News and Reviews of the Art World—Exhibition of Forain's Works Attracts Attention

Picture Lane Offers Many Other Attractive Winter Displays.

By HENRY McBRIDE.

FIFTH AVENUE appears to be still celebrating Christmas and the big galleries apparently are as reluctant as the big industrial plants to reopen for business. Those of our readers who live from sensation to sensation are at the last gasp, and, desperate as their situation is, THE NEW YORK HERALD has nothing better to offer them than the choice between extreme unction and a visit to the Forain exhibition at Keppel's.

Forain as a sensation is not new. It will be difficult to pretend otherwise even to the dying. How old? A generation? More likely three. But it is as a shred of a sensation that Forain now appears, not as the miraculous manipulator of the three strokes (must I explain that that is an exaggeration and that Forain at his briefest probably never got away with a caricature under less than twelve strokes?), but as an accredited etcher with an appreciable appeal to the collectors. How did this come about? You may search me! I do not know how it came about. Like all respectable art critics I have used up entire typewriters in times past inditing what Henry James called "fiercely legible" eulogies of the great man, and all to no avail. If I were vain, I might insist it has at last availed—but that's nonsense, for what vanity can attach to being one of an army of praisers? And when did intelligent praise ever sway collectors? Collectors are curious beasts and act cautiously up to a certain point. They stampede only when they see the entire group can make the jump in unison, and until that psychological moment comes critics and dealers, too, can talk their heads off, to little purpose.

But collectors now are aware of Forain. Exhibitions of his work grow more frequent and bigger. The present one is the largest yet. Artists interested in methods will not find in the etchings so many revelations of how to do it simply as they found in the famous drawings. Sometimes the stroke is actually fuzzy, but for the most part it is Forain, the great Forain *qui vous parle*, and when the great Forain speaks lesser persons have to listen.

The nearest approach to the qualities Forain made famous in another medium occurs in the "Evanouissement a l'Audience," where the lines are sharp enough to have been sliced in with a razor. It is a "first state," very remarkable for draftsmanship and drama. One of the series of prints devoted to "Christ at Emmaus" exhibits a fervor of another sort, and the Principal Personage is depicted with an elevation of spirit rare in modern etching. It clearly shows the spiritual heights the artist might have trod but for the constant demands made upon him by the Parisian journals for "actualities."

When given *carte blanche* Forain usually found his entertainment in the French court rooms, which, it is true, eclipse the theatres in the amount of comedy they provide. The prisoner at the bar was almost the last of those present that Forain was interested in, and more often than not it was the magistrate upon the bench that was convicted of sin by the time the artist had finished his drawing. With such a predilection, it is not surprising to find Forain becoming the recognized official recorder of famous trials of which, in ordinary peace times, Paris always had one on her hands. The last occasion upon which Forain "assisted" was the celebrated case of Mr. Caillaux, for which he made daily sketches for *Figaro*.

The present exhibition is practically dominated by this passion of the artist for the court room.

"Le Pecheur" (Saint-Ives), by Zorn.

Knoedler Galleries

WHITNEY STUDIO CLUB SHOW.

Two young painters, doubtless just emerging from the "chinless age," bid for attention in the galleries of the Whitney Studio Club. Karoly Fulop has a penchant for small boats, piers and the reflections of things in water. William Grimm paints landscapes, portraits and studies from the nude.

Karoly Fulop—with such a name one is uncertain whether to say Miss or Mr.—does not defy the conventions absolutely. With a liberal jury in charge this artist might already gain access to the Academy, and with a degree more of finish might even arrive ultimately at being an ornament to that body. A strict jury at present would shy at the textures. Karoly Fulop does not paint water very liquidly unless there happens to be a boat blocking the foreground to enable her or him to get the contrasting values and textures. When the water comes right up to the edge of the canvas, then it is apt to be painty. The color is pretty but pronounced. There is evidently a strong desire for color but the faculty for making color take on mysterious attributes has not yet arrived. Any one can buy tubes of pretty paints in the shops, but not all young people can make colors mean things to others than themselves. A consoling thought in this connection is that color jugglery sometimes happens late in life. See George Inness, for instance—if you like George Inness. He never juggled in youth.

