

SEEN IN THE WORLD OF ART

FANTIN-LATOURE'S PAINTINGS AND LITHOGRAPHS.

Examples of the Work of a Great French Artist - A New Turner on View - Many Exhibitions at the City Galleries - Old Wood Cuts - New Etching by Haig.

Any lover of beautiful painting who studies that portrait of a lady at the Metropolitan Museum by Fantin-Latour cannot fail to wonder why this great artist should be so little known and liked by the public. For one thing there is a paucity of his work in this country; the lithograph, however, gives us the measure of his genius, and those same lithographs, which equal in delicacy Whistler's and surpass him in imaginative power, are, after all, some consolation for the absence of the paintings. At the Kraushaar Galleries are several of the latter, recently imported by Mr. Kraushaar, who has for years been an admirer of Fantin. The influence of the Frenchman on the development of Whistler's work is considerable and has been noted by various critics. In his vaporous, delicate, graceful, subtle, languidly moving in a misty atmosphere, did not fail to make a strong appeal to the fancy of Whistler.

Henri Fantin-Latour was born at Grenoble, France (Stendhal's city), January 14, 1836; he died at Bouy, August 25, 1904. Maclaurin thinks that his portraits will count in the first rank of contemporary art. "The Family," "The Homage to Manet," "The Homage to Delacroix," "The Corner of a Table" and "The Portrait of Manet" a simulacrum of the portrait man, alert, nervous, with his chronic smile and inevitable silk hat are all works that recall the most beautiful traditions of Titian and Rembrandt, because of their severe harmony, their superb drawing, their intellectual strength and their serious science, which is hostile to easy virtuosity. Though he was the companion of the ideas and struggles of the impressionists, Fantin has not yielded to their excessive leaning toward improvisation or to their love of color for its own sake. He is more harmonist than colorist, and restricts himself to a few strong amber and black tones scarcely lightened with some pale, lower. But what science, what real distinction he puts into his work! His pictures have the profound character of the classics, without éclat, without brilliant digressions; their noble and pure arrangement captures the first glance, and slowly they reveal a wise divination of the inner life.

Fantin, by painting portraits, conceived in a serious and pure style of grave truth and concentrated emotion. At the centenary exhibition of 1900 in Paris, by the side of the "Ex-Voto" of Alphonse Legros, who is one of the most penetrating religious painters of our time, some pictures by Fantin, excited much admiration, a group of portraits which struck one as masterpieces. An ardent musician, Fantin painted a "Homage to Berlioz," then he dedicated to Wagner a series of lithographs on the principal themes of the tetralogy. He developed a new style, altogether different from the preceding, a veritable music of fine shades, chimerical landscapes with light, floating forms of delicious slenderness, sylphids, nymphs, nudes, a whole race of allegorical figures. This series of canvases recalls Watteau and Moreau, both by their technique and sentiment. They suggest a flow of precious stones of rosy, nacreous, blue and golden hues of exquisite charm and vaporous ideality, the dream of certain eighteenth century painters revived by a modern artist. Fantin is a painter of the most austere and conventionalized reality, and at the same time of the most magical of dreams. He must not be judged by his latest paintings, which have something petrified, rigid, gloomy in them. In his younger days he was a cheerful and portentous artist, one of the bonniest and simplest of whom France could boast. His pictures were dark in tone and harmonious and were not without a puritanic touch. But the portrait of Manet and that of the engraver Edwin Edwards and his wife will always preserve their historical value.

