Californian Writes Rosa Bonheur's Life

Anna Klumpke, Formerly of San Francisco, Publishes Fine Tribute in Beautiful Volume

By La Voyageuse

[Special Correspondence of The Call]

PARIS, Feb. 13.—"The Life and Works of Rosa Bonheur," compiled and edited by Anna Klumpke, formerly of San Francisco, which has just been published here, is not alone a beautiful tribute to the memory of that wonderful artist, unquestionably one of the geniuses of the age, but a book that affords one delight in its perusal. It is an edition de luxe, the engravings and entire workmanship being of the highest order. The preface, in which Miss Klumpke speaks of her meeting and subsequent life with Rosa Bonheur, is touching in its simplicity and evident deep feeling of regret for the loss of so great a light and true a friend. When Rosa Bonheur died she left her estate to Miss Klumpke.

Anna Klumpke is the third of that remarkable family of sisters that San Francisco is proud to claim as its own. The eldest Miss Klumpke is now one of the foremost women physicians of Paris, esteemed alike for her skill and her many charities. The second is well known in the astronomical world. Anna, the third, is a recognized artist here, while the fourth sister is an excellent violinist. All four are charming, unaffected and simple women, devoted to their several callings. Miss Anna Klumpke spends most of her time in the suburbs of Paris, where she occupies the studio which was formerly Rosa Bonheur's, coming to Paris for a short time each winter.

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To the "eternal feminine" the eternal questions of styles and fashions are always of interest. In the constant changes of the modes one thing remains unalterable—the useful "tailor made." It is one of our chief comforts, and we turn to it as to our sartorial lodestar. It must be neat, well fitting and finished, says Mistress Fashion, and the skirts fuller than of yore. There must be box pleats back and front, or the skirt may be entirely pleated on new lines.

We have at last skirts which we can sit down in with comfort, thanks to an arrangement of hidden inverted pleats concealed under the box pleat at the back. The coats are more completely cutaway and swallow-tailed than ever.

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Buttons rage everywhere and waistcoats have caught on again. Large square pockets and revers are seen on the coats.

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This is the time for renovation, when we are anxious not to buy anything which might not be fashionable a few weeks hence, but such fears are purely imaginary. The good houses are in possession of the new models, and if they are not exhibiting them as yet to the general public they take good care that their customers do not get dresses which are not thoroughly up to date.

A plain tailor made coat can be freshened up with waistcoat, buttons and pockets of velvet or satin. As to our evening frocks the long fringed scarfs of black souple can be arranged in a thousand different ways to give a new lease of life to a colored gown in panels in the oriental style. It is capable of endless transformations. Low dresses may be metamorphosed into dinner dresses by giving them a yoke and sleeves of piece lace, but bear in mind that the plain tucked net sleeves and yoke are no more. A little fullness is requisite for the sleeves, and sprigged net or gold spatted ecru tulle is the right thing to use.

Many of the larger yokes have a pleating or jabot slightly to the left side. This is, of course, particularly becoming to slender women.

As a preparation for the full skirt we have inverted folds, draped tunics, gathers and pleats, very discreetly used, but still indicating the trend of the coming modes.

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Large hats are being made for the Riviera, which leads us to the belief that large beribboned and beplumed picture hats will not be extinct this summer season. The hat of the moment is a black affair, and is most universally adopted at the present time, in fact, a black hat is indispensable to the smart woman, but it must all be black, for we have done with black hats that are trimmed with colored feathers. An exception is made in favor of white wings or the military "panache" of white uncurled plumes.

Many of the curious specimens now seen have but a short lease of life, quite evidently. Milliners have to feel the pulse of the public and find out what is rejected and what will prove acceptable. A becoming style has always a good chance of success, but on the other hand, many ugly fashions, too, have survived.

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Jet is once more extremely fashionable. In fact, a black jetted evening gown is as indispensable as a black hat to the woman who would be well dressed, for it is always dressy and elegant and seems suitable for any occasion. The revival of jet fringe and passementeries began with the large cabuchons of hollow jet beads as hat trimmings, of which I spoke in The Call some time since. Now we see embroideries of flat tubes of jet on all the new black evening frocks. The short bolero of jet as an addition to princess gowns is seen.

