

NEWS AND COMMENT IN THE WORLD OF ART

By HENRY MCBRIDE.
CHRISTOPHER RICHARD WYNE NEVINSON HAS arrived in this country and is showing his etchings and lithographs in the galleries of Keppel & Co. He is said to be a lively, forceful, original young person, and it is to be hoped that he will do something to amuse us during his stay in New York, as we sadly need entertainment. The only bulletin that has been issued from his headquarters to date is to the effect that he "likes New York and is enraptured with our skyscrapers."

But it is scarcely fair to judge of his originality by his first utterances and so we must possess our souls with patience and await his sober second thoughts. These foreigners have a habit of saying one thing when they come and another when they go. For instance, no one has forgotten the right about face that was executed by Gorky upon the occasion of his

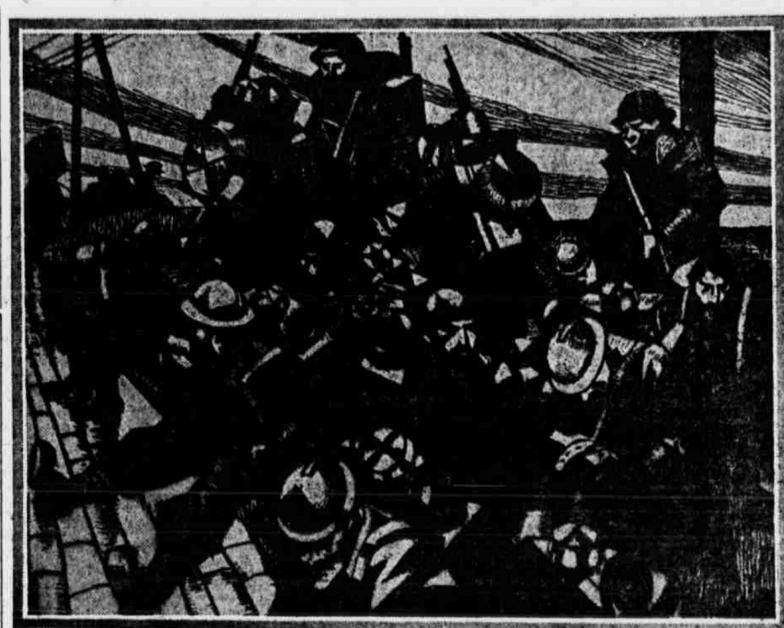
memorable visit. "The very waves in the harbor danced in glee and seemed to whisper 'Liberty,'" Mr. Gorky was quoted as saying upon his arrival; but after our best hotels had shut their doors upon him and he was forced to fly the country he decided that the waves in question had used a quite different expression.

Mr. Nevinson shook academic London to its foundations, so the cables have led us to believe first with his futurism and afterward with his plain and simple cubism. Our artists, especially our cubist artists, will envy Mr. Nevinson his London. London is so receptive—after the first week or two of holding you at arms' length. It is easier to get along in London even than in Paris. Paris for that matter, is entirely too receptive. It accepts so much that there is no distinction in it. Or, if there is distinction, there is only that and nothing more. London's approval is expressed in coin of the realm—it is the real weighable distinction—the sort that Americans yearn for.

Mr. Nevinson explained cubism to London and London likes to have things explained. London and Missouri have that trait in common. Mr. Nevinson did not go out of his way to seek for beauty nor take any trouble to perfect his touch. He was content merely to show that there was cubism in nature. There is cubism in nature, of course. There is anything in nature that one cares to look for. Nature, like the Bible, justifies everything. It is that fact, and only that, Mr. Wilde (we still mistler every one in this country, even geniuses) to exclaim that nature copied art. But the facts of cubism, that even the common man could understand, brought London fame to Mr. Nevinson, for the common man's most important thing in that town than he was four years ago; and more numerous.

So whether or not Mr. Nevinson has a touch, or a message, or a genuine style—the French poolpool all the cubists and says no—his fact remains that his work is a public for the English and that they respond to it. It is a great thing to have a public for art, even for cubism; and Mr. Nevinson's London success is a reproach to us. We too have cubists, clever as he, but we haven't a fact as clever as his to be amused by them. Cubism can from no angle of optimism be regarded as having had a chance here. It appeared in America as a peculiarly weak and miserable little founding, and as far as society was concerned was promptly consigned to the workhouse.