Mr. Grimm is more emotional than Karoly Fulop. He couldn't possibly gain access to the Academy at present and probably never will be able to behave so that he could get in. But just for that reason Mr. Grimm will doubtless be considered more of a lad in Greenwich Village. His most amusing picture is a portrait of his best friend, No. 4, who has close set eyes and a pleading look like the saints of El Greco. Another portrait of the same individual, No. 2, shows that this friend, through continual sitting, has advanced greatly in philosophy. He is no happier than before, but he doesn't plead—he has become resigned to doing without.

Mr. Grimm's best picture is the "Landscape," No. 6, which is much his best. It contains a red mountain and red plowed fields and a small bridge in the foreground and a general ripple and flow of lines all through the picture that people first observed in the works of Vincent Van Gogh. It really looks very well over the mantelpiece in the Whitney Studio Club. On second thought I almost think it might get into the Academy after all. Certainly there are always worse things in the Morgue.

NATIONAL ARTS CLUB PRIZE.

The committee in charge had no difficulty in awarding the $500 prize at the annual exhibition of the members of the National Arts Club, for the "Old Lady in Black," by George Bellows, is much beyond anything else in the show. It is a portrait study of one of the old ladies who figured in the same artist's group shown earlier this season in the New Society's exhibition in the Wildenstein Galleries. It is a much better painting than the group, and that is to say it is the best thing Mr. Bellows has shown in some years. It is in the same blacks as before—it is almost a black and white—but there is much more the feeling that the artist had achieved just what and all that he set out to do. It is a realistic, almost pitiless study of old age. The "eyes that have wept too much," the furrowed brow, the trembling lips, the swollen finger joints, are all there to the extent that one is inclined to protest—not at Mr. Bellows—but at life itself. The old Flemish painters often made these documentary portraits of old age much as though they were arraigning the laws that permitted such things in nature. Whistler in painting the portrait of his mother had a different thing in mind. In that case old age was lovely, and the lines were tender and sacred, testifying to sacrifices beautifully endured.

No other painting in the exhibition has been undertaken in such an ambitious spirit, though there are several that attract the passing glance. Chauncey F. Ryder, who is always facile, has put his "Mountain" on the canvas dashingly and agreeably. Sloan Bredin's "Spring" has a personal touch and considerable refinement; James Kinsella's "Old Corner House, Marblehead," has the merit of genuineness, and Thomas Watson Ball's "Feast of Lanterns," Oscar Fehrer's "Under the Parasol," Roy Brown's "Souhegan Valley" and Jonas Lie's "Tropical Storm" are pleasing in various ways.

"A Misty Morn," by Lewis Edward Hertzog, marks that painter's return to New York art circles after several years of service in the European war, where he made exhaustive studies of atmospheric effects for use in the camouflaging of vessels at sea.

ART CENTRE'S NEW BUILDING.

The Art Centre, Inc., at last has a home of its own. The recent purchase of the two houses at 65 and 67 East Fifty-sixth street, largely through the generosity of Mrs. Harry Payne Whitney, Mrs. Willard Straight, Mrs. Henry H. Harriman, Mrs. Stephen C. Millett, Mrs. Walter G. Ladd, Mrs. Douglas Robinson, Mrs. Henry P. Davison, Mrs. John Henry Hammond, Mr. Louis C. Tiffany, Mr. and Mrs. James Speyer, Messrs. Cass Gilbert, Paul Warburg, Harry Watrous, Edwin Blashfield, Francis C. Jones and Herbert Adams, and other leaders in society and art circles, has made the home possible.

The work of transforming these two dwelling houses into a club building for the Art Alliance of America, the Society of Illustrators, the Pictorial Photographers of America and the New York Society of Craftsmen is now under way. As soon as the changes are completed there will be started in the new club a series of exhibitions which will be of interest not only to art lovers but to the business world as well, for the aim of the Art Centre, Inc., is to elevate the commercial and fine arts.

The officers of the Art Centre, Inc., are Mrs. Ripley Hitchcock, president; Charles Dana Gibson, vice-president; Col. Wade H. Hayes, treasurer; Heyworth Campbell, secretary; Walter Ehrich, Ray Greenleaf, Mrs. John Henry Hammond, Charles E. Pellew, W. Frank Purdy, Henry L. Sparks, Charles B. Upjohn, Clarence H. White, Richard L. Marwede, assistant secretary; Dr. Charles H. Jaeger, chairman house committee; William Laurel Harris, managing director.

