

In the Realms of Music and Art

Professor Lamond and Party Now Traveling Through Europe

The Musical Department of the American Academy in Rome Will Attend Festivals at Salzburg and Leeds

By Agnes R. Mackenzie
 ROME, July 10.—The musical department of the American Academy in Rome has closed its six months' season and entered on six months of travel throughout the musical centers of Europe.

Professor Lamond, the director of the department, with two Prix de Rome men, Leo Sowerby and Harold Hanson, will leave Rome for Vienna, while Mrs. Lamond, who has co-operated so much in the work of the department during the last six months, returns to the United States on a visit to her daughter, Mrs. Osborne, and her grandchildren.

From Vienna Professor Lamond's party will go to Salzburg for the "chamber music festival," which will be held on August 1. The program for this festival includes not only modern music composed by Austrian composers, but practically the best modern music of all leading composers of all nations which has been composed during the last year.

This will be followed by the Mozart festival, which consists not only of Mozart music but that also of his period. These two musical events are considered by many to be the leading, if not the finest, of central Europe.

From Austria the party journeys into Germany, where they will visit not only Munich and Frankfurt, but practically every musical town where symphonic music can be heard. Half the month of September will be spent in Germany and Holland. Symphonic concerts will be attended in various German cities, as well as in Holland, while one of the party, Harold Hanson, will stop at Oberammergau to gain inspiration from the Passion Play. So far it has not been decided whether Professor Lamond will remain in Munich or take the trip through the castle country to Oberammergau. Frankfurt, Munich, Stuttgart and Berlin are a few of the cities where they will stay. Arrangements have been made by which the students will meet the leading musicians in Germany and Austria.

Many letters of introduction have been given them, not only by Walter Damrosch, but by other American musicians who have many friends in Germany and Austria. Although these festivals are of great interest to the Prix de Rome men, they are very keen on what will be a wonderful experience, attending the Gloucester festival, also that which will be held at Leeds. Professor Lamond was very anxious that the young composers should attend not only the Leeds festival, but also the rehearsals. When Albert Coates was in Rome during the spring the professor asked him whether such permission was ever given, to which Coates replied that no one was allowed to hear the rehearsals except at the personal request of the conductor and that this permission was rarely ever given. Professor Lamond then suggested, "If you could let me know

when you get back to England, who the director is I could make a personal request in writing to him." Mr. Coates began laughing and said: "I must confess that I am going to direct the festival, so must now insist on your coming." These rehearsals for the Leeds festival will take place in London, possibly at the Royal Albert Hall.

In November Professor Lamond returns to Rome with three instead of two Prix de Rome men, as the new fellow of music will arrive in England for the Leeds festival. According to Director Lamond every one who has the interest of the musical department at heart may feel assured that all is going wonderfully well with what has by some been called a "musical experiment."

"Our six months in Rome," said Professor Lamond to me, "has been a very busy one. The two composers and I arrived in Rome and started in on the busy work of getting settled. We found our headquarters, the Villa Chiaravoglio, a new, pleasant house, quite empty, so our first effort was toward getting some furniture and pianos and, in other words, getting things straight. We had to fit out not only the living and bed rooms, but also the music room and library. This consists of 500 books, brought from New York, where they were purchased, and about a ton of music, consisting of many valuable scores. We got the music because, first of all, they formed part of the various libraries which we purchased. By judicious buying we have in a short time collected many treasures in the way of musical scores.

"For instance, we have the first edition of Handel's water music, published in England about the early eighteenth century; also a complete set of his operas published by J. Walsh. What we lack in scores are modern ones by Tschaiowsky, Rimsky-Korsakoff and other Russian composers. This is due not only to the fact that composers now only have about six copies of their works printed, in order that the publishers can control the royalties, as these six copies are rented out to orchestras who desire to play the music, but also because, in Soviet Russia, all these scores have been lost or burned. For instance, when the private libraries in Russia were destroyed, valuable manuscripts were also wantonly thrown away. This year, for instance, I was anxious to get a copy of Respighi's symphony, but he only had six copies, all of which were in the hands of his publishers.

"My hope of getting Russian copies lies in the idea that probably some one has in their possession a private copy which was secured before the war. To return to our work of the first half year," continued Professor Lamond, "once we were settled I decided that bi-monthly concerts would be given, which should start in January.