Musical folk may recall those old fashioned "homages" of one composer to another. A particular favorite in the concert rooms half a century ago was a "Homage to Handel" for two pianofortes, by Ignaz Moscheles. Now its dreary tones are only heard in conservatory classes. The homages of Fantin-Latour are more enchanting, more enduring than those of Moscheles and musical megatheriums. The one dedicated to Manet was entitled "The Atelier aux Batignolles" and was exhibited in the Salon of 1870. It now hangs in the Luxembourg. It shows Manet at his easel, palette and brush in his hands, surrounded by Zola, Claude Monet, Renoir, Scholander, Zacharie Astruc, Maitre and Bazille. Several of these men have made a noise in the world. Another interesting homage was that called "Homage to Delacroix," painted in 1864 and owned by Fantin. We have seen only the reproduction in black and white. It shows a framed portrait of Delacroix on the wall; standing in front of it are such distinguished literary men and artists as Baudelaire, spleenetic and vicious as a fallen archangel, Champfleury, Cordier, Duranty the critic, James Whistler, young and impertinently posed; Braquemond the engraver; De Ballery, Legros and Fantin-Latour himself. A picture of historic interest.

The Kraushaar examples are of unequal value; for instance, the "Siegfried and Brünnhilde" on the fire brig rocks is a mere sketch, but a group of three women, standing lightly veiled in a fairy-like park is full of the Fantin spirit, the Fantin charm. Several seasons ago Frank Weitenkamp began a small exhibition of the Fantin lithographs at the Lenox Library galleries. It is to be hoped that when the Avery and other print collections are installed in the new library their curator will revive the memory of Fantin-Latour. The new Turner, now on view at the Blakeslee Galleries, is a marine battle piece and is entitled "The Blowing Up of the Orient, Battle of the Nile, Night of August 1st, 1798." It was first exhibited at the Royal Academy in 1799, and until 1906 it was not shown to the public, having been during the interval in the masters' lodge at Trinity College, Cambridge. Mr. Blakeslee purchased the canvas, 48 by 72 inches from the late Mr. Price, head master of Trinity. It is a composition charged with dramatic feeling, strong color contrasts, and in it the rock, horror, murk and gloom of war are masterfully indicated. A Turner eminently suitable for a museum.

There are enough exhibitions in progress to satisfy the taste and capacity of a multitude. At the Madison Art Gallery Jerome Myers has a number of his always fascinating drawings, and Walt Kuhn with his dozen and a half landscapes leaps at a bound into the serried ranks

of the Washington Square School (south). Mr. Kuhn, when he was Walter and a capital illustrator, showed some of his paintings about four or five years ago in the gallery of an art school on the upper west side. It was remembered that he had several Mexican views which were full of promise. Nowadays, clipping his first name short, as did the Bard of Camden, Walt Kuhn is a full fledged impressionist, betraying somewhat the influence of Lawson, Glackens and the Frenchmen, but singularly fresh in feeling and vivid in color. Surface quality does not count for much in these bold and brilliant sunny canvases. Personal vision and sincerity are not the least attractive points in the art of Mr. Kuhn.

The exhibition which has just closed at the Macbeth Galleries included paintings by Ben Foster, Groll, Ochtmann, Chauncey F. Ryder and Gardner Symons. At the Berlin Photographic Gallery paintings by Arthur R. Freedlander are on view, the most characteristic being portraits of a Viennese actress and George H. Casamajor, Esq. Drawings by Franklin Booth are at the Powell Gallery, to be followed on April 13 by an exhibition of recent paintings by William A. Coffin. At Knoedler's are portraits by J. Mortimer Lichtenauer, by Edwin Burrage Child and water colors by H. Anthony Dyer. Recent paintings by May Lewis Close and H. Ledyard Towle were prominent at the Arlington Art Galleries, Brooklyn. The delicate and evocative art of Charles Melville Dewey may be enjoyed at the newly opened Murray Hill Gallery. In addition to the landscapes Mr. Dewey shows a portrait, recently executed of Gen. O. G. Howard, which is designed to hang in Memorial Hall, West Point. At the Engineers Club this last week there was an excellent gathering of paintings by American artists. In the lower galleries of Knoedler's there is a collection of eighteenth century mezzotints, stipples and prints in color. In addition to a large still life by the Dutchman Snyder, the present exhibition at the Cottier Galleries is devoted to the paintings of the late George Frederic Munn (1851-1907). Pictures by Edmund Greacen and hand wrought jewelry by Helen Keeling Mills, Jeanne de McCarty and Elinor Deming are the attractions at the Folsom Galleries. The new National Art Gallery of Canada will contain a Loan, a gift by Durand-Ruel of New York and Paris. The Manets still hold sway in the New York galleries and have been visited by thousands; in Paris at the Rue LaFitte galleries of Durand-Ruel there is an exhibition of paintings by Georges d'Espagnat.

