

PAINTING IN PARIS AND CHINA.

HUBERT VOS TELLS OF HIS WORK LAST SUMMER.

Portrait Ready for the Next Salon—The Dowager Empress of China as a Sitter—Chinese Art the Most Perfect—Appreciable Art Compared With Chinese.

Hubert Vos—Y-O-S, please—believes that after a man has painted for thirty-five years with considerable material and artistic success there is no earthly reason why people should spell his name wrong.

"They will put a double 's' on," he says, good humoredly, taking his big moustache out of his mouth and patting it in the palm of the other hand; a gesture that is not confined exclusively to the painter craft, and telling his Tam a little to one side. "You see the final 's' makes it German and I'm a Hollander."

Mr. Vos is as proud of this fact as he is of the American citizenship which at least has enabled him to be part owner of the cooperative studio building at 15 West Sixty-seventh street.

First of all he takes THE SUN reporter about to show all the space and the light and the many rooms that it is possible to have by the cooperative method of living. There are thirty-nine studios in the building and nineteen are rented by the owners of the others, which gives a good investment for their money and a feeling of permanent residence as well.

Mr. Vos's own rooms consist of an enormous salon, the living rooms being in the rear of this and in the gallery. In the gallery, too, on the other side, is a suite of small rooms, one of which is the workshop, which is entered by way of a miniature armory. A huge Boxer sword that has a place of honor in the armory has already cut off sixteen heads and it nearly cut off another when Mrs. Vos complained in China of a servant's inattention.

"It'll have his head cut off," said the owner of the sword and the servant, and he meant what he said, too.

He listened with interest to the information that the Voses didn't cut off the heads of their servants for trifling offences and courteously yielded in the matter to their prejudices.

Mr. Vos has just returned from Paris, where he has been painting for seven months, most of the time being devoted to three portraits which he will exhibit in next year's Salon.

"I work for the following year, now," he says. "I used to get through just as the doors of an exhibition were ready to open, and although I work as rapidly as most of the portrait painters I know I spend many more months now on a canvas for my own satisfaction."

"The principal portraits I painted this summer were those of a charming Russian woman, Princess Kousnetzoff and Countess Czaykowska, granddaughter of old Com-

modore Vanderbilt and a ward of Chauncey Depew. She has a wonderful habit in Paris and a charming chateau in the country and is herself one of those fascinating women, the American and French combination, which it is rather hard to beat.

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"I see her many times before I begin to form any impression. I study her in her home and note what artistic environment she has. Sometimes I find in her salon, in her library or morning room just the background for her picture; sometimes, and this frequently happens, I discover that she has not surrounded herself with

the artistic objects that are suitable for her best appearance. Then I have to depend on my own choice.

"I call a directors' meeting of the members of her family and discuss the subject. I study the photographs that she has had taken, their poses, the change in figure, outline and ensemble and I insist upon seeing all that she has, even those taken when she was a tiny little girl, the more of them the better."

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ground and accessories. Mr. Vos explained that everything is symbolic.

The dish of apples at the side signifies happiness, and in rule with the Chinese way of demanding a dual significance of their symbols they will tell you that not only do they love the apple on account of its verbal meaning to them but as well because there is nothing so fragrant in a room as fresh fruit of this kind.

Wherever you see the dragon you will remember that it signifies the imperial emblem. The phoenix is the emblem of the Empress, the magpie means good luck, a bat happiness, the stork and tor-

se are symbols of long life, the lion indicates victory.

"Besides the portrait of the Empress I painted those of a great many officials, both in the army and in official life. I painted Yuan Shi Kai, Commander-in-Chief of the new Chinese imperial army, who is one of the most eminent and intelligent officials in that country."

"He is very altruistic and generous, is constantly giving large sums of money to educational and charitable institutions, and while he could if he hoarded his money

he is rich as Rockefeller, he spends his royal magnificence.

"His secretary, another of my sitters, is one of the most interesting men I met. He was a Yale man and his son is in Yale now. I painted him in his home at Tientsin. Another sitter was Col. N. Munthe of the Chinese army, a Norwegian."

"Shall I go back to China? Of course, I do, not believe that anybody who has ever spent any length of time there could keep away. It is like the Call of the Wild; it is insistent and must be obeyed."

"I said that to some one before who answered that the Call of the Wild meant the return to nature, and that to go back to China meant that one returned to the most intricate and complex form of life that is known. When you look at it from one point of view that is so; when you look at it from another it is not so.

"The complexity of China that appalls the stranger becomes the most simple thing in the world when you know what it means, for every rule is founded on some same and natural law. Certainly these costumes are much more sensible and satisfactory than ours, as well as more beautiful."

"Once a month the Official Gazette comes out and tells the court what to wear and you will find their dress is always adapted to the climate. The long sleeves that protect the hands are only turned away when



HERBERT VOS, FROM HIS PICTURE OF HIMSELF IN THE 1907 SALON.

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AUTUMN AND WINTER RESORTS.

JAMES N. BERRY, MANAGER. Announces the opening of THE LAKEWOOD HOTEL, Lakewood, N. J. November 20th, 1907.

From November 20th, 1907, to December 15th, 1907, the hotel will be conducted on the European plan only; thereafter on both the American and European plans.

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THE MONTCLAIR, On the Mountain Top, ATLANTIC CITY, N. J.

HOTEL GRAMATAN, HONOLULU, HAWAII.

GARDEN CITY HOTEL, GARDEN CITY, Long Island.

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FALL RIVER LINE, FALL RIVER, MA.

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THE DIRECTORS' MEETING TO DECIDE ABOUT THE PORTRAIT.

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