

RARE CHINA, REAL AND FALSE

FORGERIES AND COPIES OF POTTERY AND PORCELAIN.

Imitations of Old English Porcelains - Counterfeits of Chelsea, Derby, Bow and Worcester. The Lowestoft Fallacy - Some Tests for Collectors.

Old English porcelains have been imitated largely by some of the English, French and German potters. Much of the ware sold for old Chelsea, Derby, Bow and Worcester is made in Germany to the dealers in spurious antiques or made to order for them. The paste of these products is entirely different from the old soft paste of the English potters, and even a superficial knowledge of the characteristics of different pastes and glazes will be sufficient to protect the collector from imposition.

A safe rule to follow when buying ex-

and it is necessary to seek for other tests of authenticity.

Chelsea figures have been reproduced in great abundance by the French imitators, but the expert can easily recognize the spurious pieces by the paste, which has a harder appearance and whiter glaze than the genuine. Frequently the modern pieces have figures, letters or words scratched in the base, which reveal their French origin. Moreover the coloring of these sham pieces is often raw and gaudy. The great majority of Chelsea figures, groups and scent bottles which are now offered for sale are what the English call "duffers."

The gold anchor mark of Chelsea is found only on genuine pieces which were produced at that factory after gilded decorations were introduced, and was never used on the earlier ware, which when marked at all bear the anchor mark in red. Forged pieces of the first period frequently bear the anchor mark in gold.

Genuine Chelsea cups and saucers, plates, dishes and other pieces of table ware when of the earliest or fritted paste period may be recognized by the presence of transparent spots, known as "pin points" or "grease spots" in the paste. They may be plainly seen by holding the piece between the eye and a strong artificial light. It is maintained by some experts that the counterfeits have a lately succeeded in reproducing this phenomenon to a limited extent, but instead of being scattered through the paste, as in the old ware, the translucent spots are confined to groups in one place. I have not met with any imitations of this character and am inclined to believe that the "pin point" test may still be depended upon. It is extremely difficult to produce this effect without a more intimate knowledge of the methods and materials employed by the early Chelsea potters. Nor is it necessary to resort to a difficult technical trick in order to achieve a result which would not be noticed by one collector in a thousand.

Forgeries of Chelsea ware are usually made in hard paste, whereas the genuine was always soft paste. Chelsea figures, if genuine, are modelled in sharp, clean-cut lines. If the folds of the drapery are rounded, as though they have been made in worn moulds, the probabilities are that the piece is a counterfeit.

Some of the old moulds from Chelsea and Derby are still in use by the counterfeits, but the quality of the paste and glaze and the tone of the colors of the decorations of the recent pieces will reveal their fictitious character.

DERBY PORCELAIN Chelsea and Derby porcelain, having been in their later years so closely identified and the wares being so similar in composition and form, the tests for Chelsea wares are applicable to those of Derby.

Derby china was rarely decorated with underglaze blue before 1800, the earlier products being ornamented with overglaze blue enamel over which gilding was frequently applied. The glaze of old crown Derby ware is often badly cracked, presenting the appearance of having been subjected to the heat of a stove.

In the earlier pieces of genuine Derby china the crown was pencilled in blue or puce, carefully dotted, to represent jewel-

ry.

Old Worcester porcelain is seldom if ever erased.

Pieces of Worcester porcelain made since 1867 usually bear a date letter beneath the mark. The letter was changed each year until the entire alphabet, with the exception of the letters J and O, had been used. In 1891 the alphabet was commenced again in Old English letters.

There is perhaps no ceramic ware around which have been woven so many fallacious theories as the porcelain of Lowestoft, England. It has been variously stated that pottery and porcelain were both made at that factory, that the porcelain produced there was hard paste, that porcelain was brought from China in an undecorated condition and painted there and the armorial and heraldic hard paste porcelain, the helmet creamers and teapots with crossed handles, with decorations of roses and dotted waving lines, all originated in the insignificant factory in that English town.

All of these assertions are incorrect. There is no assurance that pottery was produced at Lowestoft. The porcelain made there was of the ordinary soft paste similar to that of other contemporary English factories. No proof has yet been furnished that Chinese porcelain was ever decorated there, and all of the hard paste porcelain so long known to dealers and collectors as "Lowestoft" was made and decorated in China.

