

CURRENT NEWS OF ART AND THE EXHIBITIONS

ERNESTO VALLS, a Spanish artist, an exhibition of whose work has just opened in the Arlington Galleries...

Mr. Cadorn. One would judge from the description that these portraits had been etched and sand papered and carved with as much the method of wood carving as the difference in the material would allow...

the Ballet Russe responsible. The by-standers in the street could scarcely make out this picture. There was an air of uncertainty about the dancer that was puzzling.



'The Dancer,' by Albert Worcester. On exhibition in the Ralston Galleries.

on, at the MacDowell Club's given over to drawings. There are 350 of these by many artists, divided into four distinct groups, so the show is decidedly imposing.

VILLA PROFITABLE OT FAKERS

JUDGING by signs, this is going to be a great summer for the street fakers and a great spring and fall also, incidentally. It has been a long time since such enticing devices to charm the dime and nickel from the public's pockets have presented themselves.

In a manner of speaking this is going to be a Villa season for the fakers and their customers. The bands will be the subject for just about as many contraptions that 'inspire and amuse and don't forget the little ones at home' as any human being within a generation, not even forgetting the justly famous Charles Chaplin.

And Pancho, or Francisco, as you prefer, isn't going to be confined entirely to the street vendors as a means of profit, for already such enterprising individuals as the proprietors of shooting galleries and of throwing galleries are taking advantage of his notoriety and are coining the coins with his artful aid.

In more than one of the places where you get three shots with a .22 calibre rifle for a nickel you have the pleasure of directing all three of the bullets at a grinning representation, not exactly true perhaps, but still unmistakable, of the most famous of Mexicans.

'Take a shot at Villor, take a shot at Villor,' whines the general manager of the establishment. 'Take a shot at the great Mexican bandit. Three for five and three for nothing if you hit the bullseye. Step up, gentlemen, three for five at Pancker Villor.'

And so it goes, and what with the preparedness idea making shooting galleries profitable ventures these days and the enticing prospect of chipping a piece off the eminent Francisco, the small change comes in fast.

Then in another line of trade there is the same idea. In at least one corner island that the major in the head and a five-cent cigar establishment the respective European contemplance has given way to the equally dark physiognomy of Pancho. Here too you may hear, and a regular ballyhoo gentleman of the old school he is, something along this line:

'Well, well, well. Here we are again. Step up, gentlemen, step up, step up, any way to get an. Three balls for five, and, ladies and gentlemen, on this occasion we are enabled to offer you, at tremendous expense, the opportunity of trying your luck on Francisco Pancho Villor, the Mexican bandit. Special prizes, ladies and gentlemen, for any person hitting Villor. How's the old songbook? Try your luck!'

Yes, the familiar face of the colored person is gone and in its place looms the now familiar mustache, arched and ugly irregular tooth of Villor.

'And maybe it ain't taking,' says the barker. 'Maybe it ain't taking. Whew! Just give us good weather and we'll be rich by the Fourth of July.'

It must not be imagined that the Villistas have driven the tribe of Chaplin entirely from the field, however. The intangible charm, still favorite in miniature on many a ferry-crover in miniature on many a ferry-crover with the children than his Mexican rival, but with the odors of the irresistible temptation to martial deeds is there.

'It looks like a pretty good season,' said a Nassau street toy hawker, in answer to a question, the other day. 'Pretty nearly everybody has money these days and it ain't hard to pry it away from lots of 'em. Nine dollars I've took in this day,' it was Saturday, 'and it ain't night yet.'

in his sketches always lays himself bare.

There are no drawings that stand out in special brilliancy amid this throng. Those that have the chief power to attract the eye of the casual tourist, who at this season may be presumed to be somewhat jaded and surfeited with exhibitions, are these: Edith Louise Daddock, Carl Sprinzhorn, Ben Ali Haggin, Charles Farley, Frederick K. Detwiller, E. Tollos Chamberlin, Charles Austin Needham, Randall Davey and John Sloan.