A new note for yokes and sleeves is a figured cream-colored net with a finely tucked plain black tulle covering it. All evening gowns of colored satin or silk have sleeves and the tiny yoke of tulle is the same shade.

The heavier silks that have been laid aside so long for the softer liberty satins and silks promise to be once again in vogue. Faille and soft, rich looking silks are shown in the larger shops as spring novelties.

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From Vienna comes the announcement of the engagement of Count Koloman Csaky, first husband of Mme. Kubelik, to Mrs. Montgomery Bryan of San Francisco. It is announced at the same time that the count "has for a long time been a resident of America."

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Mrs. William P. Coleman of Sacramento and Mrs. S. S. Moody of San Francisco are in Nice.

Among the guests at the reception given in honor of the officers of the American fleet at Nice recently by Mrs. William Bradford were Mrs. Albert J. Le Breton and Miss Marguerite Le Breton of San Francisco.

Mr. and Mrs. H. S. Moore and Miss Bessie Moore of San Francisco were in Holland recently.

Mrs. Russell J. Wilson of San Francisco left here last week for Genoa and the Italian Riviera, from where she expects to go to Nice, remaining through the carnival season.

Mrs. E. G. Lyons will leave shortly for Nice.

Mrs. Richard S. Sprague of San Francisco and her young daughter left Paris this week for Gibraltar, where Mr. Sprague will join them. They intend to remain there during the visit of the American fleet and then go to Spain and Algiers.

M. S. Armsby of San Francisco arrived here last week.

Mr. and Mrs. F. E. Abbecassis of San Francisco left here last week for Porto Fino, near Genoa.

Mr. and Mrs. J. B. Robson and Mr. and Mrs. H. Warren of San Francisco are among the latest arrivals at the French capital.

In the Art World

By Lucy B. Jerome

THAT sculpture in small dimensions is again attracting the eye of the collector is evidenced by the number of examples now being produced in Europe and in this country by artists who have returned to this fragile and difficult art with a vital joy in its beauty. Vierthaler in Munich is producing small bronzes and achieving deserved recognition. In New York a young American sculptor, Miss Clara Hill, is working along similar lines and has a number of well modeled statuettes, several quaint and fanciful conceits in bronze door knockers and half a dozen unique figures in fired clay, examples of a painstaking art, to show to those interested in such matters during her recent visit here.

These photographs show Miss Hill's work to possess original and distinctive characteristics. Especially rich in these qualities is the charming statuette of a lightly poised dancing girl on a bronze pedestal with floating drapery encircling her graceful limbs and a transparent scarf in her hands flung gayly in a half circle above her small and finely modeled head. The long, sinuous lines of the slender figure are well proportioned and the extraordinary grace, buoyancy and vitality of the subject emphasize a sense of elasticity and movement.

The artist's work in the figure of a young lad risen to full height holding in his outstretched hand a winged bat which he scrutinizes with a mixture of uncertainty and curiosity is modeling at once vivacious and sincere. Undeveloped strength is shown in the photographic reproduction in which the lines of the figure stand out boldly, rendered with the utmost simplicity and nicety of elimination.

Miss Hill's most important work thus far, however, is the bust of Lincoln wrought in Paris at the time of the exposition under the guidance of St. Gaudens, her personal friend. This life size bust was purchased by the American commission for the purpose of placing it in the American building and was afterward reproduced by Tiffany, who expressed a preference for this bust above all others. A special arrangement has been made by the artist with the United States government by which the bust may be reproduced in smaller form as a Lincoln centenary memorial. This reproduction is made by an entirely new process which greatly reduces the cost. The bust is first cast solid in Florentine stone and then by electrolysis covered with a heavy bronze patina, the result being an exact reproduction of the original, as durable as marble and as beautiful as bronze. The Lincoln history society of New York intends opening negotiations to have the bust placed in all of the public schools.

Since her arrival in this city Miss Hill has been at work upon a number of commissions, principally a figure relief in bronze in monumental form for Mrs. Frederick Sharon; a bust of little Frederick Bruce Pelham, son of the architect of the Palace hotel, and several decorative figures and door knockers intended for the country home of a capitalist here. Still another design is that of a sphere of quizal glass on a bronze stand of classic shape and design. Miss Hill states that she is as yet only a student, but the reproductions of her work seen here show that she has at least taken the first steps on the road to fame.

