

SEEN IN THE WORLD OF ART

BERTHE MORISOT GREAT AMONG FRENCH PAINTERS.

Called the Most Fascinating Figure of Impressionism—Her Exquisite Femininity the Charm of Her Art—Variety in Her Work—Relations of Sex and Art

And now since the ladies have marched on the hill and down again, is there any one of that straggling cohort who knows the name of Berthe Morisot, the most distinguished painter of her sex produced by France during the last century; indeed, she is rated by high critical authorities as superior in range to the all-conquering Vigée Lebrun. We are impelled to put the question because the average "advanced" woman leans heavily on the achievement of Rosa Bonheur that second-rate Troyon—who attempted to wield the virile brush and certainly was pseudo-masculine in appearance and attire. But a mediocre painter. The exquisite femininity that informs the novels of Jane Austen, the verse of Christina Rossetti and the pictures of Berthe Morisot is the major part of their charm. They wrote, sang and painted like women, not imitation males. Even Sir Walter Scott regretted that he could only play the big drum in the literary orchestra when he compared his work to the "divine Jane." This speech may have been the mere chivalry of a memoirist, yet it rings true. Jane was an incomparable miniaturist of manners, and she lives to-day, while her more intellectual successor, George Eliot—the pity of

Eugène Manet). The catalogue contained nearly 400 numbers—though it is said she signed only twenty-one oils in all—not all nice, numerous sketches, pastels, sanguines, aquarelles and even two busts. The chief impression was a charming one, the evocation of a finely attuned soul working in harmony with her material and her temperament. No wonder Mrs. Lebrun seemed slightly artificial, forward and contemporary women artists without much significance, excepting Mary Cassatt, who is more competent than the Morisot, though not possessing her individual fibre. This same catalogue is a curiosity. It contains besides the reproduction of the Manet portrait—to be seen elsewhere on this page and for the first time in America—a preface by that cryptic of French poets, Stéphane Mallarmé, more cryptic than Browning and only half as human—as befits a man who sported on hot afternoons with fawns in the bosque. M. Durand-Ruel had commissioned him to write something wonderful of the dead woman whom he had worshipped in her lifetime. The little man was positively jumpy over the fact that he had expressed himself so clearly in this preface; clearly not being a virtue with him. It is, indeed, a rare piece of poetic prose, the very first sentence of which, too long for quotation here, opens a closed door and conducts the reader down dusty and lovely corridors, the odors of summer grass and flowers impregnating the air. At the end of the figure of Morisot is discreetly disclosed and the end is eloquent. If not precisely clear, Mallarmé has been seldom so enthusiastic.

For Camille Maclair she was the most fascinating figure of Impressionism. A great-granddaughter of Fragonard, she is an artist by race. This critic calls her the Vigée-Lebrun of Impressionism, which is not altogether a happy simile. Her landscapes and seascapes are full of a very feminine gracefulness and exceptional degree of accent. But we must go to Théodore Duret for details of her art, career and character. He tells us that she was born at Bourges on January 14, 1811, her full name being Berthe Marie Pauline Morisot. Her grandfather was a distinguished architect; her father, Ti-luice Morisot, whose early inclinations had been toward art, had studied in the Ecole des Beaux Arts and had visited Italy, Sicily and Greece. He was Prefect of the Department of the Cher from 1840 to 1848 and it was while he was living at Bourges that Berthe, the youngest of his three daughters, was born. At an early age Berthe and her next oldest sister, Edma, showed a great gift of drawing. Their father was delighted to encourage them. When in the early days of the Empire he came with his family to live at Paris he was able to develop the artistic talent of his daughters. For their master he selected Guichard, who, though he never showed originality as an artist, was an excellent teacher.

When the two sisters had sufficiently profited by the lessons of their first teacher they felt themselves drawn toward Corot. They made his acquaintance about 1862. He took a liking to them and became their guide in matters of art, but as any sort of teaching was distasteful to him he sent them to his friend Odinet at Pontoise, who had adopted his manner of painting. Under Odinet's direction they painted landscapes at Auvers and elsewhere. They began to exhibit at the Salon in 1864, where their works regularly appeared each year until 1883. Then the elder of the two sisters abandoned painting in 1868, when she married a naval officer named Pontillon. Berthe's early landscapes are in the style of Corot. M. Duret examined several of them as early as 1865. But her apprenticeship had been sound and she was without question an artist of real accomplishment. Although she was the daughter of a wealthy family and a woman of fashion it was impossible to regard her as belonging to the category of women painters whose attitude toward art is merely that of the trifling dilettante.

