

NEWS AND COMMENT IN THE WORLD OF ART

THE offer of prizes for the best posters announcing the next Liberty Loan brought to the Art Alliance of America 319 designs from 273 contestants. Some of these designs are the merest suggestions, ideas which the author was unable to express; while others are good pieces of lettering, but absolutely lacking in idea or imagination. Through a process of elimination the number of posters that conformed to the requirements of the competition and had some artistic qualities has been reduced to 148. These have been hung in five of the Art Alliance galleries.

The following awards were made: A first prize of \$150 to B. Hoyt of New York city for a poster entitled "Your Gold Is Liberty's Armor," and the second prize of \$100 to S. Tamas of Cleveland, Ohio, for a poster entitled "The Key to Peace." These two post-

S. N. Publicity Bureau; Frank A. Vanderlip, president National City Bank; Mrs. Frank A. Vanderlip, chairman poster committee Federal Woman's Liberty Loan Committee.

Posters in the exhibition include work by such well known artists as George W. Breck, George Wharton Edwards, Dewing-Woodward, Fred Dana Marsh, J. C. Vondrou, Charles Louis Hinton, Leo Friedlander, Helena M. Chase, Adelaide M. Sporer, A. Mildred Boyle, E. Frances Elmer, Mrs. Cecil Clark Davis, Arthur R. Willett, O. Toaspern, Charles Holloway, Harry Sterner, Irene Weir, C. W. Severson, Edwin H. Pottstast, Helen Greene and Newton A. Wells. Some of the exhibits were sent from as far distant as California and North Dakota, and many from Chicago, St. Louis, Buffalo and other mid-Western cities.

The time will come when these and

in the West Gallery of the Art Alliance. By Mrs. Da Loria Norman there are large decorative paintings, illuminated vellum pages, and panels combining illuminating and fine needle work. Maxwell Armfield shows small portraits of a decorative character.

The exhibition has attracted so much attention that it has been decided to keep it open on Tuesday and Wednesday, September 4 and 5. Part of the exhibition will then be sent to Washington to be shown at the Corcoran Gallery at the special request of the Board of Education clerk. Why the affections of the artists that should so obstinately have fixed themselves upon this particular museum it is difficult to divine, for rumor hath it that the Imperial Institute, a cut and dried affair that appeals only to a select few, was offered to them for the purpose, but that the offer met with flat refusal. So, instead, it has been decided to deprive thousands not only of the opportunity of valuable mental relaxation, but also of means for prosecuting their educational studies under the most favorable conditions. One would so much object to the destruction of the galleries (for one may take it that the adaptation of the rooms to the needs of an office will not be carried out without considerable damage of various kinds) if any material saving in regard to the upkeep of the place as a museum were to be effected, but seeing that the amount saved merely represents an infinitesimal fraction of a month's expenditure on the war, it is very hard indeed to reconcile the procedure with common sense. Also, I hear that the officials at the museum have met with exceedingly scant courtesy in the matter.

When J. S. Sargent left England for America he apparently shook the dust from his feet with some thoroughness, for he has now cabled to the Prime Minister his resignation of the new trusteeship which he had accepted on the board appointed for the administration of the affairs of the Tate Gallery. It is a position in which his cooperation would have been of distinct value, so that his attitude is the more to be regretted.

But I must send you one item of information with regard to it which will appeal especially to collectors. When the Earl of Pembroke's collection of prints and drawings arrived at the sale room the official whose work it was to prepare the catalogue noticed among them an engraving the condition of which arrested his attention. On closer examination he discovered that pasted to its back was a sheet of eight drawings by Albert Durer, and this sheet at the sale fetched no less than \$1,000, which sum was paid by Messrs. Colnaghi and Oshach. Thus even in the most famous collections there may lurk treasures unsuspected by their owners.

It is hot weather for picture galleries, but for all that a good many people have found their way to the Leicester Galleries to see Philip Conrad's clever open air paintings with their immense vitality and directness, and to the Grosvenor Galleries, where the International is affording plenty of topics for discussion, though the term "International" cannot at present be considered exactly applicable. G. W. Lambert is coming rapidly to the very front rank of modern portrait painters, and his canvases are among the most

arresting in the show. He is perhaps more interested in giving one just a particular second in the artist's career rather than in depicting her from the point of view of individuality, but he succeeds in making that second of such vital interest that we have little need to cavil.