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Excellent atmospheric effects are Mrs. Menton's specialty and in her studio in Presidio avenue may be seen an example of these in the form of a huge redwood, the largest in the California basin near Santa Cruz. The peculiar bluish haze characteristic of that part of the redwood domain envelops tree, foliage and accessory objects like a misty veil, penetrating the interstices of the branches and filling the hollows of the canyon with blue light. Mrs. Menton's fine color sense is displayed in the softened coloring of the redwood bark which shows none of the disagreeable violent brick color too often seen in these redwood pictures, and this delicately soft effect is still further increased by the background of fresh green which grows fainter and fainter as the eye reaches toward the horizon.

The distance effects in this picture are singularly satisfying, as they are in the second and smaller painting of a redwood on the banks of Waddell creek near what is known as the governor's house. In this the warm red coloring is more in the shade, the secondary light striking the trees on the opposite side of the creek, breaking the continuity of color, while the foliage is so thick that but little light penetrates the heavy screen. The slow flowing creek is a rich green, owing to the intense reflection of the massed trees, though the surface light of the sky is seen in faint streaks of intermingling blue in the water.

Mrs. Menton thinks she has been the first artist to sketch in this particular grove. Immediately after the fire she worked there for two weeks, bringing back some eight or ten studies of redwoods, water and mountains, the last of which she declares to be of almost inimitable loveliness by reason of the wonderful violet and lavender coloring of their summits.

A third composition of Mrs. Menton's is that of San Miguel mission. This picture was painted from memory, and the deep rich coloring of the old mission, before its recent coat of whitewash, is given in all its beauty of mellow yellowish pink. As in the redwood pictures there is the feeling of air, light and amplitude of spacing, though perhaps in comparison with the forest work a slight touc hof dryness may be apparent. Both this painting and another giving the mission patio, with a Franciscan brother standing like a shadow against the wall, are full of sentiment and bestow the feeling of the peace and calm of these quiet retreats of early Spanish days.

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The classes in the studio building under the supervision of Miss Heyneman, Gottardo Piazzoni and Maurice Del Mue are of interest both to the student and visitor. Drawing, painting, illustrating and etching are taught, and a class in composition has just been opened by Piazzoni with some dozen pupils. Prior to the disaster Piazzoni held both day and night classes and some of his notable pupils were Emily Travis, Ralph Stackpole and others, now resident in New York and Paris, who have gained honors in art circles. The present class has some exceptional students, and Piazzoni's talks on composition are listened to with keen attention.

A critic, after reviewing the landscapes of Elmer Wachtel, painter of southern California scenes, in the International studio, denominates him as a painter of the elemental qualities of the land. Referring to this tendency of largeness, the writer says:

It is the California of great spaces, of simple natural forces, the strong young Pacific coast that he paints, and he paints it with such breadth and understanding that his work is full of that poetry found everywhere in big, quiet places. Always it is the vast extent and the sufficing beauty and contentment of nature that Wachtel sees and paints. Sometimes it is a live oak that has struggled to maintain itself for centuries on a rocky slope, or it may be the long, straight surf rolling in at sunset when the yellow light comes from behind, and the body of the wave is deep green and the foam violet and rose, running up on the wet sand like a liquid rainbow. Wachtel's pictures are filled with this exquisite light of sunset and possess more of pleasure for the observer in their delicate color harmonies than in any of their other qualities. He is a master of the subtle, evasive atmospheric effects that are the greatest charm of the peaceful southern landscape.

In addition to Wachtel's desert and mountain work, both he and his wife, Marion Kavanaugh Wachtel, have produced some remarkable paintings of the Arizona Indians in their natural environment. Wachtel, who works in oils, and his wife, who works in water colors, are essentially plein art painters, following their own instincts and acquiring individual training in the school of nature. The bigness and breadth of Wachtel's work are qualities rooted deep in the man, thus making a unity between himself and subject, in mood, that can but be productive of the truest and finest feeling. The pictures of the Walpi and Hopi Indians in their villages, like bits out of primitive history, are considered among the most powerful and convincing productions of Wachtel's brush.

