

A LITTLE LIGHT ON THE ART OF COLLECTING

The Late James S. Inglis and Some Others—Allied Artists

By Royal Cortissoz

The indispensable checkbook is, after all, only a detail in the formation of an art collection. It will account for everything—save for that element without which everything is as naught, the element of taste. And taste is as personal a matter as the gift for actually producing a work of art. Collectors, like artists, in fact, are born, not made. Consider, in illustration, certain evidence that is supplied by the Metropolitan Museum. It is a long while since the late Henry Marquand gave to that institution the pictures from which we need cite only one or two masterpieces, like the Van Dyck and the Vermeer. Since then the Metropolitan has received all manner of treasure from other benefactors. But in the whole long record is there anything quite like the Marquand gift, anything which on being mentioned immediately brings to the hearer's mind so definite a sense of so striking a group? The collector survives in this instance with his collection, even though, as it happens, the latter is broken up and scattered through several rooms. We are reminded of this phenomenon by the body of pictures hanging just now in the American Art Galleries. They come from three sources. Some of them were left by the late Frank R. Lawrence, for many years president of the Lotos Club. Others were brought together by the late Alexander Morton. Still others were collected by the late James S. Inglis, and are now offered for sale by his daughter. It is among the Inglis pictures most of all, though to some extent among those from the Morton estate also, that we recall old times and standards.

It was the recognition of standards that especially strengthened the hand of "Jim" Inglis. He had come to learn their importance in his long years of associating with Daniel Cottier, a successful dealer, who owed his success to the resolution with which he kept commercialism in its place. He may have acquired a bad picture now and then, but we do not remember ever encountering one in the galleries over which he, and, later, Inglis used to preside. Inglis took over from him, quite naturally and spontaneously, a fair for rich, low-toned canvases, an appreciation for the Barbizon painters, for the modern Dutchmen—especially the Maizes—and for men like Monticelli. He knew the value of good painting. He had a blessed weakness for tradition. Hence the significance of his personality in the present exhibition. There is nothing more characteristic of him than the slender handful of drawings. There is a beautiful charcoal by Puvion, and with it a couple of drawings by Millet, one of them, "The Knitting," a pastoral in his finest vein. Years ago, when Inglis bought them, souvenirs of the sort were practically unknown in American collections. It was like him to be thus in the van, judging of things not by their "importance," but by their charm.

There is no test which will so certainly bring out the truth about a buyer of pictures. Your collector, armed primarily with a checkbook, is all for "importance" and the world well lost. The true collector asks only that the work of art is after should be beautiful. Witness one of the Weirs in the Inglis collection, the water color called "On the Beach." The description in the catalogue suggests a good deal—"a wide stretch of gray, sandy beach, with a pavilion at left and a cart by the shore; a glimpse of the sea at right and sky of gray clouds." As a matter of fact, all this is expressed in a few swift touches on a tiny surface; the picture is no more than a casual note. But beauty is there, and the quality of style, the same quality which makes distinguished the "Roses" of the same artist, the study of flowers set against a bronze relief. The second painting is, in the jargon of the salesroom, more "important" than the first. Inglis knew that both were delightful expressions of the individuality of Alden Weir. There you have the key to his collection as a whole. The things in it are often trifling, but they are always bits of good painting and rich in personal interest. Monticelli, Jakob Maria, the *animalier* Barye—represented on this occasion by a charming forest landscape—Metting, Bunce and Chase, they are all present in examples which have a certain intimate and beguiling accent. It seems the most natural thing that of the two Mettings one should be the clever Frenchman's copy, the "Bath," of Rembrandt's "Bathsheba" in the Louvre. It is a mastery exercise in technique, precisely the kind of thing that Inglis would hit upon. So the single unknown artist in his collection, C. F. Hill, is the painter of a landscape (No. 60), which artists of thrice his reputation might envy. That, too, was like Inglis.