In the Middle Ages, prior to the invention of printing with movable types and contemporary with the beginning of such printing, the main events of the life of Christ were made familiar to the masses by means of a few famous series of Block Books, of which the best known has come to us under the name of "Biblia Pauperum," or Bible of the poor. This volume contains about forty leaves, containing the early editions of the "Biblia Pauperum," the centre panel showing some episode from the New Testament, and the two side panels portraying correlated episodes from the Old Testament. The idea in this grouping was to show how in the preaching of Christ there was fulfilled the prophecies inherently contained in the books of Moses and the Prophets and in the Psalms. Both as specimens of the earliest printing and the beginning of the art of engraving, as well as by reason of their historical importance as mediæval documents, the early editions of the "Biblia Pauperum" hold a unique place in the history of culture. Of the edition of this book, as it was printed in Holland about the middle of the fifteenth century, there are said to be only two copies in existence, neither, however, having the full forty pages. Of these two copies, one, containing thirty plates, is now on exhibition at the adjoining galleries of George S. Hellman and R. Ederheimer. The volume was sent to America for exhibition by the firm of antiquaries Joseph Baer & Co. of Frankfurt, Germany. The thirty pictures with their "Biblia Pauperum" is a comment on the illustrations of a series such as has never before been shown here. Together with them are exhibited a number of primitive woodcuts, unique examples, coming from the Schreiber collection, a well known authority on fifteenth century woodcuts. A number of original drawings by Albrecht Dürer and other early masters complete an interesting exhibition.

John W. Beatty, director of fine arts of the Carnegie Institute, Pittsburgh, announces that the following painters have been elected to serve on the international jury which meets in Pittsburgh for the accepting of paintings and the awarding of honors for the fifteenth annual exhibition: William M. Chase, New York city; J. Alden Weir, New York city; Irving R. Wiles, New York city; W. Elmer Schofield, Philadelphia; Edmund C. Tarbell, Boston; Frank Duveneck, Cincinnati, Ohio; Cecilia Beaux, Gloucester, Mass.; Charles H. Davis, Mystic, Conn.; Maurice Greiffenhagen, London, England; Anders L. Zorn, Mora, Sweden. The director of fine arts, under the rules of the committee, will be president of the jury. Both Mr. Greiffenhagen and Mr. Zorn have arrived in Pittsburgh. Mr. Zorn, it will be remembered, served on the international jury once before, in 1900. He is a brilliant painter and the greatest of living etchers. Mr. Greiffenhagen will serve as a member of the Carnegie Institute jury of award for the first time. He is represented in the permanent collection of the institute by one of his most charming paintings, the portrait of his wife, awarded honorable mention by the jury of award in 1907.

The eight American painters elected are known in America and throughout the art world as artists of great ability in their chosen fields of art. The jury will award three medals of honor, a medal of the first class, carrying with it a prize of \$1,500; a medal of the second class, carrying with it a prize of \$1,000, and a medal of the third class, carrying with it a prize of \$500. It has been the custom of the jury to award one or more honorable mentions. The awards will be made without regard to nationality, to painters whose works shall be eligible and adjudged by the jury worthy and of the highest artistic merit among those exhibited, provided that these works shall have been completed within five years of the date of the opening of the exhibition, and that they shall have been contributed by the artists thereof, whether owned by them or not.

Mr. Beatty also announces an important addition to the permanent collection of paintings of the Carnegie Institute. The purchase of an important canvas by Anton Mauve has just been completed by the fine arts committee of the institute. This painting, entitled "The Timber Truck," makes the second example of Mauve's art which has been placed in the permanent exhibition. The first, it may be remembered, was a landscape with



"AN INDEPENDENT AT FULL SPEED." AFTER AN ETCHING BY C. W. MIELATZ.

rows in the foreground, called "The Road to Blaricum," a spontaneous sketch, the painting broad and bearing the stamp of an important Mauve.

