

Ideas of the Secession and The Academy

Continued from page nine

also are the sky fighters. If the paintings form a wonderful record for the student of flying as a science, they form likewise an incomparable gallery of some of the leading personalities, French and American, in the aviation of the war.

It is interesting to note that following the series of exhibitions he has held, Lieutenant Farré has written a book, "Sky Fighters of France," which has been put into English by Miss Catherine Rush and published handsomely by the Houghton-Mifflin Company with numerous illustrations from the author's paintings. The spirit of French loyalty and courage at their best is in its pages. He was in Buenos Aires when the war broke out, and on hurrying back to France it at first seemed as if he might have spared himself the voyage; there was evidently no place for him in the army. He was so keen upon serving, however, that the obscure station of an orderly had no terrors for him. From this, luckily, he was soon rescued. He tells with gusto how the governor of the Invalides opened the door for him to happier activities. "I am directed by the Minister of War," said General Niex, "in agreement with the Quartermaster General, to create a group of artist-painters, whose duty it will be to paint certain phases of action, so as to immortalize on canvas true pictures of fighting in the field. Do you wish to join it?" He was an orderly in an aviation formation and mentioned the "fifth weapon" with which he was identified. This only simplified matters. He was dismissed to paint in the clouds.

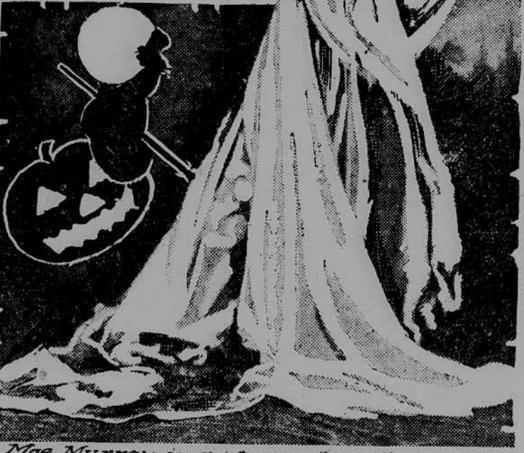
Oddly, he tells us far less than we would like to know about the actual methods by which his pictures were developed. One brief passage indicates his solicitude for accuracy, but there is no exhaustive analysis of his processes. From an illustration to one of his comrades, a pilot, we judge that these were easier than might be surmised. Looking up, he discovered that the pilot was writing. "I observed his movements carefully, and I saw that occasionally touching the tiller with his knees, he steered the plane at will." If the pilot could drive the machine while he indited a letter to his wife, Lieutenant Farré could have no difficulty in his rôle of observer in making fairly elaborate sketches. But "I rarely mention my paintings," he says, and only shows them in this book as illustrations. His first aim is to describe the ways of battle in the air, to note the traits and adventures of his comrades, to commemorate great deeds and heroic deaths. He does all this in a very human, intimate manner, lightly touching his dialogues and his portraits. The book, like the exhibition, has an initiatory quality. It makes us free of a marvelous phase of the war. And, in the exhibition, it will remain with us.

Mr. A. E. Gallatin on the Art of the Great War

Mr. Albert Eugene Gallatin has served on more than one committee having to do with artistic affairs relating to the war. He has done useful work in their behalf; he has organized, he has written, he has in divers ways been a helpful patriot, and all the time he has striven to maintain a high standard. Just now he comes before the public with two evidences of his devotion to that standard—an exhibition and a book; and both are to be cordially commended. The exhibition is at the Arden Gallery, where Mr. Gallatin displays forty or fifty items from his collection—bronzes, drawings and prints. There are superb lithographs by Spencer Pryse, Steinlen, Forain, drawings by Raemackers and Boardman Robinson, medals by Paul Marquet. All these things are illustrations or commemorative of the war, and all of them have a certain artistic value. He has made a fastidious selection from the huge mass of material available. These pieces, which are often records of fact, are also things of beauty. It is an admirable little show, but if we had to choose between it and the book we would choose the book. For a very practical reason, the part played by artists in the war, and he appends a serviceable bibliography, but the fact remains that his concise summary is unique. If the reader wishes to know what America did, or failed to do, in order to make adequate pictorial records of the war; if he wishes to know about our posters, our military and marine camouflage and our designation targets; or about the artists we sent abroad, this is the book to consult. The efforts of Great Britain and Canada are placed in the same way, a certain amount of French work is traversed, and a place among the illustrations is found for the Netherlands, so as to make room for Raemackers. The record may not be com-

