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RARE ORIENTAL ART FROM EMPEROR'S PALACES ON VIEW

Yamanaka Collection Excels Past Record in High Standard of Its Objects—Paintings by Modern and Old Masters Shown.

There is no lessening of sensational events at the American Art Association, where the Gothic art of the Lawrence collection and the Degas paintings of Mr. Seligman have been replaced by the equally interesting Yamanaka collection of Oriental art. There also is on view a collection of important paintings by famous masters. These last are to be sold at the Plaza Hotel on February 3, while the Oriental art is to be dispersed at the association's galleries on February 3, 4 and 5.

Before the war the Yamanaka sales were annual events and among the most important of the year; no one who was at all conversant with the arts felt that they could miss them. The artists and craftsmen of the Orient are only now beginning to be estimated by Westerners at their true merit. The interval of our participation in the war has permitted the Yamanaka company three years in which to do their researches in China and Japan, and the objects they have brought here will astonish every one, but no one so much as the connoisseurs, for in this one there is no falling off from the high standard that has been established, and, indeed, in many particulars it excels past records.

Treasures From Palaces.

Palaces of the Emperors and the sacred places of the priests have been forced to yield up their treasures and it is impossible to imagine objects that combine to a great degree in ingeniousness of workmanship with the refinement of taste. A single birdcase from the imperial palace of Pekin will provide a Western artist material for study for a year, and the extraordinary bird-bowls also provide unending entertainment. The birdcases date from the Chien-lung period. They are fitted with ivory carved vessels and other rich utensils and are suspended from beautiful lacquer stands.

The fishbowls are of many sizes and shapes, all of them at once novel and artistic in design, but the most spectacular is a great aquarium that encloses a representation of the Dragon Palace, the fabulous undersea abode of the greatest of all supernatural beings in the Chinese highly fertile imagination. Pavilions of lapis-lazuli and yellow jade are neighbors of pagodas and other structures, white jade bridges and white jade boatmen await figures and animals of felicitous jade, turquoise and aventurin; all this beneath the water, with brilliant goldfish swimming contentedly in this fairyland. It is a veritable marvel of art.

Greater in antiquity are some precious carvings that have come down from the Tang period. A carving in black marble of the Goddess of Mercy will arouse the interest of the connoisseurs. It has the long, sinuous lines of the early sculptors, and a lofty expression of dignity. An unusual piece of sculpture, dating from the twelfth century, portrays a Lohan seated on a rocky ledge of a grotto and showing his power by crushing a lion that plays at him with parted jaws. There also is a massive head of a Buddha from a mammoth statue, boldly and majestically carved, that dates from the Tang period.

Portrait of Famous Emperor.

The Chinese genius has nowhere been expressed with more authority than in the ancestral and other portraits, which only of recent years have begun to reach this country. The present collection includes many that have a subtlety of characterization that can only be compared with the portraits of Holbein. One of the most significant of these paintings shows the famous Emperor Chao Tschih Ti barefooted and in a simple robe, in quest of a celebrated sage who lived alone in the mountains and to whom the Emperor offered Government service. The legends that surround the Emperor of this picture are many, and the painting has a classic severity and strength that are worthy of association with his name.

There is an important imperial throne adorned with semi-precious stones, enamels and lacquers; rare screens of spun glass, a room full of celadon jars and bowls, a song-de-boeuf vase of remarkable brilliancy, ancient court dresses subdued in tone but magnificent still, groups of Fuchien statuettes and marvelous jade carvings, a headdress that belonged to an empress, ancient pewter jars, an imperial coral statuette, jade floral groups, Tibetan printed velvets and potteries of the Ming, Yuan, Tang and Han dynasties. The installation of these beautiful objects has been accomplished with great intelligence and sympathy, so that no museum in the country that can be thought of presents a finer opportunity for the study of the art of the Orient.

Paintings by Masters.