Laura Knight shows, too, once more what leagues ahead of any other woman artist she is, and seems to rejoice in demonstrating how extraordinarily versatile she can be. William Strang, whose extreme cleanliness of painting is beginning to suggest almost an advertisement for soap or soda, sends a number of canvases in his latest manner—very actual, very strong and very modern. He is one of the few who do not stand still, and from whom we may expect ever fresh developments. There is a buoyancy about the whole exhibition which makes it a more optimistic token in artistic life than anything that has occurred for quite an appreciable time.

The purchase of Raeburn's McNab by Sir Thomas Dewar for the enormous price of £25,410 is another example of the altogether disproportionate inflation of picture prices. Not even the most enthusiastic admirer of the great portrait painter could seriously maintain that the portrait is really worth the amount paid. But we have to take into consideration that the canvas will, in all probability, serve for advertisement purposes and thus prove of double value to the owner. There is no doubt that quite a large proportion of the "excess profits" made during the war are finding their way into works of art and that still further expenditure of this kind is to be looked for.



Everett L. Warner's offering at the Lyme Art Exhibition—"The Deserted House."



"The Wanderer," by Matilda Browne, in the Lyme Art Exhibition.

ers will be sent to the Treasury Department at Washington on September 1 and if either is accepted by the Government it will be purchased and contributed by the Art Alliance as part of its war work.

The judges in the competition were J. Herbert Case, vice-president Farmers Loan and Trust Company; W. Frank Purdy, president the Art Alliance of America; Henry Reuterdahl, Lieutenant U. S. N. R. F. of the U.

other war posters will be sought for as precious works of art. One of the latest impressions of the spring of 1917 in America was the sudden blossoming on vacant walls and fences of innumerable brilliant posters calling for enlistment of men and money. Not all of these posters were artistic, it is true, but the need for publicity of this kind is rapidly raising the standard of our poster art. At the same time two artists are holding "one man shows"

lowing honorable mentions: "Molly Pitcher Did Her Bit, Do Yours," by Adelaide M. Sporer; "Help Shorten the War," by A. Mildred Boyle; "Uncle Sam Stands Back of You," by E. Frances Elmer, and for its special appeal to children, "Little Mother," by Helena M. Chase.

The exhibition is open free from 10 A. M. to 5 P. M. in the Art Alliance Galleries, 10 East Forty-seventh street, New York city.

G. S. writes interestingly in the current issue of the *American Art News*

The description of the lace bequeathed by Mrs. Laura F. Hearn was supplied to the *Bulletin* of the Metropolitan Museum by Francis Morris, who says that in a copy of the *Rambler* published in 1781 Dr. Samuel Johnson, moralizing upon the pleasures and vexations of life in general and especially upon the "numerous and restless anxieties, by which female happiness is particularly destroyed," mentions among other causes of worry "the envy of fate aims immediately at the fair" the discomforting thought that not only is "the most fashionable brocade subject to stains" but as well "a pinner the pride of Brussels may be torn by a careless washer." That anxiety on such a score was warranted may be readily appreciated when one considers the delicacy of such exquisite fabrics as some of those recently bequeathed to the museum by Mrs. Laura F. Hearn, a collection of twenty-seven pieces, including a group of beautiful, eighteenth century lappets or pinners that bring to mind the picturesque bonnets of bygone days when fine laces were the pride of every feminine heart.

The lappets, which are of the best period of Brussels work, date from the close of the seventeenth and the early years of the eighteenth century, when in England, despite the acts of Parliament prohibiting the importations of Flemish lace, the popularity of the Brussels fabric for the elaborate head dress of the day remained unabated during the reigns of William and Mary and Queen Anne. The same was true in France, where princesses of the blood and cavaliers used in extravagance with the robes of the court, who appeared coiffed a la fontange with lace ruffles piled high upon the head, the

loomwork of Italy, was beginning to make itself felt in the more recently developed lace industry. In both the Italian and the Spanish fabrics of this character we find the same floral forms, but each is distinctive of the environment that produced it. In the Venetian lace we have, instead of the heavy foliage of the characteristic Renaissance scroll, a delicate tracery, such as is found in the charming borders of Persian manuscripts or the exquisite tooling of Levantine leather work, combined with the same tulip, carnation and long pointed leaves with serrated edges that are found in Rhodian pottery or in the carpets of the Near East. Just as the Coptic weaves reflect in their patterns the Roman mosaic, so these laces repeat the exotic motifs originating in the Orient, a passing phase of decoration which left its imprint on Italian fabrics but which gradually disappeared under the reactionary influences of an art more purely national. In the so-called point d'Espagne, however, while the same floral forms appear, the work is much more compact; the graceful scroll becomes a series of interlaced circular stems with filleted terminals that show none of the freedom of the Italian patterns, and the completed work is stamped with the same effect of massed motifs that is found in the Dutch pillow laces of the same period.