At Hotels and Restaurants

The first time we ever went to Reisenweber's and didn't see Sophie Tucker! That was last Tuesday, when we were especially invited to the "League of Nations," which had its opening on that night. Our intentions were honorable—we had no idea that we should not be able to visit "Paradise," but the "League of Nations" held us until Sophie and her seven Kings of Syncopation had gone home. Henry Fink, whose activities take him on both sides of the bridge, put the show on. He opened it with the "La-



Mac Murray in costume she will wear at Halloween Ball, Hotel des Artistes.

dies' Motor Cycle Corps," and they are ladies, every one of them, perfect ladies. Then comes the three Cliftons the Sheldons, who do things like the Roth Brothers, the girl that does a Hindoo dance—Thelma Carlton, if we are not mistaken—and Florrie Hutchins, who does Irish songs and dances. There are also Paul Corvin, Paddy Murray and a lot of other people whose names we can't remember.

Henry Fink finished putting on the Reisenweber revue on Tuesday night and then he went over to Brooklyn and opened up the Ritz on Thursday night. He calls his show over there "2.75," but it should really be called "100," for it is a better make your reservations late and every one being a peeped of giving shelter to the enemy, John Barleycorn, and so on. Probably it won't be long before some one will insist that the name of the show be changed to "1 1/2 per cent," "2.75" is a satire in music, and it is done in Mr. Fink's best style. It is a girl show, with 275 beauties in it—count 'em, 275. Better make your reservations now. Not that it matters to us, of course, but you ought to see "2.75."

The Larue opened at Broadway and Forty-seventh Street last night and probably in another week they will be turning them away, just as they are doing at so many other places. Where do all the people come from, and where do they get the money they spend so lavishly? The answer is that everybody is happy and wants to celebrate and has an abundance of the where-withal to do it. A Parisian atmosphere, a spacious dancing floor, a wonderful orchestra and the best food that plenty of money can buy are promised patrons of the new Larue.

The Palais Royal is going to have its new revue to-morrow night. It is called "The Palais Royal of 1919." The

plete, but it is the completest available. In addition to Mr. Gallatin's clear and modest text there is a possible rich array of plates. We cannot all form collections like Mr. Gallatin's. In the absence of prints and lithographs those illustrations are exactly what people want. They are beautifully printed reproductions of a little host of artists—Léon, Bellows, Parrish, Manship, Orpen, Bono, McBey, Branagh, Forain, Steinlen, "Sem," Willette and scores of others. No important detail in the big panorama is neglected, and in the book, as in the exhibition, Mr. Gallatin has taken pains to choose the interesting work of art. It is a kind of glorified scrapbook systematically and annotated. It is just the record that has been needed.

Random Impressions

In Current Exhibitions

The Grolier Club will open at its first meeting for the season, on Thursday evening, October 29, an exhibition of bookbindings made during the nineteenth century. The club has some interesting possibilities on its tentative program for the winter. Prints by American etchers are mentioned and note is made of an exhibition of etchings by Mary Cassatt. Etchings by two modern French artists to be chosen later are also contemplated.

Notes of the Grolier, we may mention, are pending sale of the books left by one of the most noted figures in the history of that organization, the late Samuel P. Avery. They are to be dispersed at the Anderson Gal-

will be "Ye Olde English Ball" with Mae Murray, Dorothy Dalton, Dolores Casinelli and Ruby de Remer as hostesses. These beauties were chosen by J. Knowles Herre, Howard Chandler Christy and Dorothy Slatkova.

The Cercle des Artistes is giving the ball. It is the first of a series of dances and pageants to be given during the winter.

At the Astor the first annual Artists' Models Halloween Ball will be given in the Grand Ballroom, with an all-star entertainment beginning at midnight. There will be a Latin Quarter Revel, a fashion parade and a Girl Frolic in which twenty favorites from current musical comedies will appear. Will Handy's Jazz Orchestra and the Russian Gypsy Band will furnish the music.

And at Murray's, in Forty-second Street, there will be a particular celebration in honor of the Night of Saints. The Roman Garden will be transformed into a fairyland, and there will be a campfire in the center of the floor. Also some one to tell your fortune. For the occasion a special table d'hôte dinner will be served.

