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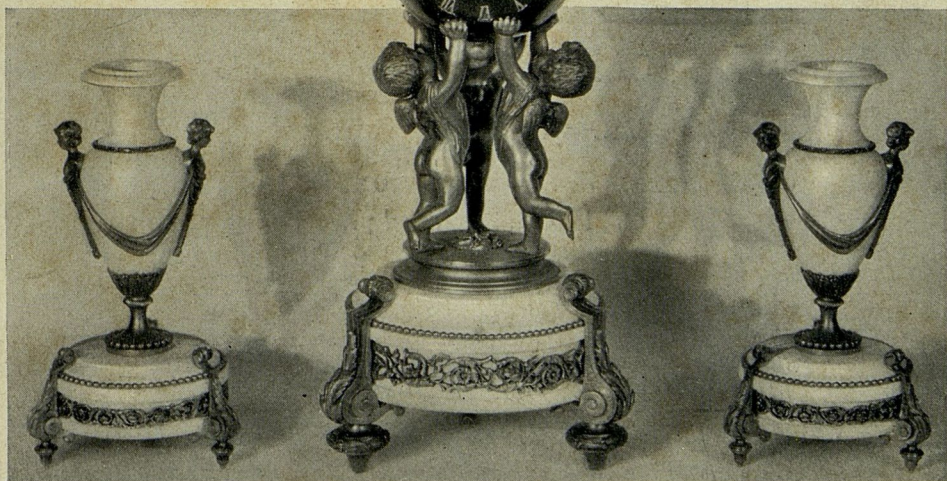
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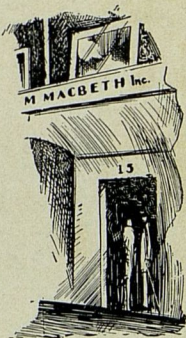
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At the Metropolitan Museum of Art, 82nd Street and Fifth Avenue, starting October 13, there will be an exhibition of *Mexican Art* in Gallery D6, until November 9. The following exhibits will be continued,—*Temporary Exhibition of the H. O. Havemeyer Collection, Coptic and Egypto-Arabic Textiles, Loan Exhibition of Japanese Sword Furniture, Loan Exhibition of Firearms of the XVth to the XIXth Centuries, Prints Selected Masterpieces, Etchings by the Tiepolo Family, Prints by Winslow Homer, and Loan Exhibition of Japanese Peasant Art.*

Knoedler, 14 East 57th Street, is showing lithographs by James McNeil Whistler, from September 30, through the month of October. This exhibit is most interesting and well worth seeing.

Keppel & Co., 16 East 57th Street, will have on exhibition, from October 1 to 25, wood-cuts by Old Masters.

Kennedy & Co., 785 Fifth Avenue, will show *Americana*, featuring Currier & Ives prints, particularly winter scenes.

The Durand-Ruel Galleries, 16 East 57th Street, will, as usual, show *modern French Paintings*.

The Montross Galleries, 785 Fifth Avenue, will have a group show of *Paintings by American Artists*, which may be seen from October 6, until the end of the month.

The Milch Galleries, 108 West 57th Street, will show *American Paintings and Sculpture* throughout October.

The Ferargil Galleries, 37 East 57th Street, have on exhibition, from September 22 to October 4, lithographs of *Jerusalem* by Saul Reskin, and will show, from October 1 to 13, *paintings by Byron Thomas*; then from October 27 to November 10, examples of the work of Albert Sterner.

The Gallery of P. Jackson Higgs, 11 East 54th Street, will have examples of the *Old Masters* to show.

At the Babcock Galleries, 5 East 57th Street, there will be *Paintings by Jacques Le Grand*, during October.

The Macbeth Gallery, 15 East 57th Street, will show throughout the month a group of *paintings, water colors and etchings by American Artists*. They will have a special exhibit from October 15 to 30 of *etchings by Thomas Handforth*.

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The *Art Center*, 65 East 56th Street, will have an exhibition of *Printing for Commerce*, shown by the American Institute of Graphic Arts; from October 1 to 4 there will be a group of *fifty prints shown by the Art Director's Club*, and from October 6 to 11, *cover designs for House Beautiful*.

The *Rehn Galleries*, 683 Fifth Avenue, will show a representative group of the work of *modern American painters*.

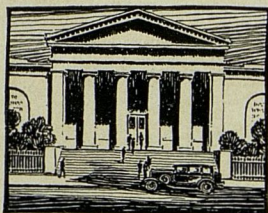
The *Down-town Galleries*, 113 West 13th Street, will have an exhibit of *summer landscapes by American Artists*.

The *Howard Young Gallery*, 634 Fifth Avenue, will show a selected group of *English eighteenth Century paintings*.

The *Grand Central Galleries*, 15 Vanderbilt Avenue, have their *Founders Exhibition* on, through October. It is always at this time that they hold the annual drawing among the lay members for one of the works of the Founders.

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# THE AMERICAN MAGAZINE OF ART

OCTOBER, 1930

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## GIRL WITH WATER LILIES

BY

HERBERT ADAMS

AS SHOWN IN

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR

UNDER THE AUSPICES OF

THE ART ASSOCIATION OF HARRISBURG, PENNSYLVANIA



# THE AMERICAN MAGAZINE OF ART

VOLUME XXI

OCTOBER, 1930

NUMBER 10

## THE GENIUS OF WEDGWOOD AND MODERN CERAMIC ART

RETROSPECT AND REINVENTION: 1730-1930

BY ARTHUR T. FINCH

**A**MIDST the paens of praise acclaiming the greatness of Josiah Wedgwood, F.R.S., in the course of the bicentenary celebrations between the date of his birth unknown and his baptism on July 12, 1730, in Burslem Church, near by his father's "Thomas Wedgwood's Churchyard Works," emphasis in the wrong place may chance to put the facts out of focus.

To recognize Wedgwood's preeminent greatness as a master potter, one of a long line of such dating back to the second decade of the seventeenth century, as a prime mover in revolutionizing the fabric of ceramic production in England, and as a masterly organizer in the sense that manufacturing organization is understood today, is by no means to accept rhodomontade relative to his aesthetic judgment.

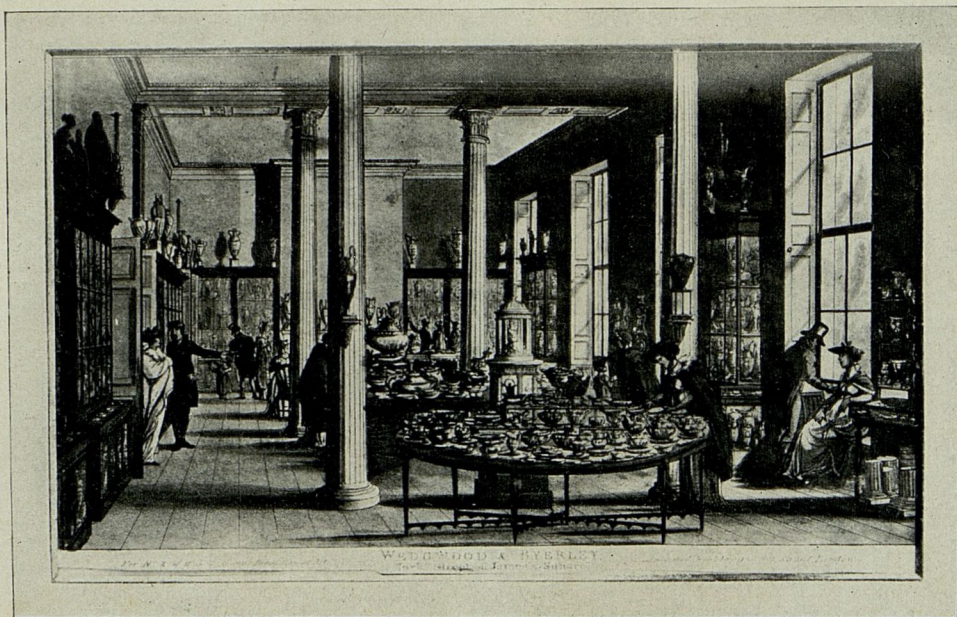
That the founder of the new Etruria in North Staffordshire was second to none in commercial perspicacity, his note books and the personal fortune of over half a million pounds, together with his then finely equipped works he left at his death in 1795, testify. Further, there are few English potters of his time or since who were more accomplished judges of what was salable as good ceramic art, or of taking the needful steps to acquire capable modellers and designers to ensure successful sales than was Josiah Wedgwood.

The employment of the impeccable John Flaxman, R.A., as of the impecunious if meteorically brilliant modeller of pseudo-Classic busts, John Voyez the Frenchman,

illustrate respectively Wedgwood's sensibility and commercial astuteness. Some art purists have urged against Wedgwood that it was altogether unfortunate his bringing the gifted figure designer at the formative period of his art development into contact with a humble semi-mechanical craft. They seem to ignore through the importance of the practical training of modelling in low relief the artist got. It was not quite a case of Flaxman being lured on the devil's own road aesthetically, as might appear. In justice to Wedgwood, let this be said, as his always frank correspondence shows, that he had the clearsightedness to perceive that the unfledged artist might provide him with suitable designs. Through the intervention of Bentley, Wedgwood's able partner, he had the wisdom to offer him the opportunity so to do. Their twelve years' close association (1775-1787), the outcome, is a tribute to the potter's imaginative foresight—would that more modern potters possessed it!

True, Flaxman's neo-Classic reliefs in white on a blue or other colored ground in Jasper (though to a less extent perhaps those in Basalt) for plaques, cameos, portrait medallions, vases, statues, etc., brought fame to Wedgwood. Never was there an instance in relationships between designer and manufacturer where the latter deserved it more. In respect of the other bodies and ware types, from the clouded, mottled or tortoiseshell lead ore glazed and relief decorated groups, the delightful veined agate with





THE WEDGWOOD AND BYERLEY SHOWROOMS, YORK STREET, ST. JAMES', LONDON, 1809  
FROM AN OLD PRINT

their distinctive clay effects of decoration of the early and Whieldon partnership days, the cream color body, to the "Rosso Antico" and the Egyptian Black or "Basaltes," it was a case of improving upon extant methods and treatments, far-reaching though the results of his experiments in processes were on then existing productions in most instances. It is otherwise with his Jasper body. This crystalline body with its other distinctive quality of color—the famous blue, for instance, throughout, from the incorporation of the oxides in the firing with the material, was his own creation. His notebooks in the Etruria Museum are the evidence of his patient investigation and experiments with trial pieces innumerable, which made possible this ceramically fine texture, hard porcellaneous body about 1775.

We are, however, apt to disregard the fact that, distinctive as was this body, Flaxman's skill in formulating his designs, especially the latter ones, to the requirements of ceramic manufacture was the chief factor which brought the designer into prominence with a Georgian public clamoring after a mistaken Classicism in architecture as in pots and furniture in the States as in Britain. Looking

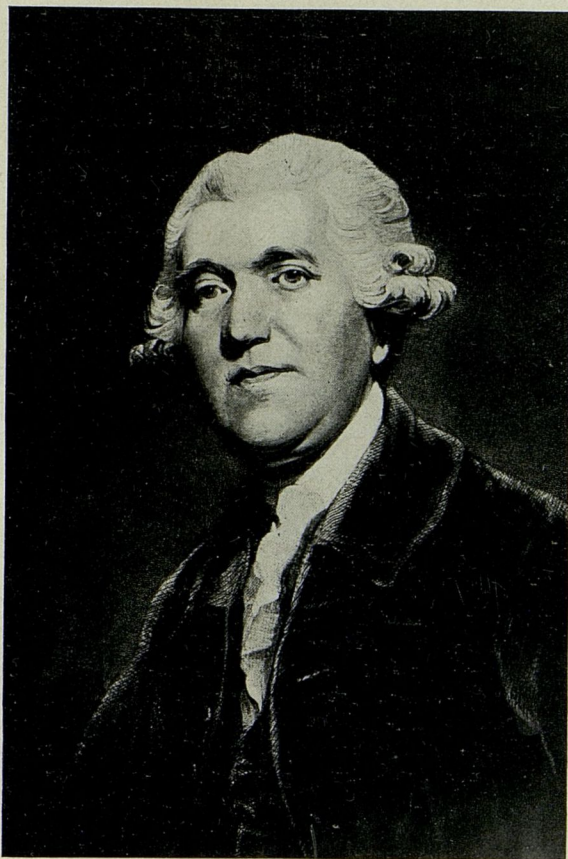
now at the ultra-refined modelling and reliefs so characteristic of Wedgwood's Jasper ware, with body color or dip, it may be questioned whether they are aesthetically fitting for the material.

If Wedgwood was a ceramic genius, he happened also to be a manufacturing potter, and with all a manufacturer's obeisance to fashionable demand, which is not necessarily an artistic demand *per se*, as the correspondence between Bentley and himself abundantly testifies. It explains his being under the sway of the Classical revival, and Flaxman's being caught in its meshes, as Voyez's work shows that he was steeped in it even to the extent of hastening the destruction of the unsophisticated, colorful and spirited, if rudely manufactured, earlier Staffordshire pottery figures. And Flaxman was not a Cellini, nor was Wedgwood a William Morris either in originating new art concepts in form or in adjudging the aesthetic qualities of decorative art. The fire of genius linked to the masterful, untamable qualities in Benevenuto Cellini enabling him to give to the world a reinterpretation of Classical subjects of unforgettable beauty was not in Flaxman. That he had genius for modelling



in relief and a fine sense for designing, his less ambitious projects like his decorative roundel memorials in bas-relief, instanced by his beautiful and simple one to Wedgwood himself in Stoke Church; the plaque in Jasper

rhythmic beauty, and the spiritless encaustic painted designs on the fine texture, porcellaneous black Basalt body engined-turned vases, upon the refinement of whose technique Wedgwood devoted so much effort in



JOSIAH WEDGWOOD BY SIR JOSHUA REYNOLDS

ware, "The Dancing Hours" (Circa 1778) in the Etruria Museum, perfect in its rhythmic lines; and above all his beautiful sketches and drawings in University College, London.

It was not a mountain torrent of masterful creative artistic genius the Renaissance invoked that the Time Spirit was to present on the ebb-tide, meandering toward the conflict with machine industrialism. So we find no appreciable comparison between the Attic-red-figured painted vases of the fifth century B. C., with their verve, vitality and

the early days of the Etruria Works. But compare the potting of these with the Elers' Black Ware, at least, that attributed to them. How perfect in texture, in finish, are Wedgwood's pots compared with the Elers'! They are as great an improvement in potting technique as the Elers Brothers' ware was on the seventeenth century types. "Excellence of workmanship," not "A Competition for Cheapness," *vide* the 1779 Catalogue, Wedgwood determined upon and secured for his "Black Basaltes" wares. An admirable





VASE IN BLUE AND WHITE JASPER, 18" HIGH, WITH  
APOTHEOSIS OF HOMER IN RELIEF. MODELLED  
BY FLAXMAN, CIRCA 1790

policy—then, as now, for manufacturers to follow. However that may be, excellence of manufacture does not necessarily connote artistic fitness in decorative treatment.

If the admiration evoked by the Classical craze, for copying from models which belied the spirit of Greek art, was as aesthetically sound as in fact it was ridiculous and harmful to all good canons of decorative art, Bentley's nurturing of Wedgwood on the scourings of Herculaneum could not have been undertaken at a more auspicious time for English ceramics. None the less, in respect of the development of the technique of potting, no youth with a passion for experiment, and particularly profitable experiment, could have been born at a more epoch-making period than was Josiah Wedgwood.

At the time Wedgwood had become apprenticed to his elder brother Thomas, the master of the Churchyard and Overhouse Works, the beginnings of a new era in English ceramics were apparent. A gamut of factors was impelling its new direction. One of

these was the importation of Chinese porcelain and the Dutch tin enamelled wares. These hastened the changes in social habits occasioned by tea and coffee drinking, as they were to determine somewhat the style of patterns, even the process—as in the case of enamelling and the later retrograde method of transfer printing. The availability of local red clays and coal resources in North Staffordshire set in full blast the hitherto isolated efforts of the Fulham potters like Dwight to improve upon the combed, slip, and stamped decorated brown stonewares. Already the Elers Brothers had achieved those refinements of paste and contour of shapes characterizing their fine texture, hard red unglazed stoneware tea and coffee pots, simply but tastefully enriched with stamped relief patterns, Wedgwood later tried to emulate at Etruria under the name of "Rosso Antico" ware.

