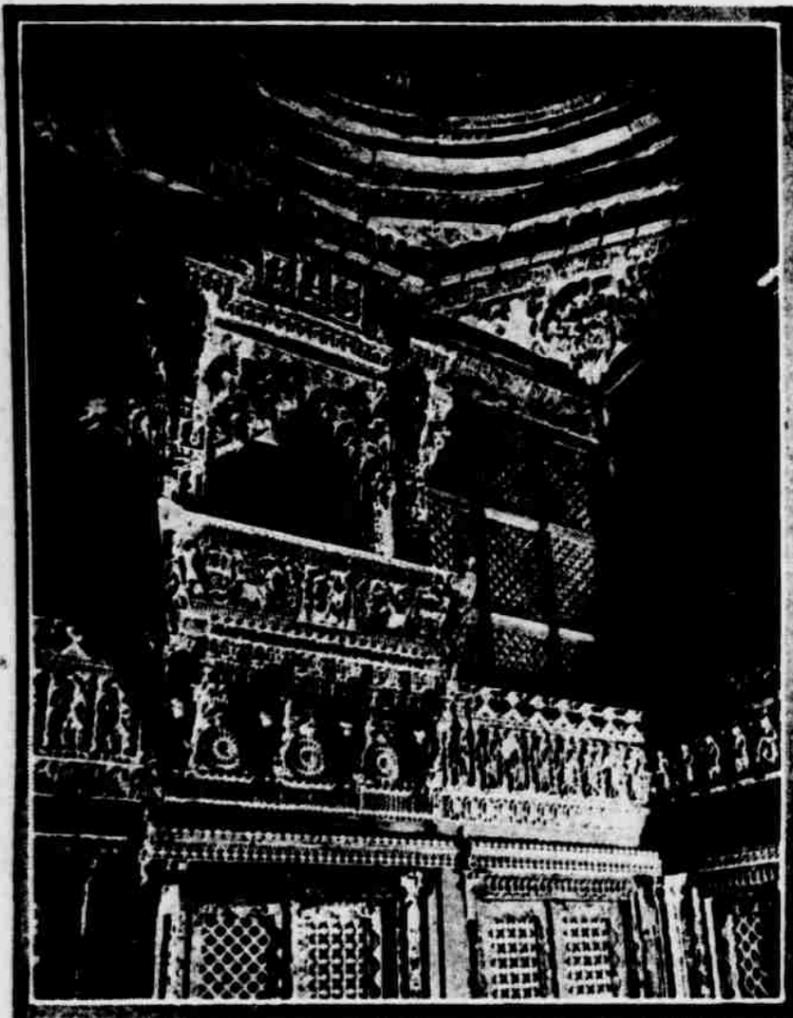


Views and Reviews in the World of Art



Part of the Indian temple interior presented by R. W. and Lockwood de Forest to the Metropolitan Museum of Art.

deserve hearty congratulation. They are doing something for Pittsburg, for art and unconsciously for themselves."

Mrs. Adams, wife of Herbert Adams, president of the National Academy of Design, writes of the "new look in the eyes of our artists" in the *Chronicle*, saying in part:

"What does it mean for the art of our country, this strange new dedicatory look in the eyes of youth? It means, first of all, that our years are now big with an epic more beautiful and terrible and exalted than any ever before created in history or interpreted in art. Half a century ago, when Lincoln's work was done and when, for the time being, the State was saved, our nation had indeed a lofty emotion to express.

"Our literature was competent perhaps, but our native arts of painting and sculpture (always especially sculpture!) were for the most part too young and feeble to do more than lip out snatches of our epic in an uncouth tongue. Aside from certain vivid exceptions that will readily come to mind, our artists were decidedly less than Homeric in their power of interpretation. There were but few giants in those days. Times have changed since. The Centennial Exposition of 1876 had dealt a rude shock to our national pride by revealing to us how lean and poor and atrophied was our own art when set beside that of nations which we had complacently regarded as more backward and less beautifully moral than ourselves.