The oil paintings on display include specimens by the favorite modern masters as well as a percentage of classic productions, and one, at least, of strong historical interest. This last is no less than a portrait by Antonio Moro of Christopher Columbus, the discoverer of this continent. It was painted by Moro for the Regent of the Netherlands from a miniature in the possession of the Spanish court, and is considered the only authentic portrait of the great navigator in existence. It had the approval of Washington Irving, who used it as the preface to his life of Columbus. Columbus is shown as a fair, ruddy faced man, with small moustache and closely cropped beard. There is an honest, straightforward look to his eyes and the face has all the strength and manliness that history attributes to him, although he does sport an unusual number of finger rings. The picture is encased in a carved frame of the period. It comes from the estate of the late Charles B. Guuther of Chicago, who acquired it at the World's Fair.

Another notable work is the "Game-keeper and His Dogs," by Constant Troyon, an altogether admirable example of this master's style. The keeper is shown in an alley of the woods, the foliage flecked with sunshine, the dog's instinct with life, and the whole composition replete with interest. "After the Shower," by Van Mecke, is a painting that shows this master at his best, and "The Gleaners," by L'Hermite, the "Summer," by Harpignies and canvases by Ziem, Jacques, Casin, Breton, Corot, Thaulow and Diaz, will have many admirers. The examples by Diaz show the charm and strength with which he did figures, a charm that was not at first appreciated when his wood interiors first made him famous.

Other masters represented are Sir Joshua Reynolds, Goya, Velasquez, Hogarth, William Keith, Daubigny, Courbet, Sir Thomas Lawrence, Inceby, Isabey, Raeburn, Twaachtman, Teniers, Van de Velde and Van Ostade.

\$451,057 FOR ART OBJECTS.

The final session yesterday afternoon in the three day sale at Augustus W. Clarke's galleries of the Chamberlin-Bodis collection of furniture and art objects totalled \$26,845. The grand total for the sale was \$451,057.

The highest price of the session and of the entire sale was \$3,000, paid by Mrs. A. R. Stone for a Regence painted room, originally at La Muette, the chateau of the Duchess de Berri. Twenty-two hundred and fifty dollars was given by Mrs. H. P. Arnold for a Diorectore painted wall paper room. A fine woven Gothic tapestry went to H. M.

\$451,057 TOTAL FOR H. C. LAWRENCE ART

Two Gothic Tapestries Bring \$9,000 Each.

The final session in the Henry C. Lawrence sale of Gothic and other antiquities at the American Art Galleries yesterday afternoon totalled \$102,185, making the grand total for the entire sale \$451,057.

Two items went for \$9,000 each, the highest sum bid yesterday, a late Gothic Mille-fleur tapestry with animals, to French & Co., and a fragment of late Gothic tapestry, one of the famous "Story of Salvation" series, to W. W. Seaman, agent. Other items sold, the buyer and price, were as follows:

- French Gothic oak court cupboard, fifteenth century, W. R. Hearst, \$3,000
- French Gothic oak court cupboard, fifteenth century, W. R. Hearst, 3,500
- French oak chest, sixteenth century, W. R. Hearst, 2,000
- Gothic tapestry fragment, with twelve portraits, W. W. Seaman, agent, 3,000
- Gothic Renaissance transition tapestry, F. A. Armstrong, 2,200
- Late Gothic tapestry fragment, W. W. Seaman, agent, 4,200
- Swiss Gothic tapestry, French & Co., 6,000
- Two early Gothic tapestries, French & Co., 3,200
- English large leaf verdure tapestry, French & Co., 3,500
- Late French Gothic tapestry, French & Co., 7,600
- Gothic shepherd and hunting tapestry, French & Co., 2,100
- Flemish Renaissance tapestry, P. Colby, 2,000

ANTIQUITIES BRING \$203,991.

Large Marble Statue of Paris Is Sold for \$8,400.

The sale of antiquities from the collection of a European connoisseur closed yesterday at the Anderson Galleries, the total for the day being \$98,903.50 and the grand total \$203,991.

