

Exhibition of Independent Artists Provokes Comment From a Reader.

By HENRY McBRIDE. In art, books, music, there is no other plan to meet the style except to read the man. I had no thought of spouting anything new in my review last week of the independent exhibition, for I supposed I was merely rehearsing material that I had discussed at greater length in other days; but an old friend from Philadelphia takes me to task for condoning in it the general shiftness of the younger school of present day artists and their unwillingness to bring anything to a finish.

EXHIBITION OF A Notable Collection of ETCHINGS by AUGUSTE LEPERE At the Galleries of M. Knoedler & Co. 556 Fifth Avenue

EXHIBITIONS APRIL INNESS Landscapes TORREY Portraits OCHTMAN Landscapes BOLIN of Buenos Aires CARTOONS Miss Rockwell Pastel Portrait Sketches of Children AINSLEE GALLERIES 615 Fifth Avenue Near 30th Street

E. GIMPEL & WILDENSTEIN Announce The First Exhibition held in America the work of The Spanish Painter José Pinazo at their Galleries 647 Fifth Avenue Until April 12

KLEINBERGER GALLERIES Established 1883 PAINTINGS of OLD MASTERS and PRIMITIVES 7th Annual Exhibition of Allied Artists of America MARCH 15 TO APRIL 5 725 Fifth Avenue Paris: 9 rue de l'Échelle

D.B. Butler & Co. DECORATIVE PAINTINGS Early French, Italian and Dutch Landscapes, Marines and Flowers. 601 Madison Ave. (57 St.)

Exhibition of PAINTINGS by Walt Kuhn March 22 to April 3 M. DE ZAYAS 249 Fifth Avenue

SPECIAL EXHIBITION Works by AMERICAN ARTISTS MONTROSS Gallery 550 Fifth Ave. above 45th St.

...I don't condone it. I don't "condone" anything in modern life. I don't condone the present day paper hangers, house painters, servant girls, restaurant waiters, etc. They don't work with any degree of finish, do they? The young artists certainly don't work much. Nobody works. I don't condone the situation, but what are you going to do about it? I am a believer in the theory that we get the kind of art we deserve, and that whether we know it or not, art is forever telling the world our moral status. Fifty years from now the works that will be considered significant of this period will not be those done now in imitation of the masters of past generations, but those that most closely fit into the scheme of today.

Just what we are today we don't know. No period ever knew itself precisely, or at least when it begins to know itself it is usually at its last gasp. There are some who are already beginning to label this the Machine Age. But that is only because we always must be talking. It may be a misnomer after all. Or our successive labels, based upon something more and more abstract, are, however, and it is sufficiently curious to note that the feeling of the young people of today, those that may be called the "philosophical" or "highly cultured" ones, those that practice "abstract art," are those that most completely discard the machine from their work. They aim to be all emotion, all spirit. It is curious, but we can only let the next generation decide how such work connects up with the Machine Age. The young people themselves say it is their protest against the machine.

Fast and Present Masters. I might also be tempted by correspondence that those who are of earlier days capture their work in a state of completion than do the masters of the present. It is not the "high state of finish" that causes us to preserve their work. Now labor can be faithfully still. Miss Gertrude Stein of Paris said once in a burst of confidence—and her eyes rested at the moment upon a painting by Picasso that would have horrified the philistines of Philadelphia—that she considered modern art much more exciting and much more exhausting to the artist than that practiced by the ancients. The old masters planned their work, and had the most exacting and unrelenting critics to overcome in the course of the production, but that there were no processes that were merely methodical and represented no strain, whereas the modern artist was exploring absolutely unknown paths, and every touch had to be defined from the start.

According to my custom, I append a little list of the artists whose contributions to the Independent Exhibition caught my eye. I make no attempt to appraise them, for that is impossible to do with exactness in the field of opinion, but I do try to indicate some of the reasons for my interest. I do not mean to say to myself, or to any one else, that I am a critic, but I do mean to say to myself, or to any one else, that I am a collector.



"Andalusian," by Jose Pinazo; on view, Gimpel and Wildenstein's.

...show has been extended and the collection will continue there throughout this week and until April 15. An exhibition of drawings by Aubrey Beardsley will be held in the Gimpel and Wildenstein galleries from April 12 to 24. Thirty-seven drawings, which in the exhibition, including several rather early examples, a number made for Malory's 'Morte d'Arthur', several of the grotesque executed for the Ben Motson series, two of the Snowy drawings and three to illustrate Pope's 'Rape of the Lock'. Among other drawings which will be in the exhibition are the artist's frontispiece to Ben Jonson's 'Volpone', his portrait of Malory, the cover design for Beardsley's copy of 'Tristan and Isolde' and his portraits of Alvaro and Tristan and Klafsky as Isolde. Twenty-one of these drawings are from the collection of A. E. Gallatin, who has arranged the exhibition, and two is the author of Aubrey Beardsley's 'Drawings: A Catalogue'. Mrs. Payne Whitney is another collector who has lent drawings to the exhibition. All of which are owned in America.