As soon as they had attained a certain technique the sisters began to work in the Louvre. Students in those days worked in greater numbers than to-day. While copying there about the year 1861 the Morisots had noticed a young artist painting close beside them whose name was Manet. They knew him casually, but did not then pursue the acquaintance any further. He was also copying pictures—Tintoretto's self-portrait and Titian's Virgin with the white rabbit. At that time Manet was a beginner; he had just left Courbet's studio and had not yet attained notoriety.

But when after the Salon des Refusés in 1863, to which he sent the "Déjeuner sur l'herbe" and the Salon of 1865, in which he exhibited the "Olympia," he had become famous, the two sisters, who remembered the young man they had met at the Louvre, visited him in his studio to renew their acquaintance. At this time he was married and lived with his mother. The visit to the studio led to a friendship between the Morisots and Manet's wife and mother, and soon afterward to the establishment of an intimate relationship between all the members of the two families.

speech made by Manet, for, he continues, when Berthe attached herself to him she had nothing more to learn as regards rules and precepts; her artistic education was finished. What she was to borrow from him was the new technique and the brilliant execution which he had introduced. These her own exceptional artistic gifts enabled her to appropriate. In all her subsequent production the scale of tones and the quality and clarity of light were derived from Manet, but the fundamental elements of her work—her feminine individuality and her personal way of feeling—remain unchanged.

Thus the artistic relationship between Manet and Berthe Morisot was established on a permanent footing. He had conceived an intense dislike of professional models. He systematically endeavored to introduce into his pictures people of distinctive character whom he might chance upon in his ordinary intercourse with the world. In Berthe Morisot he found a characteristic type of the well-bred woman. He therefore used her as a model. He painted her for the first time in 1868, when she sat for the seated figure in the Balcon, which was exhibited at the Salon of 1869 and now hangs in the Luxembourg. He treated the model with considerable freedom and did not aim at great fidelity of portraiture. A second picture, executed in 1869 and exhibited in the Salon of 1873 under the title of "Le Rappas," revealed a more exact likeness. The latter picture is strictly a portrait, and of all those which he painted of her the most important and the most expressive. Berthe Morisot was a woman whom it was impossible not to remark. It could not be said that she was really beautiful; her features lacked regularity and her complexion brilliancy, but she was graceful, very distinguished and perfectly natural. The slender, nervous body betrayed the sensitive, impressionable temperament. She possessed the physical organism which makes the artist. Whatever she did came straight from the heart and was full of the charm and sensitiveness of her spirit. There was perfect accord between her and her work.

She had begun with landscape, but after she knew Manet she added figure painting to landscape. At the Salon of 1870 she showed two figure subjects; she sent a stasels to the Salons of 1872 and 1873. She then ceased to exhibit at the Salons and joined the Impressionists. She participated at the first exhibition in 1874. With the exception of that in 1879 she took part in them all until the last, in 1886. To the exhibition of 1869 in the Rue des Pyramides she sent the picture now in the Luxembourg, "Jeune femme au bal." It may be regarded as one of the best examples of her work after she had learned all she could from the methods of Manet. With the precision of her first technique she had combined a softening of outline with the object of enveloping her figures and landscape with atmosphere. The general effect is very charming. The impression is that of a work feminine in its delicacy but never falling into that dryness and affectation which usually characterizes a woman's workmanship. Toward 1885-86 she modified her palette. Her works reveal unforeseen effects of coloration which she had not before attempted. She shared in the tendency which led the Impressionists to accentuate more and more their colors. She developed simultaneously with the others, partly working out her own ideas, partly borrowing from Claude Monet and Renoir. Her work never lacked variety.

In 1871 Berthe Morisot married Eugène Manet, the younger brother of the painter. She continued to sign her works by her maiden name after her marriage in deference to the greatness of Edouard Manet. Both she and her husband had inherited considerable wealth. They lived in a house which they had built in the rue Viljeux. The rooms which they occupied included a large picture gallery in which Manet's works held the first place and after them those of Berthe Morisot.