Mr. Lawrence, as a collector, was hardly in the same category. No special character belongs to the group of pictures contributed to this ensemble by his estate, though there are some good things in the lot, landscapes by Minor, Enneking, Ranger, Bunce and Wyant. More of the Inglis stripe was the late Alexander Morton. He was a curious type, a dealer in wines and tobacco, with a hobby for pictures and a gift for discovering beauty where the conventional collector would overlook it. He had a cult for Ryder, and there are seven or eight relics of it in his collection. One of these is the fine "Pegasus," an outstanding example of the imaginative painter for which we dare say there will be lively competition when the sale takes place. But there is as much of Ryder's subtle at-

mosphere in the other pieces, which are mostly sketches, vague, invertebrate things, as in the little masterpiece—and we note particularly Morten's appreciation of it. He had something of the instinct for good painting which marked Inglis, the flair for quality which disregards subject, scale and what not, and considers only the appeal of paint, well handled. He cared nothing for the French school of half a century ago, as a school, but he had the wit to see how beautiful, how unusual in its sweet suavity, was the "Blacksmith's Shed" of Courbet. Theodore Ribot was hardly the type of painter one would look for in Morten's gallery, but, since he figures there, it is at least in his "Family Group," one of the most singular and fascinating illustrations of his singular art we have ever seen.

Morten, unlike Inglis, had his lapses his incomprehensible moments. How otherwise, are we to explain the presence here of Mr. Friescke's "Lady Trying on Hat," a pretty boudoir commonplace, having no earthly relation to the general tone of the collection. The fundamental quality of the collection, after we leave the Ryders, is better sought in the specimens of French impressionism, the interesting examples of Degas, Renoir and Sisley, and the kindred pictures from American hands, notably the fine, colorful landscape by Twaichman, "My Summer Studio." We get back in these works to the charm of unconventional style and personalized technique, to the charm of the artist "letting himself go" as distinguished from the artist engaged in facile picture making. The Morten pictures, like the Inglis pictures, make an atmosphere remarkable alike for freshness and for something which we can only term old-fashioned. Does this seem a contradiction in terms? We mean simply the freshness that belongs to old standards, to tried and tested virtues in art.

The pictures at which we have glanced (which are to be sold in the ballroom of the Plaza on the evening of Wednesday, January 23) occupy only part of the space at the American Art Galleries just now. The rooms are otherwise filled with the Oriental rarities left by the late Rufus E. Moore, which will be sold in seven afternoon sessions, beginning tomorrow. Mr. Moore was a deeply instructed connoisseur and his porcelains, jades, bronzes and so on are uniformly of interest and value, but we would cite especially his single color glazes, of all the dynasties. These make a glorious array.

The Allied Artists

The painters and sculptors calling themselves the Allied Artists of America have unmistakably "come to stay." They have opened their annual exhibition at the Fine Arts Building, and it is the sixth they have held. There is vitality, apparently, in the idea of making an exhibition out of pictures chosen by the artists themselves, without the intervention of any jury of selection. Nevertheless, we are made to feel this season, as we have been made to feel before, that this alliance effects no unique purpose, produces no assemblage of remarkable pictures such as could not have been brought forward in any other way. Indeed, the weakness of the



FAMILY GROUP
(From the painting by Thodule Ribot in the Morten collection)

scheme is revealed, as usual, in the inclusion of a good deal that a jury of selection would quite properly have relegated to oblivion. One is reduced to sifting the excellent works from out of a medley of mediocre performances—and the result is not by any means encouraging. The excellent works are there, but there are too few of them. Nor are they particularly noticeable where they would be particularly welcome.

This exhibition, like so many of its predecessors (speaking regardless of the organization responsible) is most to seek in the matter of figure work. Mr. Norwood MacGillivray is deft enough in his treatment of the nude, but in some paradoxical way he seems to lose