The Lowestoft fallacy was promulgated by William Chaffers in his book on "Marks and Monograms" and in late years

whitish paste with a bluish tinge of the glaze decorated with blue and frequently relief designs. In this variety the Worcester and Bow porcelains were imitated. The Worcester "powder blue" ground was sometimes copied and transfer printing was also employed. The second variety and perhaps the most characteristic is of a deep creamy tint on which Chinese decorations in enamel colors were painted. The Worcester porcelain of the period was also imitated in this body and some of the polychrome designs of that factory were closely copied, such as the house or pagoda pattern in red.

The third variety is evidently intended to imitate the Chinese so-called "Lowestoft" style, as the glaze is tinted green to simulate the color of the Chinese ware. This is a peculiar tone resembling that of a duck's egg, which when placed side by side with the cream colored ware is of a pronounced green color. On this war-

TABLET OF CHINESE PORCELAIN

ling. In the later period the crown was rudely painted, usually in deep red. The firm of Bell & Block of Paris manufactures figures in imitation of old crown Derby porcelain. Their mark is a crown over the monogram B. B.

THE FIGURES AND GROUPS MADE AT STRATFORD-LE-BOW, ENGLAND, HAVE BEEN IMITATED IN LARGE NUMBERS AND MANY WHICH HAVE FOUND THEIR WAY INTO PRIVATE AND PUBLIC COLLECTIONS ARE MODERN. THE FORGERIES MAY USUALLY BE RECOGNIZED BY THE LACK OF sharpness in the modelling or the color of the paste, which is whiter or possesses a more bluish tint than that of the genuine yellowish or creamy ware. Genuine Bow figures, like those of Chelsea, are sharp and clean cut in the modelling, particularly in the draperies.

The Bow figures usually possess a square, triangular or circular hole in the back near the base for the insertion of metal nozzles for holding candles. A piece bearing a Bow mark, particularly the bow and arrow mark, should always be subjected to critical examination, since genuine pieces are more rarely marked than the fraudulent. The marks on this ware may as a rule merely be used to direct the collector to the ware which he should study and not be taken as an indication of genuineness. In the absence of marks on counterfeits the collector will often



PLATE OF IMPROPERLY SO-CALLED "LOWESTOFT," CHINESE HARD PASTE EARLY NINETEENTH CENTURY. DECORATED WITH WASHINGTON MEMORIAL DESIGN.

find it difficult to determine the factory where they are supposed to have been made, since the paste and glaze are rarely correct.

In genuine Bow tableware, such as saucers and dishes, it will be found that the imperfections, such as fire cracks, blisters and depressions, are usually concealed by painting over them small flowers and insects. The glaze is often thick and uneven and the bottoms are apt to be rough and smoky.

WORCESTER PORCELAIN. Genuine Worcester porcelain, bearing the crescent mark and the Chinese square mark in blue, is soft paste and belongs to the Dr. Wall period (from 1751

chances of securing examples of the genuine ware.

As has already been stated, true Lowestoft porcelain is always of soft paste. Its distinguishing characteristics are poor pitting, sandy and irregular glaze in which black dust specks are usually found, uneven surface and embossed designs taken from prepared moulds.

The base rims of cups and bowls are usually elongated and are thicker at the top, tapering to a thin edge at the base. The bottoms of undoubted pieces are as a rule rough and unfinished and the glaze is irregular and uneven. There are several varieties of real Lowestoft porcelain. The first is of a



SOFT PORCELAIN CUP, SAUCER AND CREAM JUG, LAVENDER SPRIGGED DECORATIONS. MODERN COPIES OF OLD STAFFORDSHIRE CHINA, MADE IN THE UNITED STATES.



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to 1783). When these marks are found on hard paste, as they frequently are when they appear above the glaze the pieces are manifestly spurious. Forgeries of this character have been made to a considerable extent in Germany and France.

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Chinese floral designs and colors were copied.

True Lowestoft porcelain is rarely marked, but occasionally the Bow and Worcester marks are imitated. There will be occasionally found on Lowestoft porcelain, however, a number painted in underglaze blue on the edge of the under rims of cups, saucers, bowls, sauce boats and other pieces. These numbers run from 1 to 52. If a piece possesses the peculiarities of paste, workmanship, coloring and decoration described above and a blue number is found on the side of the bottom rim it is in all probability a genuine piece.