While the masks made of gauze or other cloth material cost most of them more than paper masks they are more flexible and more comfortable to wear and they wear longer, and many of them are sold at prices that seem astonishingly low. There is one gauze mask in children's size and finished in a variety of styles that to compete with the cheapest of German paper masks is made to retail at a cent, but on this mask there is no profit for anybody.

At wholesale masks are sold by the gross, and according to the sizes or kinds of masks they are packed in boxes containing various parts of a gross up to some that are packed a gross to a box. And some masks are packed solid, all of one kind, while in the various sized packages in which they are put up many are packed assorted.

When the cooler periods of the year make up the season in which masks are most commonly worn, but in making up the goods the mask factory keeps at the year around.

Besides the Duret study there has not been much written of her except the definitive article by Gustave Geffroy for the catalogue of June, 1882; the Mallarmé preface aforesaid and fragments by George Moore, Huguano, Octavo Mirbeau, Florod de Wyzawa, Roger Marx, Arsène Alexandre, Camille Maclair, T. Katanen and a note in Bryan's Dictionary—moths in contrast to the columns accorded the usual British mediocrity. There is now an English translation of Théodore Duret's "Manet" in which the student interested in Mme. Morisot or in the Impressionist movement—Manet included, who, strictly speaking, was not an Impressionist—will learn all that is necessary.

MAKES.

Their Endless Variety—The Better Sorts New Made in This Country. Millions of masks are sold annually in this country. The cheapest masks come from Germany, these being paper masks that are made by hand, because the material of which they are made couldn't be stamped into shape without breaking. Strips and patches of pasted paper are pressed into the curves and spaces of a mould to form the mask, which is then dried and finished and colored. Such masks are made in homes or perhaps in little shops where a dozen persons work together. The cost of labor is small, and in the home the whole family may work on them, and so these hand made paper masks are produced at a very low cost. There are paper masks that are sold at retail for a cent apiece.

The better sorts of masks are made of some kind of cloth, mostly of cotton gauze, though some other fabric materials are used in mask making, and some masks are also of woven wire.

Gauze masks also are made in Germany, but these are masks in the production of which mechanical processes can be brought to bear, and now the great bulk of all the gauze and other woven fabric masks sold in this country are made here. These masks are made in what is practically an endless variety. A mask factory might have in use a thousand or more different moulds for shapes, and moulds are constantly being retired and new moulds added. The masks made include representations of a great variety of race types and nationalities of both men and women, and these may even be made in various modifications of features, portraying models.

There are also masks of clowns and of dudes, of sailors and of farmers, of cowboys and of jockeys; there are character masks without end and there are grotesques and there are many animal and many bird masks; there is no end to these many masks' variety in shape, and many of them may be finished differently in the coloring and to many of them may be attached wool or hair for whiskers; these also in many varied styles; and there are masks of various kinds made with hats and masks of many styles made completely to cover the head. Even in what might seem so simple a thing as the domino mask the variety made is great. Of certain domino masks there are masks made of cambric, of satin and of satin in various quantities and each made in many different colors, and then there are what are called houppes, domino masks with no curtain, covering only the eyes and nose, these being made of satin and of satin, each in many different colors, and also of velvet made in black only, and then there are new labours made with a lace curtain that are made only in black and in white. There is no end to the variety of masks.

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ART GOSSIP.

Joseph Lauber is painting at his Montclair studio a portrait of William Pennington, Speaker of the House of Representatives, 1859-61, in the Thirty-sixth Congress. The portrait is to hang in the Capitol at Washington with other portraits of former Speakers of the House, which a number of artists have been commissioned to paint, no two of the portraits to be done by the same man.

William Pennington was of New Jersey. He had the unusual distinction of being chosen Speaker in his first term in Congress. He was born in 1796 and died in 1862. Descendants of his live in Newark, where his grandson, William Pennington practices law. The present William Pennington has also been a member of Congress and was at one time chairman of the Newark Common Council.