"Our first concert, which was attended not only by the Prefect and the director of the Santa Cecilia Academy but also by Italian composers and by Mme. Nina Boulanger, one of the Paris Conservatory, consisted in music composed by Leo Sowerby, one of the Fellows of Music, a quintette, as yet unpublished, for wind instruments and transcriptions for the piano. This music was composed before Sowerby came to Rome. I feel that only after the 'Fellows' leave Rome at the end of their three years will they collect impressions and reproduce them when they return home, as, to my mind, it would be an impossibility for any brain to register or the composer to write symphonies now as a result of his stay in a certain place. The more so as here I should like to correct an impression which some critics seem to have got that the Fellows of the musical department have come to Italy to learn how to compose Italian music. The department was not founded for this object, but for a broadening, not a grafting, effect. Italian composers in Rome understand our point of view, and many are agreed that the American symphonic music of the future will be broader but always essentially different from the Italian of the same period. These concerts were held bi-monthly, and consisted not only of the music of Mr. Hanson and Sowerby but also of some new compositions by Italians. The greatest interest was taken in our experiment by Count Sammartino, of the Santa Cecilia Academy (the governmental musical academy), and all the professors who not only attended but also gave in honor of the academy a fine reception at the St. Cecilia Hall, at which Italian composers and musicians welcomed the 'Fellows' of music and their director to Rome.

"Among these composers was Maestro Respighi, who visited the villa and gave a delightful concert to the American Academy students of his latest compositions, several of which had never been published. It was most inspiring, as it was given in an atmosphere of absolute quiet. We have, I feel, gathered around us a circle of musicians and young composers who, every Sunday during our stay in Rome, came to the Villa, either to play their new compositions or listen to the American composers executing theirs.

"The King of Italy also visited the American Academy for the exhibition, which this year included a musical program consisting of a suite especially composed by Harold Hanson, for violin and piano, and a sonata played by Leo Sowerby.

"As the King likes short concerts the entire program lasted only fifteen minutes, at the end of which the music composed in his honor and which had been bound in a beautiful volume was presented to him. I look forward to our return to Rome," concluded Professor Lamond, "as at the beginning of December, probably the 15th, we will commence our winter concerts. Among our visitors this year, besides Walter Damrosch and Albert Coates, have been Montemezzi, the author of 'L'Amore del tre re'; Mr. John Chapman, of New York; Richard Aldrich, of 'The New York Times'; Mr. Paul Cravath, the president of the Italo-American Society; George F. Baker, E. L. Blashfield and Myron Taylor, the last named generously presenting to the department a Steinway piano in place of the hired one.

Harold Henry, pianist, has given four concerts in Paris, three recitals and one with orchestra. At the recitals he made a feature of compositions by MacDowell and other American composers.

Before leaving Vienna, where he was acting Chargé d'Affaires for the United States, Mr. Arthur Hugh Frazier addressed a letter to the editor of the "Neue Freie Presse" in which he thanked the musician of the Austrian capital for having made his stay in that city pleasant. He wrote: "Before taking leave of the sympathetic people of Vienna, whose patience and steadfastness during the severe winter, now fortunately a thing of the past, I have admired, I wish to express my gratitude in especial to the musicians. I know that even under normal conditions their existence often is a precarious one and that while acquiring technical proficiency in their art their paths are thorny and beset with trials and renunciation. The gloomy days which followed upon the revolution increased the difficulties of daily life. Nevertheless, the musicians of Vienna, despite the evergrowing obstacles, continued the noble traditions which the great masters had left them as a heritage. They have preserved Vienna's reputation as an incomparable musical center and thereby deserved the gratitude of all friends of music. It is my ardent wish that Vienna shall always remain in the lead as a musical city. Vivat, Floreat, Crescat!"

John Alden Carpenter's jazzed pantomime "Krazy Kat," which was produced at Town Hall last January, has been published in a pianoforte arrangement made by the composer by G. Schirmer. The amusing music is accompanied by the program of the ballet and illustrations by George Herriman, author of the "Krazy Kat" newspaper cartoons.

Walter Damrosch, conductor of the New York Symphony Orchestra, has gone to Bar Harbor to complete his memoirs, which will appear serially in "The Ladies' Home Journal," commencing in October, and will be brought out later in book form.