It may be safely assumed that every piece of hard paste porcelain found in this country which has heretofore been supposed to have been made at Lowestoft is of Chinese origin, having been brought here either by a sailing vessel directly from the Orient or shipped to Europe by the East India Company and brought to America by some voyager.

The so-called hard paste Lowestoft of the Chinese potters has been caricatured to an enormous extent in Germany and France, and probably in other parts of Europe. In a New York shop shelves and tables piled high with this modern trash have been seen. Baltimore is one of the principal distributing points for this rubbish. A collector once paid \$5 apiece in this city for a dozen plates of "guaranteed Lowestoft" which at a liberal estimate would have been dear at 25 cents each.

The catalogues of sales of old china issued by American auction houses frequently contain descriptions of this spurious ware, and only recently a list of articles to be sold at public sale included five items of one dozen each of "Lowestoft" plates which on examination proved to be the crudest mockeries. When it is stated that there is perhaps not a single genuine Lowestoft plate in any American collection, some idea of the extent of this illicit traffic can be had.

The plates to which reference has been made are such palpable frauds that none but the merest novice can be deceived by them. They are always of hard paste French or German porcelain and are decorated with floral or heraldic designs in enamel colors. Around the rims will usually be found overglaze traceries in white slip or enamel. Scarcely less abominable are the tea caddies, helmet pitchers, vases and jugs similarly decorated which come from Germany, all bearing the preposterous white traceries. Some of these fabrications are marked with a hieroglyphic device in imitation of Chinese characters. Here is where the ignorant manufacturers have overreached themselves, since the Sinitic "Lowestoft" was never marked. Examples of this purely imaginative product, which bears not the slightest resemblance in any particular to genuine Lowestoft ware, will be often found in the stock of a supposedly reputable dealer. Forewarned, forearmed.

A Paris manufacturer of reproductions turns out large numbers of "Lowestoft" garnitures, or mantle sets, consisting of either two or four tall beaker shaped vases with hat shaped lids and a central vase which at first glance may be taken for genuine examples of this class. These will, however, usually be found to be marked on the base with a painted device resembling an angular S with a vertical line running through the centre. Now since, as already stated the real Chinese "Lowestoft" was never marked, these modern imitations should deceive no one.

English Lowestoft soft paste has in the last five years been imitated to a great extent in Paris and London. In the latter city the imitator can always be accommodated with examples of "real English Lowestoft," but these reproductions, while they superficially resemble the true ware in a greater or lesser degree, are so well made and so fresh and new in appearance that a little care on the part of the would-be purchaser will save him from imposition.

In the United States the lavender "sprigged" soft paste porcelain of Staffordshire is being made to-day by an enterprising firm, and while it is advertised as a revival of the old English ware, it is so faithful a copy that when offered for sale by an ignorant or dishonest vendor it may well deceive the unobservant collector. EDWIN ATKER BARBER.

A CHINESE WOMAN DOCTOR.

Head of a School That Sends Nurses Into Peking.

Yamei Kin is a Chinese lady, well born and well bred, with a degree of M. D., well earned and well used, and a head full of ideas about everything from art to ethics and from babies to politics. She has an imperial commission as head of the Imperial Peiyang Women's Medical School and Hospital, not far from Peking. The purpose of the school is to train nurses to go into the slums of Chinese cities and teach the gospel of cleanliness and right living.

Dr. Kin is a graduate of the Woman's Medical College of New York. After finishing her course and doing post graduate work in Philadelphia and Washington, she went to China to try out her knowledge of medicine in competition with native doctors who prescribed pellets of pulverized serpents' teeth and lizard's tongues.

After several years of practice in China and Japan, says Hampton's circumstances brought her again to America and she has been here here for some years. But always her thoughts turned to her people and their need of sympathetic guidance in choosing what to adopt and what to reject of Western civilization.

Her first idea was to begin at the top and work downward, and with the finesse of a politician she began laying wires in the drawing rooms of the socially elite of Chicago, Boston, New York and Washington, to which her cleverness and tact and brilliant intellect had gained her an entrée, and to top this work of the slum. For six years now she has been at it, and only recently returned on furlough to the United States to see what people here have been doing meanwhile in the way of improving housing conditions and reducing infant mortality.

Established Her Identity. From The Bits.

"But I don't know you, madam," the bank cashier said to the woman who had presented a check.