But the field they had ploughed up and cleaned was soon to be transformed by the distinctive crops of the Staffordshire salt-



COVERED CHOCOLATE POT, LILAC AND WHITE JASPER  
LADY TEMPLETOWN'S DESIGN IN RELIEF.  
8½" HIGH; CIRCA 1790



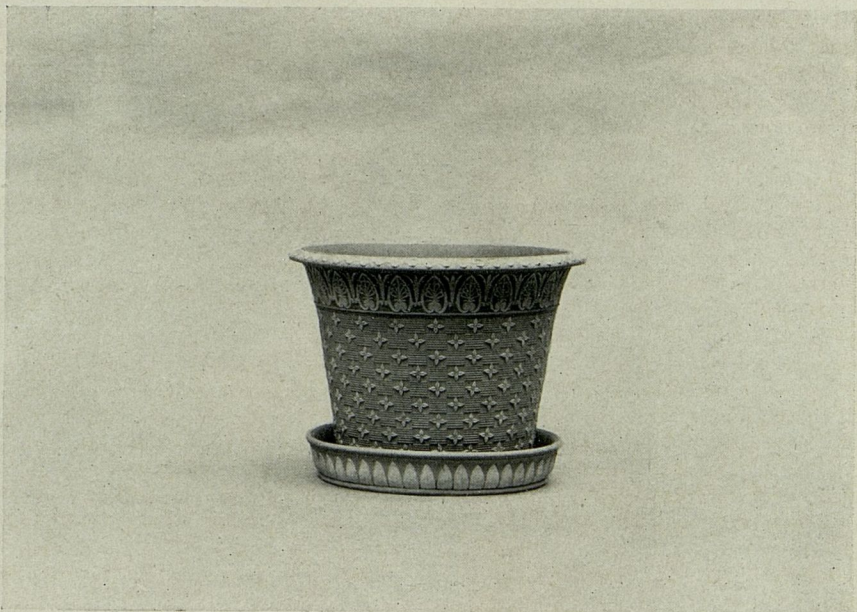


TEAPOTS, ONE IN FINE MARBLED CLAY, WEDGWOOD WARE, THE OTHER IN CAULIFLOWER WARE MADE BY WHIELDON AND WEDGWOOD AT FENTON LOW, 1758, UNGLAZED



WEDGWOOD TEAPOT AND SUGAR BOWL IN CREAM COLOR, THE FORMER WITH CABBAGE SPOUT, DECORATED WITH WAT-TEAU SUBJECTS, CIRCA 1788





FLOWER POT AND STAND IN BLUE AND WHITE JASPER; ENGINE TURNED STARS APPLIED. FROM ETRURIA WORKS. CIRCA 1788



BOWL IN IMPERIAL QUEEN'S WARE WITH PERFORATED DECORATION; 10" IN DIAMETER. PRODUCED BY JOSIAH WEDGWOOD AND SON, LTD. EARLY 20TH CENTURY



glaze stoneware potters. First were the pleasant shaped, drab gray stonewares with their altogether attractive relief ornaments in a whitish clay applied over the warm-toned salt pitted glaze, distinguished by its pitted surface. As a result of Robert Astbury's application of powdered white flints to the Devon white clay body (*Circa* 1720) came the triumph of the white salt-glazed stonewares, their ornamentation in a greater variety of methods,—by moulding, perforation, sgraffiato (the "scratched blue" of Ralph Shaw); the introduction of a covering slip treated with cobalt blue under the salt glaze, resulting in the firing in an assured satisfying decorative colored ware, by no means the case with the more ornate treatments then in vogue. Concomitantly, to meet demand for new shapes, and larger output, more economic shop processes, including pressing and casting of shapes in moulds, were employed, perhaps inevitably but artistically an unfortunate development.

The implications of the changing and more diverse technique and processes involved in manufacture, from the preparation and mixing of the materials, shaping by throwing and final finishing on the turner's lathe, pressing of raised ornaments or simple shapes in porous moulds (*Circa* 1730) and casting more cumbersome forms and thinly potted pieces first in alabaster and by 1745 in plaster of Paris moulds to decorating and glazing, were not lost on young Wedgwood.

He knew that the already improved potted white salt-glaze stonewares had made headway against the more costly Chinese and Japanese porcelain wares. With his keen commercial vision he saw that the diverse technical developments, to which he himself was contributing in the days of the partnership with Thomas Whieldon, more especially (*Circa* 1754-9) pottery implements, moulds, and glazes, would bring grist to the mill of the fast developing trade in useful wares. In the delightful services in the rich green glaze with their moulded relief patterns of conventionally treated leaf forms (the "cauliflower" and similar types), as of the solid agate and other colored wares, we know how assiduously he must have applied himself to their improvement when working with Whieldon.

For service purposes, however, the salt-glaze stonewares had this drawback: the

soda glaze pitted the surface with rough markings; although the transparency of it gave it some affinities with the Chinese wares, as their decoration and shape followed those characteristic of the extreme Orient. The ordinary earthenware then made were still glazed by the lead ore dusted on the ware. But about 1750 came the epoch-making invention of the Tunstall potter, Enoch Booth, of utilizing a fluid lead glaze with the "biscuit" body, and then by a second firing ("glost") fused it with the white earthenware body. At a stroke, the way was prepared for a table ware, serviceable to use and inexpensive, provided the finish of the shapes and details were improved. It was in securing the last desiderata that Wedgwood turned the main stream of ceramic manufacture into this new channel, with his pale cream-colored ware (or Queen's ware, as it was afterwards called), first produced at the Ivy House Works, Burslem (1759-61), and following some setbacks perfected in the hard, non-crazing glazed body with its admixture of Cornish stone (*Circa* 1769) at the Brick House Works there.

Enoch Booth accomplished uniformity of the glazed surface of earthenware by his new method and technique. Josiah Wedgwood in his cream ware achieved two outstanding improvements in table ware: a uniformity of texture and finish, uniformity in functional fitness as between the contours of his graceful shapes and the details thereof,—covers and lids, lips and spouts, handles. Therein lies the chief claim to distinction of the cream ware, tasteful as were the appropriate freehand enamel painted, conventionalized, foliated borders on the decorated table services, as satisfying then as they are today; and invariably pleasant as is the color and the excellent technique of the soft yet brilliant glaze on the finely potted ware. A great achievement, it determined finally the eclipse of the salt-glaze stonewares. With the introduction of the china glaze of Greatbach, an employee of Wedgwood at Etruria, and of the artificial soft-paste bone porcelain associated with Josiah Spode the second of that famous name, the new systematization and subdivision of labor Wedgwood had introduced at Etruria took the place of handicraft production at the end of the eighteenth century.





MODERN WEDGWOOD WARE: GRAY BODY WITH DECORATION PRINTED IN TWO COLORS, BLUE AND RED



MODERN WEDGWOOD BOWL AND JUG IN CREAM COLOR WITH DESIGN IN SILVER LUSTRE



From the standpoint of ceramic art it is not enheartening to linger in the wake of Wedgwood, so far as concerns either the modelling of ceramic figures, or the fashioning and decorating of the main range of wares in earthenware and porcelain in the last century. The very multiplicity and facility in utilization of mechanical and semi-mechanical aids to production, particularly after the introduction by one Turner of Worcester (*circa* 1780), of transfer printing under the glaze applicable to china and earthenware, if it opened up a world market, seemed to close the channels of creative effort and individuality in ceramic art. Under the notion that the more earthenware could be made to appear like the porcelains of the extreme Orient, of course superficially, by copying their forms and ornamentation the more successful it was as ceramic manufacture, completed the breakdown of taste, except for the majolica ware and encaustic tile productions of a few manufacturers and the *pâte sur pâte* ware revived by Mintons which gave individual scope to the artist in modelling on sound aesthetic lines. In his own sphere, the late William De Morgan (1839-1917), by rediscovering the methods of manufacture of the Syrian glazed earthenware (the so-called "Persian"), Italian and Spanish luster wares, especially the blues and greens of the first and the silver and copper lusters of the latter, and re-creating in those colors original designs yet inspired by the old traditions of ceramic treatment, undoubtedly gave a new impetus to ceramic art.

It would not be quite correct to say that the ceramic manufacture of today in the west by factory or craft output has of late undergone complete metamorphosis in outlook and aims. It is, nevertheless, undeniable that in the last decade and the more recent present, there is more pottery which is expressive of finer concepts in form and decoration and mode of executing them than was to be found throughout the whole of the preceding ten decades after Wedgwood's decease. Of course, neither in the factory nor in the craft-workshop is it desirable that the ceramicist should be fog himself in the task of rejuvenation of ceramic art by making pots and table wares in old types of bodies, indifferent glazes improperly fired, ill-fitting details, howsoever craft-like the

decoration in colored clays or slips, painting or impressment by hand, and label them artistic for sale at prices above their intrinsic art and utility value.

What is desirable, and is beginning to be increasingly sought after by the modern manufacturer and the fully trained craft-potter, are ranges of ceramic products that express, first, in the shape their service clearly and unmistakably, and, second, the aesthetic needs of modern society. Necessarily, it is forcing a break with the so-called Classical standards of the past century (if there were such standards in reality!) but, as the modern wares reveal, the craft spirit of the past can find expression in freshly creative designs which convey in their superb technique and treatment of clay form and decoration a new outlook. I have in mind more particularly the decorative wares, the stoneware, terra cotta, and porcelain figures and groups of animal plastics, the forms called for by modern illumination and other expressions of our advancing civilization such as electroliers, book-ends and the like. Both in England and on the Continent, in the United States itself, the younger school of ceramic modellers and designers have a real appreciation of the materials wherein they are working. They are as alive in the search for beauty of ceramic form as was Whieldon in the creation of his masterly impressionistic figures and domestic pots of a century and a half ago in North Staffordshire. What is important, and of good omen for the immediate future, is that the decorative pattern is not a mere adaptor's manipulation of a Chinese garden and pagoda or grouping of Greek figures dead in expression through over copying. Instead, the ceramic designer of today in the west is becoming increasingly alive to the decorative and satisfying aesthetics of the wielding of the plastic clay in slips and colored glazes, or brushwork painting which calls for no presentation of archaeological exegesis. Their lineal relationship to the contours of the shapes, however simply the motives of pattern and the color palette may be in some pots, creates an *ensemble* of fine ceramic qualities.

No longer, even in the commonest commercial wares, is the shape obliterated in its governing lines by ineffective and weak polychromatic patterns decoyed from a Chinese pot or taken from a gardener's copybook





ADAM AND EVE. WEDGWOOD PLACQUES IN BLUE AND WHITE JASPER; MODELLED BY MISS ZINKERSEN, 1924. AWARDED SILVER MEDAL, PARIS EXPOSITION, 1924

untransformed. The Modern Ceramic Exhibition at Stoke, just held in connection with the Bicentenary Celebrations, is a pointer of the fact that perfection of potting of modern ceramic bodies in fine earthenware and china is no bar to experimenting with new modes of decoration and reviving more handicraft methods of treatment by slip and freehand painted patterns. The result is bolder, more virile surface patterns. The designer is no longer made the vehicle of soulless symmetry in pattern forms on perfectly moulded or mechanically cast tableware shapes, on perfectly white bodies. Simplicity of outline, a more economic expression of constructional detail, is the key-note to the satisfactoriness of much of this ware. As in some the artistry is conveyed not by surface enrichment at all. In some of the best efforts by modern fine earthenware and chinaware producers it is achieved by the appeal of tone and color in the body; as in the ivory or ivory glaze, in the soft gray, blue—and green gray. Itself now comparatively old, the “lavender” body of Wedgwood introduced for tableware more than seventy years ago is a refutation of the contention that white is the only perfect tableware body color.

Under the stimulus of the newer generation of ceramic designers, tablewares wherein the original moulds for shapes have to be

utilized for a variety of surface patterns are not mere exhibits for ill-assorted pattern concepts. More modellers are perceiving that it adds little if anything to production cost though much to the satisfactoriness of the design if the original moulds are affected in graceful contours, the details formulated for easy handling and service and cleaning. Incongruous shaped handles are passing into the limbo of Victorian muddle-headedness: the shapes are bolder, the curves are more pronounced, so can be better gripped. Similarly with spouts to teapots: the pouring form is sensible and of simple line. Storage jars, at one time anybody's business, are both in England and in Germany gaining recognition for utility and artistry of construction and good lettering.

Times have changed since Josiah Wedgwood with his cream color body broke the back of Continental competition and with others like the Spodes and their successors stormed the American pottery market. The conditions are, however, still the same in the main which determined their success. The only but important change is in taste, on the whole sounder today than when it was fashionable even in the highest class of ceramic production to be content with copyist surface patterns. Moreover, ornament, so-called surface ornament, is becoming incidental, complementary to the shape and



color, through the advances made by the ceramic chemist in preparation of glaze compounds, and in the designer's proper selection of them. Ofttimes, as in some of the high fired temperature wares, whose shapes are thrown on the potter's wheel unrefined by turning processes, the coloring of the glazed bodies resultant from the firing and of the artist's slip or brushwork treatment on the biscuit body, gives a product which, decoratively, has become ceramically an integral part of the form, so illuminating and distinguishing it by its individuality. The artistry present in some of the best of the modern wares is appreciably increased by the artist-craftsmen perceiving them in the finished state before the kiln potter takes them under his wing. They know, and prepare their form and color glaze or slip

decoration accordingly, that in the final result it is his (the kiln operator's) knowledge when to arrest the firing process in the kiln that determines their success, as his lack of such knowledge may ensure a ceramic failure, but not in aesthetic charm.

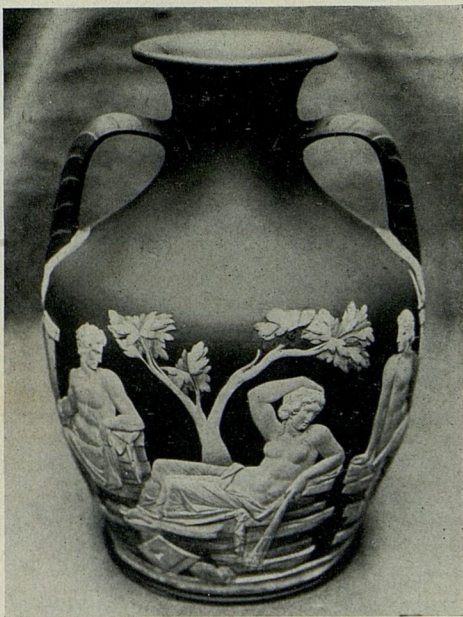
A final word or two about the hand-painted wares so strongly represented in modern ceramic output. These show a delightful affinity with the best traditions of the past: of a pattern sketched in quickly and assuredly, to fill a space, not a species of "roses, roses and lilac" meandering over the entire surface. Stylization has taken the place of naturalism; with it better colors are expressed in the decorative scheme. The staining of ceramic bodies has also improved, with resultant pleasanter texture interest. The outlook is encouraging.

## JOSIAH WEDGWOOD, JAMES TASSIE, AND THE PORTLAND VASE

BY EVELYN M. VERNON MONTGOMERY

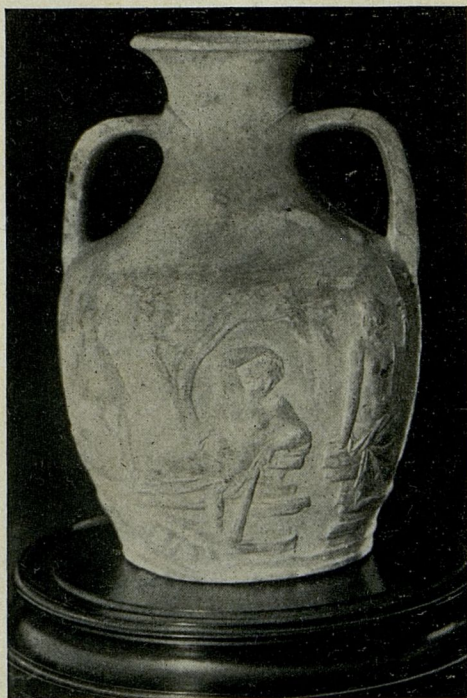
THIS year being the Bi-centenary of the great potter of Etruria, Josiah Wedgwood (1730-1795), attention is especially focused on him and his work.

Wedgwood was more than a potter; he was an artist, and be it said to his credit, was quick to recognize the merit of the work of his contemporaries. Among these, most notable perhaps was James Tassie (1735-1799), a Scotch medallionist and gem engraver, whose cooperation Wedgwood not only sought but enjoyed to his profit for many years. In 1769 Tassie furnished Wedgwood with many casts for reproduction in his factory in connection with Wedgwood ware, and the majority of the cameos and intaglios in Wedgwood's first catalogue, published in 1773, were from this same source. Tassie and Wedgwood frequently exchanged designs, each seeming to be inspired by the other's workmanship, and for a number of years their intercourse was most amicable. Whereas Wedgwood was a manufacturer and produced in quantity, Tassie was an individualist, a sculptor in little, medallionist, gem engraver, only.



COPY OF PORTLAND VASE MADE BY JOSIAH WEDGWOOD  
CIRCA 1790. ETRURIA MUSEUM





COPY OF PORTLAND VASE MADE BY JAMES TASSIE;  
ORIGINAL PLASTER

His studio was in London. There was, therefore, no occasion for rivalry between the two.

Curiously enough, both of these artists separately produced remarkably fine copies of the celebrated Portland Vase. Tassie was the first to undertake the reproduction, his original copy being made while the vase was still in the possession of the Barbarini family. An eminent engraver on gems, Mr. Pilcher, struck with the beauty of the vase, made a mould of it in Rome before it came into the possession of Sir William Hamilton. It was from this mould, placed in the hands of Mr. Tassie by James Byres, Esquire, that the Tassie copies were made, and the mould was then destroyed at his request.

The original vase, it will be remembered, was purchased in 1786 by the Duke of Portland. Learning that Josiah Wedgwood had also desired to purchase it, the Duke placed

it in the famous potter's care for reproduction, and it remained for a year or more at Etruria. How many copies were made during that period is not known, but the original moulds are still preserved and in use. In 1790 Sir Joshua Reynolds, in a letter to Wedgwood, declared his copy to be "a correct and faithful imitation."

The material of the original vase is a dark blue glass overlaid with nearly opaque white glass in close union. Out of the latter the figures are cut in relief. The Wedgwood copies were in earthenware, fired, white raised figures on blue ground, but those by Tassie were in plaster of Paris prepared with gum, and uncolored.

A few of the first copies of the Wedgwood Portland vase are still in existence, although none is in perfect condition. One of the copies is in the Museum at Etruria. One of James Tassie's is preserved in the Scotch National Gallery, Edinburgh\*; another is in the possession of the Vernon family. Wedgwood's original description of it and his interpretation of the figures are to be found among his writings.

An attempt was made, it will be recalled, to sell the original Portland vase at auction in London about a year ago, but all bids falling beneath the value fixed by its owner, it was withdrawn and returned to the British Museum, where for many years it had been exhibited as a loan in the Gem Room.

Nicholas Roerich, whose portrait by his son is reproduced on the opposite page, founded the Master Institute of the United States and Corona Mundi an international art center which now, with the Roerich Museum, are at 310 Riverside Drive, New York. Mr. Roerich was born in Russia in 1874, and before coming to the United States at the invitation of the Art Institute of Chicago in 1920, had attained to distinction as painter, writer and organizer. He has produced over 3,000 paintings and a score or more of books, but is essentially an idealist concerned with the extension of an understanding love of art.