A director of the New York School of Applied Design for Women in telling of what the school is accomplishing, said: "One pupil decorated and furnished a high class home for wealthy people who desired to come to New York City for a stay of several years. All they did was to accept the key and walk into a beautiful home, made so by the genius of a woman."

The school's nineteenth annual exhibition will be held on Wednesday and Thursday of this week.

The City Club has arranged a summer exhibition of water colors and pastels, including work of Winslow Homer, Edward Potthast, Elliott Daingerfield, Albert D. Birge Harrison, Frederick Crane, Ivan Olinsky and others.

The city of Yonkers wants to take pride in its new City Hall and is giving care to the matter of the artistic decoration of the building. The art commission appointed by the Mayor has issued a programme for a competition open to all professional artists who are citizens of the United States for the decoration of the Council Chamber under an appropriation of \$10,000 which has been made by the Common Council. The commissioners are Rudolph Eickemeyer, Jr., G. Howard Chamberlain and Charles H. Israels, with Mayor John T. Lennon and Public Works Commissioner John A. Brady as members ex officio of the commission. The commission agrees to award the contract within one month of the date of the reception of the drawings.

One of the competitors submitting designs in compliance with its programme for the competition and to notify all competitors of the award immediately. Artists desiring to enter the competition are required to send their names to the commission on or before June 1, and for a small sum they may obtain two half inch scale line prints on white Whatman paper showing the wall and ceiling to be decorated.

The jury is to hold its first meeting on August 7. Its members are to be three members of the commission appointed by the Mayor, they to add to their number as advisers two mural painters to be named by the president of the Society of Mural Painters, who is E. H. Blasfield. No member of the jury is eligible to the competition either directly or as a collaborator. A majority vote of the three members of the commission is to be final as to the award. The finished work must be executed in the United States and the contract may not be sublet.

The competition calls for decorations for sixteen panels in the Council Chamber, of which nine are designated merely as color panels and "need have only sufficient decoration to carry the color scheme around the room." The actual mural paintings are three each on the north and east walls and one on the west wall. The color panels occupy 260 square feet. The decoration of all wall and ceiling space other than that in these panels is to be done under separate contract, but the commission expects of the successful competitor that he give advice in connection with that so that the color scheme of the whole shall conform to these panels. The commission calls the attention of the painters to the color of

he has at all, John La Farge had an experience in point, although being wise in his generation he did not let the damage come. If he had not acted entirely on his own judgment one of the finest decorations in the city and one of his greatest works would have suffered, the "Ascension," in the Church of the Ascension, in Fifth avenue.

Such paintings carry a good deal of weight in white lead. "La Farge told me," said one of his fellow painters "that for some reason he had his doubts about the condition of the wall where the big 'Ascension' was to go, and so he asked Stanford White if the wall was all right for the big painting receiving a reply indicating that as that was a part of Mr. White's business the painter need not concern himself about it. John, however, went his own way, as you might be sure, and decided not to trust it entirely, so he rigged some supporting tackle for his decoration so that it might not be damaged if the wall should give. He had prepared the wall so that any giving could readily be discovered. Sure enough the wall did give and but for the support La Farge provided his great painting would have been ruined."

Both academies and criticism are much alike on both sides of the ocean, as witness this opening paragraph in the sound old *Athenaeum* of London in its 4,367th number, in its first notice of the spring exhibition of the Royal Academy: "We are inclined to wonder, in dealing with the present exhibition at Burlington House, how much longer the opening of that show will continue to be regarded as the principal artistic event of the year, though it has thus been regarded for so long that the idea has become habitual."

"A line of cleavage is gradually making itself felt between painters of serious intention on the one hand and exhibitors at Burlington House [substitute Fifty-seventh street and how natural it sounds] on the other, and although the division is not complete, yet again and again of recent years we have seen the academy in its elections strengthening itself with the public by choosing an artist who did not belong to the second class. We look forward in the immediate future to the time when the likeliest candidate for association will be found among the artists who never send to the spring exhibition, and after these perhaps among the men who send but whose pictures are usually either skied or rejected."

It makes New York, its academy, its painters and its criticism seem closer to London than ever. And even more so these other words of the same writer: "It may seem strange that by this policy of concession the exhibition should not get into touch with the more vital movement of art going on outside, and indeed the cynical observer may find ground for criticizing the critic in that the latter systematically depreciates, after their acceptance by the Royal Academy, the same individuals, the same artistic movements, which he admired fifteen years before."