"This remodelled building," said Mrs. Hitchcock, "will be the centre of the life and energy of several art societies devoting their combined force and intelligence to the building up of industrial art and to strengthening and fortifying the position of creative workers pursuing new lines of personal expression, such as the Pictorial Photographers of America, the inventors of advertising designs, the illustrators of modern books and periodicals, and the artists working as experts in the very broad field of moving pictures and theatrical presentations and stage compositions. The galleries of the Art Centre will be open to displays of articles of unusual merit, to process reproductions of workers of art like those employed among our illustrators, and the most modern achievements in the art of pictorial photography. At the same time realizing that the successful application of art to industry is absolutely dependent on the preservation of the highest standards of fine individual craftsmanship in America, the directors of the Art Centre will make a very special effort to encourage the production of masterpieces in the different handicrafts.

"Every means will be employed to foster and develop the true spirit of craftsmanship and a widespread appreciation of the applied arts for their intrinsic grace and beauty rather than for a purely material and commercial valuation.

"The cause of the four constitutent societies, the Art Alliance of America, the New York Society of Craftsmen, the Pictorial Photographers of America and the Society of Illustrators, will be advanced by every practicable line of action.

"To these ends exhibitions will be held in constant succession accompanied by social events of interest, conferences and lectures of an explanatory character, schools and classes for special courses in industrial training will be formed, while artists and designers will be placed in immediate contact with the changing markets for their handiwork and the other fine arts."

Art Centre, Inc., is a holding company incorporated for $10,000 in stock owned by the cooperating organizations and $250,000 in debenture bonds now being sold with par value of $10, $100, and $1,000, or multiples thereof, and carrying 6 per cent. interest. The interest on these bonds is to be paid out of the revenue received through the renting of the clubrooms, studios and galleries.

"The original two buildings cost approximately $170,000. An initial payment of $17,000 was made when the contract was signed and $63,000 has been paid, the title having been taken to both houses. The remaining $90,000 is to be met by a first mortgage, at 5 per cent. interest, which will be cancelled as soon as possible." Mrs. Hitchcock added that the organization must now set about raising funds for the work of remodelling the building.

DISCOVERING ART TREASURES IN EGYPT

The work of an Egyptologist is not without its special moments, as may be judged from the following extract from Herbert E. Winlock's account of the finding of the little models of laborers placed in the grave of Mehenkwetre 4,000 years ago to attend that personage after death.

Mr. Winlock writes in the *Bulletin* of the Metropolitan Museum of Art that "it was along toward sunset on that Wednesday that Mr. Burton came down from the mountain top where he had been photographing to dismiss the workmen for the night. They had cleared out a good deal of fallen stone from the corridor and when he went into the main entrance he found the air electric with suppressed excitement.

"One of the men clearing away rubbish had noticed that the chips of stone trickled away from his hoe into a crack in the rock. He and the head man of his gang scraped away more of the chips with their hands and still more went sliding down into darkness. They had just decided that there must be some large opening behind the crack when Mr. Burton came along and struck a match to light up the darkness in the fissure.

"At first we hardly realized what we were looking into. It was getting late; we were so surprised; excitement was so quick to spread among us that the exact nature of the place was hard to judge. This much, however, was certain. We had found a small, totally untouched chamber crammed with myriads of little brightly painted statuettes of men and animals and models of boats. Some of us thought that we had seen coffins under them, such as had been found at Beni Hassan, and we pictured ourselves rather dolefully spending the next months down in that hole restringing beads in position. Still there was nothing to be done at the time and therefore we sent to the house for cords and sealing wax and effectively sealed up the chink in the rocks and then went home to spend the evening guessing and theorizing on what we had seen and what was in store for us."

DECORATIONS BY MUCHA.

On Wednesday, Jan. 19, the Brooklyn Museum will open to the public its exhibition of five colossal mural paintings by Mr. Alphonse Mucha, representing episodes in the history of the Slavic nations. This opening will be preceded by the usual first view on the afternoon of Tuesday, Jan. 18.