\*Note. In the Scotch National Gallery, Edinburgh, is a Tassie Room, wherein is not only the reproduction of the Portland vase but a comprehensive collection of Tassie's portrait medallions which made him famous. Another comprehensive collection of Tassie's medallions, long owned by the Vernon family, is now in this country, the property of the author of this article, Mrs. R. H. Montgomery, of Warrenton, Virginia, by whom it was generously lent last season for temporary exhibition to the Corcoran Gallery of Art at Washington. These medallions are engraved with exquisite skill and feeling.





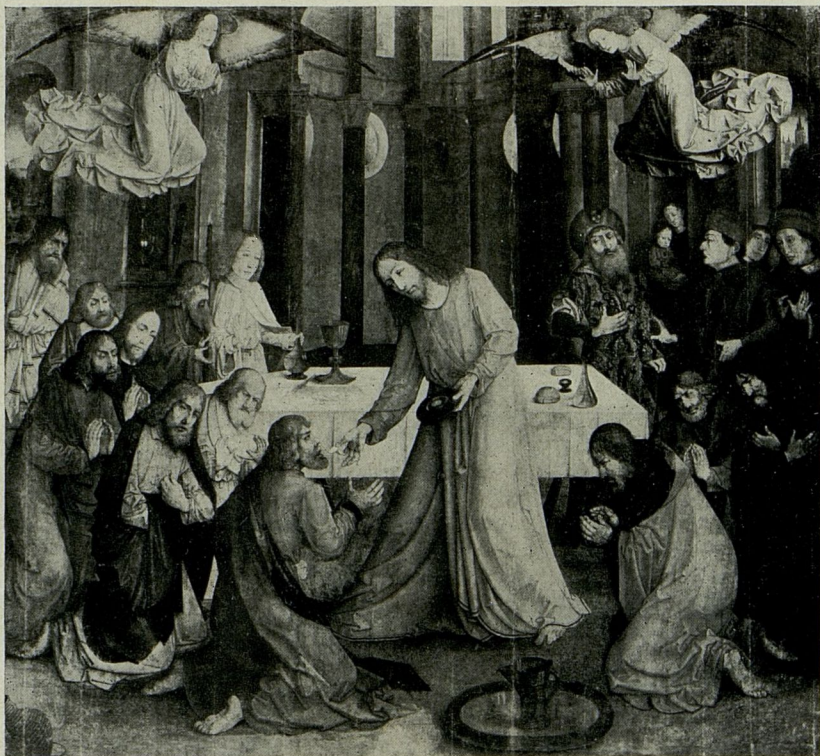
NICHOLAS ROERICH

BY

SVIATOSLAV ROERICH

THE ROERICH MUSEUM, NEW YORK, N. Y.





THE LAST SUPPER, BY JOSSE VAN WASSENHOVE (*Justus of Ghent*) 1474  
MUSEUM OF URBINO

## THE GREAT EXHIBITION OF FLEMISH ART AT ANTWERP

BY H. FRITSCH ESTRANGIN

THE exhibition of Flemish art inaugurated at Antwerp in June by the King of the Belgians in one of the buildings of the Antwerp Exposition is certainly the most important ever organized in Belgium, and by far the most striking artistic event of 1930 on the European continent.

It seems to complete the cycle of great art exhibitions that can be recalled with the greatest interest during the past thirty-two years, namely: The Van Dyck Exhibition at Antwerp in 1899; the Flemish Primitives at Bruges in 1902; the retrospective exhibition of Walloon art at Liège in 1904; ancient Brussels art in 1905; the Golden Fleece at Bruges in 1907; Belgium art of the seventeenth century at Brussels in 1910; and the Rubens exhibition at Antwerp in 1927.

The present exhibition has brought together treasures of Flemish art from the fifteenth to the eighteenth century and M. Paul Lambotte, general commissioner of the exhibition, who also organized the exhibition of Flemish art in London about two years ago, has taken particular care not to repeat himself. A number of works seen in London are not being shown at Antwerp, while one may see many pictures at Antwerp that were not shown in London.

This exhibition required for organization two years of hard work. It was necessary to bring the pictures shown from all parts of the world. Judging from the amount for which insurance was placed, the pictures shown may be valued at about \$16,000,000.

It has been the aim of the organizers, as





LE BAC D'ANVERS

MUSEUM OF THE HAGUE

JORDAENS



DULLE GRIET, OR MARGUERITE LA FOLLE

PIETER BREUGHEL, THE ELDER

MAYER VAN DEN BERGH COLLECTION, ANTWERP





NATIVITY

MUSEUM OF BRUSSELS

VAN DER GOES

may be noted, not so much to bring together a great number of works, as to make a selection of authentic masterpieces most representative of Flemish art. One only needs to glance at the exhibition to see that this goal has been fully attained.

It is thus that the eyes of the visitor can gaze upon three hundred striking masterpieces. Here we have the Primitives overflowing with religious fervor and admirable in finish; here Rubens and his school in a burst of vigor and healthy color; and there Van Dyck in all his supreme elegance. Never before has the task of a critic seemed so difficult. To give a complete idea of the exhibition would mean going over the whole history of Flemish art—magnificent amongst all others—as illustrated by these masterpieces. That will be the privilege of the visitor. What I shall try to do here will be to give American readers a general impression of the exhibition, with special reference to a few works of capital importance.

An important place has naturally been given to the Primitives. The organizers have avoided showing Memlinc's reliquary of Saint Ursule, or Van Dyck's Polyptych, which may be seen in the neighboring cities of Bruges and Ghent. They have, however, shown less well-known works by these artists which was much more difficult. Amongst the earliest masters, along with two little pictures by Melchior van Broederlam (of the Meyer van der Berg collection) and the "St. Francis of the Stigmata" by Jan Van Eyck, the greatest attention must be paid to "The Last Supper," an important work painted about 1474 by Josse van Wassenhove, known as *Justus of Ghent* (who should not be confused with John of Ghent who was working in Artois about 1328). It is one of the finest and the grandest pictures known of this epoch, and retains great freshness and incomparable nobility. This picture has been lent by Urbino, and but for the archives of that town nothing would be known of the





CHRIST AND THE WOMAN TAKEN IN ADULTERY

BY  
PETER PAUL RUBENS  
MUSEUM OF BRUSSELS





THE BIRD'S NESTER

PIETER BREUGHEL, THE ELDER

MUSEUM OF VIENNA

painter. We learn there that he lived at the court of Frederick of Montefeltre from 1465 to 1475. This "Last Supper" was painted to the order of the Society of Corpus Christi. The realism of his ideas and the harmony of his palette place him on the same plane as Van der Weyden. This is the sole authentic work of the artist known, that of the Antwerp Museum being doubtful.

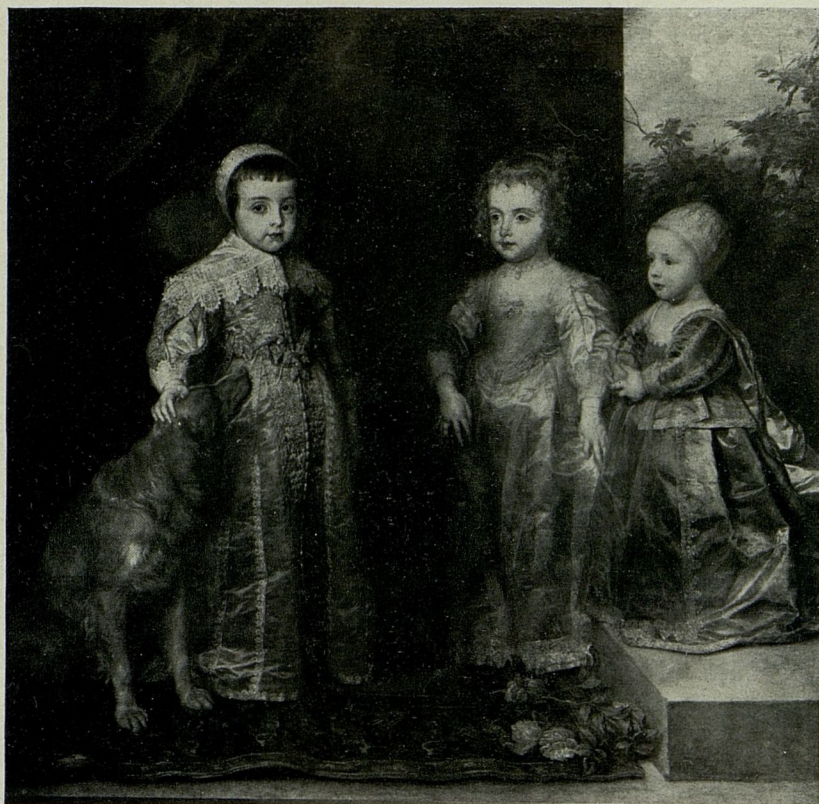
Another very rare picture is one of the seven known pictures representing the life of Saint Dymphne, the one of the saint leaving Antwerp with a curious view of the city in the background, by Gossuin van der Weyden (1465-1538), nephew of Roger van der Weyden. This picture belongs to Baron Van der Elst, the fortunate owner of the entire series.

But naturally this van der Weyden recedes into the background when compared with the great Roger van der Weyden (called by

the French *Rogelet de la Pastoure*), author of the paintings of Bone near Dijon, of whom several very fine works have been lent to the exhibition. Amongst these are the "St. Luke painting the portrait of the Virgin" (of the Wilzeck collection in Vienna), a replica of which exists at Munich, a very fine work with a landscape background worthy of the brush of Van Eyck and which has a special interest in showing us the portrait of the painter himself in the costume of St. Luke, as can be proved by his resemblance to the authentic portrait of Roger by Dirck Bouts.

The room reserved to Memlinc must give the visitor the purest joy. In the place of honor is seen the *Bethsaba*, an admirable nude and one of the less celebrated canvases of this son of Bruges; then the superb Florentine Madonna between two angels, which offers certain analogies with the picture in the St. John's Hospital at Bruges.





THE THREE CHILDREN OF CHARLES I

ANTHONY VAN DYCK

TURIN MUSEUM

The Passion of Christ (1478), a famous altarpiece (of the Turin Museum), is particularly interesting because it contains such a great number of finely executed figures. "On this panel which is only 55 centimetres high" writes John Weale, "the whole story of the Passion is portrayed, the various scenes being separated from one another chiefly by means of buildings intended to represent Jerusalem." The donor, Guillaume Morec, (burgomaster of Bruges), whose portrait exists also in the Brussels Museum, is seen on the left.

To these real *chefs d'oeuvre* of Memline must be added the Virgin of the Goldsmith collection (London), and the so-called little "suite" of Strasbourg which, however, has not been catalogued by Weale.

All lovers of primitive Flemish art will be interested in an almost unknown master, John of Flanders (Juan de Flandes) who

passed the greater part of his life in Spain and of whom only sixteen paintings, of small dimensions, are known; one is the Samaritan lent by the Louvre Museum, the others being lent by the King of Spain. These works offer a new field of study to the savant.

It would be a pleasure, too, to study at length all this galaxy of old masters so well represented, but one must be content to pick out amongst them: the Princess of Savoy, by Flemalle (the collection of Mr. and Mrs. Bliss, New York); a portrait of Josse van Cleve (Goldman collection, New York); the Nativity, by Gerard David (Bache collection, New York); the Children of Christian, King of Denmark, by Mabuse; the head of a saint, by Petrus Christus; the Virgin and Child, by Dirck Bouts; and the Virgin of van der Goes, which is so deeply realistic in feeling.



An entire series of works by the dynasty of the Breughels occupy two rooms. This series is remarkably complete, and gives one an opportunity of admiring the Birds'-nester, by Breughel the Elder, and a number of canvases by different members of this extraordinary family lent by the museums of Darmstadt, Rome, Antwerp, Brussels and Vienna.

One must not forget, furthermore, among the many precious works of this period "The Four Seasons" by Grimer, the Antwerp master; the "Martyred Christ" by Hieronymus Bosch; the "Ecce Homo" by Quentin Matsys; and a portrait by Michel Coexie.

It was but natural to reserve a place of honor for Rubens in the great center hall, for he was, in fact, an outstanding Antwerp figure, who occupied his entire century by the strength of his personality, which shone forth throughout the world. The organizers have done admirably in representing Rubens under all the aspects of his talent, but in choosing amongst his immense production only very typical works, executed entirely by his own hand and representing his various styles. Thus we see him as the great painter of religious art in the "Christ and the Woman Taken in Adultery" of the Brussels Museum, painted about 1612. As a portraitist, who could he paint better than himself and the members of his family? It is therefore with pleasure that one salutes his own portrait, from the Royal Museum of Vienna (1637); the portrait of his second wife, Helen Fourment, from the Louvre (about 1635); and another portrait of the same from the Amsterdam Museum (about 1630), which are certainly the best representations of this charming woman who survives in other canvases in the Hermitage, Windsor, Munich and Vienna Museums.

To be noticed also amongst this Rubens series is the "Romulus and Remus" from the Capitol Gallery in Rome, the "Justus Lipse and His Pupils" from the Pitti Gallery, Florence (which shows the portrait of Rubens on the right), and finally a series of those brilliant, decorative sketches, frequently in camafeu, from the Philippson and Willems collection and from various museums.

It may be noted in passing how carefully all these pictures have been shown. All of Rubens' pictures are placed against a red

background, while those of the Primitives have been given a gray background.

Side by side with Rubens his brilliant pupil, the elegant and aristocratic Van Dyck, takes a fitting place, being represented by a few masterly portraits, not to forget a Christ on the Cross to remind us that Van Dyck was also at times a religious painter. But it is chiefly as a portraitist that he is honored here by the "Three Children of Charles I" from the Turin Gallery, a picture that he painted in 1635, after his return from the Low Countries. Another version of the same subject is in the Royal Collection at Windsor Castle.

Familiar as may be the brilliant portrait of Lord John and Lord Bernard Stuart (belonging to Lady Louis Mountbatten) it is a happy idea to have featured it here, for in it Van Dyck has surpassed himself in elegance and charm, and this work well deserves Lionel Cust's description as "one of Van Dyck's noblest paintings." It is a gem amongst gems.

Amongst other artists of this seventeenth century epoch, who cannot all be mentioned here, one could not omit Jordaens and his *chef d'oeuvre*, "Le bac d'Anvers," two different versions of which are in existence and which is powerful enough in execution to be worthy of the great Rubens, and indeed, when Rubens died on June 22, 1640, Jordaens was considered as his successor.

After these illustrious masters, their fair share of space is given to other Flemish masters; without mentioning Teniers, whom many opinions place in the front rank, one notes here masters such as Brouwer, Floris, Seghers and Sustermans, whose works are chosen with faultless judgment and would justify long study and commentary. This unique exhibition will remain open at Antwerp until November 1, and all real art lovers should seize the opportunity of paying it a visit.

The Denver Art Museum has announced the appointment of Mr. Cyril Kay-Scott of Santa Fe, New Mexico, as Director. Mr. Kay-Scott has been for some years Director of the Santa Fe Art School and will continue to serve in this position, spending the winter months in Denver and the summers in Santa Fe.





*Courtesy, J. Horace McFarland Co.*

# NARCISSE

BY

MAUDE JEWETT

AS SHOWN IN

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR

UNDER THE AUSPICES OF

THE ART ASSOCIATION OF HARRISBURG, PENNSYLVANIA





*Courtesy, J. Horace McFarland Co.*

## HUMORESQUE

BY

HARRIET W. FRISHMUTH

AS SHOWN IN

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR

UNDER THE AUSPICES OF

THE ART ASSOCIATION OF HARRISBURG, PENNSYLVANIA





*Courtesy, J. Horace McFarland Co.*

# MULTNOMAH

BY

HERMON MACNEIL

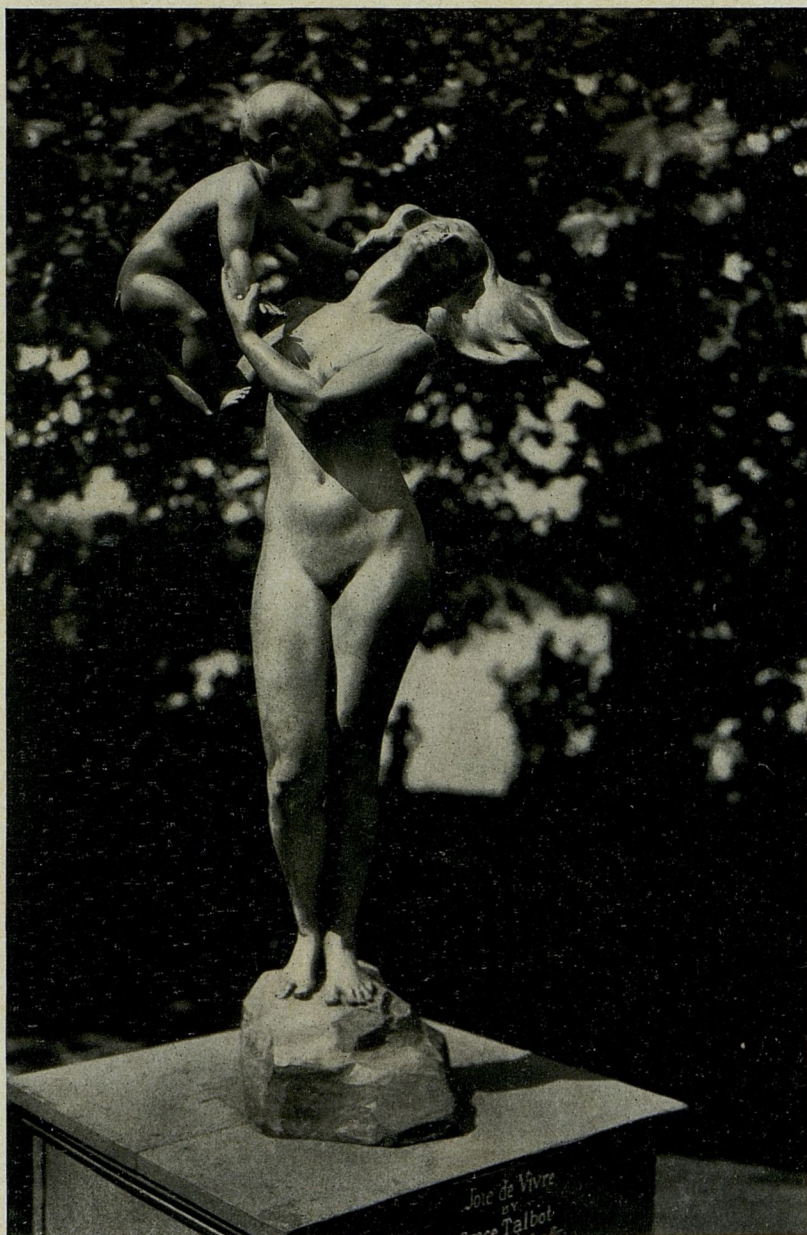
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*Courtesy, J. Horace McFarland Co.*