These reminiscences will include his earliest childhood from 1866 and will treat of the work in America of his father, Leopold Damrosch, during his last thirteen years. Walter Damrosch's own experiences with artists begin with the American tour of the famous violinist, Wilhelmj, in 1878, when Mr. Damrosch was his accompanist.



JUDSON HOUSE, Tenor



WILLEM VAN HOOGSTRAATEN Conductor



JOHN BARCLAY, Baritone

Dutch Conductor Comes to Stadium Next Thursday

Willem Van Hoogstraten will begin his engagement as conductor of the second half of the Stadium concerts next Thursday evening. His opening program will be a Tschaiowsky-Wagner night.

Henry Hadley's farewell will take place Wednesday evening, when he will conduct his own tone poem, "Lucifer." One of Mr. Hadley's recent works, it is based on a poetic tragedy by the old Dutch poet, Vondel. An extra choir of brass instruments will be employed in the finale. Tschaiowsky's "1812" will also be given on that evening, with an additional brass band and a cannon effect in the same fashion as it was done a year ago at the Stadium. Its original out-door performance was in Moscow, at the consecration of the great cathedral. Mr. Van Hoogstraten has been in New York for ten days, engaged in Stadium program making. He is a new figure in the musical world of America. His appointment as Stadium conductor is due to the impression he made when he directed the Philharmonic in two concerts last winter.

John Barclay, English baritone, who appeared with the Mendelssohn Choir of Toronto in Carnegie Hall last winter, will sing to-morrow evening, and Judson House, tenor, will be the soloist to-night.

Stadium official statements show for the first week of 1922 an attendance over 50 per cent larger than that of last year.

The programs in full for the coming week are:

TO-NIGHT
 Soloist, Judson House, tenor
 March of Homage, Wagner
 Overture, "Phaedra" from Massenet
 Una turture lagrima, from "Elixir d'Amour".....Donizetti
 Mr. House
 Silhouette (Little Suite)—Spanish
 Juan, Irish.....Hadley
 "Don Juan".....Richard Strauss
 Prize song, from "Die Meistersinger".....Wagner
 Rhapsody "Espana".....Chabrier

MONDAY
 Soloist, John Barclay, baritone
 Overture, "The Bol d'Yeu".....Lalo
 Intermzzo (Auto solo)
 Dance of the Desert Girl, from "Coppelia".....Bischoff
 Hadley
 Valentino's aria from "Faust".....Gounod
 Mr. Barclay
 "Nina and Julio".....Tschaiowsky
 Prelude to "Die Meistersinger".....Wagner
 "The Merry Wives of Windsor".....Mendelssohn
 "Vision fugitive".....Massenet

TUESDAY
 Prelude.....Rachmaninoff
 Two Indian dances—Deer Dance, War Dance.....Skillton

WEDNESDAY
 Priest's March from "Athalie".....Mendelssohn
 Overture, "Leonora" No. 3.....Liszt
 Barcarolle (orchestrated by Hadley)
 Scenes de Ballet, Op. 51—Preambles, marionettes, mazurka, polonaise.
 Symphonic suite, "Scherezade".....Goussouff
 Op. 35.....Rimsky-Korsakoff

THURSDAY
 (Mr. Van Hoogstraten's opening program)
 Tschaiowsky's last program
 Symphony No. 6 (Fathetique), Op. 44
 Introduction to Act III, "Lohengrin".....Wagner
 Siegfried Idyll.....Wagner
 Prelude and "Der Flucht".....Wagner
 "Tannhauser".....Wagner
 Overture to "Tannhauser".....Wagner

FRIDAY
 Overture to "Egmont".....Beethoven
 Suite, "Impressions of Italy"—Sera, Radio, On Mulbach, On the Heights, Naples.....Chapier
 "Death and Transfiguration".....Richard Strauss
 Les Preludes.....Liszt

SATURDAY
 Overture to "Der Flucht".....Wagner
 "The Swan of Tuonela".....Sibelius
 Symphonic poem, "Mazepa".....Liszt
 Prelude to "Die Meistersinger".....Wagner
 Rhapsody II.....Tschaiowsky
 "Faust"—Will of the Witch, Dance of the Sylphs, Rake's March.....Berlioz