The dimensions of three of these paintings are approximately 19 feet high by 23 feet wide. Two others are approximately 19 feet high by 13 feet wide. The installation completely fills the great central rotunda of the museum third floor picture galleries.

Alphonse Mucha has been recognized for a number of years as one of the foremost mural painters of the world. In 1904 he attracted wide attention with his poster of Sarah Bernhardt in the character of *Gismonda*. Many other products of his brush followed rapidly and he was soon famous as a poster artist, illustrator and decorative designer.

Mr. Mucha came to America in 1905, and in the next few years met with great success as a teacher of advanced pupils at the Art Institute of Chicago and at the New York School of Applied Design for Women. In 1908 he delivered the Scammon lectures in Fullerton Hall, Chicago, and in the following year a series of lectures on composition. These lectures and his teaching gave him a secure place in the hearts and memories of those who were associated with the institute at that time.

The present temporary exhibition is part of an uncompleted series of pictures, the most ambitious work yet undertaken by Mucha. Mr. Mucha, who was born in the Czecho-Slovak country of Moravia many years ago, conceived the idea of a great series of murial paintings, which, through the portrayal of historic incidents, should symbolize the character of the Slavonic nations. Mr. Mucha states that he felt if he could portray the development of the Slavic races from the most ancient to present times he would be accomplishing something perhaps of greater value than would be possible if he lived for art alone. In America Mr. Charles R. Crane, at that time a resident of Chicago and now our Minister to China, was a great friend of Mr. Mucha. He sympathized deeply with the project of the artist and gave it his financial support at once. When the projected twenty paintings are completed they are to be presented to the city of Prague as the joint gift of Mr. Mucha and Mr. Crane.

The paintings, which are in tempera on canvas, were begun in 1911, and eleven have been finished. The subjects of those exhibited are as follows: No. 1 represents the pagan festival of the god Svantovit on the Island of Ruegen; No. 2 commemorates the freeing of the serfs by the Czar of Russia in 1861, No. 3 represents the preaching of John Huss; No. 4 portrays an episode in the career of the earlier religious reformer Mills, and No. 5 represents the preaching of the reformer Koranda on St. Michael's day, 1419, and the preparations for giving armed assistance to the city of Prague against the Emperor's party.

These pictures have lately been on view at the Art Institute of Chicago, where they attracted many thousands of spectators.

PUBLIC AID FOR EXHIBITIONS.

Without making any attempt to criticise the Metropolitan Museum of Art, which is making a drive for added public support, as an encourager of the work of dead artists only, the Society of Independent Artists threw its hat into the ring of discussion with the following statement: "The declaration that exhibition of contemporary art could be made a source of revenue to the Metropolitan Museum is unproved; but should they not pay now, then the proof is only the stronger that the city needs the exhibitions to build up such an appreciation of art as would make the shows pay. As an investment in civilization they will pay from the start.

"The purpose here is to call attention to what has been done by the artists themselves or rather by some of them, to remedy the lack of an adequate public gallery. They have not waited for public support nor started drives for funds, but of their own initiative and at whatever expense in time and energy—even in money, which they have largely paid from their own pockets—they have improvised exhibition places and have there shown the work of American and foreign artists in as effective a manner as has ever been done at contemporary exhibitions in this country.

Goddess of Mercy; ancient wooden temple figure. Fon-Ying Co.

"This brings to mind the International Exhibition of 1913—the armory show—as to which the critic of one of our dailies, while no admirer of the works shown, said that the gentlemen who were clamoring for an art building in Central Park might do well to go to the artists at the armory and find out from them how to give an exhibition with the resources of space already available in the city.

"Since then another group of men, the Society of Independent Artists, has given four annual exhibitions, each one larger than any previously held in New York. The Grand Central Palace and the ground floor of a business building were rented for the first two shows and for the last two years the roof of the Waldorf-Astoria has been used. A fifth exhibition will be held there in February.

"The difficulties of this work have been very great and it does not seem right that the community which benefits by the exhibitions should allow the artist to bear the burden of them indefinitely. It has been assumed by those among the painters and sculptors who have the conviction that every worker and every school should have an opportunity to come into contact with the public. Since the artists who have given these exhibitions have not been mentioned in the discussion before, the society wishes to urge its qualification for a share in any scheme for public exhibitions at the museum or elsewhere."