At the Kennedy Galleries there are on view rare old English sporting prints during this month, and an admirable exhibition of etched portraits, printed in colors, by Mathilde de Cordoba. Mr. Kennedy also announces the publication of a new etching by Axel H. Haig, "The Cathedral of St. Etienne, Bourges." This cathedral is one of the finest specimens of the Gothic style in France. Of the churches successively raised on its site the earliest is attributed to St. Ursin, who in the year 251 was allowed by the Romans to have a Christian Basilica here, where the relics of St. Stephen were kept. The history of the cathedral site, surrounded by the present one is vague, owing to the destruction of the city records by the numerous fires from which Bourges has suffered. Archbishop Henry de Sully, toward the close of the twelfth century, finished the present edifice, which was planned and consecrated in 1324. The most imposing part of the cathedral is the west front with its five deep portals, reached by a large flight of steps. In the tympanum of the central portal, which rises higher than the two on either side, is sculptured the "Last Judgment." In the tympanum of the left side, surrounded by the angels bearing the instruments of his passion, with the Virgin and St. John the Evangelist kneeling at either side, while above him are the disks of the sun and moon. In the line below the archangel with the scales stands weighing souls, with Satan on one side. The lowest line represents the resurrection of the dead. Beneath the resurrection, in the small triangles above the arches of the actual doors, are the figures of the good and the bad women, while on the central pillar between the doors is a figure of Christ preaching. Outlining the arch of this doorway are figures of the four winged seraphim, the choiring angels and all the multitude of the heavenly host.

The portal to the left is beautifully dedicated to the story of St. Stephen. The lowest line shows the seven deacons and their ordination and the expulsions of St. Stephen from the city. Above, the martyr is being stoned, and in the topmost angle heaven opens before his eyes. In the next archway, dedicated to St. Crispin, is carved his history; to the right on the lowest line he receives with St. Just his holy mission from the Pope; in the centre he is seen burying his dead companion, and to the left, preaching to the citizens of Bourges. Above he is shown consecrating the first church and teaching the Roman Governor, who is seen in the next panel being baptized with his son. Of the two secondary portals on the right the first, dedicated to the Virgin, represents her death, assumption and coronation; in the second, dedicated to St. William, a crowd of worshippers coming to listen to him are carved in the two lower lines, while the top one represents a group of wrestlers. The Haig etching measures twenty-two and one-half inches by sixteen and three-eighths inches, and is, it is needless to state, a masterpiece in little. The successful exhibition of paintings by Arthur Hoebner and etchings by Katharine Kimball at the Louis Katz Galleries will be followed this week by a joint exhibition of recent painting by Paul Cornoyer and Hobart Nichols. There will also be a special exhibit of drawings in pastel and etchings in color by Mand Hunt Squire in one of the smaller galleries.

Relationships in a Pennsylvania Family. From the Philadelphia Record. Numerous and very unusual relationships figure in the family of Mrs. Nancy King, aged 87 years, who died recently at Gilmore's Mill, Conestoga township, Fayette county. Deceased was the mother of ten daughters and two sons. Four of the daughters married Leichtlers, twin daughters married Tannehill brothers and two other daughters married other prominent brothers. The children and many grand-children of Mrs. King survive her.

Smallest Inhabited Island. From the Ave Maria. People who inhabit some of the Thousand Islands in the St. Lawrence River claim that they are the smallest inhabited islands in the world, but it has recently been determined that the site of the Eddystone lighthouse is entitled to the distinction, the island upon which this lighthouse is built being only thirty feet in diameter at low tide.

ART GOSNIP.

A visitor at J. Scott Hartley's studio a few days ago got a glimpse of a sculptured head partly obscured by some other works standing near it.

"Hello, is that a caricature of the Peter Cooper statue?" he asked.