The chief reason that their work stands out is that, being artists of experience, they had more or less clear ideas of what they were about, for in an exhibition of this sort, including many youthful candidates for favor, there is apt to be a preponderance of haziness of intention and blurred execution.

Ben Ali Haggin sends two drawings in the style of Aubrey Beardsley and another that is a very straightforward statement of the clear, crisp charms of Miss Bonnie Glass. Two of Miss Daddock's landscapes are pastels and are among the most attractive in the room.

The sketches by F. Tollos Chamberlin are excellent and Mr. Detwiller's water colors of architectural themes are broadly felt. Charles Farley is another who works in a broad

almost anything, but 'Belgian Officer' for a nude did seem eccentric, and so too 'Dance of the Carnation,' in which one lady with a much flounced dress sat in a chair drinking something through a straw. The last picture of all, a bouquet of realistic natures, which was labelled 'Parisian Types,' gave one the clue. Titles fortunately are not absolutely necessary to an appreciation of Mr. Sprinzhorn's efforts. Like Miss Watkinson, he too is something of an absolutist.

In connection with the Blacklock benefit exhibition to be held in Young's Art Galleries, Chicago, J. W. Young has announced that he will try to sell for the benefit of the Blacklock family any pictures by the artist which may be sent by Eastern owners. The works will be sold for as much as possible and the difference between the price asked by the owner and the price at which the pictures are sold will go to the Blacklock family.

Mr. Young in a communication to Blacklock's admirers in the East says: 'While in New York I met several who were friends of Blacklock's years ago and possessed the good sense and judgment to buy some of his pictures, which they have treasured all these

at 808 Stevens Building, Chicago, if they can be delivered to my shipping agents in New York, the Artists Packing and Shipping Company, 120 West Fifty-fourth street, where they will be properly packed and shipped to Chicago at my expense.'

This year the Allied Artists of America reached the hoary age of three years and at its annual election, which a large percentage of its eighty-one members attended, the following officers were unanimously elected: President, Ernest Albert; vice-president, Hobart Nichols; corresponding secretary, G. Glenn Newell; recording secretary, H. Ledyard Towle; treasurer, Jules Turcas; those forming the board of control with Paul Gorman, J. L. Mott, Arthur Crisp and Orlando Rotband.

The success of last spring's exhibition in the Fine Arts Building and the general live quality which characterizes the activities of this thriving society have naturally attracted to it many applications for membership. Among those recently elected were Ossip Lindo, Robert Nesbit, Max Baum, Louis Bernicker, Howard Giles, Andrew T. Schwartz, Robert Vonnor, Gustave Cimotti, Charles Radde, Mrs. L. M. Sterling, Ernest Ipsen, De Wit



Portrait of Mrs. Towle by H. Ledyard Towle. In recent exhibition at the MacDowell Club.

waters are warm for longer periods than at San Sebastian and Barcelona, the bathing is almost continuous. It is also practised day and night. Everywhere, when driving or strolling along roads near the sea on moonlit summer nights in Spain, one encounters groups of friends or families bathing in the iridescent surf, the women and girls wearing these highly respectable but very amusing 'Mother Hubbard' swimming suits that Sorolla frequently paints.

It is not very likely that Valls will ever eclipse his master Sorolla in similar effects of beach, surf and swimmers, but as Sorolla has done little in the field of nocturnal study there may be an opportunity for him there if he will turn his attention to the sea at night. We have lately noticed in America that it is just as possible to become famous with 'Moonlights' as with 'Sunsets' and the night bathers of Spain might swing our present artist away from his too strict allegiance to his friend Sorolla.