If Mr. Nevinson really wishes to have a good time, he might ask some of our museum directors what they think of cubism!



Troops Resting, by C. R. W. Nevinson. On view, Keppel & Co. Galleries.

where they chose and to do what they wanted. This accounts in large part for the excellence of their work.

Great Britain chose wisely in selecting such artists as Sir William Orpen, C. R. W. Nevinson and Eric H. Kennington to depict the activities of her armies in France, and James McBey to record her campaigns in Palestine and Egypt, and no living artist could have recorded the environment of the British army and the Royal navy half as well as Muthhead Home. Excellent too are the sea paintings of Sir John Levary.

the American artists lacked proper direction and were not given proper facilities for carrying on their functions. Moreover, it was the purpose of the War Department not to send painters, but illustrators, whose work was suitable for reproduction in the press. This was a great mistake. Even as drawings suitable for publication in the press the pictures were not a success, as is shown by the very small number that the magazines were willing to take.

It was in the spring of 1918 that

those responsible did not have the vision of the Canadians and the British and that they did not send some of our greatest painters to France. Mr. George Luks, who has painted some fine pictures in this country, including one of the "Blue Devils" marching down Fifth avenue, should have gone, as should have Messrs. William J. Glackens, Mahonri Young, Childe Hassam, Sargent and many others. Why was not Lieutenant-Commander Henry Reuterdahl with our feet? America has no pictorial records of the wonderful achievements of her navy during the Great War. Every foreign country knew the value of propaganda and made particular efforts to tell their people what their working forces were doing. Admiral Sims was anxious to have the activities of our overseas fleet recorded, but the Navy Department thought otherwise.

In conclusion, why has our Government made no plans for a museum to house pictorial records of the war—that is, such records as we do possess? Even Australia, whose artists made a splendid record of the part her troops played in the Great War, has done that.



Drawing by Naudin, French Art, in Kingore Galleries.

These artists, to mention but a very few, not only produced work quite worthy of them but in many instances their art was actually broadened and developed by the war. The majority of these fine works, it is gratifying to know, are to be deposited in the Imperial War Museum in London.

Sir William Orpen has painted or drawn about 200 pictures, including portraits, studies of types and of battlefields. His portraits are most dexterous and brilliantly clever pieces of painting; rapidly executed, with the backgrounds often left unfinished, they possess the freshness of sketches. I am sure that all of Orpen's portraits are capital likenesses, and also that he has got considerable of the sitters' personalities fixed upon his canvases. Painted with a very high keyed palette, as are the portraits, Orpen's pictures of battlefields are also very realistic. The pencil drawings are full of interest and show much technical ability, although it must be admitted that compared with the lithographs of Steinlein and Spencer Fryse they are rather hollow and lacking in feeling.

No artist has touched upon as many sides of the war as Mr. Bone, the famous etcher, and no artist has given us more faithful and artistic records. He has sketched at the navy yards, he has visited the Grand Fleet, and he has made many drawings on the western front. Mr. Bone's draughtsmanship is well high faultless; his landscapes, executed in pencil and wash, rank with the greatest landscape drawings made since the time of Rembrandt, with whose drawings, in absolute mastery and emotional appeal, they are comparable. James McBey, a Scotsman, known before the war for his beautiful drypoints, made some very sensitive and charming pen and ink drawings, washed with water color, in Palestine and Egypt.

With a commendable spirit of broad-mindedness and fairness Great Britain included among her artists converts to the teachings of Post-Impressionism, Cubism and Futurism. Chief among these artists was Mr. Nevinson, whose art was largely developed by the war and which interprets the war to an extraordinary extent. Soldiers are well known before the war for his paintings and lithographs depict the very soul of the war. The rhythm and motion he gets into columns of marching men is really wonderful, but it is when depicting aeroplanes in flight that he attains his greatest and most convincing results. Paul Nash has successfully painted the utter desolation of the shell torn landscape.

I shall close this brief paper with a few remarks on our pictorial records of the war. Unlike the British artists,

the eight illustrators officially designated to make records of the activities of our armies in France embarked on their undertaking. These men were appointed captains in the Engineer Corps as their duties would take them to military zones not open to civilians. Nearly 200 of their drawings were shown at the Allied War Salon in New York last December and in a fairly satisfactory manner they reflected the spirit of our men, their backgrounds and the incidents of their lives, although they were, as a collection, distinctly disappointing. Capt. George Harding's pastels of marching soldiers and scenes right at the front were well drawn and Capt. Wallace Morgan also made some spirited drawings, but most of the drawings were made too far away from the scenes of conflict.