PEGASUS
(From the painting by A. P. Ryder in the Morten collection)

his grasp in proportion to the scope he gives to his ambition. His most pretentious picture, "The Self," is a hard, flat performance, with none of the grace that belongs to his smaller sketches. There are some good portraits by Mr. Maurice Fromkes and Mr. G. L. Nelson—the former's "La Princesse Loitaine" is capably drawn and contains some delightful decorative color, but neither these nor the imaginative design by Mr. Andrew T. Schwartz, "The Guardian," can do away with the fact that the exhibition remains one, emphatically, of landscapes. These embrace a number of admirable productions, paintings by Ossip Linde, G. Glenn Newell, Robert H. Nibbet, Harry Waitman, William Baxter Closson, Ernest Albert and various other capable craftsmen. In the centre gallery there is a quantity of sketches, a room in which the brief rapid memoranda of Mr. Ernest D. Roth, Mr. Lester D. Baronda, Mr. A. L. Grell, Mr. MacGillivray and Mr. Fromkes are all clever and entertaining. It is to the exhibition as a whole which we find most disconcerting. The Allied Artists pass muster, as the saying goes. They do not do more than that.

The Memorial Arch

There is one precious principle to be observed as regards the memorial arch now rising into temporary form at Madison Square—the principle of making haste slowly, which has more than once been stated on the editorial page of The Tribune. It is good to know that this is recognized by the designer, Mr. Thomas Hastings, himself. He sees the wisdom of leaving this matter open until the city has had plenty of time in which to weigh its merits and demerits. Meanwhile, the temporary arch affords, from its site, a perfect opportunity for the consideration of the very important question as to whether this kind of monument is in harmony with the genius of the country. Is there any form of architecture more typical of the country than the sky-

line incongruity of a monumental arch to argument. But the advocates of such a memorial must as a matter of course assume the existence of abundant space, such space as is available only in remote parts of the city. Looked at in the concrete, the skyscraper would appear to settle the problem rather abruptly and decisively. Not all the arguments in the world could stand up against the unfortunate facts of the case as they are now being made plainer and plainer every day in Madison Square. While we await, however, the removal of scaffolding and the final test, it is as well to keep in mind the general subject by the Washington Square Association. In its report for the year just ended it has this to say about the Washington Square arch:

"The arch has been greatly neglected for a long time. Last winter it was discovered that because the roof was leaking, the water came through the arch and formed great icicles, which hung from the span. These icicles were dangerous to people passing under the arch, and had a very bad effect upon the stonework when they thawed, spreading it apart and driving out the mortar between the stones. The association had a very vigorous correspondence with the park commission and the Mayor. Estimates were made for repairing the arch and cleaning the same, but the price was exceedingly high. The architects of the arch, Messrs. McKim, Mead &

White, Mr. William E. Stewart, and the association, together with the Sheriff, Mr. Knott, were very active in trying to have the arch put into proper condition. The architects suggested that the tile roof be taken up and relaid, but the Mayor was very much opposed to spending the necessary sum of money to repair the arch. Finally, in spite of our efforts to have a good piece of work done there, the Park Commissioner expended about \$250 from funds he had in hand in smearing cement over the tile roof and making a temporary affair. He

Random Impressions In Current Exhibitions

Mr. Gari Melchers is to make an exhibition of his recent pictures. It will open at the Montross gallery next Tuesday and will last until the middle of February.

The scenery for "La Reine Fiammette," just presented at the Metropolitan Opera House, was designed by the new Russian adventurer in fantasy, Boris Anisfeld. Through the courtesy of Mr. Gatti-Casazza the original composition have been placed on exhibition at the Kingore gallery, where they may be seen until February 8.

At the Knoedler gallery there is an exhibition of paintings by Mr. Eugene Higgins, an artist who is interested in

also found that he had sufficient money to rebang the door which opens onto the roof. We hope that these temporary repairs will prevent the further destruction of the arch by the weather.

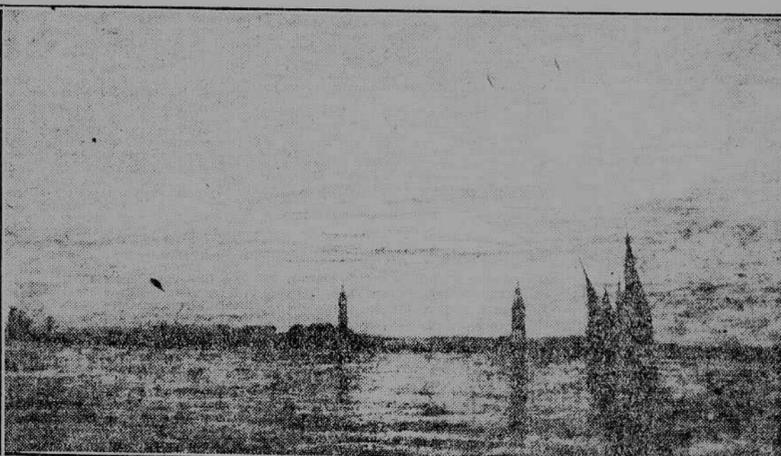
Obviously, practical as well as aesthetic reasons dictate the utmost caution in the development of this scheme for a memorial arch. In the serious look into the future which must do so much to influence determination of the matter, a warning like this from the Washington Square Association is of substantial value.