SUNDAY
 March and chorus from "Judas Macabaeus".....Handel
 "See the Conquering Hero Comes".....Handel
 Overture, "The Merry Wives of Windsor".....Mendelssohn
 Volga Boatmen's Song, Russian folk song
 Argonauite Excerpts from "Rigoletto".....Massenet
 Two Hungarian dances.....Brahms
 Aria from "La Gioconda".....Ponchielli
 Lotta Madden, soprano
 Meditation from "The Massenet".....Massenet
 Excerpts from "Ruddiger".....Sullivan

Goldman Band to Play At Seaman's Institute

On Tuesday evening the Goldman Band will play for the seamen at Jeanette Park, where the Seaman's Institute is located. This institution shelters thousands of homeless sailors nightly. Seamen from almost every country in the world will be present on this occasion and the city authorities are co-operating with the officers of the institute to accommodate the audience. The soloist will be Lotta Madden, soprano. The program will be as follows:

March and chorus from "Judas Macabaeus".....Handel
 "See the Conquering Hero Comes".....Handel
 Overture, "The Merry Wives of Windsor".....Mendelssohn
 Volga Boatmen's Song, Russian folk song
 Argonauite Excerpts from "Rigoletto".....Massenet
 Two Hungarian dances.....Brahms
 Vocal solo by Lotta Madden, soprano
 Meditation from "The Massenet".....Massenet
 Excerpts from "Ruddiger".....Sullivan

Current Observations About Art and Artists

"It is true we enjoy ourselves at our conferences and our 'conversations' and at the dinners or luncheons which precede them," reads the text of a public confession made by "The Stowaways," "but underneath this apparent gaiety some of us are continually striving to bring up to our level the less cultured members." The exhibitions now on at the Art Center are a more serious proposition than this hail-fellow-well-met introduction of them would indicate. At least it proves that they have a serious purpose after all. There is a purpose in a character not too frequently noted. There are portraits, graphs, wood cuts and etchings by a number of men, including Harry Townsend, Earl Horter, Adolph Treidler and Tony Sarg. Several portrait studies in lithograph by William Oberhardt include those of Joseph G. Cannon and Senator Lodge. Treidler's colored wood cuts of "Madison Square," with its hansom cab fronting the Farragut statue, and "The Market" are clever things in poster effect, while there is a series of similar prints of seafaring types by Edward A. Wilson. Most artistic are the etchings of Earl Horter and the lithographs of Harry Townsend. The former's "Riverside Viaduct," "Brooklyn Backyards" and "Old Roof Tree" are superb, the latter being typical of the etcher's feeling for the quaint in city life.

An appeal has been sent to the secretary general of the League of Nations at Geneva by a number of heads of colleges and others associated with Oxford University asking that the council of the league use its influence to protect from destruction art treasures in central and eastern Europe, says "The Morning Post" (London). Special attention is directed to the acts of vandalism committed with regard to the world-famous statue of Maria Theresa at Pozsony, in Szecho-Slovakia, and at least ten other memorials to national heroes in Transylvania.

The first of a series of exhibitions under the auspices of the Columbia University Summer School, containing etchings by American and European artists, is now open to the public in Avery Hall. There are prints by Whistler, Zorn, Millet, Haskell, Nevinson, Haden, Hassam, Bernard, Borein, Roth, Braquemond, Leheuter, MacLaughlin, Heinzelman and Kinney. Some of the best known Whistlers are present, including "Black Lion Wharf," "Beque," "Little Rag Gatherers" and "The Forge." The Millet plates are "The Gleaners," "Shepherdess Knitting," "The Sower," "The Diggers" and "The Carder." Bird life is portrayed in Braquemond's "Ducks at Play," "Pheasants at Dawn," "Geese in a Storm" and "Lapwing and Teal." Two fine prints, "A Railway Enchantment" and "Kensington Gardens," are representative of Haden. There are five New England subjects by Hassam, six by Haskell, a series of six Western range subjects by Borein, five imprints by Nevinson of scenes in and about New York, eight of European war-time subjects by Eby and nine plates of European landscape and architecture by Roth.

The appointment of Douglas Stewart to be director of Carnegie Institute, succeeding Dr. W. J. Holland, who has been appointed director emeritus, is announced by the secretary of the institution's board of trustees.