## JOIE DE VIVRE

BY

GRACE TALBOT

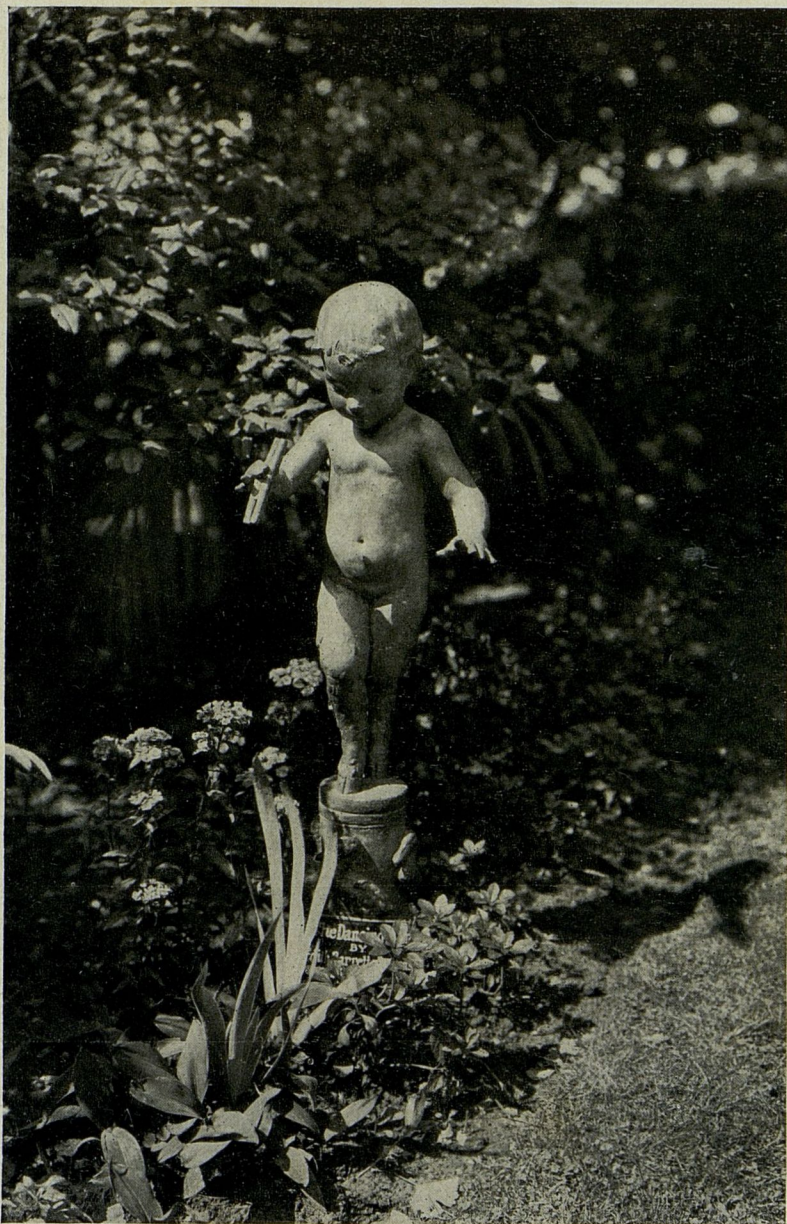
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*Courtesy, J. Horace McFarland Co.*

## DANCING FAUN

BY

EDITH BARRETTO PARSONS

AS SHOWN IN

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR

UNDER THE AUSPICES OF

THE ART ASSOCIATION OF HARRISBURG, PENNSYLVANIA





*Courtesy, J. Horace McFarland Co.*

## RAIN

BY

NOEL TURNER

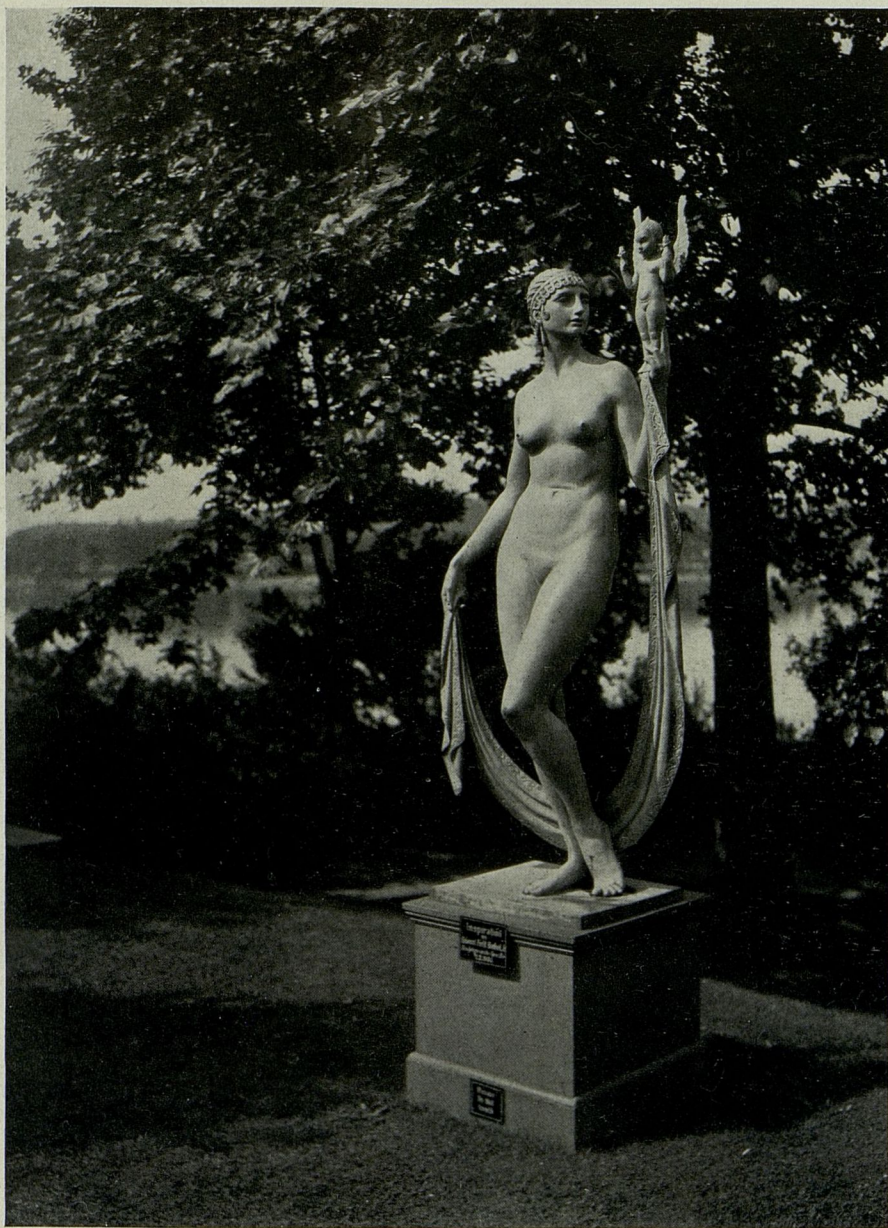
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*Courtesy, J. Horace McFarland Co.*

## INSPIRATION

BY

EDWARD FIELD SANFORD, JR.

AS SHOWN IN

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR

UNDER THE AUSPICES OF

THE ART ASSOCIATION OF HARRISBURG, PENNSYLVANIA





*Courtesy, J. Horace McFarland Co.*

## ORPHEUS

BY

CARL MILLES

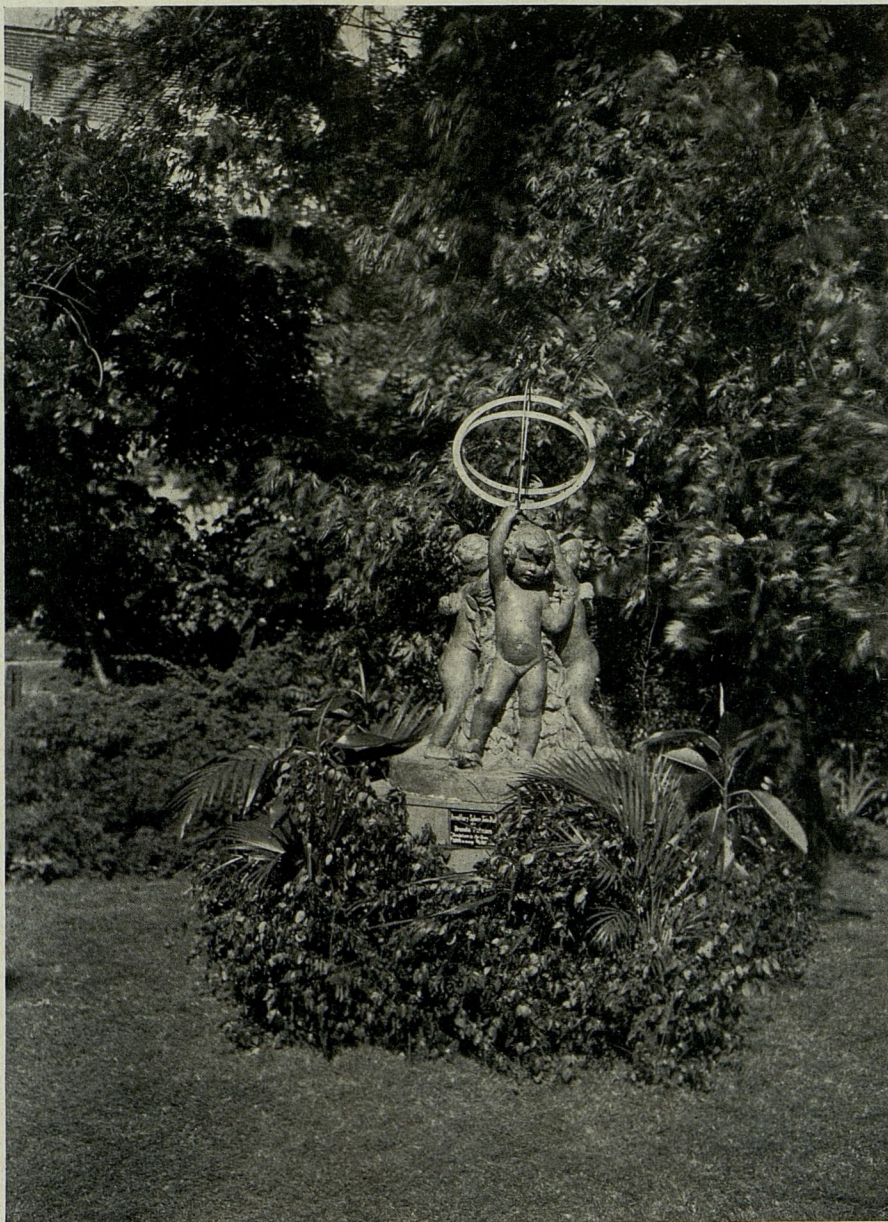
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*Courtesy, J. Horace McFarland Co.*

# SPHERE SUN-DIAL

BY

BRENDA PUTNAM

AS SHOWN IN

EXHIBITION OF SCULPTURE-IN-THE-OPEN-AIR

UNDER THE AUSPICES OF

THE ART ASSOCIATION OF HARRISBURG, PENNSYLVANIA



# TWO DEFINITIONS OF ART<sup>1</sup>

BY AUGUSTUS VINCENT TACK AND  
THORNTON OAKLEY

## I

### *Mr. Tack's Definition*

THERE is a very old story which records the first art criticism in history. I know it is old, that most of you have already heard it, but it is somehow appropriate at this time. It goes back to the days of Adam. Adam, returning one evening from his labors, found that his son Abel had drawn with a piece of charcoal taken from the fire, on the walls of the cave a picture which he proudly exhibited. Adam looked at it a while, shaking his head dubiously, then said: "That is all very well, my son, but is it art?" I suppose that question will be asked to the last man.

But whatever are our ideas of art, or whatever definitions for it we may have, there is one thing on which we all agree, and that is that to the art of painting there are two approaches—one concerns the objective world in which we live, in which we see realities, the other is concerned with the world of imagination; the one we might call objective, and the other subjective. Neither one precludes the other; both are important. If we will imagine these two extremes to be the poles of a sphere, suppose the north pole to be the center of realism, the south pole to be the center of abstraction, or pure design, and then further imagine around that sphere the equator to be a barrier, or a wall. We have, therefore, a picture of the art world in a sense, a sphere in which all contemporary painters have some place. All the painters that we know are some place on that sphere. To my mind a great many are caught at the barrier. They would like to be abstract, but they are pulled back by a hundred things—by memory, their training, custom—and they find it difficult to be wholly abstract. I think that is one of the explanations of the many things we see today which are half and half—so many distortions—things which are very brilliant but not quite accomplished. I am reminded of the Scotchman who wanted

to see the exhibition at Wembley, so he walked all the way from Aberdeen, hundreds of miles, but when he got to Wembley he was too tired to climb over the wall.

We are too apt to speak and think in terms of new art and old art, not realizing that old and new have nothing to do with art. A very interesting East Indian writer has given us a rather picturesque illustration. He said that art is like an eternal ocean—it always is. And different generations of men come down to the shores of this great ocean and they take something from it. Some come with large bowls and some with small; some with golden vessels and some with silver and wood and baser materials. They dip in and take something from this thing that always is.

What the world needs is understanding. It has always needed that, but the world of art needs it more than any other world. "Art and Understanding" is the very happy title that Mr. Duncan Phillips has given to his wonderful magazine. Understanding involves definitions, and when it comes to definitions of aesthetics we get into difficulties. They are the stumbling blocks. The great St. Thomas Aquinas in four Latin words defines beauty. We can translate it in four English words as follows: "That which seen, pleases." That is a quality which every painter wishes his work to have.

Pleasure in looking at paintings is of a two-fold variety. There is the pleasure of the mind and the pleasure of the sense of seeing, and this second pleasure is the important one. The mind is always forcing its prejudices upon the eye. It sees a beautiful painting, and instead of enjoying it for the delight that it gives the eye the mind begins to analyze and it says: "That figure is too large; that one too small; is that really well drawn?" A very interesting example which will illustrate my point is in the case of Gilbert Chesterton, who, when he was in this country three or four years ago, was taken to see the wonders of New York by night. He was, of course, taken to Broadway to see

<sup>1</sup> Addresses made at Dinner of American Federation of Arts, Washington, D. C., May 16, 1930.



the illuminations, and his friend asked him if he did not think it was beautiful. He answered: "I would think it was beautiful if I did not understand the language." Of course his eye was always being interfered with by the thought of somebody's chewing gum, the proper cigarette to smoke, the correct tooth-paste, and all the other commodities which were represented in those advertisements. If one, by some magic, could translate this scene to Peking, it is quite easy to imagine that it would be a fairyland in Chinese characters. I had the privilege once of seeing a page of the Golden Koran. I shall never forget my pleasure in looking at it—the style in which the letters were formed, the spacing, the texture and the composition. But I am very certain that if I had known what Mohammed was telling his followers I would not have enjoyed it as much.

This same analogy exists with regard to music. We know that when we listen to music we do not listen to any representation of natural sounds. We are interested in the harmonious relations of sound progressing rhythmically. My contention is that painting has these same elements. Painting has harmonious relations of color progressing rhythmically. One is an appeal to the ear; the other to the eye. We know that it is through the senses of hearing and seeing that the emotions are awakened.

There are quite a number of painters who are striving to achieve this *absolute quality*. I should like to make this plea for the understanding of their works—that they be regarded with a lively sympathy and a sensitive responsiveness. They demand the suspension of the natural hostility of the so-called "normal" mind to that which is outside the range of its familiar experience. These are not made of the ordinary stuff of paintings—obvious motives and objective realities. They are, however, organized and consistent, coordinated and homogeneous. They spring from mysterious depths, from the hidden springs of thought.

In conclusion let me sum up: There is an absolute quality in painting, independent of graphic representation. The primary pleasure in enjoyment of painting comes through the sense of seeing. Emotions are awakened through the senses. And finally, art is the awakening of the emotions.

## II

### *Mr. Oakley's Definition*

I believe that art may be defined differently by anyone, but I would term it thus—that art is the expression of ideals, that art is the expression of ideals *by any means whatever*. There are types of ideals and degrees of ideals; there is great art and there is lesser art. The great art is that art which is the expression of those ideals which appeal most deeply to the best that lies within the human soul and at the same time to the greatest number. Any medium may be a means of expressing art. Let us take, for instance, the taxi-cab driver. If a taxi-cab driver thinks merely of earning money, then he is a humblest of artists. If he be deeply engrossed in becoming a master mechanic, I believe he is a greater artist. If, however, he is most interested in service to humanity, I believe he is a great artist. I know you will say: "How many taxi-cab drivers are driving for service to humanity?" True, but there are very few great artists!