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A rare exhibition of mezzotint engravings, comprising translations of the portrait work of Sir Joshua Reynolds and prints from the famous Liber studiorum of Turner formed the chief attraction at Vickery's this week. The beautiful art of mezzotint engraving was fortunate in reaching its technical culmination at the time when Sir Joshua Reynolds and the group of wonderful portraitists of his time had just given to the world a series of the most beautiful portraits of women that has ever been painted. The process of mezzotint with its subtle renderings of light and shade was peculiarly suited to translate this portrait art, this group of lovely women in their equally lovely landscape settings; and before fine proofs of these transactions the world of art has been moved to wonder whether the glory that has been added to Sir Joshua's name through their means is not sufficient to balance the prestige which his name and fame gave to the school of engravers thus growing up under his influence and inspiration.

That the glory departs from these plates when they become perceptibly worn is true, so that the noteworthiness of the present group exclusively composed of early states has served for a further reason for that which we have never before had in San Francisco—a formal exhibition devoted wholly to mezzotints.

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Chief among art exhibitions in the east is that of the Philadelphia academy of fine arts, which opened its one hundred and fourth annual exhibition with galleries well filled. It is always interesting to observe American criticism on the modern art of other countries, and so the following contradictory criticisms of the portraiture of John Singer Sargent, emanating respectively from the Philadelphia North American and the Record, declare the strength of impressions made on two differing individualities. The former said:

Of commanding artistic dignity and amazing vitality is the leading example of portrait work in the exhibition—John Singer Sargent's full length study of a dazzling American beauty in evening costume.

This picture it need scarcely be said was awarded the Carol H. Beck medal for the best portrait in oil—the first award of this new mark of artistic distinction. Mr. Sargent is at his best in portraying pictorially the elegance and refinement of fashionable femininity, and in this instance his wonderous capacity of imaginative suggestion has been given full and free play. The impress of high caste and exclusive social atmosphere is clear and distinctive. Not a brush stroke has been repeated or wasted, and the bright, cloud swept background is a miracle of tonality.

The Record said:

Strangely enough, in this admirable exhibition the place of honor shows that prince of portrait painters, John S. Sargent, at his worst. All the cleverness of technique for which he is famous is to be found in this portrait, it is true, but there is an artificiality about the composition, a striving for mere prettiness, which detracts from the artistic merits of the picture and forces it to a lower plane than that upon which this painter moves with ease. The portrait is that of a handsome young woman in evening dress standing against a blue sky full of cumulus clouds. About her floats a pink scarf, fluttered into unnatural folds by a breeze from some unknown world. It is all very pretty, this pink and white and blue; full of virtuosity, brilliant in handling and has about as much sincerity of feeling as a French decoration on a candy box.

SOCIETY NEWS OF THE WEEK

Continued From Page 30

of music and games the president of the club, Miss Martha Schumacher, in behalf of the club presented Miss Chamberlain with a handsome gift. Another presentation was made by the secretary of the club, Miss Lizzie Kluhn. Among those present were:

Miss Annie Chamberlain	Miss Grace Scully
Miss Martha Schumacher	Miss Lulu O'Connor
Miss Annie Kiernast	Miss Marie Tranchina
Miss Lizzie Kluhn	Miss Marguerite O'Connor
Miss Emma Kluhn	Miss Frances Sebultz
Miss Nellie O'Connor	Miss Hazel Stowell
Miss Bernhart	Miss Margarite Tranchina
Miss Elma Harrington	Miss Tot Scully
Miss Edith Kluhn	Miss Grace Winthrop
Miss Cecil McLoughton	Miss Edith Winthrop
Miss Johanna O'Dowd	Miss Florence Booth
Miss Josie Pescio	Miss Hattie Croffet
Miss Lizzie Rielly	

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Mr. and Mrs. Harry Mansfield Blakeslee will leave shortly in their new touring car for a trip through the state and will be accompanied by Mr. and Mrs. Fred Raisch and Miss Ruby Raisch.

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The Willing Workers announce an entertainment and dance to be given Tuesday evening, February 16, at Golden Gate hall, 2137 Sutter street. The dancing will commence at 10 o'clock and a large attendance is expected.