Plans are going forward for the coming art season at the Belmanson gallery, Wanamaker's, where a number of exhibitions, mainly of modern art, will be held, commencing early in September. The schedule so far includes an exhibition of water colors by Spanish

modernists, a modern French exhibition, another of modern American etchings and wood block prints, and a show by modern American painters and sculptors. An unusual event being planned will be devoted to pictorial aspects of New York City and several one-man exhibitions also are to be held.

Seventy European paintings from the twenty-first international exhibition held this year at the Carnegie Institute, Pittsburgh, will be started on a tour of the country on September 16. According to Homer Saint-Gaudens, the new director of fine arts in the Pittsburgh institution, the first exhibition will be held at the Memorial Art Gallery, at Rochester. The paintings will remain there a month and then will go to the following art institutions: Toledo Museum of Art, from November 1 to December 25; Cleveland Museum of Art, January 1 to February 15; Detroit Institute of Arts, February 15 to March 31; Omaha Society of Fine Arts, April 1 to May 15, and the City Art Museum of St. Louis, May 15 to June 30. The paintings were selected by a committee from the Association of Museum Directors to give an idea of the present state of art in Europe. The tour is in charge of Samuel L. Sherer, of St. Louis, and Clyde H. Burroughs, of Detroit. It is planned to have a similar tour of European works after each international exhibition at Carnegie Institute.

The Orange Camera Club of New Jersey is having an exhibition of work by its members at the Camera Club of New York, 121 West Sixty-eighth Street.

Van Dyck's portrait of "Rachel de Ruigny, Countess of Southampton," has recently been purchased from Lady Lucas for the National Gallery, Melbourne, Australia. This superb painting, which has been exhibited in the National Gallery in London, has already started on its westward voyage, and of its departure from Europe, Sir Charles Holmes, the British art authority, has written:

"Yet if the acquisition of this masterpiece for Melbourne should happen to stimulate the millionaires of some other colonies and dominions to do what the rich men of America have done, and endow similar collections in other great centers of the British Empire, I should feel that we had some compensation for our own losses. . . . The formation of a great gallery at Melbourne, which the purchase of pictures like this Van Dyck appears to foreshadow, has thus a significance far greater even than the aesthetic quality of paintings which the Felton endow-

An Interesting Experiment In Fresco at Century Club

Burroughs Completes First Section of Mural Series to Grace Entrance Hall; Three Other Well-Known Painters to Co-operate

A fresco representing "The Youth of Orpheus" has just been completed by Bryson Burroughs in the entrance hall of the Century Club. It is the first of a series of wall decorations which a group of prominent artists-members will paint as a gift to the club in commemoration of its seventy-fifth anniversary. This notable project is regarded at once as an experiment, as it involves the ancient method of fresco painting, and as a precedent for interior decoration in America, where few if any important examples of this art have been done.

Completed, the paintings will represent various episodes in the life of Orpheus. Mr. Burroughs will do another, "The Departure of the Argos." Gifford Beal will paint two panels, "Orpheus Teaching the Arts" and "The Finding of the Head of Orpheus." Mahonri Young and Kenneth Frazier each will do a panel, the former interpreting the subject "Orpheus Taming the Wild Animals," while "Orpheus Bringing Eurydice From Hades" will be painted by Mr. Frazier.

The subject already completed is a striking example of the refinement and dignity which characterize Mr. Burroughs' essentially decorative art. It illustrates, in a large panel, the winged Pegasus taking flight above a low range of hills and grassy fields. At the right three of the Muses, in flowing costumes, are portrayed dancing gracefully beside an altar from which white smoke arises. At the left three other Muses are shown, one of them snapping her fingers aloft at Pegasus, while another, with head turned toward where the boy, Orpheus, plays the lyre, cautions her to attend. Orpheus is presented in a second panel with his mother, Calliope, giving him instructions, while two of the Muses look on. In the third panel, which completes the picture, Hesiod, the shepherd, sits on the side of a low hill with his flock below him, hearkening to the strains of Orpheus's music.

The painting of the foyer is an outgrowth of an exhibition held last year in the club gallery, where paintings were shown in an appropriately furnished interior setting, instead of in the blank gallery. This, it is said, directed the thoughts of many of the

members to the appearance of the club, and brought forth the suggestion that the austere dignity of the hall might be benefited by decoration. Then it was suggested that the decorations be attempted in fresco, there being so few examples of it in America.