But as his work stands at present, the nearer it approaches the Sorolla manner, the more dexterous and sure it becomes. The little girl washing a blue and white platter and bowl in shallow water, the little girls dragging an unwilling puppy into the sea, and similar topics, are his best. When he becomes more racial and more classically Spanish he is less commanding. His 'Carmen,' for instance, is tall, sleek and not very devilish. He shows, however, by Carmen's rough, sunburned, heavy hands that he did not gain his ideas of the character from the American movies. Mr. Valls's Carmen did actually roll a few cigarettes for her living.

Leon Gaspard, a Russian, and one of the artist participants in the great war, now invalided from actual service, is showing a number of his paintings in the galleries of Henry Reinhardt & Son. As an artist he is exceedingly clever, has an original and pleasing color sense, a feeling for the decorative in design, and is bold in brush work. In addition there is the attraction for the public resulting from the fact that these pictures are impressions of the conflict that occupies the attention of the whole world. The pictures are small and impressionistic in style, and are not intended to be accurate as war documents. The 'Unhappy Travellers in Poland, 1914' is as bright and gay in color as though these travellers were happy. It looks not unlike a sketch of a decor for a Russian opera. 'Boris' it may be recalled, was quite as brilliant with scarlet costumes as this picture, and its theme was unhappy enough. Mr. Gaspard has painted many pictures of the refugees fleeing through the snow and also one of a Russian army retreat. However, nothing in the way of military tactics is disclosed, and where it is not for the artist we should regard the paintings merely as vehicles for an artist's exhibition of skill.

The large heads by Mr. Gaspard, of Senegalese, Cossacks, Serbians, German prisoners, are also impressionistic. They please rather by color and liveliness of expression than by accuracy of drawing.

In the same galleries some small bronzes and ivory reliefs by Etienne Cadorn, a Venetian, are being exhibited. One of the bronzes is of Isadora Duncan, one of whose poses has been neatly caught by the sculptor. The properties of the dancer, however, gave the artist much more trouble. The ivory seem to be a specialty of

shore are among the best things to draw. Although he does not often draw the waves he gets the movement of the sea into his color. Certain of his later canvases, however, seem to suggest that Mr. Holland is trembling upon the brink of mural work, his pictures are so frankly formal.

'The Dancer,' by Albert Worcester, caused people to stop before the windows of the Ralston Galleries last week. 'The Dancer' was a young lady and not necessarily a professional one. She was slight and frail, attired in the usual fashion, and had returned home from the dancing club, and was sitting upon the edge of her bed, missing. The wall at the back was covered with a dark hanging upon which was a decoration of female heads and flowers in a loud simple pattern, one of those draperies for which we now hold Leon Bakst and

let with a certain far off kinship to Mr. Pissarro. He even has a fondness for Mr. Pissarro's subject, such as that of the model toying with a hand mirror before a dressing table. Most of his young women seem to be too small for the canvases they adorn, although in the case of the 'Dancer' the smallness of the creature sitting upon her waist had probably assisted in the effect of foreshortening. Upon purely artistic grounds one of the landscapes called 'Sunlight' will receive as much praise as any of the pictures shown.

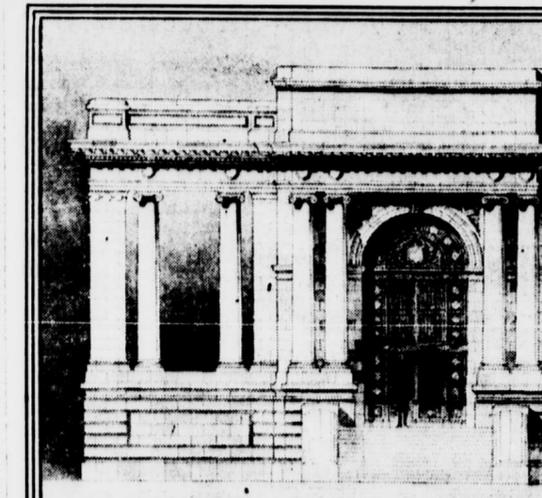
Some of the gems of the collection of tapestries sold by J. Pierpont Morgan recently to P. W. French & Co., 6 East Fifty-sixth street, have been reproduced upon another page of this supplement.