The woman, however, instead of saying haughtily, "I do not wish your acquaintance, sir," merely replied with an engaging smile.

SEEN IN THE WORLD OF ART

JOHN QUINN'S NEW PICTURE BY CHARLES SHANNON.

A Portrait in the Velasquez Key of Lillah McCarthy, the London Actress. Wood Engravings on View - Complaints of the Rome Exhibition - Art in London.

The original of the painting reproduced on this page to-day is in the possession of John Quinn, Esq. Mr. Quinn's collection of pictures grows apace. The recently acquired Eduard Manet, the "Amazons" (formerly catalogued as the "Chapeau rond"), which came from the Durand-Ruel galleries, is of course the clot of his gathering. The new Charles Shannon represents Lillah McCarthy in the character of Donna Ana in Shaw's "Man and Superman" - the act usually omitted from the acting version. Lillah McCarthy in private life is the wife of Granville Barker, playwright and associated with Shaw in the production of his plays. She is said to be a brilliant actress. Shannon has, very happily, treated her in the Velasquez key. There is a subdued richness in his pigments, and the design is large, simple and eloquent. Particularly characteristic is the mysterious sense of space he expresses in the top of the picture and the background, truly a Velasquez motive. Another Shannon of Mr. Quinn's is a



LILLAH MCCARTHY (MRS. GRANVILLE BARKER) AS "DONNA ANA" IN SHAW'S "MAN AND SUPERMAN," AFTER A PAINTING BY CHARLES SHANNON. (COURTESY OF JOHN QUINN, ESQ.)

decorative canvas full of Venetian splendor, containing several largely moulded nudes. There are also new Nathaniel Pines, George Russell, two admirable Pissarro, a virile Walter Kuhn and drawings by Augustus John. "The Man From New York," by Augustus John, which figured in London exhibitions last year, is a strongly executed portrait of Mr. Quinn.

George Moore, art critic, novelist, poet, man of the world and Irishman, has a pretty wit. When in Dublin he stops at his home in Upper Ely Place, a quiet and appreciably respectable neighborhood. Occasionally Mr. Moore returns to his home life, and once a friend with him noted that he took a somnolent delight in rattling his stick across the iron railings before his abode. When windows opened on either side of the street and indignant heads popped out the critic softly murmured: "It annoys them." Innocent diversion of a gentleman of genius.

What distinguishes Henry Wolf from other engravers, apart from his individual and technical excellences, is his artistic invention. He designs landscapes of genuine poetic quality. "The Scattering of the Mists" is the title of a subject delicately handled and charged with feeling. The technical side of this wood engraving is naturally impeccable; it is a silvery impression, velvety in surface and evocative of the mood in which it was conceived. At the Koppel Galleries there is a joint exhibition of the wood engravings of Timothy Cole and Henry Wolf which lasts till July 22. An excellent opportunity is afforded to judge the widely differing styles of these two celebrated artists.

The Brooklyn Art Institute is a cool spot to spend an afternoon during the summer months. There are some new pictures recently presented by Mr. George A. Hearn, a "Venice" by George H. Bogert, "Golden Sunset," by Henry G. Dearth, "La Marcelline," by G. B. Donohoe, "The Flower Seller," by J. Alden Weir, and "Jasmine," by August Fransson. In the same gallery are two Arthur B. Davies which are well worth studying. The Sargent water colors are in a special spot and are always glorious. Exhibitions of various character have been held at the Durand-Ruel Galleries in Paris. Pastels and paintings by Zandomeni, Oriental miniatures, pictures by Louis Mottling (1856-1904), and other attractions.

The past season at the National Art Club has been active. Many artists have become life members and the permanent collection has been enriched by a number of accessions. Additional interest has been created by the encouraging announcement to the art committee of the donation by a generous member of \$1,000 to be awarded to the artists exhibiting the most meritorious painting in the exhibition of works by artist club members during next season; this picture to be selected by the committee and to become the property of the club. The recipient of the prize will be also presented with a gold medal, annually awarded by the club. The recent group exhibition of works by Frederick J. Waugh, W. R. Derrick, Reynolds and Gifford Beal, has been successful both artistically and financially. Several of their canvases will remain on view during the

summer, together with other pictures by life members. An attractive program is being arranged for the forthcoming season.