The highest price of the afternoon—\$8,400—was brought by a large marble statue of Paris, Greco-Roman period, which sold to Dr. Berthold A. Baer. Dr. Baer also paid \$5,000 for an important altar in carved and gilded wood, Tyrolean, seventeenth century. Other important objects, with buyers and prices, follow:

- Turquoise and black Sgraffito bowl, 12th century, Mrs. H. P. McCormick, \$1,000
- Pottery bowl, Rhinages, Persia, 12th-13th century, E. B. Tabacco, \$2,100
- Pottery jar, Mesopotamia, 8th-11th century, Dr. Berthold A. Baer, \$2,900
- Statue of a young woman, Roman, Early Imperial period, Mrs. Frederick Guest, \$2,500
- Marble torso of Venus, Alexandrian III, 2d century B. C., W. R. Hearst, \$2,000
- Marble sarcophagus, Roman, 4th-5th century A. D., W. R. Hearst, \$3,500
- Statue of a young woman, Roman, period of the Antonines, Mrs. Frederick Guest, \$3,200
- Silk brocade, handwoven, Damascus, Syria, 18th century, Dr. Berthold A. Baer, \$1,950
- Verdure tapestry, Flemish, 17th century, Dr. B. A. Baer, \$1,000
- Woolen tapestry, Flemish, 16th century, Dr. B. A. Baer, \$2,450
- So-called Samarand silk rug, Chinese Turkestan, 18th century, Miss H. Cuniban, agent, \$1,000
- So-called Samarand silk rug, Chinese Turkestan, Early 19th century, Dr. B. A. Baer, \$1,000
- Isapan or Herat rug, Persia, 16th century, Dr. B. A. Baer, \$1,450
- Woolen rug, Southern Persia, Early 19th century, Benjamin Benguist, \$1,450

CHARLES OAKES GIVES DINNER.

Charles Oakes gave a dinner last night at his home, 1038 Fifth avenue, to the Society of Medical Jurisprudence. Among those present were Dr. Flavius Packer, Judge Alfred Ommen, Oscar Erborn, Dr. Nathan B. Van Etten, Dr. H. H. Smith, Thomas C. Chalmers and L. Howard Moss.

Four Operas at Two Houses on Saturday Bills

'Le Chemineau,' 'Rigoletto,' 'Don Carlos' and 'Tristan and Isolde.'

The Chicago Opera Company devoted its day at the Manhattan yesterday to one French opera, "Le Chemineau," in the afternoon and an Italian work, "Rigoletto," in the evening. In the former Hector Dufransa appeared in the title role, of which he was the creator. The other principal singers were Mme. Yvonne Gall and Georges Baklanoff.

In the evening Tito Ruffo was heard and seen once more in his characteristic impersonation of the jester. Mr. Ruffo's "Rigoletto" is marked by immense power of voice, by a curiously persistent use of parlando and by an incessantly restless action. But without it is an impersonation possessing a singular force and some moments of impressive vocal delivery.

Tito Schipa, who was heard with the company last season and who has also displayed artistic ability in song recital, sang the music of the Duke very well and added to the pictorial quality of the presentation by his handsome appearance and good bearing. Miss Florence Macdonald, who sang the role of Gilda, and Miss Carmen Pasovaca an acceptable Maddalena. Virgilio Lazzari was the Sparafucile, and Mr. Marinuzzi conducted.

At the Metropolitan in the afternoon "Don Carlos" was given. "Tristan and Isolde" was sung in the evening. Instead of Mme. Matzenauer, who was indisposed, Mme. Florence Easton sang the Princess for the first time in the Metropolitan. Miss Marion Telva sang Brangäne. It was her first appearance in the role here. The house was completely sold out.

HAROLD BAUER'S RECITAL.

