

Views and Reviews in the World of Art

monotonous and endless series of small rooms, exactly alike in regard to size and shape, into which a large exhibition is likely to form itself.

Notes and Activities in World of Art

Philadelphia, 3, 27, 1918.

To Mr. HENRY MCBRIDE: I never somehow see THE SUN on its proper day. You have settled the Chase portrait of Whistler and I quite agree with you that what remains of the unfortunate portrait of "Connie Gilchrist" is another disgrace.

Whistler first showed how bad it was by drawing a black brush mark from the top to the bottom. Then he tried to buy it back from Henry Labouchere—then after some adventures with dealers the omnivorous Hearn secured it and dumped what was left of it on the Gallery.

"Though Whistler would have destroyed it I do not advocate giving such power into the hands of the people. The Hermitage is said to exist no longer—or even directors or trustees, they are only people—or they would not have purchased or

from Washington for the opening of the exhibit, and it was for this purpose that the opening was postponed. Mrs. Newbold Le Roy Edgar and Mrs. Robert Bacon are at the head of the New York committee which acting in conjunction with the French High Commission has arranged the exhibit for the Sandoz Mission, which came to America expressly for the purpose.

An exhibition of well selected works by half a dozen French soldier painters will open at the Ralston Galleries April 3. There are water colors by Charles Hoffbauer, details of French army movements ringing with sincerity. It will be remembered that this French painter was at work on the decoration of the Thomas Ryan Confederate Memorial Hall of Richmond, Va., when the war broke out. Lucien Jonas, who might be called the official portrait painter of the French army, sends a small portrait of King Albert of Belgium, the only portrait for which the King has posed since the war. There are also several originals of the war cartoons for which this artist has be-

and one of them, recently seen at Durand-Ruel's, recalls a story that is curious enough.

"This painting, a Degas, represents Manet and his wife, in their salon of the Rue de Saint Petersburg. Manet, seated indolently upon a divan, his head resting upon his hand, regards Mme. Manet, who in a corsage of white muslin and robe of gray taffeta is apparently seated at her piano.

"Apparently, did we say? The canvas, in fact, has been cut from top to bottom near the middle of her face, and it is only a piece of Mme. Manet that one sees. What is the meaning of the laceration?

"Mystery!

"On the contrary, the mystery is slight. It is simply a witness of one of those friendly quarrels, sometimes sharp, which never ceased between Manet and Degas. Degas had wished to paint Mme. Manet as she was; that is to say, passably corpulent, and that displeased at the same time the model and her husband. Mme. Manet expostulated. Manet took a knife and cut the canvas, to the fury of Degas, who

INNESS

AND

WYANT

Many Superb

Examples

George H. Ainslie

615 Fifth Avenue

Take Elevator

Above 42nd St.

Mr. Brown's college days. It has long been the ambition of the museum to possess a set of the Arundel Society chromolithographs.

This society was founded in 1848 with the special purpose of preserving the memory of such Italian frescoes as were in danger of disappearance by gradual decay, but has ultimately included all of the most important early Italian wall paintings. These have been published year by year until the total number of the series is now about 225.

The total number of prints presented by Mrs. Brown is 263, mainly copper plate engravings, mainly works of the seventeenth and eighteenth centuries. Aside from the distinction of the periods and artists represented, the quality of the impressions is remarkably fine. Some of the artists represented are mentioned here as follows: 7 Bartolozzi, eighteenth century; 1 Cornelius Bega (superb first state of "The Cabinet" before all letters), seventeenth century; 1 Agostino Caracci, after Tintoretto's "St. Jerome Visited by the Virgin" (brilliant proof, very rare), seventeenth century; 9 Drevels, early eighteenth century; 12 Richard Erloms, eighteenth century; 7 Edelmecke, seventeenth century; 1 etching by Van den Eeden (superb first state of his portrait of Daniel Heinsius), seventeenth century; 12 Val. Greens, late eighteenth century; 5 Antonius Massons, seventeenth century; 3 Raphael Morgens; 2 Piranesi; 1 Antonio Raimondi, sixteenth century; 2 William Sharps, late eighteenth century; 2 Robert Stranges, late eighteenth century; 1 etching by Van Dyck (third state of the first plate, afterward burnished with the graver by Vorsterman); 4 James Watsons, late eighteenth century; 7 William Woolletts; 3 Francois de Poillys, late eighteenth century; 4 P. Van Schuppens, late seventeenth century; 1 Joseph Keller; 1 Longhi, early nineteenth century; 1 Alessandro Cardien, portrait of Paul Barras, late eighteenth century; 1 Desnoyer; 1 Raphael Massarol, portrait of Louis XVIII., early nineteenth century; 1 Vogel; 1 Mandel, nineteenth century; 4 large engravings by Audran from paintings by Le Brun from the life of Alexander the Great (these are the same subjects shown by the enormous tapestries now on exhibition at the Brooklyn Museum); 1 Massard, representing the Rape of the Sabinas, by David; 1 Laugier, after another subject by David; 1 Joseph Marcucci, late eighteenth century; 2 Faithornes, seventeenth century. The photographs include 128 large mounted subjects of classic sculpture in Italian museums and of Italian painting and sculpture. The books presented represent approximately about 100 volumes of rare and standard works in fine bindings.