The art committee took the matter in hand and gave its approval. The members, consisting of Kenneth Frazier, Herbert Adams and Gifford Beal, working in co-operation with Charles D. Lay and Charles Ewing, architects, then laid plans for the project, and artists were invited to interpret them.

In developing the fresco method the painters are required to go back several hundred years to the period of Giotto, reviving the means employed in that day by the early masters of fresco painting. The method of first making the drawing on paper and of transferring the outline to the freshly plastered wall by means of perforations and the use of charcoal is employed exactly as it was originally practiced.

In Mr. Burroughs' painting the color is of a most delicate and soft-textured quality. The same harmony of tone and composition is to be carried throughout the entire series, making an even, harmonious panorama. Artists who have viewed the work believe that it will set a standard in artistic interior decoration which will be followed more widely hereafter. In that it will realize one of the fundamental objects of those who laid the plans for the work.

A collection of fifty-three pieces of Cypriote Greek pottery and miscellaneous antiquities was the gift of Mrs. Frederick H. Betts. The following other objects were received: From Frank L. Babbott, "The Flight into Egypt," water color, by A. G. Decamp; and a bronze medal representing Joseph H. Choate, by Herbert Adams from William A. Putnam, "After the Storm," by Alexander Harrison; an antique carved ivory Russian basket, and from Mrs. Arthur Whitney a marble bas-relief of Florence Wychoff, by Olin Warner.

The new exhibition at the Wanamaker Belmanson gallery is, in keeping largely to the work of the American and European modernists. It consists of some sixty paintings and sketches in water color, crayon and ink, which will be shown throughout the remainder of the summer. The exhibitors, on the whole, are the same that have contributed to the other shows here. Among the satellites of this modernist group are Derain and Picasso, the

porary French artists, presented by various donors acting through the committee for the diffusion of French art. The donors and subjects are: M. De Motte, "The Screen," by J. Maithey; Otto H. Kahn, "At the Milliner's," by M. Barthelemy; "The Egyptian Woman," by E. Bernard; "Plateau of Almas," by P. Brissaud; "Still Life," by E. Terrus, and the stone sculpture, "Chrysalide," by Robert Eloi; Francois Kleinberger, "The Chapel Tremolo," by Grassin; Maison Pinaud, "The Valley of Frigolet," by C. Rameau.

Modern Pictures

Belmanson Policy Advanced in New Summer Show

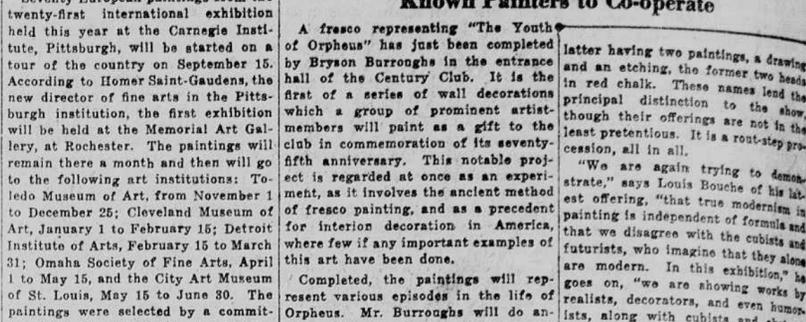
Something of a new sensation is being caused at the Chicago Art Institute by an exhibition of one Alexandre Euguenievitch Iacovlev, a Russian whose most famous characteristic, it is said, is "old-fashioned realism." "The Chicago Daily News," commenting on the exhibition, says: "The person who delights in seeing the bristles stand out on the lip of an old Chinese and all the wrinkles on his face more real than nature will surely linger before the drawings and paintings of this Russian painter."

The Brooklyn Museum

Notable Gifts and Purchases Made Recently for It

The Brooklyn Museum "Bulletin," dated July, which has just been issued, announces a large list of gifts received during April, May and June by the department of fine arts. One of the largest single gifts is seven paintings and one piece of sculpture by contem-

The Youth of Orpheus



(From the fresco by Bryson Burroughs at the Century Club)

members to the appearance of the club, and brought forth the suggestion that the austere dignity of the hall might be benefited by decoration. Then it was suggested that the decorations be attempted in fresco, there being so few examples of it in America.