"From that stinging year our architecture, painting and sculpture have steadily advanced together. Expositions, prosperity, education, travel, intercourse with other peoples, generosity of public spirited citizens, all have played their part. Now that we have come to the second high moment in our national life our art should be, and I believe is, ready to meet it and to interpret it on an exalted plane. First, we are ready technically; our artists have learned their trade. More important still, we are ready spiritually. *Pars sui*, every young artist can hereafter say *I was in it*. For in a democracy like ours no one is left out of the struggle to-day. Almost to a man our young students of the American Academy in Rome have either joined the colors or have given themselves to some other form of war work.

"The young women in our New York art schools turn out their weekly quota of war supplies. It has been found, not that the women artists are less ready and practical than other women, but that they are, as might well be imagined from their training of the hand, even more deft and skilful in manipulating gauze and wool. Many of our noted women painters and

sculptors are efficient workers at the knitting machine; a perfect sock in fifteen minutes is a goal sometimes reached in good knitting weather. The painters like to put various bands of bright color into the tops of the socks, thereby at once pleasing the soldiers, facilitating the business of mating time with socks and stimulating interest in production.

"Lately an art critic was heard lamenting because we had no peasant pottery in the United States. He was thinking perhaps of the stately wine jars and oil jars of Italy, the jolly blue and gray steins immemorially consecrated to the Teuton's beer, the gay colored plates of Brittany or that miraculous little glazed milk bowl he once bought in Belgium, a bowl crocus tinted within, of emerald green without, and with a well modelled handle, lip and nose, all for three sous. But how on earth can we have a peasant pottery here when we have no peasantry? Nobody wants to be peasantry any more. Do you have the longing? Do I? Does any one who works for us? Humble tastes, low wages and much else that goes with the delightful peasant crafts of foreign countries are with us things of the past. They will not come back again. What our critic wanted the peasant pottery for was its loveliness and cheapness, and it is for our artist designers to provide for us the first of these highly desirable qualities, and for our manufacturers and our statesmen to manage for us as best they may about the second. But above all, critic, artist, manufacturer and statesman must work together in this difficult business of producing beautiful and inexpensive wares. When the business man sees that the artist has common sense, and when the artist finds out that the business man has imagination—two facts emphasized by the present situation—a good understanding is the result. And after the war the artist who has given military orders or has gone over the top will be a new figure to reckon with and perhaps a better citizen than ever before.

Among the sales made at the Independent Show are "Spring"—Antoinette Dwight; "Spring," "Autumn"—Mary C. Baldwin; "Late October"—John McCleod; "Still Life"—W. A. Herrick; "Mount Tamapous"—Walter S. Fitch; "Winter"—C. H. Ritter; "Landscape"—A. C. Gaudie; "New England Home"—Josephine Shank; "Betalo"—Helen Brereton; "Moonrise"—William S. Rice, and "Monterey," by the same artist; "Top of the Hill"—David Robinson; "Landscape"—Mrs. Kelly; "Nana and Celestine"—Louis Bouche.

The buyers for the most part are people who are buying according to their tastes and desires rather than because of

the reputation of the artists or because of speculation in probable rise in values.

The Metropolitan Museum has purchased at the sale of the pictures belonging to Degas a pair of portraits by Ingres. The sitters are M. and Mme. Leblanc. The pictures were painted in Florence in 1823. The portrait of Mme. Leblanc was exhibited in the Salon of 1834, in the Universal Exposition of 1855 and in the Ingres exhibition at the Ecole des Beaux Arts in 1867. Both are engraved in the "Works of J. A. Ingres," by A. Reveil, published in 1851. The pictures will remain in France until after the war.

The American Museum of Natural History has recently placed on exhibition in the tower room of the Plains Indians' Hall two paintings by Short Bull, a famous chief of the Oglalla Dakota (Sioux) Indians. Short Bull, who is now at the Pine Ridge reservation in South Dakota, was one of the leaders in the "ghost dance outbreak" in 1893, when he fought in an engagement against the United States troops. His pictures in the American Museum, each of which is about six by two and one-half feet in size, illustrate the well known "sun dance" as observed forty years ago.

