H. Inheim in the Water Color Exhibition.)

there are some graceful fairy subjects by Miss F. B. Comstock and Miss Elizabeth H. Ingham. All through the exhibition capital things are cropping out, like the drawing of elephants by E. Mars, like the roses and the dead duck by Miss Schwartz.

Early Portraits of George Washington.

The exhibitions made by the print department of the New York Public Library have for some time been recognized as of importance to the student, and their usefulness has, of course, increased since the building nearer the centre of the city has been opened.

With what untiring force has the instinct for portraiture been wreaked upon statesmen or military heroes, especially since the rise of the engraver's art! It is the work of years to assemble the prints dedicated to a Napoleon, a Franklin or a Washington.

Another very curious print is the one preserving in the face the traits identified with the portrait by Peale and surmised to have been engraved by John Norman. Washington is here shown in armor, or, as the inscription quaintly states, "in the Roman dress as ordered by Congress for the monument to be erected in Philadelphia to perpetuate for posterity the man who commanded the American forces through the late glorious revolution."

Good Master Norman, if he it was who made the plate, believed in economizing labor, for, barring the head, this is a copy of the portrait of Sir William de la More in Guillim's "Heraldy," published in London in 1670! Plate after plate here presented revives before the attentive observer similar eccentric incidents in the iconographic history of Washington.

But this is not to say that the bulk of the plates are misrepresentative. In fact, the broad impression of the collection is extraordinarily vivid and convincing, richly significant of the true Washington, caught in his familiar walk and demeanor. It is curious, and in a certain subtle way very impressive, to see how that remarkable



"MRS. GENERAL WASHINGTON BESTOWING THIRTEEN STRIPES ON BRITANNIA." (From the rare caricature on view at the New York Public Library.)

man imposed upon all those who portrayed him, whether they saw him face to face or not, his simple dignity, his benignly majestic spirit. The same many stateliness, the same nobility, comes out in all the different types which we owe to Peale, Trumbull, Stuart and the rest.

The Print Room at the Public Library.

While this collection of Washingtoniana is redirecting public attention to the Print Room at the Library, we may venture with only the more timeliness to correct an erroneous idea of the department's activities which has recently been advanced.

A Good Move at the Boston Museum.

The current number of the Bulletin issued by the Boston Museum of Fine Arts contains an interesting announcement made with reference to the print department. It appears that friends of that department have been seeking to develop its influence and to bring it into closer relation with the fine arts department of Harvard University.



MIDWINTER, BERMUDA. (From the picture by Edmund Garrett in the Water Color Exhibition.)

tional advantages. The nineteenth century French school is amazingly well represented. But it is absurd to assume that because the Library has been thus enriched through the generosity of Mr. Avery and other connoisseurs of modern art it has in any way restricted the scope of its Print Room.

It is a handsome octavo, lavishly illustrated with well made reproductions. Prints old and modern are traversed. Dürer's woodcuts, the early Italian engravers, Rembrandt's landscape etchings and Piranesi are treated, and space is also given to such men as Haden, Meryon, Lepere, Fortuny and Zorn.

Francesco Bartolozzi as Seen in His Drawings.

Francesco Bartolozzi is a minor but perennially attractive figure in the history of prints. This clever Florentine, born in 1725, and swiftly coming to his artistic maturity, had in his blood the light, graceful genius of the eighteenth century.

Some fine evidences of what was soundest in his art may be seen at the Hodgkins Gallery, where there is an exhibition of eighteen of his original drawings. One alone of these delicate blacks and whites, delicately enhanced by the use of red chalk, would stamp him as, in his modest way, a master.

Other purchases have since been made, and it is confidently expected that with the nucleus already assured the formation of one of the best public collections in the world is inevitable. Collectors have only to realize the splendid start made by the library to strengthen it with gifts of engravings and etchings and of money for the purchase of prints.

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MISCELLANY

Episodes of Interest in This Country and Abroad.

At the Katz Gallery there opens tomorrow an exhibition of etchings by the English artist Frank Brangwyn. The Theodore B. Starr gallery is filled with sculptures by Eli Harvey.

There is an exhibition at the City Club of pictures by American figure painters. Among those represented are Charles W. Hawthorne, George Luks, Robert Henri, Arthur B. Davies, Frederick Frieseke and Ivan Olinsky.

The exhibition of Swedish, Norwegian and Danish art which has been in preparation by the American-Scandinavian Foundation will open in New York on December 10. It will contain 150 paintings. These will be shown later at Buffalo, Toledo, Chicago and Boston.

During Thanksgiving week the Buffalo Fine Arts Academy will celebrate its fiftieth anniversary. For this golden jubilee a Greek pageant will be given on two evenings, probably November 26 and 27, in the Sculpture Court of the Albright Art Gallery.

The fourth biennial exhibition of contemporary American oil paintings which is in preparation at the Corcoran Gallery of Art, in Washington, will open to the public on December 17 and will close on January 26. The usual prizes offered by the Hon. William A. Clark are announced.

The American Art Association, preparing for the forthcoming season of auction sales, has been enlarging and improving its familiar galleries on Madison Square. The entrance to the building has been moved a little to the west, and now gives passage to a domed hall of marble.

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FRANCESCO BARTOLOZZI. (From a drawing made by himself.)

Table listing various art items and their prices, including paintings, etchings, and tapestries.

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An amusing essay might be written on this list, bringing out fluctuations in taste and in values. The figures invite reflection, too, on the portentous scale of America's artistic transactions.

The label "Made in Germany" has been affixed to such a multitude of things that we ought not, perhaps, to be surprised if some fine day we find it sported by this or that popular artist.



GIRL IN BLACK HAT. (From the portrait by Albert P. Button in the Water Color Exhibition.)

advertisement, clipped from a German art periodical:

To all who wish to learn the art of painting—accomplished artist in eight or ten days—this you may become by using my newly discovered method. The fee is \$10. No more of the time-wasting, expensive study which so often is quite without success.

They have been telling in Paris a pretty story about Rodin and the Hotel Biron, where his occupation of extensive quarters recently provoked some controversy. A gentleman presented himself at the door, only to be told by the concierge that he could not enter.

Moulton & Ricketts SUCCESSORS TO Arthur Tooth & Sons 537 Fifth Avenue, N.Y. PAINTINGS Etchings By Frank Brangwyn, R.A. Albany E. Howarth, A.R.E. Ernest Lumsden and Others On Exhibition until November 23rd

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