None who follow the person and the movements of the local art world would have difficulty even in inserting names and movements in the American world of this kind of criticism. The English art community without changing a letter of the text, except for the possible extension of the monarchical title which naturally has no place among Republicans, would all be satisfied. The only additional point in view of the fact that 'hundreds of Americans will view the Royal Academy show this spring and summer' is that the exhibition should be at next fall's national academy exhibition here with nationalities.

Of John Singer Sargent the *Athenaeum* says: "Mr. Sargent has been an exception to the law of inevitable change, maintaining in his portraits an astonishing level of excellence for an unusual period of years. We have found them letterly, however, somewhat mechanical and perfunctory in their accomplishment, and 'the Archbishop of Canterbury' (206) suggests that the painter has now reached the limit of his endurance, and that the art of literal presentation, which he has carried frequently to such a high pitch of photographic perfection, is breaking him in. His hand is tired, his interest flags, nor do we doubt that this lapse of interest is largely due not to any decrease of vitality but to a transference of energy to another sphere."

In his essays on decoration, on the other hand, Mr. Sargent grapples with fresh difficulties, and we take it as good augury that he should be giving more attention to such work rather than repeating what are by now habitual processes.

It is the coming exhibition of works by Ingres in Paris there are to be among others the portrait of Napoleon as Emperor, from the Musée de l'Armée, that of Bonaparte as First Consul, lent from Liège; that of the artist himself, which also will come from Liège, and the portrait of Louis Philippe at Wood Norton.

Three new canvases by Goya have been added to the Prado Museum, Madrid, two portraits of Charles IV, and one of Marie Louise, which the Balleis Chamber of Commerce published, the edition being 16,000. These have gone to every State in the Union and to every corn raising country on the globe.

Last year Jerry Moore, a sixteen-year-old boy of South Carolina who had bought the corn of the Raleigh Chamber of Commerce prize offered by Batts, producing 20 1/2 bushels, Jerry went to Washington, D. C., as the champion boy corn grower of the United States.

Last year Batts planted forty acres and got a yield of 141 bushels to the acre. His corn was on exhibition at the Farmers National Congress and so was the cotton grown by William A. Simpkins, another farmer in the vicinity of Raleigh, and a great many of the delegates to the congress went to see the Simpkins cotton.

Last year Simpkins undertook to break the record of the Raleigh Chamber of Commerce by planting seven acres and did so at one of his farms about one and one-half miles from the Soldiers Home at Raleigh. There, using his special type of seed, he got a yield of seven bushels to the acre, great care having been taken to have these records duly attested and fully authenticated. This, like Batts' corn, made the worst of the North Carolina corn contest with the prize offered by Batts, producing 20 1/2 bushels, Jerry went to Washington, D. C., as the champion boy corn grower of the United States.

At the State fair, held at Raleigh in October last year, the show of apples from Piedmont and Mountain, North Carolina made by the Agricultural Department, was so fine that it was predicted by visitors from the North and West that North Carolina would walk away with the prizes at the coming annual show at Council Bluffs, and the result proved the truth of the prediction. Sixty prizes were won, including the \$300 trophy for the first complete exhibit.

Steamer Hit Swoorith. From the Honolulu Star. The W. G. Hall while crossing the Hawaiian Channel struck an enormous rock and refused to believe that a wrecked vessel went through the planking of the vessel. She immediately sprang a leak and it was necessary to put the *Likeli* on the run during the repair.

RUSSIAN STOCK EXCHANGE.

Only 86 Authorized Brokers Do Business in St. Petersburg. The St. Petersburg Stock Exchange is even more of an exclusive club than the Paris Bourse, whose membership is limited to seventy, as compared with the 1,109 members of the New York Stock Exchange and the 5,000 brokers and jobbers who operate on the London Stock Exchange.

There are but fifty-eight authorized brokers on the St. Petersburg Exchange. Each one of them must be a Russian subject, pay a deposit of 15,000 rubles. The right to deal on the exchange is not, however, restricted to these official brokers, except in regard to the investment debt of a broker or by a recognized Russian banker with the brokers there. These persons must pay a small semi-annual subscription to the committee of the exchange for this privilege, which may be withdrawn if they fail to carry out their legitimate transactions.