In attributing all the needlepoint to Venetian workers, the fact is often overlooked that in many of the north Italian cities expert lace making might readily have developed through the medium of the embroidery guilds, or through the migration of those skilled in the technique, and it may yet be demonstrated that this class of needlepoint laces, so distinct from the true

lappets or pinners hanging free at the back or brought to one side of the bodice. One of the most interesting pieces of the Hearn collection is a strip with lappet ends designed for the trimming of a cap or head dress. This is of old Brussels pillow lace of such exquisite quality that it is difficult in this age of restless activity to visualize a feminine temperament of sufficient serenity to spin such gossamer thread or one with adequate patience to manipulate the hundreds of bobbins necessary to weave the intricate pattern.

Another beautiful piece is a charming berthe of point d'Angleterre dating from the same period, resembling in its design the silk patterns produced at Lyons during the later years of the reign of Louis XIV. This, as is also the case with the smaller cape of point de France, was in its original form a deep flower, probably from the vestment of some church dignitary, and like many others was remodelled in the Second Empire, when with the low cut bodice capes such as these were de rigueur.

Among the needle points of the collection are several strips of the so-called point d'Espagne, a variant of the Venetian fabric dating from the early seventeenth century. This is neither the point plat, the point de rose nor the gros point, differing from each of these in having the pattern uniformly outlined with a buttonhole cord; similar to the point d'Alencon, the short, closely set brides being embellished with occasional thorny motifs. This, like similar work of the Venetian school of the same period, marks an epoch in the art of needlepoint Europe when the inspiration of Levantine art, already long evidenced in the

Italian type, is the product of some centre other than the city of the lagoons. These laces, both those attributed to Venice and as well the point d'Espagne, have an individuality quite as marked as that of the Lorraine weaves of the fourteenth century; but their exact provenance is yet to be determined. The Italian laces may be the work of some centre or designed for Venetian workers by some special artist—for instance a master like Pisanello—whose adventurous spirit had led him to the sumptuous courts of the East. The point d'Espagne in turn may be the work of Dutch lace makers resident in Spain or in Holland, where the tulip motif was quite as popular as in the Levant.

Another piece worthy of special mention is a charming panel of Venetian point showing a large variety of stitches. The design is made up of a symmetrical arrangement of filleted scrolls springing from a central motif and represents a later development of the seventeenth century fabric when the worker, becoming more adept, had wrought of the established type and had ventured into a broader field of ornamentation.

With the accession of these many beautiful examples of early Brussels work the museum collection with its splendid historical pieces is placed far in advance of any foreign museum. In no collection on the continent, not even the Leibt collection at Bruges or the wonderful laces of the Musée Clémentaire at Brussels, do the Flemish laces excel in beauty those found in our own museum.

For the present the laces will be exhibited in the Room of Recent Acquisitions as the lace galleries are in process of rearrangement.

At the right is the old Washington Hotel, one of the oldest houses of public entertainment in New York, which was on the site of the present Washington Building, 1 Broadway. On the left appears General Marshall Keenan, mounted on a prancing steed, waving his wand of authority, a green sash, his hand about his shoulders, and on his head is a towering chaparral with a wedding plume.

The artist, which represented many months of hard work, so exact was it in details and so many were the actual portraits incorporated, some never to have paid the painter. It was ordered by Charles D. Connelly, who, evidently clad, and the artist was in a dilemma as to how to get the picture done. He finally presented the work to the New York Historical Society, where it remains as an enduring record of a stirring time in the history of a famous organization.

Despite its short three months of service in 1861, the Sixty-ninth had even then a renowned reputation. It was the first to cross over into the "Old Dominion" and to erect earth works named Fort Corcoran, the pioneer fortification in enemy territory.

It was standing in the colors, "Hess" there, from a noble that Sixty-ninth decided a song of his composition, "The Starry Flag," which became a march with the Federal forces.