Amongst other means—any mode whatever is a way toward art, provided ideals are expressed—but amongst the greatest are the new methods of today, the movie, the aeroplane, the automobile, the radio. As all ways are open to expression of ideals, conversely, according to the purpose of the one who uses them, all are open to the opposite. Thus in this group of ways today we may have not art at all but quite the opposite—the automobile may be a menace upon our roads; the radio can bring vulgarity into our homes, as can the movie; the aeroplane can thunder over us scattering advertising hideousities upon our heads. Yet can we think of more wondrous methods of expression than these marvels of today? What greater service to mankind can be rendered than that of the automobile, than that of the radio? What greater ideals can we conceive than those that we were privileged to hear upon our radios at the opening of the London conference for international peace, or those addresses by wireless and telephone between our President and the South American Republics?

But I will drop all other methods and come to those which we consider as the fine arts—architecture, painting, sculpture, and those closely akin—literature, drama, music.



These have throughout the ages been most potent in expressing the most subtle aspirations of the human race. They have an amazing ability to express not mere materialism, but something spiritual, something intangible, something lofty. Yet because they have this quality they have also the ability of telling quite the opposite. They may express that which is repulsive and repugnant to the best that is in us.

I believe that art and morals are one. There is a large school of so-called artists who believe that art and morals have nothing whatever to do with one another, that art is merely the expression of emotion. With them I thoroughly disagree. This does not fulfill our definition of art. If you insist that art may also be the expression of emotion other than ideal, I can only say that that would be a thoroughly degraded type of art. I think that in the name of art there is no greater crime than to express, by means of visual beauty or by exquisite technique, a thought or message of psychology or philosophy which is repugnant to the best within our hearts.

I know what difficulties lie in the making of a picture. I believe that a picture is the most ideal of all mediums of expression. It can suggest the most subtle and intangible thought and spirit of mankind. The lowest type of picture I would call that which, through means of visual beauty, expresses the sordid thought.

Above this lowest rank I think there are three other types of pictures. I happen to have seen the other day an advertisement, a picture of a waterfall—an excellent pictorial representation, but it was used by a successful manufacturer to show how, through the vast power of water, his immense factories turned out unbelievable quantities of lipsticks! This is but the uglification of divine humanity for the benefit of the manufacturer's pocket. This is sheer commercialism. Can we call it art?

Let us follow the simile of the waterfall. Above commercial representation is the vastly higher type of pictorial expression—a waterfall, let us say, which speaks pure visual beauty—the wonder of texture, the brightness of water, the wonder of light and sparkle and movement. I think that it is in this field of pictorial effort that the majority of the better artists have achieved.

I do not think that I entirely agree with Mr. Tack. I believe that beauty of mind, the beauty of soul and the beauty of aspiration is a higher type of beauty than the visual beauty of nature. Let us again consider the waterfall. One of the supreme paintings of time is a waterfall depicted on silk by Sesshu, the distinguished Japanese artist of the fifteenth century. By visual beauty, by means of light and color and atmosphere, he lifts the beholder's spirit far above material, tangible, physical things, into the realm of wonder, into the realm of lofty aspiration, into the realm of the divine.

There is a story of Sesshu, who when in China was summoned before the Emperor's court to display his prowess. He caused to be brought to him a mighty sheet of rice paper, a bucket of ink and a broom. He described upon the rice paper the image of a dragon. (The dragon was and is the Chinese emblem of the spirit of humanity, of the aspirations, hopes and yearnings, the longings of the human soul. Before him you see floating the unobtainable pearl, the goal towards which humanity forever struggles.) When Sesshu finished this outline of a dragon, so full was it of the fire of the aspiration of mankind that the paper burst into flames and was consumed before the court. I shall end upon that note. Is not that the purpose of art? Does not this tale typify art? Is not this the reason and purpose of all art, of all artists, of the American Federation of Arts? Through fire, through the divine fire of inspiration, longing for perfection and for truth, is consumed the dross of material things.

Announcement has been made of the intention on the part of Mr. Francis P. Garvan of New York to establish at Yale University an Institute of American Arts and Crafts for popular instruction as a memorial to his wife. This announcement was coincident with the gift of Mr. Garvan's collections of Americana (furniture, silver, glass, pewter, china, prints and other objects) to the University. Included in the gift is a fund for lectures and for publications. Mr. Garvan has been generous in lending objects from his collections to museums and associations in many parts of the country. Although Yale will henceforth own the collections, the loans will be continued.





NEAR MONTEREY

ARTHUR HILL GILBERT

AWARDED J. FRANCIS MURPHY PRIZE AND RANGER PURCHASE PRIZE, N. A. D.

## ARTHUR HILL GILBERT

BY JOSEPHINE MILDRED BLANCH

**D**URING the present reactionary period in art, when the experimentation of theories, as yet unsolved, continually confront the public in current exhibitions, one turns with relief to a painter the basis of whose art is sincerity, who holds nature as his inspiration and whose pictures reveal deep poetic feeling. Such an artist is Arthur Hill Gilbert.

Mr. Gilbert interprets nature in varied moods, reflecting in his pictures the enjoyment he himself feels in the painting of each theme. Although much of the charm of his painting is the youthful and spirited handling of his subject, his eagerness for expression, his bold sweep of brush and his aban-

donment to color, yet his art is controlled, showing him to be fully equipped with technical knowledge and an intellectual grasp of the painter's craft. He has arrived at this balance through his wide experience as a student, both in Europe and America.

Although not a Californian by birth, Arthur Hill Gilbert is one by adoption. He was born in Evanston, Illinois, and was a student of the Northwestern University when he enlisted in the navy at the beginning of the World War. He went to Annapolis for training, winning the rank of lieutenant, and later was called overseas for active service. Prior to the war he had studied art at the Chicago Art Institute and had determined to follow it





OLD OAK, MONTEREY

AWARDED SECOND HALLGARTEN PRIZE, N. A. D.

ARTHUR HILL GILBERT

as his life work, so after the signing of the Armistice he remained in Europe for study. On his return to the United States he went directly to California, believing it to be the natural home for a painter of landscape. He has remained and for a number of years has been conspicuous as one of the most talented of the younger group of California artists. He is now exhibiting extensively in the leading galleries of California and the East. For six years he has been a contributor to the annual exhibitions of the National Academy of Design in New York, and seldom has a young painter been more fortunate in the winning of honors. Within the past year three of the most important prizes offered by the Academy have been given him. In its spring exhibition, his painting "Old Oak, Monterey" won the Hallgarten Prize, and in the winter showing his picture "New Monterey" was given the "J. Francis Murphy Prize" for landscape and was also chosen as a Ranger Fund purchase. This success, com-

ing as it has to a young painter out of the West, seems a significant gesture that the Academy has no prejudices, but is vitally interested in western art and is awake to the appreciation of talent wherever it exists, irrespective of the locality in which it manifests itself.

For a number of years Mr. Gilbert's pictures have been acquired by private collectors, and he is at this time represented in the collections of Mortimer Fox of New York, William Randolph Hearst, Mrs. E. H. Seawell, John Mitchell, Frank Miller of Riverside, and others.

That there is a wide contrast in this painter's reaction to each subject he interprets reveals him to be highly temperamental. Some of his canvases are vivid with color and robust in handling, while in others lyric beauty and poetic rendering tell of the painter's extreme sensitiveness to mood and his subtle rendering of elusive and everchanging effects—gray mists through which pale sun-



light filters—desert rainbows against dark lowering clouds that move about desert wastes. In such themes he proves himself the lyricist, and again in much of his work is the emotion of the dramatist.

In painting the Monterey coast, he depicts delightful stretches of blue Pacific waters smiling in sunshine, beyond high rocky cliffs where grow the bleached, storm-torn cypresses. Again he chooses the graceful curve of dunes reaching down to the white gleaming beaches where waves lazily lap the sands, the jade green and intense blue of the water interrupted at intervals by the deep purple of seaweed.

His French subjects transcribe rural scenes in springtime; quaint cottages by the roadside, winding paths that lead over bridges through green meadows and orchards breaking into bloom, while over all a misty atmosphere softens even the blue skies of April. He has painted also quaint corners and narrow, crooked streets of small villages. In these compositions the artist tells of the uninterrupted harmonies of nature, in the tranquillity and peace of which one finds a refuge from all that is discordant and disturbing.

Success has come early in Arthur Gilbert's career, but not easily, for he believes in hard work as a means to an ultimate success, and because he has achieved does not lessen his

enthusiasm or ambition—he is ever reaching for a larger destiny.

In his art he is an individualist; the flare of fads does not disturb him. He is not bound to the Academic nor pledged to the "Modern" but expresses, freely and feelingly, himself, as all gifted painters are sure to do.

The ideal toward which he reaches is the same that has inspired the great masters of landscape down through the centuries—Constable, Millet, Corot, Inness, and all others who have been submissive and prayerful before nature, believing that only through the solving of her mysteries could they arrive at any understanding or give to their art the eternal quality that would endure.

His faith is in agreement with Rodin when he writes, "Man is incapable of creating, of investing. He can only approach nature submissively, lovingly. For the rest, she will not disappear from his sight; he has but to look, she will let him see by what force of patience he has arrived at understanding—that only. To understand, to see—truly to see! Would one recoil before the necessary effort, before the indispensable apprenticeship, however long and laborious, if he foresaw the happiness of understanding? To understand! It is—not to die!" What sounder creed could any painter choose on which to build his art?

## THE AUSTRIAN WERKBUND EXHIBITION IN VIENNA

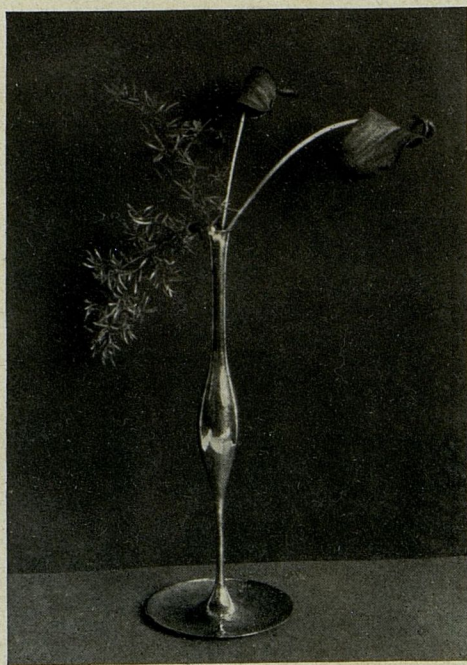
BY A. S. LEVETUS

THE Austrian "Werkbund" is a combination of decorative artists, artist-craftsmen and women, manufacturers, industrial employers and friends of modern arts and crafts; quality in design, material and workmanship is its aim. This Society was founded in 1912 when the German "Werkbund" which had been called to life a couple years previously held its annual meeting in Vienna. On that occasion an exhibition of Arts and Crafts was held at the Austrian Museum of Art and Industry (Oesterreichisches Museum für Kunst und Industrie) which roused astonishment among all visi-

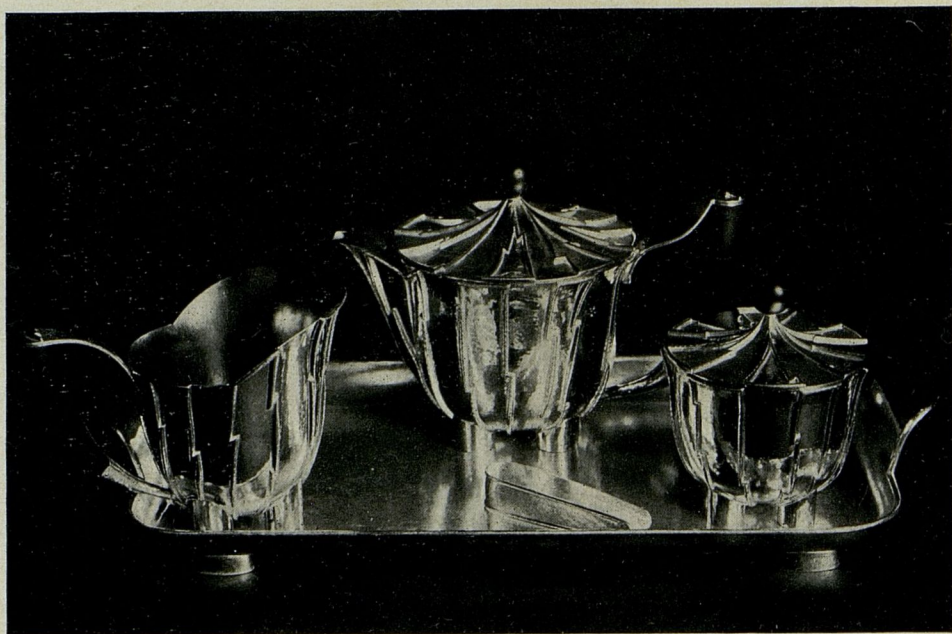
tors by the beauty of design and craftsmanship of articles displayed.

A short time ago the German Werkbund decided to again hold a meeting in Austria's capital. Again the Austrian confrères determined on an exhibition of the applied arts which should show of the best and make manifest advances made in all branches of arts and crafts, also including architecture. The result was most satisfactory. The objects shown gave another proof that "our curious, complex, aspiring age still abounds in subjects for aesthetic manipulation, that the material for the artists and their motives



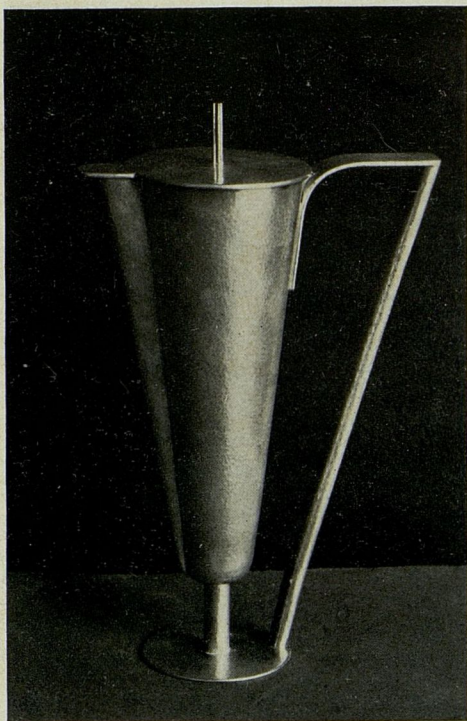


FLOWER HOLDER, DESIGNED BY PROF. JOSEF HOFFMANN;  
EXECUTED BY WIENER WERKSTÄTTE

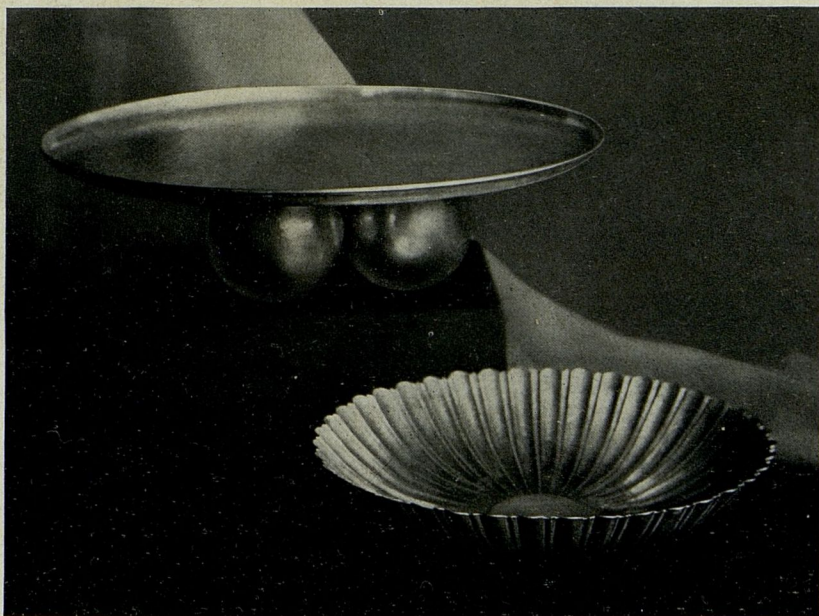


SILVER TEA SERVICE, DESIGNED BY PROF. JOSEF HOFFMANN; EXECUTED BY WIENER WERKSTÄTTE



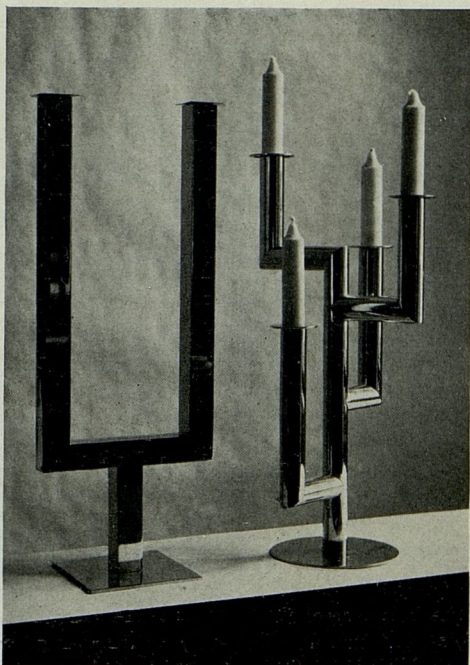


HAMMERED SILVER JUG, DESIGNED BY PROF. JOSEF  
HOFFMANN; EXECUTED BY WIENER WERKSTÄTTE



HAMMERED SILVER FRUIT BOWLS, DESIGNED BY PROF. JOSEF HOFFMANN; EXECUTED  
BY WIENER WERKSTÄTTE





CANDLESTICKS, DESIGNED AND EXECUTED BY KARL  
HAGENAUER

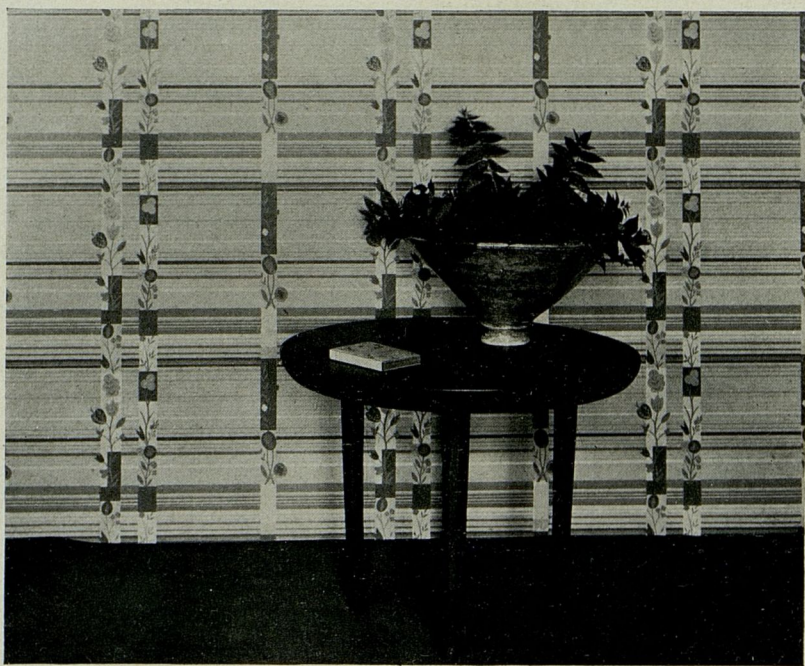


TABLE AND BOWL DESIGNED BY MATHILDE FLOGL

EXECUTED BY WIENER WERKSTÄTTE



of inspiration are not yet exhausted." Moreover, it manifested that the bond between the designer and the craftsman who executes his design is becoming closer and closer, that it has become as one organic whole, inseparable. Further it showed an increase in artist-craftsmen and women, a widening out of their sphere of work, including, as it does, all kinds of modern shops, for the architect-decorator is influencing the shopkeeper, making him feel the value of true artistic decorations, the part it plays in the well-being of the goods offered for sale. In short the modern artist-craftsman has been made to respond to the cause at heart in the mind of the artist and, in the words of William Morris "every man who has a cause at heart is bound to act as if it depended on him alone, however well he may know his own unworthiness; and thus in action brought to birth from mere opinion." And here, surely, the "Cause" underlying the exhibits is the advance of the applied and industrial arts, and this in all directions and all-embracing. What is most impressive is the general utility to which design has been applied, that it has left nature aside, in favor of style, and this in its most simple of forms. One remarks this everywhere in this exhibition, in the spacious entrance hall, in which little was shown, but this little of the choicest possible. Even though one may not be responsive to all, and some things may even be disdained, still there were everywhere objects which aroused wonder.