Any broker or banker may introduce a stranger for one day's trading by registering the stranger's name in the porter's book and paying a fee of one ruble, just as the privileges of a social club may be granted for a day to a visitor.

The banks also deal in bonds and stocks as well as finance new and existing companies. About 500 securities, practically all Russian, are dealt in on the St. Petersburg Exchange. Dealing in Government securities is a monopoly of the official brokers, but as so large an amount of the Government debt is held in France and is traded in on the Paris Bourse there is not great activity in governments at St. Petersburg.

The most active part of the market is in railway and bank shares. The foreign exchange market is absolutely controlled by the State bank, and Russian brokers are therefore deprived of what in other countries is a profitable feature of the brokerage business. The variety of securities known to English and American investors in Russia. There are no convertible, income bonds or things like that, and shares are practically all common or ordinary.

Very special ukases or decrees have allowed the creation of shares payable to bearer and of preference shares. Formerly a special kind of stock known as founder shares existed, but these are disappearing. Promoters of a new company are not allowed to take more than one-fifth of the shares in the company. The terms of securities quoted on the exchange is printed daily in French and Russian.

There is no transfer tax on securities, but the capital of companies is taxed at formation and there is a regular corporation tax similar to that recently enacted in America, the companies being required to pay 5 per cent. on their net earnings. All limited companies must have the Government authorization, the general corporation law being not very unlike in principle to the Federal incorporation law which has been proposed in the United States.

The law is quite strict, providing among other things, that the share capital must be fully paid up before the company is formed. Bonds cannot be issued for more than half the paid up capital nor without the express authority of the Government granted after inquiry into the security of the bonds. The assets of the present debtors are liable for the payment of the bonds, which must be registered as mortgages.

NORTH CAROLINA BOASTING.

Its Achievements in Corn, Cotton and Fruit Growing. The Raleigh Chamber of Commerce in 1909 little dreamed when it offered a \$300 prize for the largest yield of corn to the acre what was going to result, says *Progress*.

A thirty-year-old farmer, J. F. Batts, who has devoted four years to the breeding of a variety of prolific corn, made the world sit up and take notice by getting a yield of 226 2/3 bushels on one acre, this being done on his farm eleven miles south of Raleigh.

Notice went abroad of this wonderful planting, with 19,000 stalks on the acre, and over 4,000 farmers, among them delegates from thirty-five States attending the Farmers National Congress, visited the farm. Care was taken to prove this yield. The United States Department of Agriculture took interest in this yield and circulated large numbers of the special bulletin which the Raleigh Chamber of Commerce published, the edition being 16,000. These have gone to every State in the Union and to every corn raising country on the globe.

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BERTHE MORISOT. AFTER A PORTRAIT BY MANET. COURTESY OF DURAND-REUEL.



THE BRONX. BY PAUL CORNOYER.

BOY VS. FATHER.

South Carolina Lad Shows His Dad How to Raise Corn.

In South Carolina there was a lad who was aroused to a pitch of unquenchable ambition by reading of the success of the boys in the State who had won prizes and distinction in the corn contest, writes *Forrest Crissey in Success*. He was unwilling to admit that he could be "beat out" by any boy when it came to raising corn, for he had the farm spirit strong within him.

His father evidently considered the contest as something of a joke, at least so far as the winning chances of his own boy were concerned. Finally, in sheer self-defense against the boy's persistent appeals, he told him that he might have the use of an acre of stump land on the farm, but that the boy should not expect to win so much as a quarter of a dollar.

Day after day the boy toiled at the heavy task of stump digging. When at last he had cleared all or nearly all the stumps from the measured acre, the father incidentally remarked that he would simply have to have that cleared acre of ground, and if the boy was still determined to try a contest acre, he would have to clear the stumps from another piece for that purpose.

Even this cruel stroke of injustice did not dishearten the lad. He took the stumps and pickaxe and tackled the stumps on another acre. Although the boy's legs often flung into the course of the toil which he put into this contest acre his spirit never did. His work of cultivation was as persistent as his appeals to his father had been at the outset.

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