Mr. Hartley in some glee replied that it was not and bringing it out where it could be seen he exhibited it as "The Ancient Mariner." It is reproduced on this page. It is a portrait of a Grand Manan sailor telling a yarn.

It is a sculpture that artists have liked. M. J. Burns, who used to do ships in the Century, who married a daughter of Waud, Harper's well known artist, and who through an American artist is now living in England, got Mr. Hartley interested in the merry shellback and when the head was completed Kemble and Frederic Remington at once wanted copies of it.

The Jolly Mariners, the downtown luncheon club, whose members are sometimes said by jokers to be the only New York clubmen who live in the bush, have nothing among them so jolly as this barnacle of the Grand Manan. Even South street doesn't reveal such heads often any more.

"It may be that God loves the Irish, as Irishmen are fond of saying, but he also loves the artists," said one of them, and he sometimes confounds the wicked, their creditors.

"A friend of mine who also paints received from one of the wicked a letter which the creditor really thought was very saucy. My friend was out walking with his overcoat on his arm on one of the recent warm days and laid the coat down somewhere and lost it. Toward evening he realized that he had lost it, but he couldn't remember any place where it was worth while looking for it, so he gave the coat up as a goner.

"He didn't make a business of carrying letters in his overcoat pockets but he had shoved the 'saucy' letter into one of that coat's pockets. That and that alone

Kenyon Cox is delivering the Scammon lectures at the Chicago Art Institute for 1911. He began with "The Classic Spirit" and on Thursday dealt with "The Subject in Art." The ensuing lectures are to be on "Design," "Drawing," "Color and Light" and "Technique," and when the course is finished the lectures are to be published.

Mr. Cox a few weeks ago was added to the list of living Americans who have been enabled to read their own obituaries, newspapers in Philadelphia, Washington and elsewhere having published obituary notices in their art columns, following a confused report of Mr. Cox's death. It may be partly for this reason that the Bulletin of the Chicago Art Institute for April, in announcing the Scammon lectures, gives to Mr. Cox more than half of the front page. The lectures continue weekly until May 4.

The institute has lately purchased Manet's "The Mendicant," and since the January announcement of the gift of eight pictures by the Friends of American Art that association has presented eight more paintings and five etchings to the institution.

marked without betraying a secret that it is not a self-portrait.

The late Charles Follen McKim expected to prepare a design for a memorial to William Penn to be erected by the Pennsylvania Society of New York in London. Mr. McKim was a member of the society. McKim, Mead & White have completed the design according to ideas which Mr. McKim had expressed.

It takes the form of a memorial tablet, a very large one, with a commemorative inscription. The committee arranging for the memorial, James M. Beck, president of the society, Thomas E. Kirby and Barr Ferree, now announces that the tablet will be unveiled and dedicated this coming summer in the Church of All-hallows Barking, London, where Penn was baptized October 23, 1644. The late J. Hampden Robb was also a member of the committee.

The committee had the privilege of using a space in Westminster Abbey, but it was very small and in such position that the decision was reached to place a memorial of more ample dimensions in the church where Penn was baptized, which is said to be the oldest parish church in the City and is one of the few which survived the great fire. The exact date for the unveiling has not yet been fixed but is to be announced in good time, and the members of the society who expect to be abroad this summer or who will have friends abroad for whom they would like invitations are being requested to register their own and their friends' foreign addresses with the society's secretary. The committee wishes to extend invitations to as many Americans who will be in London as possible. The expenses of casting the memorial in bronze and erecting it in London are borne by former Senator W. A. Clark, who is vice-president of the society.

Some men were talking of the different forms in which invitations to and notices of art exhibitions are issued and it was brought out that among the dealers the invariable French formula "have the honor to announce" was the one most frequently used. Said a man from the West: "Out where I come from we had some fun once over that. The printer got his line art in and made a notice read: 'We have the honor to announce,' &c."