Up at Thomas Healy's Golden Glades "Cheer Up, New York" is going strong. It is only a week old, but it certainly is a precocious infant. Mr. Healy always insists on serving his entertainment on ice—frappé, so to speak. All of the ice artists that have been seen at the Golden Glades in the past are there in the new show, and there is a musical comedy, as well. Mr. Healy's farm at Haverhill, N. Y., called the May-November, is still open.

The Café de Paris is still serving a table d'hôte dinner in the Futurist Ballroom for \$1.50!

Wednesday evening Evelyn Hubbell's Terrace Garden Dancers will present the Knatschak dance in costume at the Bal Tabarin. On Friday night there will be a Halloween ball. Chaperons will furnish partners to all who desire to dance.

The nice part of the "Revue Intime" is that it is so very "intime." One never knows whom one will see there. Manager Spear himself does not always know. Sometimes the people who are sitting around the tables just can't stand it any longer, and they get up and show the rest of the performers up. Sometimes Mr. Spear likes the newcomers so well that he keeps them in the show.

Grace Field tells us that the Club Montmartre is thronged just as it was last season, but we have been so busy with openings and everything that we have not had a chance to go there for a long time.

Managing Director Marcus Nathan of Terrace Garden has arranged a big Halloween celebration for the Dance Palace next Friday evening.

Nat W. Finston (how he does insist on that W.!) is having a wonderful success with his new "Wolfram." He is at the Claridge. Word comes to us, too, that Mr. Finston and Mr. Wolf have "successfully jazzitized the bassoon for this engagement—a feat never before thought possible." It does, indeed, sound like an achievement, though we have not the remotest idea what it means.

The Susskind Brothers, proprietors of Blossom Heath Inn and Pelham Heath Inn, have invaded Cuba. On December 15 they will throw open the doors of the first American hotel and restaurant ever built in Havana. They also have promised an inn to be built in the vicinity of the racetrack recently acquired by the owners of the New York Giants. Any one who thinks he has a good name for the new Havana hostelry, please mail name to Blossom Heath or Pelham Heath Inn, H. U.

Halloween is going to be celebrated in many places with balls. The mail is full of announcements and invitations, and it looks as though next Friday night was going to be a busy night for us. At the Hotel des Artistes

ries early next month, the auction last through five sessions. Mr. Avery loved books and bindings as well as prints and paintings. He collected ancient classics and he missed nothing significant in the modern field. Indeed his modern books, especially those of French origin, form a particularly brilliant group. Characteristic is the copy of Emile Goudeau's "Paysages Parisiens," with wood engravings by Lepère. There are seven marginal water colors added by Lepère for Mr. Avery, and the binding by Lacourat embraces a design, including the arms of the City of Paris, also made especially for the collector by Bracquemond. The studies made by Bracquemond are bound up in a separate thin volume. The copy of Whistler's "Gentle Art" is a copy of the rare Paris edition and contains two autograph letters. The library of about a thousand volumes is full of just such treasures. It recalls one of the most discrediting of bibliophiles and one of the most endearing of men.

The fourth exhibition of work by contemporary artists is now on view at The Lantern, 160 West Fourth Street, one of the most attractive re-

sorts in the village. Two landscapes by Victor L. Arnot, "A Young Day" and "The Larder," are among the high lights of the show. Xavier J. Barrie's "Portrait," a sketch, is also acceptable. The only bit of sculpture in the exhibition is César Steen's "A Child's Head," which shows conspicuous talent. Other artists whose work is represented are John Sloan, Beulah Elsi Stevenson, Alfred E. Walcott, Nicholas Salomon, Louis M. Eilshemius, Joseph Meierhans and Corrado Notari.

The Philadelphia Water Color Club will open its seventeenth annual exhibition at the Pennsylvania Academy of the Fine Arts on November 9. The Pennsylvania Society of Miniature Painters will show at the same time. The exhibition lasts until the middle of December.

The Women's Federation of the Church of the Ascension is to have an exhibition of patriotic street scenes by Mr. Child Hassam. It will show also sacred relics from churches of Verdun. In honor of Roosevelt Memorial Day this exhibition will open in the afternoon of Monday to-morrow. It will continue for a month.

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Dancing has become so popular, these columns will appear every Sunday, Tuesday and Thursday.

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