Some interesting paintings and drawings were executed by Mr. Samuel J. Woolf, who was not one of the official artists. It is not necessary to speak here of the innumerable paintings which have been executed in America and abroad and which are the result of encounters. These pictures are not of interest historically nor artistically. It is certainly much to be regretted

that present unusual phases of his talent.

There is the "Natural Bridge at Etretat, France," with a gray sky and a molten sun just sinking below the ocean horizon; the "Sacred Grave at Rome," also with a lowering sky, but with illuminated hills in the foreground upon which cattle graze; an early gray view of the city of Venice; and smaller sketches of Tivoli, Italy, and Montclair, N. J.

The galleries are given up at present exclusively to American works,

connected with the chromo-lithographic publications were written by Lord Lindsay, John Ruskin, Sir A. H. Layard and others.

The abandonment of the Arundel Society publications in 1897, was due to the lack of further public support, and this again may have had two causes: First and foremost, the diffusion and use of photography, in spite of its deficiencies as a means of study, and perhaps also the great increase of Italian travel and the consequent facilities offered the general public to obtain a



Town Pump, by Clifford W. Ashley. On view, Arlington Galleries.

at least Clifford W. Ashley knows a good village when he sees one. The various village pictures are the best things in his exhibition, now occupying the Arlington Galleries. Perhaps it is always the same village seen from new angles, but from whichever side it is viewed, it looks well. There are great shade trees, with old houses nestling under them, and endless suggestions in the mere lay of the land, for possibilities in the way of entertainment for the small boys who always seem to abound in such villages.

Mr. Ashley's second love seems to be the sea, and his "Flying Dutchman" is by no means bad as decoration, and freshly, but does not always get away from the consciousness of paint. He is so desirous of going the limit in the way of force that he sometimes puts a strain upon the pigments, making the skies opaque.

Albert Eugene Gallatin, who was chairman of the committee on Arts and Decoration of the Mayor's Committee on National Defence, has written a chronicle and record of the important part played by artists in the Great War and will be published by E. P. Dutton & Co., in September. In it there is a study of the war's posters, the official records of war activities, the marine and military camouflage, Raemacker's cartoons and the work of the sculptors.

and in the supplementary exhibition are to be seen: A characteristic marine by Mr. Waugh, spirited Indian riders by W. R. Leigh, several colorful views of the Western plains by Mr. Groll and pictures by Henry Mosler, Bruce Crane, Frank de Haven and the late Henry Ranger.

Arundel Print Show in Brooklyn

Beginning to-day the Print Department of the Brooklyn Museum will open an exhibition of the chromo-lithographs of works of old masters published by the Arundel Society. This exhibition will continue through the summer. It is generally realized that the most important pictures produced during the first three centuries of historic Italian painting, namely the fourteenth, fifteenth and sixteenth, were the frescoes or wall paintings. Without minimizing in any degree the great value and interest of the paintings of the same period, it is still true that the best appreciation of these panel pictures must move from a point of view which has first studied and appreciated the wall paintings.

It naturally follows that a first-hand acquaintance with Italian painting ought to begin in Italy. It follows in the second place, since the Italian panel paintings are the only ones which can be transported, and consequently the only ones which can be known at first hand in the galleries of Northern Europe and the United States, that some means of access to a knowledge and study of Italian wall paintings ought to be available not only to those who have visited Italy, or to those who intend to do so, but also to those who may be unable to realize this ambition.

Hence the vast importance of the chromo-lithographs of the Arundel Society as the only publication which offers to students a comprehensive series of reproductions in color of the old Italian frescoes. Photography is an indispensable assistance to such study, but only with the provision that its great deficiency, the absence of color, is corrected either by a general knowledge of the color schemes of Italian art obtained by a visit to Italy, or otherwise obtained by a knowledge of these chromos. And in this matter it must be remembered that a proper knowledge of the color schemes of Italian art cannot be obtained from a study of Italian oil paintings, that is to say, of the transportable and transported panel pictures.