Harold Bauer, pianist, held the rapt attention of a large audience throughout his second recital yesterday in Aeolian Hall, when, in his most inspired mood, he played a splendid programme, ranging from Mozart down through Chopin. The list comprised Mozart's fantasia in C minor, Beethoven's "Waldstein" sonata, Cesar Franck's prelude, choral and fugue; three intermezzi of Brahms—C sharp minor, E minor, C major; Brahms's "Romance" in F major, Schumann's toccata and Chopin's G minor ballade.

Throughout this list Mr. Bauer's playing could scarcely have been surpassed artistically, save in the fantasia, where, employing a wealth of color, he nevertheless sentimentalized to the loss of true Mozartian style. The Beethoven sonata was interpreted with a rare and lofty spirit, and so was the music by Franck. Among the Brahms selections the ravishingly beautiful music and playing in the C major intermezzo had to be heard again.

In the toccata clarity, accent and rhythm were noticeable, despite great speed, while the poetic, yet brilliant, rendering of the ballade served to give a climatic ending to a memorable programme.

MISS VOLAVY'S CONCERT.

Miss Marguerite Volavy gave her annual piano recital last evening in Aeolian Hall. A good sized audience seemed to enjoy her playing of a well selected programme which included Busoni's transcription of Bach's chorone, Beethoven's andante in F major, a group of pieces by her countrymen, Josef Suk and Dvorak, and other composers.

FRENCH HOSPITAL DANCE.

The French Hospital Alumnae Association will hold its annual dance on the evening of February 8 at the Plaza. The patronesses are Misses Robert E. McConnell, Samuel Lambert, J. J. Kanna, Seth M. Milliken, J. D. Nagel, Charles H. May, Percy R. Turnure, J. P. Hogue, J. A. Booth, Harlan Brooks, Charles H. Peck, Eugene H. Pool and Jose Ferrer; Misses H. M. Moir and M. H. Jordan.

'IN THE NIGHT WATCH' PRESENTED AT CENTURY

Spectacular Scenes in Play Adapted From French.

"In the Night Watch," Michael Morton's play already known to Paris and London, with an important cast including Robert Warwick, Miss Jeanne Eagels, Cyril Scott, Maclyn Arbuckle, Miss Margaret Dale, Edmund Lowe and Max Flegman, had its American presentation at the Century Theatre last night. The play is an adaptation from the French of Claude Farrere and Lucien Nepoty's

"La Vieille d'Armes." The original version was first presented in the Theatre Antoine in Paris, in 1915, and the English adaptation, by Mr. Morton, was seen at the Oxford Theatre in London immediately after the signing of the armistice.

Among the many spectacular scenes the those representing the French high seas fleet riding to anchor, a naval battle and the sinking of the French cruiser Alma by an unknown enemy ship.

Among those who attended the opening were Mr. and Mrs. George Jay Gould, Mr. and Mrs. Carroll L. Walwright, Mr. and Mrs. Cyril P. F. W. R. Dugmore, Mrs. William K. Vanderbilt 2d, the Rev. Dr. and Mrs. Herbert Shipman, Mr. and Mrs. George H. Benjamin, Mr. and Mrs. Frank C. Henderson, Miss Adelaide Kip Rhineland, Mrs. Alfred N. Beadleston.

ENGAGEMENTS ANNOUNCED.

Mr. and Mrs. William J. Moore of Bronxville, N. Y., announced yesterday the engagement of their daughter, Miss Kathryn Hall Moore, to Mr. Samuel Edward Giudici, son of Mr. and Mrs. Samuel Giudici of Forest Hills, N. Y. Miss Moore was graduated from Eden Hall, Sacred Heart Convent. Mr. Giudici was graduated from New York University. The wedding will take place next autumn.

The engagement has been announced of Miss Lucille Matshak, daughter of Mrs. S. Matshak, of 490 West End avenue, to Mr. Leonard Arnold Gumpston, son of Mr. and Mrs. J. Gumpston, of Brooklyn.

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