ACTIVITIES IN WORLD OF ART.

One of the two best pupils of Pieter Lastman, the Antwerp painter of the seventeenth century, was Jan Lievens. An artist of the first order, his soft dark hues, his masterful chiaroscuro, his sympathetic and intuitive understanding of physiognomy have won him a prominent place among the portraitists of his age. His misfortune was that the other best pupil of Lastman was one Rembrandt Harmensz van Rijn.

Lievens was an artist of European renown when, returning from his travels, he established himself at Amsterdam and came under the influence of his great schoolmate. By and by this influence developed into a veritable thraldom. Lievens threw his own individuality overboard and turned into a second ego of the master. He finished a number of paintings begun by Rembrandt; their respective handiwork is traced by experts. There are a few paintings of the two whose parentage is debated to this day. Some critics attribute them to Rembrandt, others to Lievens.

One of these disputed masterpieces is now on exhibit at the Anderson Galleries. For 120 years the "Portrait of a Burgher of Amsterdam" was listed in a number of the best known European galleries as a genuine Rembrandt, until two years ago Dr. Gabriel de Terey, director of the Museum of Fine Arts, Budapest, declared it to be the work of Lievens. Other experts, however, still maintain that the portrait was done by Rembrandt himself. Be that as it may, the painting is a textbook example of the Rembrandtian conception and technique, with that concentration upon the psychologically essential as translated into terms of light and shadow which is associated with the name of Rembrandt. The portrait would rank high among Rembrandt's output. It represents the highest pinnacle of Lievens's art.

Together with the "Portrait of a Burgher of Amsterdam" are exhibited at the Anderson Galleries a collection of old masters purchased from the galleries of Austrian and Hungarian nobility and imported recently to this country. The collection includes a "Death of Adonis," by Rubens, one of the paintings done by the greatest of Flemish masters shortly before his death. This picture is one of the famous "Boar Hunt" series. It is perfect in color and composition—the landscape background, contrasting majestically in its calm glory with the scene of death struggle below, is especially beautiful, but there are a few sketchy passages in the extreme right corner—apparently Rubens was torn away by death before he could add the finishing touch. In 1641 this painting was purchased by one Mr. Maes for 114 guilders: to-day it is valued at $25,000.

Another highly important item of the collection is a "Last Supper," by Tintoretto, from the Venetian Abbey of Santa More—an excellent example of the artist's last period, with its ecstatic inspiration strongly, reminiscent of his great follower, El Greco. There is also a "Bacchus," by Jordaens, from the collection of Count Michael Karolyi, late President of the Hungarian Republic; a "Holy Family," by Guido Reni; a handsome portrait by Raeburn, a "Bacchanal," by Cornelis Holsteyn, and a number of other interesting specimens of Dutch, Flemish, Italian and French art. The collection will be open to the public until the evening of Friday, January 14, when it will be sold at auction.

In the Powell Galleries there is an exhibition of contemporary American art that is dominated by William Sartain's "Arab Boy." There is a sobriety about this painter's work that is somewhat of a handicap to its present day success, but it has one advantage over its more noisy fellows, it wears well. The "Arab Boy" is placed on the canvas with architectural sureness and all the work is tinged by feeling.

In the window of the gallery there is a small canvas by Luis Mora, called "The Picnic," that appears to be much the best thing he has shown lately. Others who take part in the exhibition are Amy Cross, Jane Peterson, Lydia Florette, Susan M. Ketcham and Mrs. E. Lampert Cooper.

All recent letters from Paris contain mention of Miss Gertrude Stein's new Ford. It is said to be a little car but with all the wonders in the way of mechanism that a Ford may have. She calls it "Godiva," and Mildred Aldrich reports that James Stephens asked if he were supposed to shut his eyes as it passed.

The Robert Handley collection of paintings of Emil Carlsen, forty in number, has been purchased by the Ferargil Galleries. It contains representative samples of each period of the artist's career. The next exhibition at the Ferargil Galleries is of the work of Albert P. Ryder and Arthur B. Davies.