"Gunners of the 3rd of May," by Goya, in the Prado Museum. Courtesy of Knodler & Co.

even accepted the worst lot of Whistlers in any public gallery in the world.

"JOSEPH PENNELL,
"Hotel Windermere."

The George Grey Barnard Cloisters were opened to the public daily for three years until November 1, 1917. They were then closed to help economize coal.

They will be reopened to-day for the year 1918, daily from 10 to 5, except Mondays. An admission fee of 50 cents for Saturdays and Sundays and \$1 for other days will be charged for the benefit of the widows and orphans of French sculptors.

The Cloisters are on Fort Washington avenue at 189th street, and are reached by the Broadway subway to 181st street.

Artists, art schools and any school classes will be admitted free on application by letter to the secretary, Miss Ames, 454 Fort Washington avenue.

It is definitely announced that the exhibit of paintings, autographs and documents brought here under the auspices of the Sandoz Mission and the Society of the French Artists of the Beaux Arts, to be shown at the former residence of Col. and Mrs. Cornelius Vanderbilt, will open to-morrow, Easter Monday. Included in the objects to be shown will be the painting "On Guard for Liberty," painted by J. Berne Bellecourt, which is to be presented to President Wilson as a gift of the members of the Society of French Artists of the Beaux Arts of Paris. An elaborate ceremony is to be arranged in connection with the presentation.

It is further announced that Bishop David M. Greer and Rabbi Joseph Silverman of Temple Emanu-El have been added to the list of prominent men and women of New York who have accepted invitations to act as honorary patrons. It is believed that Ambassador Jasser and will be able to come to New York

come famous. Maurice Chainaux, a young Belgian who has served in the French army, sends some curious pastel decorative sketches, and Jean Duval a series of two toned chalk drawings.

Henry de Forge recounts in a recent French newspaper this story of a Parisian painter who receives pupils. The artist said:

"I've had for some time a new pupil, Mme C., an unexpected pupil, because she is no longer of the age that learns. Her seventy years have known little of painting. Her education, therefore, has to begin at the beginning.

"Nevertheless, I've never had a more submissive, zealous or attentive pupil. She has the determination to paint, a tenacious will. It is necessary that she accomplish within a few months some portraits. She means to paint only portraits. The photographs she possesses seem vain to her. She wishes to have the life that color gives and attitudes that she has in mind, the souvenirs that she guards in her eyes, in her heart, in all their details.

"To paint them she has only to look within herself, where she sees these images intensely. With what feverish emotion, once she knows how, will she realize these dear portraits from the depths of her tenderness, with the gestures she prefers and the poses she loved. Because that is the end of these patient lessons, so that she may have the ability in the long last years of life, all alone now, to pass the hours in painting, in remembering her three sons, her only children, dead in the war at thirty-one, twenty-seven and twenty years."

Another recent French newspaper story which may or may not be exactly true is this, of Degas and Manet:

"We are to have the Degas sales. The second of them, which is to occur in May, includes the works of the dead master,

seized and carried off his mutilated picture."

Such is the story. It should be added that the remains of the picture constitute a very interesting portrait of Manet.

The following war poem by Miss Gertrude Stein will be read with interest. It was inspired by the entrance of America into the war:

A PATRIOTIC LEADING.

VERSE I.

Indeed indeed
Can you see
The stars.
And regularly the precious treasure.
What do we have without measure.
We know.

VERSE II.
We suspect the second man.

VERSE III.
We are worthy of everything that happens.
You mean weddings.
Naturally I mean weddings.

VERSE IV.
And then we are.
Hail to the nation.

VERSE V.
Do you think we believe it.

VERSE VI.
It is that or bust.

VERSE VII.
We cannot bust.

VERSE VIII.
Thank you.

VERSE IX.
Thank you so much.

Mrs. Joseph Epes Brown of Brooklyn has presented the Brooklyn Museum with a collection of prints, photographs, books on art and a complete set of the Arundel Society's chromolithographs, which are the only extant reproductions in color of the early Italian frescoes. This gift is made in memory of her husband, the late Joseph Epes Brown, and represents the main portion of an art collection which had been in process of formation since

Old Chinese Porcelains

Jades, Bronzes, Glass, Brocades
and other Oriental Art Works

Dee & Fukushima

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