The art committee took the matter in hand and gave its approval. The members, consisting of Kenneth Frazier, Herbert Adams and Gifford Beal, working in co-operation with Charles D. Lay and Charles Ewing, architects, then laid plans for the project, and artists were invited to interpret them.

In developing the fresco method the painters are required to go back several hundred years to the period of Giotto, reviving the means employed in that day by the early masters of fresco painting. The method of first making the drawing on paper and of transferring the outline to the freshly plastered wall by means of perforations and the use of charcoal is employed exactly as it was originally practiced.

In Mr. Burroughs' painting the color is of a most delicate and soft-textured quality. The same harmony of tone and composition is to be carried throughout the entire series, making an even, harmonious panorama. Artists who have viewed the work believe that it will set a standard in artistic interior decoration which will be followed more widely hereafter. In that it will realize one of the fundamental objects of those who laid the plans for the work.

A collection of fifty-three pieces of Cypriote Greek pottery and miscellaneous antiquities was the gift of Mrs. Frederick H. Betts. The following other objects were received: From Frank L. Babbott, "The Flight into Egypt," water color, by A. G. Decamp; and a bronze medal representing Joseph H. Choate, by Herbert Adams from William A. Putnam, "After the Storm," by Alexander Harrison; an antique carved ivory Russian basket, and from Mrs. Arthur Whitney a marble bas-relief of Florence Wychoff, by Olin Warner.

The new exhibition at the Wanamaker Belmanson gallery is, in keeping largely to the work of the American and European modernists. It consists of some sixty paintings and sketches in water color, crayon and ink, which will be shown throughout the remainder of the summer. The exhibitors, on the whole, are the same that have contributed to the other shows here. Among the satellites of this modernist group are Derain and Picasso, the

porary French artists, presented by various donors acting through the committee for the diffusion of French art. The donors and subjects are: M. De Motte, "The Screen," by J. Maithey; Otto H. Kahn, "At the Milliner's," by M. Barthelemy; "The Egyptian Woman," by E. Bernard; "Plateau of Almas," by P. Brissaud; "Still Life," by E. Terrus, and the stone sculpture, "Chrysalide," by Robert Eloi; Francois Kleinberger, "The Chapel Tremolo," by Grassin; Maison Pinaud, "The Valley of Frigolet," by C. Rameau.

Modern Pictures

Belmanson Policy Advanced in New Summer Show

Something of a new sensation is being caused at the Chicago Art Institute by an exhibition of one Alexandre Euguenievitch Iacovlev, a Russian whose most famous characteristic, it is said, is "old-fashioned realism." "The Chicago Daily News," commenting on the exhibition, says: "The person who delights in seeing the bristles stand out on the lip of an old Chinese and all the wrinkles on his face more real than nature will surely linger before the drawings and paintings of this Russian painter."

The Brooklyn Museum

Notable Gifts and Purchases Made Recently for It

The Brooklyn Museum "Bulletin," dated July, which has just been issued, announces a large list of gifts received during April, May and June by the department of fine arts. One of the largest single gifts is seven paintings and one piece of sculpture by contem-

porary French artists, presented by various donors acting through the committee for the diffusion of French art. The donors and subjects are: M. De Motte, "The Screen," by J. Maithey; Otto H. Kahn, "At the Milliner's," by M. Barthelemy; "The Egyptian Woman," by E. Bernard; "Plateau of Almas," by P. Brissaud; "Still Life," by E. Terrus, and the stone sculpture, "Chrysalide," by Robert Eloi; Francois Kleinberger, "The Chapel Tremolo," by Grassin; Maison Pinaud, "The Valley of Frigolet," by C. Rameau.

A collection of fifty-three pieces of Cypriote Greek pottery and miscellaneous antiquities was the gift of Mrs. Frederick H. Betts. The following other objects were received: From Frank L. Babbott, "The Flight into Egypt," water color, by A. G. Decamp; and a bronze medal representing Joseph H. Choate, by Herbert Adams from William A. Putnam, "After the Storm," by Alexander Harrison; an antique carved ivory Russian basket, and from Mrs. Arthur Whitney a marble bas-relief of Florence Wychoff, by Olin Warner.