The last exhibition of the year, now

HISPANIC SOCIETY PLANS MEMORIAL TO CERVANTES

THE Hispanic Society of New York is about to erect a permanent memorial to Cervantes to commemorate the three hundredth anniversary of his death. The trustees decided that rather than have special presents or other ephemeral decorations they would mark the event in a way that would be enduring. They therefore determined upon the erection of what is to be called the Cervantes Gate, a great bronze gate, within an arch fifty feet high. It is to stand to the west of the society's grounds on Broadway at 156th street.

The arch was designed by Charles P. Huntington. At the top will be the inscription: 'Erected in Commemoration of the Tercentenary of the Death of Miguel de Cervantes Saavedra, 1597-1616, no less a person than Oliver Cromwell, was admitted as a fellow member to the college of Sidney Sussex, Cambridge University. Cromwell's sojourn as an undergraduate was brief, as, owing to the death of his father, two years before the time he would have been graduated, he was forced to return to the family home at Huntingdon. The chroniclers give various accounts of his career at Cambridge. One says that he was 'well read in the Greek and Roman history,' adding, 'but whether he acquired this knowledge at the university is a point which may be doubted.' All are agreed that he spent much of his time there 'at football, cricket and other robust exercises, for his skill and expertness in which he was famous.'



The proposed memorial to Cervantes on the Hispanic Society grounds.

WELLS COLLEGE WANTS HALF MILLION ENDOWMENT FUND

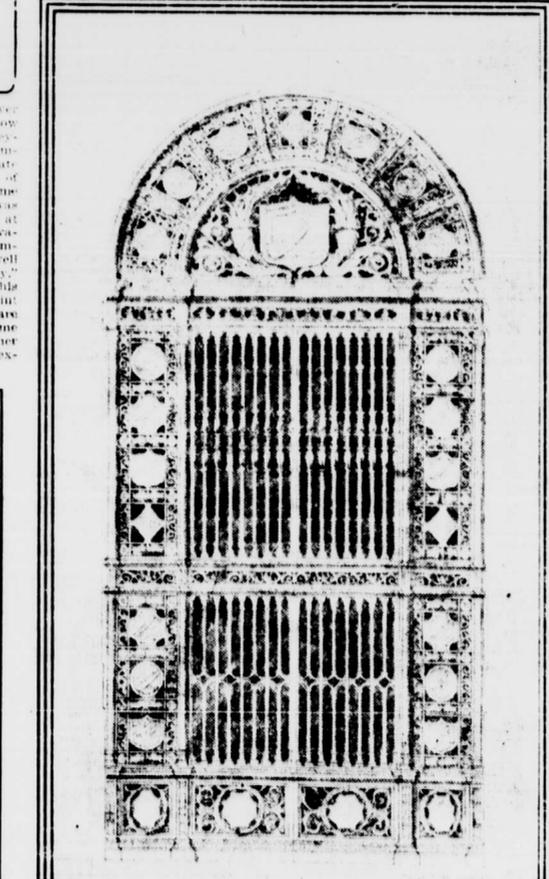
WELLS COLLEGE, from which some the present principal in the ultra-violet, support of this issue of The SUN'S NEWS, is preparing to commemorate its British endowment fund of half a million dollars. Of this sum the general endowment fund has promised one-third, provided the remainder be placed before June 1, 1916, and paid before July, 1918. Up to the present time \$150,000 has been secured, leaving \$250,000 to be obtained before June of this year.

Wells College is not as well known as some of the larger colleges for women. It is rather inaccessible in the first place, being situated on the shores of Lake Cayuga in central New York. The students in the early days resorted to it by horse and carriage and even since the advent of the railway there are frequent changes of cars and much kicking of heels in waiting rooms.