Besides the Museum building in which the exhibition was held there is a lovely garden set out with shady trees, beds of bright-hued flowers and an ornamental lake. In this garden the visitors found a village rest-house, a bureau of travel, music and other shops, a pavillion; above it a cafe in a sort of colonnade. From its terrace, while listening to the strains of a Viennese band, one could enjoy the cool air and look down on the feast of delights offered. This was artistry in its highest sense. One was instinctively convinced of the inborn talent of the Austrians for all forms of decorative art; a most important factor when considering this subject. Everywhere one turned the personal note "Viennese" was perceptible, however involuntarily expressed, the Austrian apparently cannot reject it, it comes

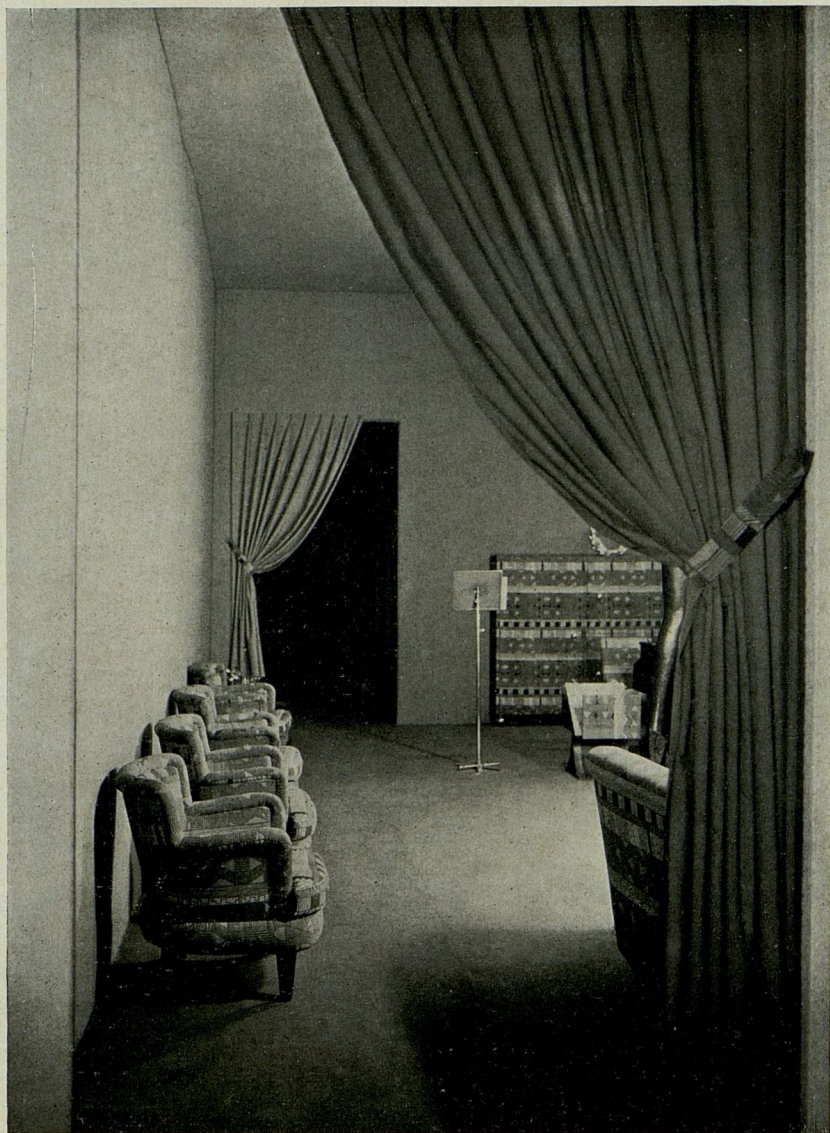
silently, unurged, he cannot get away from it. It was exactly this unasked for response to involuntary call which lent so great a charm to the exhibits, the manner in which they are displayed and the refined tone of the whole.

Thanks should be rendered to the authors of this exhibition: First of all to architect Professor Josef Hoffman, the selfless worker, than whom no single man has done more to further modern Austrian arts and crafts, Prof. Oscar Strand, Prof. Edward Wimmer, Prof. Ernst Lichtblau, Prof. Michael Powolny, the father of modern Austrian ceramics and pottery generally, architects Hoffman and Augenfeld, Oswald Haertl, Dr. Josef Frank, Walter Sobotka, the Wiener Werkstätte and those numerous designers and craftsmen and craftswomen who gave of their best; also to the many manufacturers and industrialists who have minds open to see that modern wares must necessarily bear the stamp of the artist mind when made by hand, and even though made by machinery, that design must keep strides with other trends of progress.

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The Art Institute of Chicago announces its Second Annual Exhibition of Lithography and Wood Engraving, to be held from December 4, 1930 to January 25, 1931. Lithographs, woodblock prints and wood engravings in black and white and in color are eligible for entry. In connection with the exhibition, the Mr. and Mrs. Frank G. Logan First, Second, and Third prizes of \$100, \$75 and \$50, respectively, are again offered; and in addition two prizes of \$50 each, one for lithography and one for woodblock print or wood engraving, are offered by Mr. Walter S. Brewster. It is planned to make this exhibition the finest representation possible of the best work being done in these two mediums in every country. The Art Institute's First Annual Exhibition of Lithography and Wood Engraving, held last year, proved highly successful. Sales were made amounting in value to over \$4,000; and a collection of approximately one hundred prints which was selected therefrom for a circulating exhibition has been in constant demand by other museums throughout the country.





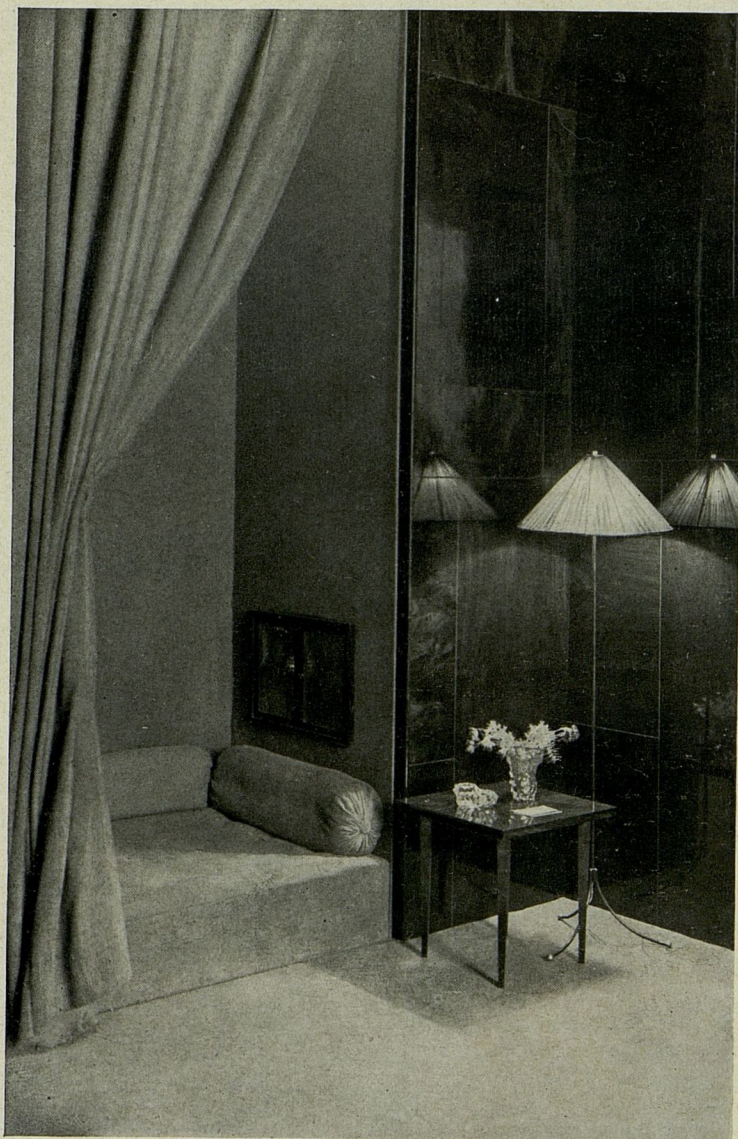
MUSIC ROOM

DESIGNED BY

PROF. JOSEF HOFFMANN

AUSTRIAN WERKBUND EXHIBITION, VIENNA





CORNER OF BED ROOM

DESIGNED BY

PROF. J. E. WIMMER

AUSTRIAN WERKBUND EXHIBITION, VIENNA



# THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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VOL. XXI OCTOBER, 1930 No. 10

## THE BIG CITY AND THE LITTLE TOWN

"The enormous losses in human happiness and in money which have resulted from lack of city plans which take into account the conditions of modern life, need little proof," President Hoover has said; adding: "The lack of adequate open spaces, of playgrounds and parks, the congestion of streets, the misery of tenement life and its repercussions upon each new generation are an untold charge against our American life. Our cities do not produce their full contribution to the sinews of American life and national character. The moral and social issues can only be solved by a new conception of city building."

Thus the lately organized Planning Foundation of America, with offices at 130 East 22nd Street, New York, introduces one of its first publications, "New Cities for the New Age," in which it graphically shows

what has happened to our American cities that grew up too fast without a plan, and what can be done to forestall such errors in the future, if not to remedy those made in the past.

This question of planning is not confined exclusively to cities. Our small towns, and especially our old small towns, are beginning to cry out against the despoilment which follows rapidly on the trail of the automobile. Ten years ago these towns were asking to have state highways, or trunk roads, pass through their centers. Now they are crying out to have such trunk roads pass around their outskirts. There has been a complete reversion of sentiment. The beautiful, sleepy, restful old towns of New England have not only been reawakened but utterly despoiled through the medium of the highway, merely as the result of the increase in traffic, to say nothing of the establishment of gas stations and hot-dog stands. This situation threatens not only the small town but actually the life of the citizen. There is danger not only in crossing the highway but in walking upon it, and an insistent demand has been made for highway sidewalks for the benefit of the pedestrian. These facts are called to the attention of the thoughtful suburbanite, or dweller in the rural districts, by Bulletin No. 24, lately issued by the Massachusetts Federation of Planning Boards, of which W. Franklin Burnham is Chairman.

And in this connection mention should be made of the fact that the Planning Foundation of America, to which reference has already been made, has issued, in the form of Bulletins Nos. 1 and 2 respectively, informative articles on "Street Replanning in Downtown Districts of Large Cities" illustrated with Maps, by Harland Bartholomew, City Plan Engineer of St. Louis, and "Standards in Planning for Recreation Areas" by L. H. Weir, of the Playground and Recreation Association of America.

Town and city planning, the safeguarding of our highways and the preservation of natural beauty, essentially come within the field of art and must be carefully considered, as President Hoover has indicated, if we are not to have our national life essentially impoverished by the inevitable march of so-called progress. On the mind of the returned tourist this is freshly impressed.



## NOTES

The Mexican Exhibition of EXHIBITION OF the American Federation of MEXICAN ART Arts, which will tour this country during the winter and spring of 1930 and 1931, opens at the Metropolitan Museum of Art in New York on the thirteenth of October. Later it will be shown in Boston, Pittsburgh, Cleveland, Washington, Milwaukee, Louisville and San Antonio.

The Exhibition presents an outline of the artistic aspects of Mexican civilization from conquest to the present day.

Ambassador Dwight W. Morrow, in deep appreciation of the merits of Mexican art, conceived the idea of an exhibit that would give the American public opportunity to know this art in its most important manifestations. He consulted with Dr. Frederick P. Keppel, President of the Carnegie Corporation of New York, who at this time was also Acting Director of the American Federation of Arts.

To realize the project, Mr. Homer Saint-Gaudens, Director of the Department of Fine Arts of the Carnegie Institute of Pittsburgh, was asked to survey the field in Mexico and to outline the scope of the Exhibition. Through the courtesy of his trustees he was able to accept the Ambassador's invitation and as a result spend the month of November traveling through Mexico from Guadalajara to Oaxaca in an effort to understand not only the genius of Mexican art but also its practical application, both in its fine and applied forms.

Through the kind offices of Ambassador Morrow, Count d'Harnoncourt was suggested to Mr. Saint-Gaudens as the man best fitted to develop the details of this Exhibition, to choose and collect the objects and to organize the initial setting forth of this collection from June twenty-eighth to July tenth this year, in Mexico City under the auspices of the Mexican Department of Education.

The Mexican Government, realizing the importance of this Exhibition, loaned valuable and unique examples of early Mexican art from the National Museum in Mexico City and the State Museum of Guadalajara, and also generously lent its help and moral support to the organizers in creating an

exhibit which was a true representation of Mexico's artistic production.

An honorary committee consisting of Ambassador Morrow, Don Genaro Estrada, Minister of Foreign Affairs, Don Louis Montes De Oca, Minister of Finance, Don Moises Saenz, former Sub-Secretary of Education and Don Carlos Trejo Lerdoj Tejada, at present Sub-Secretary of Education, was organized and an advisory committee consisting of the most important artists and connoisseurs of the country, such as Diego Rivera, Dr. Atl, Don Jorge Enciso, and many more lent their services.

This Exhibition is concerned only with the presentation of such works of art as are an expression of Mexican civilization, which is not chiefly Spanish Colonial as is so commonly believed, but more properly Indian.

The Spanish Conquistador found, in the territory of the present Mexican Republic, a number of highly evolved individual cultures which had developed distinctive modes of art and life, such as those of the Aztecs, the Zapotecs, the Tarascans, and the Totona-cans. At the outset to consolidate their military conquest, the Spaniards destroyed what they thought was every vestige of the artistic and religious indigenous manifestations and imposed a single religion, a universal language, and a common code of ethics and social order. But in this holocaust, the basic elements of Indian ideology and habits of mind were not even touched, much less transformed.

For while pre-conquest culture ceased to exist, the Indian race survived and developed. In a slow process, unnoticed alike by conqueror and conquered, the Indian mind assimilated those elements of the European overlord which it could use and molded them into its own conceptions. A familiar historical law was again repeated. The captive Indian was securely on the road to conquering his conqueror. New Spain began to live a cultural life of its own, stemming from the despised Indian and reaching out to embrace and absorb the Mestizo and even the Creole. The emerging Mexican civilization was thus the child of the union of foreign ideas and elements and Indian psychology. The existence of this new culture was one of the unrecognized causes for final separation from Spain. For three hundred years it had grown in intensity until it



could no longer remain confined in a political unit governed by an ideological system devised for another culture.

Political independence did not, however, immediately liberate cultural tendencies. The new Republic was ruled for another century by a class which did not recognize the existence of a Mexican civilization and which was in any case largely incapable of understanding either its value or its strength. The nineteenth century rulers turned to France as the supreme arbiter in all cultural matters and French art and French thought influenced the higher classes in Mexico more profoundly than French intervention and Maximilian's inglorious reign ever influenced the basic life of the country. The inadequacy of this alien culture either to control or to satisfy the need of Mexico's Indian population was a contributing cause to the Revolution of 1910.

The history of the last twenty years is the most interesting history of this struggle, often imperfectly understood but always sincere, to discover the true Mexican formula and to apply it to all aspects of Mexico's cultural life.

The present exhibition, therefore, is chiefly an attempt to organize the products of that struggle as well as to collect some of the previously neglected contributions to the national civilization which anticipated and helped produce it.