pictures he studies his peasants, vagabonds and Bolsheviks generally in an atmosphere which recalls Millet, Daumier and Decamps and is true to the restrained, even sombre tone characteristic of all three. Mr. Higgins is sensitive to the pathetic aspects of humble character. There is a vaguely dramatic sentiment implicit in most of his subjects. His quiet tints are handled with the same simple force that marks his treatment of form. It is impossible to deny him a measure of sympathy. Yet it is equally impossible to ignore the strain of artifice running through all that he does. The key of subdued color in which he works ends by conveying an impression of monotony; the air of life which we wel-

will be sold—iridescent Greek and Roman glass, necklaces of Egyptian beads, Persian pottery, Greek vases and coins, Babylonian tablets and so on.

An exhibition of early painted liturgical books was opened with a private view at the Grolier Club last Thursday evening, when the annual meeting of the club was held. It is the first time in this country that such a collection of the products of the early Parisian printing press has been brought together on public exhibition. More than 100 of the books shown are upon vellum. The majority are illustrated, and many illuminated. An important exhibit is the celebrated Psalter printed at Mayence in 1459 by Faust and Schoeffer. This is the second book with a printed date. Among other very early monuments of typography are the Missal, printed in 1489 by Jean de Pré; a Breviary printed in Venice, 1479; Missals printed at Venice and Nuremberg in 1483 and 1484, and a unique undated Book of Hours printed by Caxton about 1477, which is probably the first book printed in English. Two-thirds of the exhibition (more than ninety volumes) is given up to those Parisian Books of Hours, frequently referred to as *Hours*, which long have been considered among the finest books printed. The exhibition will be open to the public until March 15.

Charles Lanier, a trustee of the American Museum of Natural History, has placed in the Morgan gem hall of that institution a beautiful statuette carved from an unusually perfect block of translucent blue sapphire. The



MOONLIGHT, VENICE
(From painting by William Gebney Bunce in the Lawrence collection)

life, but sees it as in a glass, darkly. In one or two of his landscapes there are luminous and blue skies, but in practically all of his more than thirty

come so heartily in these pictures things away until it seems only the air of the studio. His enthusiasm for his subjects is doubtless sincere, yet he suggests, when all is said, a terribly mannered painter.

The connoisseur of architectural design will this season have to forego his accustomed pleasure. War conditions brought building operations almost to a standstill. Labor is none too plentiful for any of it to be spared toward the installation of an exhibition. Accordingly, the Architectural League will this winter omit its regular annual display at the Fine Arts Building. The show will be missed, for it is always one of the leading affairs of the season, but we may take comfort from the fact that by lying fallow in 1919 the league will be doubly fitted to make a fine exhibition in 1920.

The Ten American Painters are to have an exhibition all to themselves this winter at the Corcoran gallery in Washington. It is expected that some time in the spring this exhibition will appear in New York.

Three recent portraits by the English artist, H. Harris Brown, will be placed on view at the Knoedler gallery in Washington. It is expected that some time in the spring this exhibition will appear in New York.

A new exhibition opens at the MacDowell Club on Tuesday, and will continue until February 9. It is composed of paintings by Caroline M. Bell, Lydia Floet, A. Garfield Learned, Clara M. Norton, Delos Palmer Jr., Agnes Weinrich, Arthur Young and others.