Three lectures on modern art will be given by Miss Katherine S. Dreier at the Manhattan Trade School, Twenty-second street and Lexington avenue, on Saturday nights. The subjects are: January 15, "Rebels in Art"; January 22, "Evolution in Painting," and January 29, "How to Look at Pictures." Questions at the end of each lecture will be answered by Miss Dreier, Joseph Stella and Marcel Duchamp.

It is now announced that *The Arts* will appear every month during the art season instead of every three weeks as at first planned. It has been enlarged to sixty-four pages and the illustrations have been doubled in number.

One of the chief features in the display in the Ton-ying Galleries is an imposing wooden carving of the Goddess of Mercy, which bears the inscription: "Made on the 22nd day of the 5th month in the 8th year of Ta Ting" (A. D. 1196). The figure, which is six feet high, represents the goddess as seated, with one knee raised high in the air. A similar goddess in the British Museum also bears an inscription, but the one recently acquired by the Boston Museum does not. A carving of like character is also in Mrs. John Gardiner's collection. This Goddess of Mercy is gilded and brilliant with color, and its state of preservation is remarkable considering its great age.

The Society of Independent Artists announces that next Saturday will be the last date for entering the exhibition. No entries will be accepted after that day.

Artists (lithographers, etchers, photographers, sculptors, &c.) who wish to join are asked to communicate with A. S. Baylinson, secretary, 1947 Broadway. The membership fee this year is $8 instead of $10, which was charged last year. The principles of the society are: No prizes, no juries and alphabetical hanging of pictures.

Sculptors are permitted to enter four pieces instead of the two usually allowed, provided they see to their own installation.

Members or would be members are asked not to send their communications to the Waldorf-Astoria. The exhibition is to be held there, beginning February 26, but up to that time all letters should be addressed to the headquarters of the society, at 1947 Broadway.

About 150 paintings, etchings, drawings, lithographs, batiks, with some sculpture—the work of Jewish artists in Poland—recently brought to this country for purposes of disposal for the artists' benefit, will be exhibited at the Jewish Centre, 133 West Eighty-sixth street, from January 12 to 23.

Nearly a score of artists will find representation in this exhibition, a large fraction of their number possessed of considerable renown in divers European art centres, having repeatedly exhibited in France, Germany, the Scandinavian countries, Italy, &c. These artists by no means exhaust the list of art workers of Jewish origin in Poland. The artistic merit of a goodly number of the exhibits lends particular value to an exhibition interesting in more than one regard.

Some of the exhibits are of local Polish and Jewish interest; some depict places dear to Jewish tradition, others portray popular types and scenes in all manner of artistic rendering, from the literal academic to the moderately objective impressionist, to the bolder modern symbolic modes of manifestation commonly classed under the heads of post-impressionism, expressionism, &c.

A few of the represented artists are Henryk Berlewi, H. Barcinski, Bension Zukerman, Glicenstein, Regina Mundlak, Jozef Seidenbeitel, I. Spiegel, Jakub Adler, Haenryk Kohn, Marek-Schwarz, Jozef Hecht.

The dominant part of the exhibition is an eloquent proof of the essential kinship of all art, whatever the ethnic origin; a proof of the close tie that unites the leading spirits of European art expression despite high barriers reared by nationalist and religious division. The whole of the exhibition, intended as it is to temper the ravages of social disruption that followed in the wake of the world war, is strong evidence of a vigorous force among the Polish Jews struggling for self-assertion and social integration.

Admittance to the exhibition is free to the public during afternoons and evenings.

THE GREATEST SALE EVER HELD IN THIS COUNTRY OF THE MASTERPIECES OF

JAPANESE COLOR PRINTS

A NOTED COLLECTION FORMED BY A DISTINGUISHED CONNOISSEUR OF PARIS

Catalogued by FREDERICK W. GOOKIN

12 Sharaku, including Drawings and Hosoye; more than 75 Superb Examples of Kiyonaga Prints; more than 100 Utamaro, distinguished for beauty and grace, line and color; Shuncho, Eishi, Eisho, Choki, Buncho, Harunobu, Primitives; rare series of Hiroshige, Hokusai, Hunyoshi and Hokkei; Kacho or Bird and Flower Panels by Harunobu and others.

EXHIBITION AND UNRESTRICTED SALE AT

DELMONICO'S, 5th Avenue and 44th St.