The exhibition is physically divided into two sections: the first, old and modern applied arts and old fine arts; and the second, modern fine art. The first section represents the Mexican unconscious expression of its National characteristics. The second section is Mexican conscious expression. The necessity for such a distinction in a country where the national consciousness has developed in the face of almost insuperable difficulties is obvious.

Among the applied arts produced in Mexico are many objects of indubitable artistic merit which have no possible relationship to the cultural life of the country. The long rule of the Spaniard, the succeeding European influence, and finally the close intercourse with the United States in our own day have resulted in a variety of objects which can only be considered as foreign creations accidentally produced on Mexican soil. A concrete example is Mexico's best

known faience, the Talavera de Puebla, a pottery unquestionably superior in technique to any other in the country and of much greater commercial importance. Because, though founded in Puebla by Spaniards under guild rules which permitted the employment only of Spanish masters, its designs as well as its molds were invariably copied from Spanish models. Thus the significance of this pottery in an exhibition of Mexican arts is strictly limited. Similarly the many modern objects made for the tourist trade are often deliberately invested with non-Mexican characteristics in order to please the foreign buyer.

The ambition of the exhibition is to present, within the limits of her artistic production, a Mexican interpretation of Mexico.

The American Federation of Arts' Third International Exhibition of Contemporary Industrial Art, consisting of Decorative Metalwork and Cotton Textiles, will begin in October a circuit of four museums of art, at Boston, New York, Chicago and Cleveland. It will be recalled that, in line with the policy of the Federation to demonstrate design in current production and to bring American products into comparison with those of Europe, the General Education Board in May, 1927, generously assigned to it a grant of \$25,000 annually for a period of three years, to be applied toward assembling and circulating among museums of art a series of international collections of the products of today in various industrial art fields.

In accord with the decision to limit the scope of these exhibitions to but one or two types of material, the first in the series covered the ceramic arts; the second, which is still on tour, included Decorative Glass and Rugs; while the third, which is to be shown first at Boston, beginning the fifteenth of this month, will embrace only the metals and cotton fabrics. These broad fields had themselves to be narrowed down to more feasible working limits, so that, though the metalwork will include examples in silver, pewter, copper, brass, aluminum, lead, bronze, steel and iron, or combinations of any of these, in wrought, cast, inlaid, enameled or plated technique, allowing in the



latter for chrome, nickel and silverplating, it was found necessary, nevertheless, to exclude jewelry and sculpture as such, these constituting separate territories; likewise, the larger architectural pieces intended to be attached, most of these being too heavy to permit of ready handling and transportation, or else were not available because such items are of "special order" type and had to be immediately installed in buildings. In the cotton field are included woven and printed upholstery and drapery fabrics, made entirely of cotton or containing a very slight admixture of other fibres, provided that the pattern or other design is carried by the cotton itself. Due to the enormous extent of the field and to avoid questions of fashion it was found inadvisable to include dress materials.

There will be shown in this third exhibition, in addition to the American entries, the work of eight foreign countries: Czechoslovakia, Denmark, England, France, Germany, the Netherlands, Sweden and Switzerland. About 939 objects, produced by some 181 firms and craftsmen and involving the work of nearly 275 designers, has been included. In view of the attendance of over 160,000 persons recorded for both the first and the second exhibition circuits, the Federation anticipates an equally warm reception for the third industrial art collection.

With regard to this series of exhibitions, it may be worth noting several points of significance that heighten their value:

(a) They bring together the best American and the best foreign work in a general international exhibition, thus making possible a detailed comparison as to type, technique and design in current production.

(b) They formulate standards upon a broad international basis, with resultant contribution toward the establishment of style tendencies on rational lines, and a corresponding testing-out of the style value of so-called modernist (more accurately called "contemporary") forms.

(c) These exhibitions are made available in a large number of cities that normally would not have funds or contacts for assembling or obtaining them.

(d) They emphasize the identity of the designer, since the name of the designer must be given for every object and is featured in the catalogue and on the labels.

(e) They afford an opportunity to show the newest designs by the master designers and craftsmen of Europe.

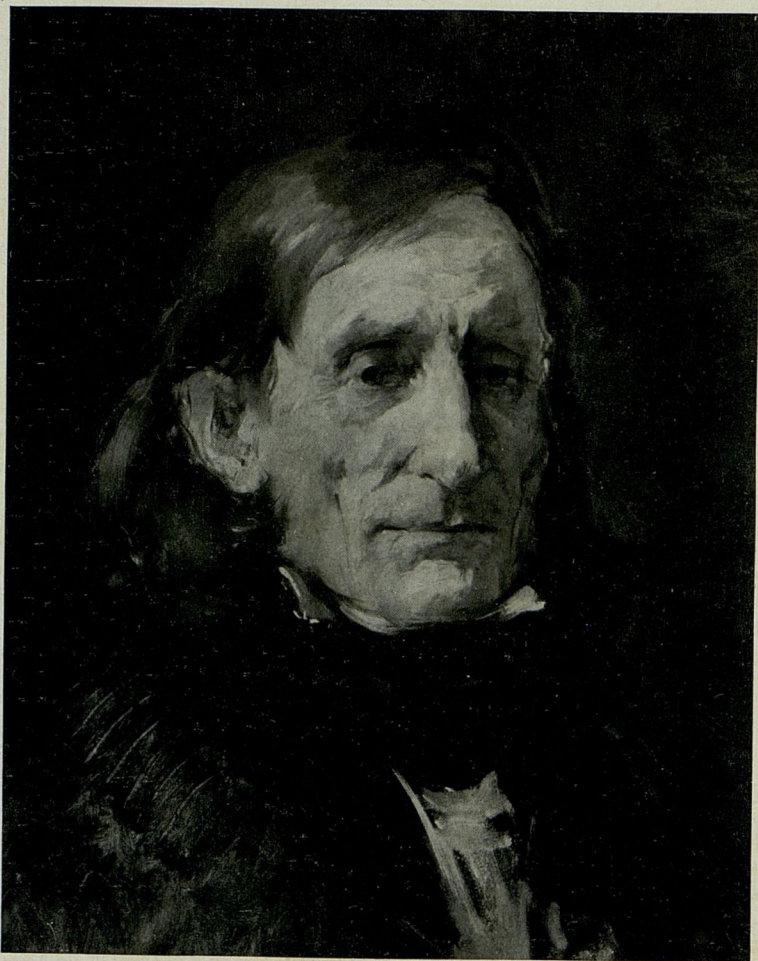
(f) They afford an opportunity to show side by side in one comprehensive showing the work of both craftsmen and quantity manufacturers.

(g) Each exhibition is limited to one or two materials, thus making more detailed treatment possible and permitting the inclusion of a larger number of exhibitors in the given field.

Notable among the traveling exhibitions of the American Federation of Arts this season is a collection of Forty-three Important Paintings from the Phillips Memorial Gallery, Washington, D. C., which has been placed at the disposal of the Federation by the Gallery for circulation and sale. This collection comprises works by artists of the American, French and Italian schools, including such canvases as Frank Duveneck's "The Music Master," the acknowledged masterpiece of this painter; George Fuller's "Pasture with Geese"; Arthur B. Davies' "Rose to Rose"; Childe Hassam's "Willow Pool"; Frank W. Benson's still life, "The Dining Room Table"; Jerome Myers' "Dance Fantasy"; and Courbet's "The Glen at Ornans." There are equally representative works by Emil Carlsen, William M. Chase, Rockwell Kent, Ernest Lawson, Augustus Vincent Tack, Marjorie Phillips, Henri Le Sidaner, Rene Menard, Camille Pissarro, and Emma Ciardi, not to mention all.

In selecting these paintings for exhibition and sale under the auspices of the American Federation of Arts, the Phillips Memorial Gallery is, according to the statement of its owner, Mr. Duncan Phillips, carrying out a practical part of what has always been its plan and purpose in the molding of its collection. "Ours is," Mr. Phillips has said in the foreword to the catalogue of this traveling exhibition, "a *Collection in the Making*. Changes are inevitable—some the result of deliberate policy, and others of unforeseen exigency. . . . Whenever funds must be raised at once and whenever we are under unusual financial strain there is only one





THE MUSIC MASTER

FRANK DUENECK

INCLUDED IN EXHIBITION OF PAINTINGS FROM THE PHILLIPS MEMORIAL GALLERY  
CIRCULATED BY THE AMERICAN FEDERATION OF ARTS

thing for us to do—and that is to sell, and to choose for sale whatever, for one reason or another, does not fit perfectly into the unique character of the collection; or else whatever can be spared because of our possession of other examples by the same artist which reveal the same phase of his art. It is not at all a process of weeding out. It is simply a recognition of the fact that in these days of improved taste only good things sell and good things therefore must be sacrificed if and when sales are necessary.”

The announcement of the opportunity thus offered to museums and associations throughout the country to not only display

but make purchases from this notable collection met with hearty response. Immediately after the completion of arrangements a twelve-months circuit was arranged, opening in August at the Los Angeles Museum and including the following subsequent engagements: the Butler Art Institute, Youngstown, Ohio—September; Memorial Art Gallery, Rochester, N. Y.—October; John Heron Art Institute, Indianapolis—November; Speed Memorial Museum, Louisville—December; Museum of Fine Arts, Syracuse—January; Milwaukee Art Institute—February; The Denver Art Museum—March; Art Association of New Orleans—April;



Dallas Art Association—May; and Museum of Fine Arts, Houston, Texas—June.

Six of the paintings included in this collection were purchased prior to its first engagement. These are the Benson and Haslam paintings above mentioned, purchased by the University of Nebraska for its permanent collection; and "Night at Windham" by Emil Carlsen, "Autumn Hills" by Lawson, "Cottage in Ireland" by Rockwell Kent, and "Tracks in the Forest" by Charles S. Chapman, purchased by Mr. George D. Pratt. These and other works which may be sold will remain with the collection until the close of the circuit.

#### ART IN ICELAND

At the celebration of the One Thousandth Anniversary of the Icelandic Parliament, held at Thingvellir during the month of June, The American Federation of Arts was officially represented by Mr. Emile J. Walters, well-known American artist, who was visiting Iceland at that time. Mr. Walters' report of the Celebration, lately received, is interesting, as bearing not only on that unique event but on the artistic aspect of the life of this ancient country. Stressing first the success of the three-days' programme, which included a comprehensive exhibition of national art, Mr. Walters continues as follows:

"In the field of art Iceland is outstanding for its sculpture, owing to the genius of the contemporary sculptor, Einar Jonsson, whose originality and breadth of vision is most exceptional.

"The school of painting is as yet young and has scarcely found itself. There were two exhibitions of painting in the capital, due to two factions. Neither showed high artistic quality.

"Among the crafts wood-carving ranks high, having been practiced by the Icelanders for a thousand years more or less. There is a recent revival in this field, the principal exponent being Rikard Jonsson. There is also some very interesting filagree work produced in gold and silver, in which are seen interesting old motifs and patterns.

"There is in Iceland, as elsewhere, a revival of many of the arts of the home, such as weaving, and tapestry-making (woven and embroidered). In the national exhibition each Icelandic county was represented by its

own exhibit of these useful arts. These exhibits showed variety and originality, a real reawakening of the old Nordic influence, free from any copying of present-day modes in other countries. Glazed pottery is a new industry, of which very handsome examples were shown. There was also some copper and brass work, the best of which came from the Westman Islands off the south coast of Iceland.

"Public school art in Iceland has taken rapid strides in the last few years, principally in the handicrafts.

"Etching as a form of artistic expression is becoming more and more popular. The principal worker in this medium is Gudmundur Einarsson.

"On the whole, the Icelanders are lovers of art. The Government supports struggling artists by yearly stipends, and the public at large buys art works; it is very exceptional to enter an Icelandic home, even a poor one, and not find a painting, a piece of sculpture, or some fine piece of craftwork."

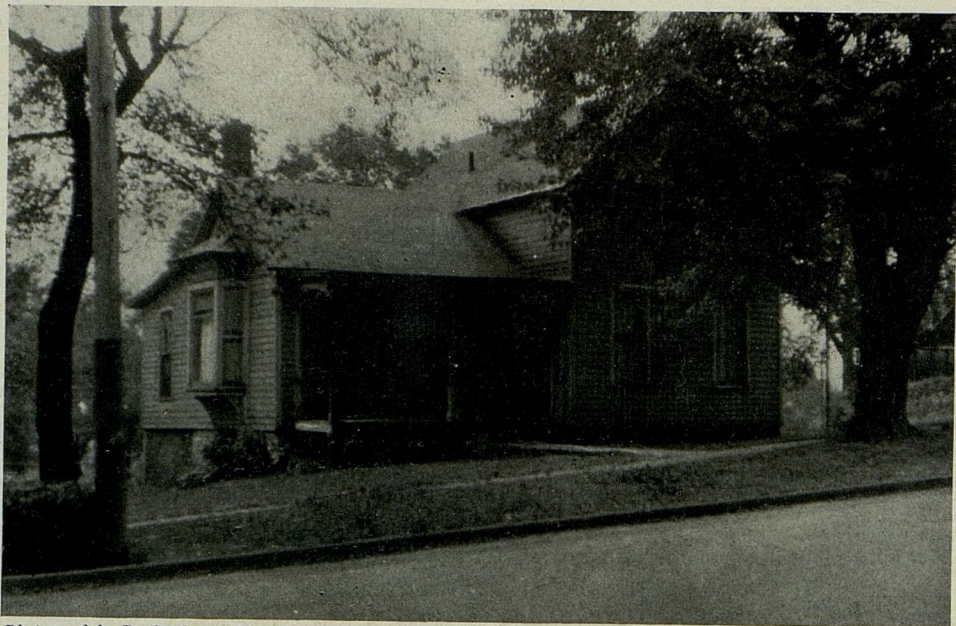
An illustrated article on "Iceland—The Land of Ice and Fire" by Kristjan H. Magnusson was published in the August number of this Magazine.

#### ART AND THE SMALL COMMUNITY

Ever since The Little Gallery of Cedar Rapids, Iowa, was opened, Mr. Edward B. Rowan, its director, has been desirous of doing something in the way of extension work for the small and isolated community of the state. The opportunity presented itself this summer, and for the month of August, Mr. and Mrs. Rowan carried on such work in the little railroad town of Eldon—a community of some seventeen hundred souls lying in the midst of a poor farming and mining district in the southern part of Iowa not far removed from the Missouri line.

Eldon is literally the end of the road, for the paving ends abruptly with it. Outside the several study clubs, its only cultural contacts are the radio and the book page of the Des Moines *Sunday Register*. Its single movie, of necessity perhaps, specializes only in mediocre films. The one bright spot in an otherwise seemingly colorless year is the county fair, when for three days the Eldonites live as brilliant and gay an existence as the Sienee at their Virgin's palio.





*Photograph by Bertha Graves Morey*

LITTLE HOUSE ON THE HILL, ELDON, IOWA, TEMPORARILY CONVERTED INTO AN ART CENTER

A little house on the hill and on the main thoroughfare was rented, and three rooms therein fitted for exhibitions. Curtains of unbleached muslin were put at the windows, and a Duncan Phyfe table and chairs, and two early American Chippendale chairs, replicas of famous pieces, helped to create a setting for the works of art displayed. These particular examples were stressed for their consummate beauty and low cost which placed them within the reach of the salaried man. American-made copies of two famous Persian rugs were laid on the floors. A museum bench, designed at the Rhode Island School of Design, was placed in a second room. The third room contained an early gate-leg table and was fitted up as a miniature library and music room—with a hundred carefully chosen volumes on art and music, copies of art periodicals, and an orthophonic provided with albums of complete symphonies electrically recorded and numerous other records complete in themselves.

Arrangements were made for four changing exhibitions of paintings and prints, the opening in each case to be on Sunday afternoon. Some very fine bronzes, on gum-wood

pedestals, were shown for the full period and included such pieces as "Play Days" by Harriet Frishmuth, the "Diana" of Janet Scudder, "Ruskin" by Gutzon Borglum, "Night Hawking" by Solon Borglum, the "Sea-Horse Sundial" of Brenda Putnam, "Spanish Gentleman" by Hunt Diederich, and "Wild Flower" by Berge.

The first show consisted of twenty oil paintings and water colors by Frederic Teller of Chicago, whose work has an instant appeal for practically everyone—student and layman. The second was a mixed exhibit of works by Cedar Rapids artists, conservative on the whole, while the third introduced more modern tendencies, in a group of brilliantly colored, cubistic and slightly theatrical works of William S. Schwartz, also of Chicago. At the same time in another room were a collection of charming bird etchings by Charles E. Heil, some twenty architectural etchings by Robert Fulton Logan and a group of woodblocks by Wilimovsky. (The purpose of combining such works with that of Mr. Schwartz should be obvious.)

The final exhibit was the work of Wapello County artists in which thirteen men and women were represented, several of them by





*Photograph by Bertha Graves Morey*

SILHOUETTES—GALLERY WINDOW, TEMPORARY ART CENTER, ELDON, IOWA

work of a high professional quality. Original oils, water colors, pen and ink drawings, etchings, wood carving and a group of exceedingly fine photographs were entered. Outstanding in the exhibition were the oil paintings by J. Townsend Funk of Ottumwa and John Robert Sharp of Eldon.

On Monday, Wednesday and Friday afternoons, free classes in drawing were given with an interesting response. As many as eighteen attended these classes, with the pupils ranging in age from seven to seventy. One mother came with a baby in arms. Several interested students drove over regularly from Ottumwa, twelve miles away, for these lessons. One elderly woman came with the

touching appeal, "Teach me to do something with my hands. I am so lonely after forty-five years in Eldon that I must find something to put in my time."

The drawing class was given a rare treat one Wednesday when Mr. Grant Wood, a professional artist living in Cedar Rapids, motored to Eldon to give the class a demonstration in out-of-door painting.

\* \* \*

On Tuesday and Thursday afternoons there were illustrated talks on music appreciation. The following series was given:

No. 1. An Introduction to the Appreciation of Music. The folksong; the dance; the suite; the rondo; the sonata.