ART OF WALT KUHN, LOGASA AND BARNETT

The beautiful little gallery recently opened by Mr. Zayas is now effectively filled with Indian pictures by Walt Kuhn. There has been no statement issued that it was Mr. Kuhn who accompanied John Simon upon the expedition to New Mexico, although, clearly, somebody went with him. It is not known positively that Mr. Kuhn went West at all. His connection with the expedition to the Texas Society, it may be merely that he has been reading "The Oregon Trail." Well, he might have spent his time in a worse way.

Mr. Logasa, who is exhibiting in the Touchstone Galleries, has studied much and deeply, it is said. His studies have tended chiefly toward the art that conceals art. He aims for flexibility, but his stroke in water-based jerry. Mentally he has not attained flexibility at all, for his mood and behavior remain the same, whether he is painting a machine or a nymph. However, this is nothing for Mr. Logasa to worry about, for what he cannot cure must be endured, and the best scientists are not as yet in accord upon the best manner to cure mental inflexibility.

with this the insignia of the order, an authentic copy of the royal decree dated the 13th of the present month, bestowing the distinction upon you, as also a receipt which I beg you to return to me duly filled out and signed.

Arrangements for the coming exhibition of the National Academy of Design at the Brooklyn Museum are under way, and the hanging of the National Academy Committee is progressing rapidly. The exhibition will be inaugurated by a made by the academy, and will include approximately 600 oil paintings and 300 black and whites. The exhibition will be opened on Wednesday, April 7, and closed on May 9. As usual, the evening will be preceded by a varnishing day reception on Tuesday, April 6, for exhibitors, academicians, associates, guests of the academy and members of the museum. The gallery will include the rotunda. A departure from the character of previous academy exhibitions will be made by the inclusion of an exhibition of black and whites. During the exhibition the museum will be open on Thursday evenings until 10 o'clock, Sundays from 2 to 6, and on week days from 9 to 6. The usual arrangements will be followed as regards the exhibition on Wednesday, Thursday, Friday and Saturday. Mondays and Tuesdays will be pay days.

The fourth free exhibition for the season by the Grosvenor Club, at 47 East Street, is now open to the public, and is rich in treasures of private libraries. Circumstances are such that many of these volumes never can again be shown in their present associations. Beginning with books and manuscripts from the days of printing in England and before, one may view in succession the great monuments of English literature in their original forms (sometimes in unique copies) up to the eighteenth century.

It is difficult to specify, but we must mention the first dated book printed in England, a first edition of Caxton's 'Pastoral Letters', a fifteenth century illuminated manuscript of the 'Canterbury Tales', contemporary manuscript of the 'Arcadia' of one of 'rare Ben Jonson's' works, some of the rare Shakespeare quartos with the First Folio; the thumb man's script of the first book of 'Paradise Lost', which was sent to the printer (perhaps in the hand of Milton's daughter), accompanied by John Dryden's 'first life' page, in which the poet has penned his lines upon his great predecessor.

The prize winners in the Memorial Crafts Institute competition were: First prize, Wilford H. Wilkins; second prize, George A. Light; third prize, Giles H. Green; honorable mention, David W. Carlson, Lorimer Rich, Donald G. Tappan, and Jo Tomihaga. The jury of award consisted of Howard Greenley, Robert Atkin and W. Frank Purdy. The designs were shown in the Hotel Pennsylvania gallery.

Quartier des Gobelins, by Auguste Lefere; on view Knoedler Galleries.



"Quartier des Gobelins," by Auguste Lefere; on view Knoedler Galleries.

...king, have both been decorated by the King of the Belgians for services in behalf of the Belgian relief committee. The announcement to Mr. Kirby and to Miss Lorenz is similar and reads as follows: "Albert, King of the Belgians. To all present and to come. Greetings. "Wishing to make known our pleasure concerning Mr. Thomas E. Kirby, proprietor-manager of the American Art Gallery, New York, and Miss Lorenz, Minister of Foreign Affairs and our Minister of the Interior. "We have decreed and do decree: "Article 1.—Mr. Thomas E. Kirby is named Knight of the Order of Leopold II. "Article 2.—He will rank as a member of the order from this day on. "Article 3.—Our Minister of Foreign Affairs, having the administration of the order, is charged with the execution of the present decree. "Given at Laeken, Jan. 15, 1920. "ALBERT. "Department of Foreign Affairs. Brussels, Jan. 31, 1920.

It is these wonderful pictures, made for the army, which are to be shown.