Samuel Halpert is showing a collection of his new paintings at the Daniel gallery. It denotes substantial improvement in his art, especially where the manipulation of light is concerned. His park and street scenes are delightfully true and luminous. In pictorial balance and fluency he still seems hampered by what we take to be some theoretical preoccupation. He is stiff and stiff. It seems a pity. With so much light and color in his work a lighter, more gracious handling of his material would be doubly acceptable.

The print collection of the late Frederick R. Halsey is apparently inexhaustible. Still another of its parts, the thirteenth, is announced to be placed on view at the Anderson galleries next Wednesday. This will be devoted to rare mezzotints, stipples and line engravings of the seventeenth, eighteenth and nineteenth centuries. Among the sales scheduled at this place this week the one set down for to-morrow afternoon, to dispose of objects of art sent to auction by direction of A. Mitchell Palmer, Alien Property Custodian, is of particular interest. It embraces Chinese porcelains, Italian textiles, various good pieces of old furniture and some notable early Italian bronzes. On Friday and Saturday afternoons the antiques belonging to Azeez Khayat

material, which is of natural (unstained) color, was found in Uruguay. The statuette is eight inches high and is one of the finest known examples of genre carving. It is the work of Tonneller, the eminent artist stone-engraver, and was exhibited by him in the Paris Salon of 1912. The statuette represents a woman dancing, and is entitled "Pas de Danse." It was a gift to Mr. Lanier from his lifelong friend, the late J. Pierpont Morgan.

The Art Alliance of America has opened an attractive exhibition of antique textiles lent by the Needle and Bobbin Club. Taken in connection with the modern hand-decorated textiles entered for the Albert Blum contest and hung in adjoining galleries, it suggests in a happy way the close relation of the antique with the requirements of modern textile design. At the same time it shows the wealth of inspiration to be found by modern designers in the velvets, brocades and embroideries in private and museum collections. Three Gothic pieces, one a ruby-red pomegranate pattern, and two bold strips of brocade of cut velvet interwoven with gold thread, are very attractive; also a detailed and restrained design of Gothic and Egyptian-Syrian art. In the main gallery is hung a fine batik scarf designed and executed by Richard L. Marwede, which won the prize given by the Needle and Bobbin Club.

The Friends of Our Native Landscapes announce an exhibition of sixty paintings and one hundred etchings of picturesque sections of the United States at the Art Institute, Chicago. The artists of New England, the Far West, including California and Arizona, and the Southwest, many of national repute, are represented. The object is to call the attention of nature lovers to the service of the artist in the conservation of the beauties of landscape.

Alexis Jay Fournier, whose exhibition of paintings is attracting much attention at the Babcock galleries, is, despite his French name and love of painting French landscape, an American, and was born at St. Paul. "In Hants and Homes" of the Barbizon Painters," which he names his exhibition, he shows many delightful spots painted only as an enthusiast of the Barbizon school could paint them, with a true appreciation of Corot's delicacy of touch. Daubigny's suave qualities and Millet's completeness of form. Many of the homes and haunts shown long since have disappeared, or have become, as in "The Pere Gannes Inn," which was a stable, too fashionable and expensive to approach anywhere within painting distance. "Daubigny's Houseboat on the River Dnie" is a relic of the days when the Barbizon painters would pile into the little boat and sail down the river to the sea, painting enthusiastically and living on next to nothing. Other canvases show the homes of Millet, Cabot, Diaz, Jules Dupré, Charles Jacques, Daubier, Rousseau, Cazin and Louis Barye.

December Supplies Of 3 Millions Sent By "Y" to U. S. Army

Operation of Soldiers' Stores by Government Reduces Monthly Shipments, but Work Is Not Reduced

December shipments of supplies valued at \$2,778,208.92 for the use of the American troops overseas were announced yesterday by the Y. M. C. A. War Work Council. While the total is more than \$1,000,000 under that of November, due to the fact that the government has agreed to furnish goods to be sold at cost in the soldiers' stores operated by the Y. M. C. A., it raises the grand total of eighteen months of service to \$24,455,659.27. "The feature of the December shipments," said William Sloane, chairman of the council, "is that more than 36 per cent of the supplies are for the free use of the soldiers. This promotion is somewhat in excess of that which prevailed during the months preceding the signing of the armistice, and is due primarily to the programme of education, athletics and entertainment set up by the 'Y' for the period of occupation and demobilization.