Under these circumstances, when we consider that there is no other complete set of the Arundel chromo-lithographs in any public institution of Greater New York, some further account of the given publication may be offered here.

The Arundel Society was founded in 1848 and its publications ceased in 1897; it was not a commercial society. The dues of members paid the expenses of the reproductions and the copies sold enabled the society to continue its work. It was named after Thomas Howard, Earl of Arundel, the distinguished patron of art who flourished in the reigns of James I. and Charles I. Among those who formed the first council were the Marquis of Lansdowne, Rev. H. J. Liddell, Lord Lindsay, Samuel Rogers and John Ruskin. Monographs of great interest

first hand knowledge of Italian paintings. Although the publications of the society offer their greatest importance to its publication of frescoes, not only were a very large number of panel pictures and oil paintings by Italian artists included but the work was also extended to the Flemish, Dutch and German schools of painting, which were always limited to panel paintings.

(In northern countries during the fourteenth, fifteenth and sixteenth centuries the wall space which was taken up by fresco in Italy was taken up in the northern churches by stained glass windows. Of course it is also to be understood that the painting art of the given period in all European countries was almost wholly religious and almost wholly confined to the decoration of churches, chapels and ecclesiastical buildings. Notable instances in the case of certain Italian secular buildings must, however, be made, but here again the pictures in question were wall paintings.)

It has been mentioned that the choice of subjects made by the Arundel Society was comprehensive. It was by no means encyclopedic and it never made professions in this direction. It was a well defined aim of the society to choose first and foremost pictures which were exposed to decay and which were consequently disappearing or losing their quality. Here again the Italian wall paintings were the ones first to be considered. Aside from this special purpose, the subject chosen was naturally always one of importance.

The process of reproduction employed was, in the first instance, the production of a water color copy by a first class artist, following the color and form as carefully as possible, because it had been found that water color or gouache offered the best means of reproducing the colors used in fresco. Chromo-lithography was selected for the final reproduction, each stone being carefully treated for the transmission of color. Oil colors were used for the final printing, because the stones gave a softness to the color which preserved its resemblance to fresco. A finished Arundel production is therefore really an oil picture without the usual glaze. Commercial chromo-lithography has a glazed surface and differs therefore from a real Arundel.

When the Arundel Society closed its career in 1897 the then unsold copies of its publications were taken over by the Society for the Promotion of Christian Knowledge, which has since the time of its founder, although some dealers have since made accumulations in trade. The present rarity of unbroken sets is attested by the fact above mentioned that no other public institution in Greater New York has obtained one, indebted for its own complete set to the generosity of Mrs. Joseph Epes Brown, who presented the collection, together with a valuable collection of books and other prints, in memory of her husband, the late Joseph Epes Brown, who was a member of the Arundel Society. The total number of chromo-lithographic prints of old masters is 201, and such subjects as may not be hung owing to lack of space will be accessible to the public on application to the librarian.

The library also owns the hand book, or catalogue of the Arundel Society, published by the Arundel Society by the Manchester Whitworth Institute in 1907, written by W. Noel Johnson, and published in 100 copies; a quarto volume of 167 pages, with many photographic illustrations.

Notes and Activities in World of Art

The Macbeth Galleries have arranged a comparative exhibition of the works of the old and the new Americans. The Hudson River gallery, Samuel Colman, Sanford B. Gifford, William Hart, David Johnson, Jervis McIntee and James D. Smillie is contrasted with the work of such men as Winslow Homer, John H. Twachtman, George Inness, Homer Martin, Alex. H. Wyant, Charles H. Davis, Ralph A. Blakelock and J. Francis Murphy.

One of the Homers is an example of his great style, the "Driftwood." It shows, as Homer has often shown before, the power and fury of the sullen northern sea breaking upon the rock bound coast. There is one pure green wave that is a marvel of painting, and in the distance the grays of the sea are astonishingly true. One of the landscapes by Twachtman seems to be quite as much of a tour de force in its quiet way, as this vigorous marine—every stroke in it counting for beauty.

One of the Blakelocks, showing the shanties of the "mussel men" in the upper part of the city, will surprise many people by its intensity. All three of the Charles H. Davis landscapes have especial charm, and there is an Arthur R. Davies, a sketch of "Dinner" that is a great success in his new manner. It is most attractive in color and is highly decorative.