The Painter-Gravers of America again announce an exhibition of prints. These include the lithograph, the etching, the woodblock print, the engraving; in fact, all original prints of all kinds. All prints in this exhibition are shown for the first time. Only American artists working in the United States can become members of this association. Still lacking a permanent home—which it is sure will be found in the near future—the Painter-Gravers exhibit this year at the Anderson Galleries. The exhibition will last from April 2 to 12 inclusive.

The Bureau of American Ethnology has just issued a fully illustrated article entitled "Designs on Prehistoric Hopi Pottery," by J. Walter Fowkes. The book is intended as an aid to the study of the American Indian as an artist. Although primarily for art schools, where decorative motives are studied, it might be of value in public schools or wherever attention is given to the designs found in prehistoric Indian pottery, before it was modified by white influence. Some of these designs still survive among the living Indians, but a much greater and more elaborate form persists in the historic bowls and vases brought to light by the spade of the archeologist.

Probably the most far-reaching of all the survivals of a prehistoric religion among the aborigines of the United States is the snake dance, performed bi-annually among the Indians called the Hopi, who live some seventy miles east of the Grand Canyon of the Colorado. In the ceremony the participants carry live rattlesnakes; but this startling ceremony is only one of the interesting things about these striking people. They are wonderful potters, and the particular interest about their pottery is its complicated symbolism connected with their religious ceremonies.

So far as geometric decoration goes, the exception of the egg and dart pattern, there is no design known to Greek or classic nations which was not independently discovered in America and used by the people. We find also the sun and star symbols with various modifications, one of the most important of which is the mythic serpent with plumes. These specimens are in the United States National Museum.

AS THEY DO THESE THINGS IN FRANCE

Although the American Society of Independent Artists is progressing rapidly, it has not yet reached the state of efficiency of the Société des Artistes Indépendants in Paris. Here in the Anglo-American Weekly Paris Review's account of one of its side activities, a description of a meeting of the Didaktists: "The title of a literary movement, which advances with seven league boots into the future and outdistances the very futurists themselves. It is really to be regretted that the Didaktists were born so soon. They should have waited for about 3,000 years before appearing on this earth of ours. They might have been appreciated then. They certainly are not now. "To treat seriously for the moment a crowd of emigrants who do not deserve consideration, let us look into the sights of their name. Dada, as every one knows, is the children's name for a horse. Also as in the English word 'doodle,' it has come to mean an idea. In the unfavorable sense of the word, it has been the Didaktists, by the very name they adopt, begin by mocking art and the public.

"At the Salon des Indépendants they continue their process of mockery and even derision. Their prize winners of the Dadaist poetry ultra-futurist, where all who have the misfortune to happen upon them, leave convinced that they have been listening to hands of occupied hands. The séance is conducted as follows: "The object being to recite the poetry of their movement, they mount upon the platform, seven, ten, three or four young men, a time young men who until they start their performance appear like any other ordinary mortals. The number of participants in the chorus depends on the importance of a personage in the hierarchy of their order of the post to be recited. If, for example, he is the Exalted Grand Dada, no less than ten must dare to render his works. If he is a second assistant secretary to the chamberlain, three persons would probably be accorded the honor of chanting him. If on the other hand he ranks no higher than an ordinary member of the Dadaist hierarchy, he is probably behind in his dues; I suppose he is indicted the punishment of reciting himself his own compositions. On no other hypothesis could I explain the phenomenon of a well dressed young man mounting the platform and announcing as his own the didactic he proceeds to utter.

"The séance begins with a recital in chorus of the great poems of the school. Then follow what are apparently attempts at symphonies—ten different compositions simultaneously, ten different compositions in ten different keys. The Didaktists admit that they do not attempt to make sense. Meanwhile, the crowd, which will tolerate much nonsense but does not like to feel that it can be made a fool of, begins to explain the phenomenon of the platform and announcing as his own the didactic he proceeds to utter.

MEZZOTINT BRINGS \$10,000 AT AUCTION

Record Price for Engraving at a London Sale. Special Public Dispatch to The Sun and New York Herald. Copyright, 1920, by The Sun and New York Herald. LONDON, March 27.—A mezzotint engraving called "The Ladies Waldegrave" after Sir Joshua Reynolds, by Valentine Green, has been sold at auction at Christie's for 2,050 guineas, the highest price ever paid for a mezzotint engraving at an English auction sale. Ellis & Smith were the purchasers. A notable sale in color, "The Citizen's Retreat" and "Selling Habits" after J. Ward, by W. Ward, fetched 640 guineas, and "Alehouse Politicians" after G. Morland, by W. Ward, brought 250 guineas. At another auction held at Christie's recently old silver plate belonging to Lord Methuen brought prices as high as £14,000. Illustrations for three plain colored eastern engravings with the royal arms and cipher of George I., in 1714. An English Gothic cup and cover of silver gilt and rock crystal of the fifteenth century brought 25,200.

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