"How these features of our war service have been extended is shown by comparative figures on shipments of athletic goods. Of a total for eighteen months of \$1,248,854.74, our December shipments contributed exactly one-third, or goods to a value of \$419,354.80. Add to this last amount our investment of \$208,459.14 for motor transport equipment, \$95,696.95 for motion picture equipment and film productions, \$274,171.48 for books, and smaller amounts for stationery, etc., and we obtain a total for free service without restriction of more than one-third of the entire amount.

"We increased our tobacco supplies during the month by \$495,315.54, one item being 54,478,000 cigarettes."

46 WEST 23rd STREET

MEMORIAL WINDOW EXHIBITION

At the suggestion of many who have inspected the Medalion window which is now in view, the exhibition will be extended until February third.

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Calendar of Exhibitions

- American Art Galleries, Madison Square South.—Inglis-Morton-Lawrence collection of pictures to January 29, and Rufus E. Moore collection of Oriental art objects.
- Anderson Galleries, Fifty-ninth Street and Park Avenue.—Carlton J. Young collection of books and manuscripts, and from January 29 the Frederick R. Halsey collection of prints; from January 28 Azeez Khayat collection of ancient works of art.
- Art Alliance of America, 10 East Forty-seventh Street.—Old and New Textiles to February 15.
- Arlington Galleries, 274 Madison Avenue.—Selected American paintings to February 1.
- Arden Galleries, 599 Fifth Avenue.—Forain and Steinlen drawings and lithos to January 28.
- Babcock Galleries, 19 East Forty-ninth Street.—Paintings by Alexis Jay Fournier to February 8.
- Bonaventure Galleries, 601 Fifth Avenue.—Eighteenth century pastels and drawings.
- Bourgeois Galleries, 668 Fifth Avenue.—American sculptures to February 1.
- City Club of New York, 55 West Forty-fourth Street.—Paintings by modern artists to February 5.
- Daniel Gallery, 2 West Forty-seventh Street.—Recent work of Daniel Halpert to February 8.
- Ehrlich Galleries, 707 Fifth Avenue.—Paintings by old masters to January 21.
- Folsom Galleries, 560 Fifth Avenue.—Group of paintings by American painters to February 8.
- Fine Arts Building, 215 West Fifty-seventh Street. Allied artists of America to February 10.
- Ferargil Gallery, 24 East Forty-ninth Street.—Paintings by John Folsinbe to February 1.
- Gimpel and Wildenstein, 647 Fifth Avenue.—Memorial exhibition of paintings by Henry Golden Dearth to January 30.
- Hahlo Galleries, 569 Fifth Avenue.—Wood engravings by Timothy Cole to January 31.
- Kleinberger Galleries, 725 Fifth Avenue.—Paintings by Jan V. Chelminski to January 31.
- Knoedler Galleries, 556 Fifth Avenue.—Etchings by McBay and paintings by Eugene Higgins.
- Majestic Art Salon, Hotel Majestic.—Paintings by Carlton Fowler to February 5.
- MacDowell Club, 108 West Fifty-Seventh Street.—Group exhibition to February 9.
- Milch Galleries.—Paintings and drawings done at front by S. J. Woolf to February 22.
- Museum of French Art, 599 Fifth Avenue.—Loan exhibition of French art to January 29.
- Montross Galleries, 550 Fifth Avenue.—Paintings by Gari Melchers from January 28 to February 15.
- Macbeth Gallery, 450 Fifth Avenue.—Paintings by John A. Twaichman to January 29.
- Macbeth Gallery, 450 Fifth Avenue.—Paintings by Paul Dougherty and Charles H. Davis, to February 8.
- National Arts Club, 19 East Nineteenth Street.—Retrospective exhibition by life members to January 31.
- Tiffany Studios, 46 West Twenty-third Street.—Exhibition of stained glass to February 1.
- Whitney Studio, 8 West Eighth Street.—Paintings by Randall Davey and Gifford Beal.