The Boston Museum of Fine Arts, in pursuit of its desire to be of the greatest service to the community, has set out to be of more use to the painters and sculptors of the vicinity and to aid them in bringing their work where the public may see it. The Chicago Art Institute has undertaken a similar work in a somewhat different way and is just now instituting a continuous exhibition of works by artists of Chicago and its vicinity, the pictures being selected from the regular Chicago artists' exhibition by the jury and to remain on exhibition in the room of the institute for the remainder of the year.

In the thirty-fifth annual report of the Boston Museum for 1910, just published, President Gardner Martin Lane says on this subject: "The museum wishes to do its share in making their work better known. With this object in view the director has been authorized to make arrangements for an exhibition of local art, the selection of the work to be exhibited and the hanging of the pictures to be under the management

of a committee of the artists themselves, so far nothing of the kind has been broached in this city.

President Lane also announces a new staff post at the Boston Museum, which for years has been without a curator of paintings. Certain friends of the museum whose names are not revealed have now come forward with offers to contribute yearly for three years a sum sufficient to pay the salary of a curator, "believing that a curator of paintings of known standing, attainments and reputation would increase the usefulness of the museum and make possible the enlargement of its collection of paintings."

Mr. Lane expresses the hope that it will now be possible during the coming year to obtain the services "of an expert in the knowledge of drawing and painting art such as will command immediate respect and confidence."

The appeal last year to annual subscribers to the museum to increase the amount of their subscriptions met with a response at which Mr. Lane expresses gratification. The number of annual subscribers increased from 1,448 to 1,498 and the sum of their subscriptions from \$23,990 to \$43,849.50.

The total admissions to the museum last year, which was the first full year in the new building, were 278,320, of which 35,985 were paid, nearly double the number of paid admissions for the last full year in the old building. The number of visitors to the Frick loan exhibition last December, which lasted two weeks, was 48,851.

The demand upon the three docents for expert guidance to the museum has been so great that it could not be met and curators and other museum officials have given their services as docents one day weekly. The attendance at the museum school has grown so that no more pupils can be received unless provision be made for more teachers. The number of pupils now is 263.

The exhibition of the first portion of the Robert Hoe library will open tomorrow at the new rooms of the Anderson Auction Company, Madison avenue and Fortieth street, the former yard house, where the sale will begin on April 24. The sale will occupy two weeks, with two sessions daily, except Saturdays and Sundays. About one-fourth of the library, the most important part, it is understood, is comprised in the section to be put up at this first auction.

May Lewis Close and H. Ledyard Towle have just held an exhibition at the Arlington Art Galleries, Brooklyn. Both belong to Brooklyn. The annual exhibition of the Municipal Art Society opens tomorrow at the Arts Club.

An exhibition of the art of photography was opened on Thursday at the Newark Museum, to continue until May 4. The object being to show "what the camera does in the hands of the artist." Work of New York professionals is on exhibition, together with work of students in the photographic departments of Teachers College, Columbia University, and the Brooklyn Institute of Arts and Sciences.

John Kimberly Mumford, author of "Oriental Rugs," has opened a studio in Fifth avenue, to devote himself to study and expert counsel in matters relating to these fabrics. He will not keep rugs in stock, but intends to devote special attention to supervising the work of expert repairs to such fabrics.

Four exhibitions opened on Tuesday at the Chicago Art Institute, that of the



"MARTHA." BY MISS MARTHA WALTER.

Society of Western Artists, which ends its circuit in Chicago; that of the New York Society of Illustrators, which the American Federation of Arts is sending around the country; the exhibition of the Art Students League of the institute, and a one man exhibition of Kenyon Cox's work.

At the Library of Congress, Washington, there is an exhibition of Japanese book illustrations. The Library of Congress has lately purchased 125 engraved or etched reproductions of famous paintings of the eighteenth and nineteenth centuries.

Pompeo Coppini, a sculptor of San Antonio, Tex., has received the commission for a statue of Gen. George Washington which the American colony in the city of Mexico is going to erect. The statue is to stand at the intersection of Denmark and Londres streets in the Mexican capital, in one of the city's handsome circular parks.