The Burgundian tapestries picturing the Seven Sacraments, which were presented to the Metropolitan Museum by J. Pierpont Morgan, have, it has been discovered, a very interesting provenance. We are told by "B. D." in the bulletin of the museum that they came from Granada, and hung in the chapel of Ferdinand and Isabella. It happened that to one of the curators of the museum, while in Madrid visiting Señor Ricardo Madrazo, was shown a photograph of the interior of Mariano Fortuny's studio, and in this picture he noticed the tapestries in question. Señor de Madrazo then related their history. They had originally served as a screen for the main altar of the Chapel de Los Reyes. In 1871 they were in bad repair and were discarded by the authorities of the royal chapel. News of this reached Fortuny and De Madrazo, who both happened to be sketching in the neighborhood; they immediately arranged a purchase, and Fortuny secured the tapestries. This account Señor de Madrazo referred to later in a letter to "B. D." "There is no question that the tapestries of the fifteenth century which are in the Metropolitan Museum of New York belonged to my brother-in-law, Mariano Fortuny, and were bought by him in the Chapel of the Catholic Kings, Granada, in 1871.



LILLAH MCCARTHY (MRS. GRANVILLE BARKER) AS "DONNA ANA" IN SHAW'S "MAN AND SUPERMAN," AFTER A PAINTING BY CHARLES SHANNON. (COURTESY OF JOHN QUINN, ESQ.)

They were taken to Paris in 1875, when all the objects in Fortuny's studio were sold at auction. Admitting then, continues the writer, that the tapestries in question hung originally before the main altar in the Memorial Chapel of Ferdinand and Isabella, and definitely knowing that these objects date from the fifteenth century, there is certainly a possibility that they at one time belonged to the Spanish sovereigns to whose interest and patronage America is indebted.

The American Art News for July voices the numerous complaints of those who visited the international art exhibition in Rome. The United States pavilion does not come up to expectations raised, nor is there, it has been asserted, a strongly representative exhibition of American artists. Judging from cabled reports we were disappointed to find the same old names of academic nonentities who usually get into the forefront when American art is shown in Europe. They not only got there but seem to control the cables when they do get there. The younger men receive scant attention, and that only if they happen to be conservative. For the revolutionists, they are nowhere to be seen or heard from. Mr. Townsend with his customary enterprise is publishing a complete list of oil paintings, water colors, black and white and sculptures figuring in the Roman exhibition. Of course the list begins with E. A. Abbey, who is to all intent and purpose an Englishman, as far as his art is concerned. But we note with pleasure the names of more American painters, such as George Bellows, Cecilia Beaux, Frank W. Benson, D. Putnam Brinley, Emil Carlsen, Mary Cassatt, William M. Chase, Willard B. Davies, Joseph De Camp, T. W. Dewing, Frederick Friesele, Daniel Garber, W. Blackwell, Childs Hassam, Rockwell Kent, W. L. Lathrop, Ernest Lawson, George Luks, Richard Miller, James Preston, Maurice Prendergast, Robert Reid, John S. Sargent, John Sloan, W. Elmer Schofield, Chauncey F. Ryder, W. T. Smedley, Elizabeth Sparhawk Jones, E. J. Steichen, E. C. Tarbell, Henry Fitch Taylor, J. H. Twachtman, J. Alden Weir, J. A. Whistler, C. W. Mielatz, Henry Wolf, Timothy Cole and the sculptors.

The July number of Art and Progress is full of good things. Anna Seaton-Schmidt writes of Anna Coleman Ladd, sculptor, Frederick W. Coburn of an American city's shop front; A. E. Gallatin of a new technique by Zorn; the paintings of Elizabeth Nourse are dealt with and arts and crafts by P. Allen Whiting. The current number of Arts and Decoration contains an article on Empire architecture by Charles De Kay, a study of James Earle Fraser, sculptor, by Helen Christy Bennett, and Martin Slopoff tells us of a Swedish painter of horses, Nils Krøuger, whose excellent illustrations.

The summer exhibition of the Burlington Fine Arts Club, London, called forth some admirable remarks from the pen of Claude Phillips (Sir Claude since the coronation). He says: "When the Burlington Fine Arts Club undertook to illustrate in its summer exhibition Venetian art in that brilliant period of sunset and decline that was the eighteenth century a feeling of pleasurable excitement