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The local chapter of the Delta Sigma Delta will be entertained next Wednesday evening at the home of Miss Florence Mae Goss of East Oakland. The affair is to be in honor of several pledged members and will be one of the most elaborate functions given this winter by the Delta Sigma Delta. Preceding Miss Goss' entertainment, Miss Alma N. Hansen, president of the chapter, will be the hostess at a supper complimentary to the Misses Harriet and Mabel Freeman, who are going east in a few weeks. Those present at the supper will be Hazel Roth Perkins, Ella Grant, Helen Perkins, Virginia Pinkston, Harriet Freeman, Mabel Freeman and Alma N. Hansen.

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A successful dance was given last Wednesday evening by the Non-A-Mes at Golden Gate commandery hall. The ball was the seventh annual affair of the club and was attended by a large number of guests and friends of the club members.

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Mr. and Mrs. T. J. Harrington entertained recently at a dinner party given at their home in Oak street. The guests of honor were Paul Draper and Burt Moran of Boston.

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The Wallables, the Australian football team, were entertained recently at a reception given by a number of friends. The committee in charge of the affair was composed of the following: Mrs. Russel Jones, Mrs. Nepeau Hutchinson and Miss Ethel Cotton. Jack Collis was in charge of the program.

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Twenty-five alumni of the Massachusetts Institute of Technology assembled one evening last week for a reunion and banquet at one of the downtown cafes. Songs, toasts and reminiscences of college days enlivened the hours during the banquet. Among those present were: Charles Hyde, '96; Fred Fraser, '05; George Atkins, '04; Howard Blake, '06; August Bowie, '96; Engen Kreegsman, '05; Langdon Pearse, '01; Oscar Merrill, '05; Edwin Mead, '99; Conrad Loring, '99; H. D. McKibben, '07; Burton Philbrick, '02; Elmer Krafft, '07; Alfred Krafft, '07; Arthur Wilson, '90.

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An enjoyable afternoon and dinner were given by the Sans Soucf club on Saturday, February 6, when the members attended the matinee at the Van Ness theater, after which they dined in a downtown cafe. In the evening they entertained the young men at a card party at the home of Mrs. Chase, 1215 Eleventh avenue, which was tastefully decorated in red and white, the club colors.

The members of the club are: Miss Louise Blake, Misses Katherine and Alice Cathcart, Misses Clara and Ethel Chase, Mrs. R. Dawson, Miss Irene Furlong, Miss Eunice Henry, Miss Lou Knell, Miss Sophie Michelsen, Miss May Purinton, Miss Lou Rhode, Miss Lydia Schubert, Miss Carrie Short, Miss Mabel Simmie, Mrs. T. Simmie, Miss Lola Sullivan, Mrs. E. Tetlow and Mrs. W. A. Worden.

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The wedding of two well known San Franciscans was that of City Appraiser Elmer McKean and Miss Grace Rogers last Sunday afternoon at the residence of the bride, 851 Treat avenue.

The ceremony was performed by Rev. G. A. Hough.

The wedding was marked by the daintiest simplicity as of necessity only a home wedding can be. The appointments, however, were carried out with exquisite taste. The parlor, in which the ceremony took place, was profusely decorated with lilies of the valley and bride roses. The dining room, where supper was served at 7 o'clock, was a color scheme in green and white, lilies of the valley and white hyacinths with maiden hair fern forming the decorations. The hall and stairway were festooned with yellow daffodils and jonquils, while large vases of American beauty roses were placed in odd nooks and added a touch of color.

The bride, a beautiful brunette, is the daughter of N. J. Rogers of this city. Her wedding gown was an imported light pearl gray broadcloth directoire. She carried a shower bouquet of bride roses. She was attended by the groom's sister, Miss Ora McKean, as maid of honor who was attired in a directoire gown of an exquisite shade of pink broadcloth.

The contrast between the bride and her attendant, who is a strikingly handsome blonde, formed a most charming picture. The groom was attended by Charles McKean as best man.

Immediately after the supper the bride and groom stole a march on their relatives and friends by slipping away from the house unnoticed, escaping the rice and old slippers which were to have been showered upon them.

The couple left for Los Angeles, where they will spend a brief honeymoon. Mr. McKean is but 23 years of age and his bride has just reached her nineteenth birthday.

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