EXHIBITION AT THE LARS GALLERIES OF An Interesting Collection of English, French & Italian Antique Furniture Just Arrived from Europe Also Petit Needlework Sofas and Arm Chairs, Crystal Candelabras, etc. Inspection Cordially Invited. 554 Madison Ave. At 55th St. Branch—400 Madison Ave.

Classen Gallery Established 1884 NEW AND ENLARGED HOME of the Clausen Art Rooms Incorporated Paintings Engravings Etchings Art Mirrors Picture Frames Unique Lamps Decorations 746 Madison Ave. BETWEEN 64th AND 65th STREETS

THE COLONY SHOPS Early American, English French & Italian ANTIQUES & OBJECTS OF ART GINSBURG & LEVY 397 Madison Avenue Above 47th Street.

Mrs. St. John Alexander Exhibition Galleries 5 WEST 4th STREET A Group of Antique Paintings FROM EUROPE French and Italian Renaissance Chairs and an unusual Refectory Table

Saito CHINESE ANTIQUES 48 East 57th Street Between Madison & Park Aves

ON FREE VIEW RAKKA and PERSIAN FAIENCES and ENAMELED GLASS. PERSIAN and INDIAN MINIATURES, GREEK and ROMAN SCULPTURES. KOUCHAKJI FRÈRES 719 Fifth Avenue

Last Days—Today, Monday, Tuesday ANNUAL EXHIBITION OF STUDENTS WORK NEW YORK SCHOOL OF FINE AND APPLIED ART 2237 Broadway, Cor. 80th St. OPEN Today (Sunday)—1 to 6 P. M. Monday & Tuesday—10 A. M. to 6 P. M.

To Artists, Art Teachers, and Students F. W. Devoe & Co's ARTISTS' MATERIALS For Studio, School & Outdoor Use Are World Standard SKETCHING from NATURE REQUISITES For Sale at all well equipped retail Art Supply Stores Fulton & William Sts., N. Y.

While the HEGEMONY OF THE SUN IN THE WORLD OF ART is due to the influence of THREE editions (Morning, Evening and Sunday), the dominant force is the SUNDAY edition, regularly before the art public on the day for rest, and for being read with care by those then naturally in the most receptive of moods. Both Art Page text and art advertising are thoroughly edited, with resultant missionary and alluring effects. An enticing visual appeal is always of moment when backed by interesting text and supplementary advertising tastefully presented—the latter of a piece with the adage that "goods well displayed are more than half sold." Minimum space—20 lines; maximum, 100 lines. Present rate, 45 cents per line per issue; after June 1st, 50 cents per line per issue, agate measurement. All advertisements must be set within the well known limitations.

C. W. KRAUSHAAR Art Galleries 260 Fifth Avenue Exhibition of Paintings by George Luks A. Monticelli and Albert P. Ryder

E. GIMPEL & WILDENSTEIN An Exhibition of Notable DECORATIVE PAINTINGS by HUBERT ROBERT (1733-1808) at their galleries 647 Fifth Avenue

Exhibition of Recently Imported Paintings by MONET Extended Until May 24th Durand-Ruel 12 East 57th St.

SPRING Portrait Exhibition IN Sculpture and Painting UNTIL MAY 11. KINGORE GALLERIES 24 East 46th St. (Opposite The Ritz)

Plaza Art Rooms Incorporated President EDWARD P. O'REILLY CONSIGNMENTS invited OF WORKS OF ART Old and Modern Paintings and Prints, Antiques and Faithful Reproductions, other Art Objects and Artistic Furniture and Furnishings, for Private Sale or Auction—on our own premises. Report Appraisals. Usual inducements to States & Collectors. 5-7 EAST 59th ST. At Fifth Avenue

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

Exhibition of PAINTINGS including Works by Inness Dewey Leigh Ballard Williams Wm. Ritschel At the Galleries of R. Dudensing & Son 45 W. 44th St.—bet. 5th & 6th Aves

Exhibition of PAINTINGS LANDSCAPE and MARINE BY CLIFFORD W. ASHLEY during Month of May ARLINGTON GALLERIES 274 Madison Ave., at 40th Street

THE Belnord Galleries Mr. LEO KAHN announces the last week of the EXHIBITION OF Paintings and Sculpture Open Mondays Afternoons & Evenings "THE BELNORD" Amsterdam Ave. at 87th Street