Then there is no large city in the immediate vicinity of the college. The summer tourist does not come its way and even the automobile party passes it by on the State road a few miles away. And finally it escapes notice because it is a small college, having a student body of only 200, a few more than such colleges for men as Haverford, Clark and Hamilton.

Being one of the oldest colleges for women, it had all the tribulations of the pioneer, but has successfully emerged with the advantages of experience and tradition.

Higher education for women was being hotly debated in 1836 when it was founded. Not many young women desired to go to college and trained women for the faculty were few and hard to find. By 1875, however, the little college was full and its future assured. Since then its progress has been normal and healthy. More land has been acquired, library, science, gymnasium, dining hall and dormitories have been erected so that the college is now well equipped materially to give instruction in the arts, sciences and music and to provide a comfortable home for the students. Only its endowment fund has not kept pace with the other departments. The funds available for instruction, the purchase



The gate of the Cervantes memorial.

style and his 'Mrs. Finnegan' is easily posed and characterized. The Randall Davey drawings are in charcoal and water with discrepancies in proportion and construction that overbalance the other claims for attention.

Heien Watkinson's 'absolute' paintings are pretty enough but very slight. Miss Watkinson has not brooded over the absolute in color as deeply as Wassily Kandinsky or the absolute in music, Miss Watkinson just dashed them off, that spirituous drawings are the most modern in the gallery. He draws with a thin and witty razor-edge line and his work suggests the sophistication of Paris. Some excitement was caused among the reviewers at the private view because of a mix-up of the numbers upon Mr. Sprinzhorn's drawings. These modern artists are a habit of starting one with the strangeness of the titles they give their works and critics are now used to

lockman, Callen Yates, Roland J. Kimble, John Doolittle, Armin Hanson, William D. Hollbrook.

The spring exhibition will again be held at the Fine Arts Building, opening May 2 and yesterday the members met in solemn convulse to draw lots for the well space, thus avoiding the usual platitudes and controversies common with juries and hanging committees.

The collection of twenty water colors and poster designs of the superb English painter, Ernest Albert, is being shown at the Fine Arts Building, opening May 2 and yesterday the members met in solemn convulse to draw lots for the well space, thus avoiding the usual platitudes and controversies common with juries and hanging committees.

Not one of Mr. Blacklock's children has had a fairly decent chance to develop their own ability in any direction. They were all forced, without any special training or preparation, to go early in life to help their mother keep the wolf from the door. It is now proposed to give Mr. Blacklock's family the fair chance in life they should have had long years ago.

'Pictures can be sent to my direct

Wells College is not as well known as some of the larger colleges for women. It is rather inaccessible in the first place, being situated on the shores of Lake Cayuga in central New York. The students in the early days resorted to it by horse and carriage and even since the advent of the railway there are frequent changes of cars and much kicking of heels in waiting rooms.

Then there is no large city in the immediate vicinity of the college. The summer tourist does not come its way and even the automobile party passes it by on the State road a few miles away. And finally it escapes notice because it is a small college, having a student body of only 200, a few more than such colleges for men as Haverford, Clark and Hamilton.

Being one of the oldest colleges for women, it had all the tribulations of the pioneer, but has successfully emerged with the advantages of experience and tradition.

Higher education for women was being hotly debated in 1836 when it was founded. Not many young women desired to go to college and trained women for the faculty were few and hard to find. By 1875, however, the little college was full and its future assured. Since then its progress has been normal and healthy. More land has been acquired, library, science, gymnasium, dining hall and dormitories have been erected so that the college is now well equipped materially to give instruction in the arts, sciences and music and to provide a comfortable home for the students. Only its endowment fund has not kept pace with the other departments. The funds available for instruction, the purchase

of books, scholarships and other expenses are \$400,000.

Selection in the country is a popular one, the students are all well-to-do, and the college is well-to-do. The students are all well-to-do, and the college is well-to-do. The students are all well-to-do, and the college is well-to-do.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.

The picture is a portrait of a young woman, possibly a student of Wells College, looking towards the camera.