The Sixty-ninth had only started in the time of its return on its military career, for an volunteer from the State it was made a part of Meade's brigade on August 30, 1861, and in a few weeks was sent to the front, very thick of the Potomac campaign.

It fought at Malvern Hill, at Antietam and Chancellorsville, where it performed prodigious of valor. The first own newspaper correspondent was largely responsible for its fame, for it was the only regiment of the Sixty-ninth to witness its own namesakes' capture of artillery and to have its own soldiers witness the capture of the "Iron Horse" on September 19, 1862.

It was at the battle of Gettysburg that the Sixty-ninth was found at the base of an entire division. The number of men that fell on that day was 1,000, but the rest were not in the line. It was not until the fall of 1862 that the regiment was ordered to the front. It was the only regiment of the Sixty-ninth to be ordered to the front in the form of a company, and it had been established in some of the bloodiest battles of the Rebellion. Two companies of it remained in some part of a special assignment.

"FIGHTING SIXTY-NINTH NEW YORK INFANTRY" AS IT APPEARED IN CIVIL WAR TIMES

Unusual Picture of Famous Command Has Especial Interest at This Time—Many Actual Portraits Add to Its Value

ALL the traditions and the valor of the Fighting Sixty-ninth Regiment shine forth in the remarkable picture of that famous command, here published for the first time, showing its return from the civil war. The huge canvas reproduced now hangs in the city room of the New York Historical Society's building at Central Park West and Seventy-sixth street, where last week it was photographed for THE SUN.

Theoretically its title is all right, but when did an Irish regiment ever return from a fight, since the days of Fontenoy until the present? That is not in the blood of "Kelly, Burke and Shea," so although in this portrayal the Sixty-ninth is represented as coming back, it was just in reality just coming home to turn around.

The scene as represented by the artist, Louis Lang, gives the regiment as on July 27, 1861, it disembarked at Pier 1, North River, after having done three months' service in the great struggle of the rebellion. Within a few days it was mustered out, and a man almost had entered the service again as a regiment of volunteers. At the time of its brief excursion to secure New York the Sixty-ninth had already had ninety days of fighting in the very thick of the war.

The oil painting devoted to this scene is 7 feet 3 inches in height and 11 feet 3 inches long. There are many figures brought together in the elaborate composition. Among them are many actual portraits. In the centre walking and with his arm in a sling may be seen Capt. Nugent, who later became the commander of the regiment. Not far behind him, riding on horseback and waving his cap, is none other than "Mentzer of the Sword," then Captain—the Brigadier Thomas Francis Mentzer who was at the head of the heroic Irish Brigade which fought through the civil war until it was only a shadow.

Capt. Mentzer occupies so conspicuous a place because the gallant Col. Michael Corcoran had been captured by the Confederates at the first battle of Bull Run and was then a prisoner at Richmond. His horse had been shot under him and he was taken while seeking to extricate himself. Michael Corcoran though absent is there. He appears in the scene in a portrait within a galaxy of portraits, for a newsboy is carrying his likeness in the foreground in the form of a huge lithograph.

A stormy life in all was that of the unquenchable Corcoran. Only a few months before Sumter was fired upon he was put in prison by the Federal authorities because he had refused to parade his regiment in 1860 in honor of the Prince of Wales, later Edward VII, who was on a visit to the United States. When he was in the hands of the adversary he was as uncompromising as ever, for when he was told that he might go free on his promise not to again take arms in the war, he replied:

"No inducement, however strong, not even the fee simple of Broadway,

would restrain me from the battle field."

When he was finally exchanged Col. Corcoran returned a few more times to fight and, as Gen. Corcoran, was killed by accident while riding with Gen. Meagher. His horse slipped and fell and he was so severely injured by the animal rolling on him, that he lived only a few hours.

The artist has preserved the likenesses of many of the private soldiers of the old Sixty-ninth. There is Private White, well in the centre of the composition, being reunited with his family. Several other men of the ranks shown in the foreground were well known in their day, although they had no commissions. Here, for instance, is the valorous and wounded Sergeant Callaghan, who had done distinguished service at Bull Run.

Wounded men are being helped out of baggage wagons. Here is a flower girl offering the perfumed blossoms to the returning warriors. The row of drummer boys, so young that they look almost girlish, especially in their tasseled Zouave caps, posed for the artist and each was recognized in his day on the canvas.

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"Return of the Sixty-ninth Regiment from the War in 1861." From a painting by Louis Lang in possession of the New York Historical Society.