In the large Supper Room, Third Floor

THE WEEK OF JANUARY 17 to 22, 1921

Exhibition Beginning Monday, January 17th

SALE Thurs., Fri. and Sat. Evenings, JANUARY 20, 21, 22, 1921

THE WALPOLE GALLERIES

WALTER S. SCOTT, Auctioneer 10 East 49th St., New York

Clarke's

42-44 East 58th St. (Between Madison & Park Aves.)

NOW ON EXHIBITION

Important Collection of

OLD MASTERS, MODERN LANDSCAPES AND ENGLISH AND FRENCH PORTRAITS of the XVII and XVIII Centuries

To Be Sold By Auction On

Wednesday and Thursday, January 12th and 13th

Each Evening at 8:15 o'Clock

by order of

MR. FREDERICK ALTMAN of New York City

together with the Collection of

MRS. HELEN WOOD LOCKE

including portraits by Lagilliere, Mignard, Sir Joshua Reynolds, Sir Peter Lely, Sir Thomas Lawrence, Gilbert Stuart; also examples by Marais, Fromentin, Troyon, Bruce Crane, W. T. Richards, David Johnson and others.

The Sale Will Be Conducted by MR. AUGUSTUS W. CLARKE

M. Knoedler & Co.

Announce an

Important Exhibition of Etchings by the late

Anders Zorn

Just Opened

At Their Galleries

556-558 Fifth Avenue

C. W. KRAUSHAAR

ART GALLERIES

680 Fifth Avenue New York

EXHIBITION OF

PAINTINGS *by*

Courbet, Fantin, Monticelli, Carriere, Forain, Menard, Le Sidaner, Zuloaga, Puvis de Chavannes, Lavery, Ryder, Luks, Beal, Sloan, DuBois, Myers, Tack

BRONZES *by* Bourdelle and Mahonri Young

SPECIAL EXHIBITION of *Recent Portraits* by

OLIVE TILTON

FOR TEN DAYS Beginning January 12

At the Galleries of

M. KNOEDLER & CO.

556-558 Fifth Avenue

MILCH *Galleries*

Announce a Noteworthy

EXHIBITION OF PAINTINGS by

George De Forest Brush, Bruce Crane, Thomas W. Dewing, Childe Hassam, Willard L. Metcalf, J. Francis Murphy

January 10 to 29

108 West 57th Street

TON-YING & CO.

Ancient Chinese Works of Art

Francis Building

665 FIFTH AVENUE

New York City

SHANGHAI PARIS LONDON

THE JANUARY ISSUE OF

THE ARTS

Edited and Published by HAMILTON EASTER FIELD

Enlarged to Sixty-four Pages

On Sale at Brentano's and other Bookshops

MEMORIAL EXHIBITION OF PAINTINGS BY HENRY MARTYN HOYT

AT THE FOLSOM GALLERIES

104 West 57th Street

from January 11 to 24

Schultheis Galleries

Paintings Mezzotints and Other Prints

FRAMES AND ART NOVELTIES

142 FULTON STREET

Just East of Broadway

Exhibition of Paintings By

SISLEY

Jan. 8 to Jan. 22

Durand-Ruel

12 East 57th Street

RECENT PAINTINGS by

Robert Vonnoh N. A.

Exhibition January 5 to 22

ARLINGTON *Galleries*

274 Madison Avenue at 40th Street

TOUCHSTONE GALLERIES Open 11 A. M. 11 West 47th St.

EXHIBITION

PAINTINGS by CHARLES SARKA

Extended to January 15

DUDENSING *Galleries* ESTABLISHED 1881

FOR FORTY YEARS

This House has served a discriminating clientele.

MODERN PAINTINGS

45 West 44th St. between Fifth and Sixth Ave.

Schwartz Galleries

PAINTINGS by

George A. Traver

on view January 10 to 29.

14 East 46th Street, Opposite Ritz-Carlton

NEW YORK HERALD ART ADVERTISING RATE

Fifty cents per line per issue

Minimum space —— twenty agate lines

Mussmann *Gallery*

Announce an Exhibition of

PAINTINGS

of FLOWERS and STILL LIFE by

Matilda Brownell

January 7 to 24

144 West 57th Street, N. Y.