The sun dance was a great annual religious ceremony which varied in purpose, but was generally performed to promote the prosperity of the tribe. It was common to most of the tribes of the plains. It took place usually about the beginning of summer, and with all the attendant ceremonies lasted more than a week, the dance proper continuing four days and nights. The entire tribe assembled for the occasion and pitched their tipis in a great circle, in the centre of which was erected the medicine lodge of leafy cottonwood saplings. The centre pole of the lodge was decorated with streamers and painted symbols, besides which a sacred bundle—usually wrapped in a buffalo skin—was fastened near the top. The dancers were stripped and painted and prohibited from eating or drinking during the four days of the dance. Their arms swung at their sides, and between their teeth they held whistles of eagle bone, on which they kept up a continual

lodge, the pole in the centre, hung with streamers and surrounded by the dancers blowing their whistles, and suspended from the pole the voluntary victims of the torture. One of the pictures shows an Indian outside the circle dragging four buffalo skulls by the cords run through the loops cut in the skin of his back. The ceremony required that he continue to drag these until the skin was torn loose. In the centre of this painting, suspended from the pole, are the figures of a man and a buffalo, drawn quite out of proportion, as is frequently the case in Indian art.

The paintings were collected by Dr. J. R. Walker, who represented the American Museum on a recent expedition. In the centre of the Plains Indians Hall may be seen a model of an Arapahoe gun dance, and in one of the Dakota cases objects used in the sun dance ceremonies are shown.

The most recent addition to the Avery collection of Chinese cloisonné in the Brooklyn Museum is a screen of cloisonné and Pekin enamel, mounted in an elaborately carved frame of teakwood with costly lacquer decoration on the reverse side, of hats, clouds and waves in gold on a black lacquer ground. The screen is composed of seven panels, each with its individual scheme of raised decoration representing fruit trees and flowering shrubs in powerful design and in bright colors on a bright yellow background. The piece stands on a teakwood base decorated with oblong cloisonné panels with floral decoration on turquoise blue ground. The piece was purchased by Samuel P. Avery a few days ago, as a gift to the museum, from his Excellency the Hon. V. S. Liao, recently Chinese Minister to Cuba and now passing through New York on his return to China. His Excellency was formerly Chancellor of the Ministry of Foreign Affairs in Pekin and subsequently First Secretary of the Chinese Legations in Russia, Great Britain and other missions in Europe.

The screen is one of a pair which formerly stood behind the Imperial throne in the Winter Palace at Pekin. The two screens were stolen from the palace during the Boxer rebellion, and after the fall of the Manchu dynasty passed into



"Exit," by Eugene Higgins; at the Knoedler Galleries.

shrill whistling. On another side were drummers, who sang the songs of the sun dance to the accompaniment of a powerful drum.

Many of the tribes incorporated torture features in the ceremony, these being incredibly cruel in some cases, although slight in others. The usual form of torture was to pass cords through slits in the skin of the victim—who was generally a volunteer—and with these cords either to suspend him from the sacred pole or have him drag buffalo skulls around the cottonwood enclosure. The entire ceremony included a rapid succession of performances and rites, such as feasting, giving of presents, addresses and initiation of new members into various societies. Owing to the torture features, the dance has been almost completely suppressed by the United States Government.

All the details of the dance are represented on Short Bull's canvases—the great circle of tipis, each with its tribal decorations, inclosing the cottonwood

the hands of his Excellency, who took them with him to London as part of his household furniture when Secretary of Legation there. At the time of the coronation of King George V. the presents sent by the Chinese Government failed to reach the envoy who was deputed to attend the coronation. He consequently requested his Excellency V. S. Liao to part with one of the screens, and it was presented to the King in place of the missing gifts and is now in one of the royal palaces. The other screen was installed in the Brooklyn Museum a few days ago.

Since 1909-1910, when the Avery cloisonné collection began to approach its present dimensions, it has been widely recognized by experts as the most important in the world as regards the quality, variety and number of the pieces. In recent years it has received from time to time various highly valuable additions, among which the recent gift will take the first rank.