The current exhibition at the Art Club, Philadelphia, was put together much on the lines favored by the Independents of this city, including last year's Independent exhibition. Robert Henri, each painter was permitted to hang what he pleased, how he pleased, the only restriction being as to size and number of pictures and that each exhibitor be a club member. There was neither jury nor hanging committee.

T. Louis Compagno, curator of the numismatic collection at the Philadelphia mint, gave a lecture on Wednesday evening at the Pennsylvania Academy of Fine Arts on "Commemorative Medals of Work." The special appreciation of the art of the medal which for some years has marked some of the European countries is being felt here, although not yet in its fulness, or John Flanagan of this city for one would be besought to give special exhibitions of his medal work in the various cities. The Philadelphia Institute's fifteenth annual exhibition assembled in Pittsburgh on Thursday to pass upon paintings for admission and to award the honors, which include three medals that carry cash

payments of \$1,500, \$1,000 and \$500. The jurors are William M. Chase, J. Alden Weir and Irving R. Wiles of this city; W. Elmer Schofield of Philadelphia; Edmund C. Tarbell of Boston; Frank Duveneck of Cincinnati; Miss Cecilia Beaux of Gloucester; Charles H. Davis of Mystic; Maurice Greiffenhagen of London and Anders Zorn of Mora, Sweden.

Alfred Parsons, who is known in this country personally as well as through his work, has been elected an R. A. The Athenæum in speaking of the recent arrangement of the George Saltin collection at the South Kensington Museum, under the terms of Mr. Saltin's will, remarks: "It may be doubted if there is any living man possessed of so encyclopaedic a knowledge of the whole range of art history as here exemplified as to notice with expert authority the innumerable objects of art that passed through the Saltin's collection."

The Château de Maisons-Laffitte, which the French Government acquired a few years ago, is being turned into a museum devoted to the seventeenth and eighteenth centuries, under the administration of the Louvre, and a little later some paintings of the same periods are to be carried there from the Louvre.

Dudley C. Falcke, from whose article on "Old Verge Watch Cocks" in the Connoisseur of London last season quotations were made in this column, has a second article on the same subject in the March number of the magazine in which he says:

"The enamelled are the rarest of all I have only three. They are all miniatures in enamel. A similar one may be seen in the Guildhall collection. In the Natural History Museum at Vienna I have seen one simply enamelled where the metal would show in the ordinary museum. Twenty years ago watch cocks in England were made into articles of jewelry and if selected with care prettily ornamented can be made of them.

"They are very much appreciated by our American cousins and all the verge cocks that are made up here and abroad find in them ready purchasers. It is curious that they are little appreciated by our own countrymen. Three years ago I travelled through Germany, Austria and Italy. I hoped to find many fine specimens, but for months we found none.

"At last one day at Munich we found a watchmaker's window full of them. We selected about twenty for our collection, then having criticized the specimens, which we agreed were quite inferior to our own, we entered the shop. We were informed none too politely that the complete collection of 1,200 could be purchased for £20; and try as we would the owner would not part with a single specimen.

"We were bitterly disappointed, but later on at Sterzing, a small town below Innsbruck, we found our first early specimen, one with the uneven foot and some in silver, but although we visited fifty towns, we made no further additions to our collection."

Superannuated.

Nothing, not even death itself, is so much dreaded by a Methodist preacher as superannuation. It means cessation of pastoral work. It means that he is no longer acceptable as a preacher.

It means that he must go out, often without a home or means of support, into a simple old age. The large allowance paid to a superannuate from what is known as the "conference collection," is not half the average salary of the active pastor. The pastor who can save anything out of his salary for old age is more fortunate than most of us have been.

The experience is the testing time in a Methodist preacher's life. He has nothing before him but years of growing weakness and infirmity, nothing in the past but memories of his youth, the very recalling of which grieves his soul, because he can be active no more, and even the love of his brethren is too often of the pitying sort that only adds to his sense of loneliness. Happy indeed is he whose faith does not fail during these twilight years.

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