No. 2. Chopin: The Twenty-four Preludes. Nocturnes and Waltzes.

No. 3. The Italian Opera. Illustrations: Verdi, Puccini, Mascagni and Leoncavallo.

No. 4. The Symphony: Tchaikowsky, No. 6 in B Minor, "Pathétique;" Dvorak, No. 5, "From the New World."

No. 5. The Symphony: Beethoven, No. 5 in C Minor; Schubert, No. 8 in B Minor, "The Unfinished."

No. 6. Modern Tendencies in Music: Debussy to Ravel.

Mr. Jay Sigmund, the well-known Iowa poet and writer, gave a fascinating reading of his poetry and prose to an audience of seventy. He later wrote that this was the most sympathetic group before whom he has ever read. The fact that he is himself unable to get away from the soil in all he writes may account for some of this intense interest. Many of his hearers that night in Eldon had experienced at some time that which he so eloquently described.

An attempt was made to cooperate with the local librarian. Examples of twelve art journals were placed on a table in the public library with a notice that other copies of these periodicals could be looked through and read in the Gallery. Tentative arrangements have been made for exhibitions of art material in the library this winter.

The local Shakespeare Club ordered through the Gallery a fine plaster bust of the great English bard. This is to be placed in the public library in the near future, nicely installed with a textile behind it.

The response from the citizens of Eldon and neighboring communities more than justified, Mr. Rowan feels, the expenditure of funds and energy. Over a thousand people visited the exhibitions during the month—and the thermometer in Iowa was well over the hundred mark during the early part of August. The register recorded visitors from eleven states, but most important of all was the fine showing from the neighboring city of Ottumwa. Twenty-two Iowa communities in all were represented on the visitors' lists.

Undoubtedly the work has impressed the importance of a knowledge and appreciation of the arts upon those who visited the gallery and also the layman has been put in greater sympathy with the creative men and women of his own community. It was with regret

that Mr. and Mrs. Rowan finally "folded their tents" and brought this interesting work to a close. The hope is that like endeavor may be carried on in similar communities in the future.

Artists, collectors and others  
BOSTON returning to Boston from  
HAPPENINGS Europe or elsewhere in  
early September found the

schedules set for events that must bring stimulus and, perhaps, some of the controversies dear to a mercurial community.

Icons of old Russia, it was announced in midsummer, will be shown at the Museum of Fine Arts in October, this being the American *première* of a very important historical exhibition authorized by the Soviet Government, one which will be remembered as causing some furore in London last season. The English catalogue shows that it includes examples of every considerable school of Russian iconography from the days of the baptism of Vladimir the Red Sun at Kherson down to the nineteenth century. It is likely to cause tongues to wag in a talkative town. While those Bostonians who know art will, of course, be 100 per cent sold to the project of entering a truly great collection of Slav religious paintings, other 100 per centers conceivably may add to the national gayety by writing letters anent the alleged bolshevik propaganda to their favorite evening newspaper and to the *National Republic*.

Encouraging to modernists, may be the modern decorative arts exhibition, of metalwork and cotton textiles which under the auspices of the American Federation of Arts has been gathered abroad this past summer by Miss Helen Plumb. It will have its first showing anywhere at the Boston Museum on October 16. As if, meantime, preparatory to the forthcoming reopening of the Harvard Society for Contemporary Art, the Fogg Art Museum, Harvard University, entertained during August and September, Gilbert E. Fuller's quite sumptuous collection of French impressionistic and post-impressionistic paintings. This includes a Vincent Van Gogh self-portrait, made with his head still bandaged after the ear-chopping affair, two of Gauguin's cannibal island idyls and other works thrilling to devotees of modernism. Mr. Fuller, an executive officer of a travel tours company, is not



closely related to that other avid art collector, Hon. Alvan T. Fuller. More recent and milder essays in expressionism were disclosed in September at the rehung gallery in Newbury Street of the New England Society of Contemporary Art, whose officers look forward to an active season.

A scandal of other days was revived by the first page publicity accorded in August last to a formal little announcement of the Boston Museum's acquisition of the Frederick MacMonnies "Bacchante," which since 1909 has been continuously exhibited as a loan at the Museum. The local newspapers, after their sensational wont, saw a major happening in this routine transference of ownership of the piece and gleefully retold the whole sad story of Bostonese and Gothamite rejection of a pretty little statue a generation ago. If Bacchante was peeved by the relatest reclame, she said nothing but kept on smiling and dancing.

The first film to be released during the present museum season will be one that depicts Timothy Cole in the processes of making a wood engraving. This is the fourth "movie" to be screened at the Boston Museum. While the veteran engraver worked last summer on his block reproducing the El Greco "Fray Palavicione" the cinema created a record of him which will belong to the historic documentation of America's one distinctive contribution to the fine arts.

The Guild of Boston Artists, which unlike most of the dealers' galleries undertakes no summer exhibitions, reopened on September second. Its usual autumn show revealed *l'ecole bostonaise* at its best. Since 1914, when the guild was tentatively organized, the world of art has been shaken by many explosions. Nothing, however, has ever occurred to mar the serene prosperity of this cooperative undertaking.

F. W. C.

ART AND POLITICS AT WILLIAMSTOWN  
The Art Department of Williams College put on a summer exhibition this year which included portraits and landscapes by Edwin B. Child, chalk drawings of Western Massachusetts by Robert S. Woodward, flower studies by Alice Helm French, glimpses of New England gardens by Harry E. Pratt,



ST. MARGARET, QUEEN OF SCOTLAND, CA. 1070  
LIFE-SIZE BRONZE TURQUOISE PATINA, ON BLUE AND GOLD  
BASE BY ANNA COLEMAN LADD, OWNED BY THE REVEREND  
DR. ROBERT NORWOOD

color woodblock prints by Margaret Patterson of Boston, and etchings by George T. Plowman and Evelyn B. Wynne. In addition there were shown in Lawrence Hall, as appropriate to the annual meeting of the Institute of Politics, Violet Oakley's "Geneva Drawings," which were exhibited last season in Philadelphia, New York, and Washington. These, it will be remembered, are portrait studies of men and women who are bending their energies and intellects toward bringing about world peace through the instrumentality of the League of Nations.

Professor Karl Ethan Weston, head of the Art Department of Williams, is quoted as saying that interest in art on the part of college students has grown rapidly since the War, and that among his own students he notes a healthy interest in the artists of today and a desire to give them a hearing.

Lawrence Hall, in which these exhibitions were shown, was formerly the college library. Two years ago it was turned over to the Art





A WAYSIDE

GEORGE M. BRUESTLE

TWENTY-NINTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

Department and recitation rooms and exhibition galleries were added.

Williams College is gradually assembling a teaching collection of art, and as part of its educational programme it shows from eight to ten transient exhibitions of varied character during the scholastic year. These are open to the public, and because of their interest Lawrence Hall is becoming in fact an art center for the Berkshire region.

THE 29TH AN-  
NUAL AT OLD  
LYME  
Two hundred and fifty-eight paintings and sketches, the latest works of the Lyme group of painters, were shown in the Association Gallery, July 26 to September 7, inclusive.

The opening of the Twenty-Ninth Annual Exhibition of the Lyme Art Association presented many interesting canvases of high artistic merit, and was thought to be the

best the Association has yet held—sane, healthy and joyous.

Ivan G. Olinsky's "A Young Woman" was awarded the Mr. and Mrs. William Owen Goodman Prize. It is a canvas of extreme dignity and simplicity as well as of pleasing tonality. Other notable figure subjects were a portrait of Arthur Heseltine by Robert Vonnoh; a nude, "The Red Kimono," by Wilson Irvine; and one by George B. Burr, "Firelight."

Lucien Abrams had two small figure subjects, "Afternoon in the Patio" and "In the Sun-room," as well as several landscapes and still life studies. Very personal in treatment and pleasing in color was Harry L. Hoffman's "An Old-Fashioned Garden," a portrait study, also Oscar Ferrer's "A Dutch Woman." Eugene Higgins' "Shades of the Circus" could not be ignored, because of its powerful dramatic quality and beautiful ugliness.

The veteran, Carleton Wiggins, had sev-





AUTUMN DAYS

PERCIVAL ROSSEAU

TWENTY-NINTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

eral pastorals, among which particularly pleasing was "Autumn at Lyme."

Edward Volkert, a great painter of domestic animals, for which he seems to have an all-embracing affection, seeing beauty in the lowly pig as well as in the stately ox or the gentle lamb, contributed a notable canvas, "Connecticut Fair Drag Contest," which, like Eugene Higgins' "Circus," was in a class by itself, defying description. Its great heaving oxen and excited men against a background of the village at play recalled some tapestry. From this, to a very small canvas of his, "A Warm Day," was a long step, but this little study warmed one's heart by its sublime and almost ridiculous peacefulness.

Henry R. Poore was represented by several canvases of hounds and hunting.

Percival Rosseau's bird-dogs are always popular. Two examples were shown, one quite small, "Sedgefield," and "Autumn Days."

William S. Robinson's "A Vista" showed this poetic painter at his best and was an important canvas, well composed and executed. William Chadwick's "Nature's Gardens" and "Connecticut Laurels" were equally delicate in tone and closely observed values.

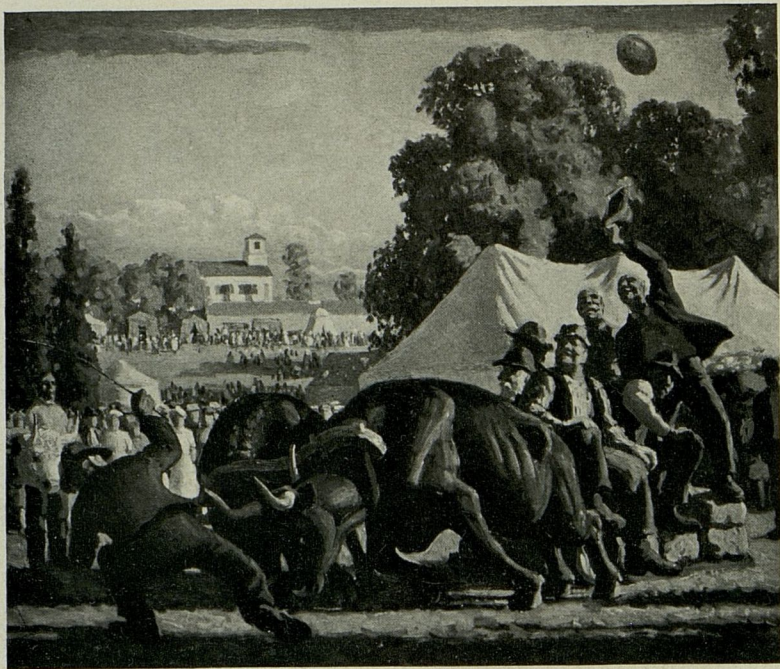
Bruce Crane, preeminently a mystic, delighting in the subtleties of early light, showed "Morning with Frost" and "Autumn Fields," both gems.

Gregory Smith, another poet and mystic, differed in that he revealed a flowing vigor under the veil of mystery. His "The Iron Bridge" and "Spring Night" were notable examples.

Will Howe Foote goes far for his subjects. "Hill Town" and "Village Life, Jamaica," were vibrant with tropical light. Painted directly, they had all the charm of a sketch and the dignity of a studied composition.

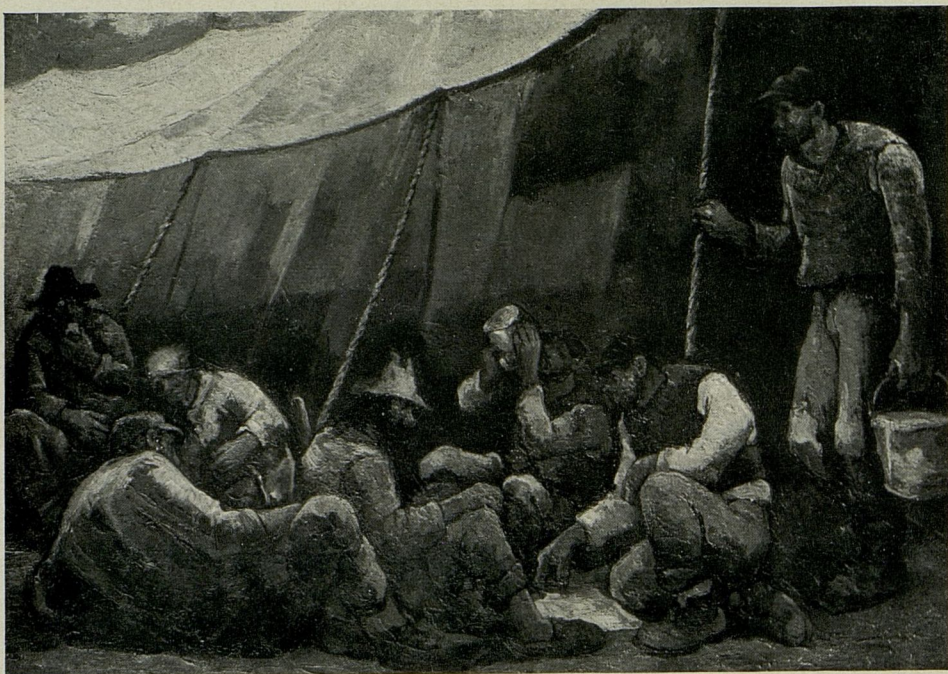
Charles Ebert's New England shore scenes were bright, sunny glimpses of the coast and





CONNECTICUT FAIR DRAG CONTEST

EDWARD VOLKERT



SHADES OF THE CIRCUS

EUGENE HIGGINS

TWENTY-NINTH ANNUAL EXHIBITION, LYME ART ASSOCIATION





YOUNG WOMAN

IVAN G. OLINSKY

AWARDED THE MR. AND MRS. WILLIAM O. GOODMAN PRIZE  
 TWENTY-NINTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

fishing activity, while Henry Bill Selden seemed to have seen the same shores in a rugged and austere mood.

George M. Bruestle's "A Wayside" was New England again under a stiff northwest breeze, crisp and cool.

Charles Vezin, notoriously an early riser, showed "The Sky-Line," New York water front in the morning mists, and "Sunrise," a powerful effect of early sunlight.

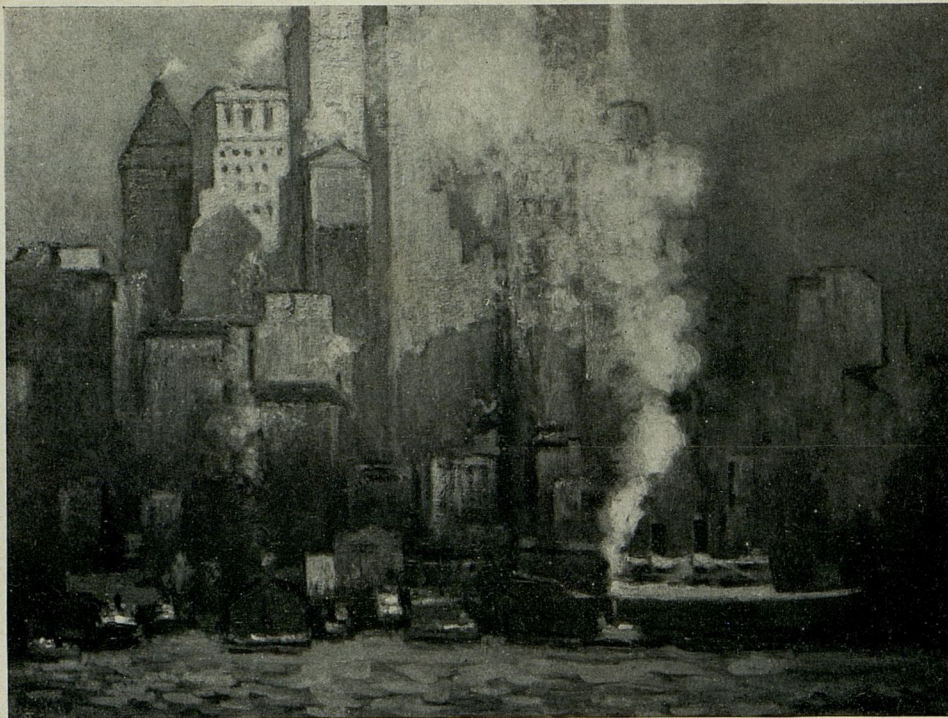
Guy Wiggins revealed himself in "The Clock Tower" and "New Haven Green," the first particularly pleasing in its directness and vigor. Everett Warner's "The Viaduct" breathed intense industrial activity.

James Goodwin McManus' "Rock-ribbed New England" was a well-drawn and solidly painted canvas which was shown earlier this year at the Academy of Fine Arts, Hartford, where it was awarded the Gedney Bunce Prize.

Noteworthy canvases were also shown by Louis Paul Dessar, Winfield Scott Clime, Margaret Cooper, Paul Saling, Will S. Taylor, Clark G. Voorhees, Frank V. DuMond and Marian Hungerford. Wilson Irvine and Robert Vonnoh showed landscapes in addition to their figure subjects, and Frank A. Bicknell sent three very attractive canvases.

Thomas Watson Ball recalled the days of sail in "Silvery Night" and "After the Gale."





THE SKY-LINE

CHARLES VEZIN

TWENTY-NINTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

Tosca Olinsky's still life "Iris" was notably fine, as were Gertrude Nason's "Peonies," "Dahlias" by Lucien Abrams, and "Sanserieria" by Elinor Lathrop Sears. Miniatures by Lydia Longacre and a small bronze by Bessie Potter Vonnoh, a beautiful presentation of youthful grace, completed the showing in the north and south galleries.

One of the most interesting features of the annual Lyme Exhibition is the room set apart for sketches and notes from nature, grouped individually. Of these, there were this year one hundred and twenty-four.

P. R.

The appointment of William M. Milliken as Director for the Cleveland Museum of Art has been announced by the Museum's recent president, Mr. John L. Severance. This appointment fills the vacancy occasioned by the resignation on May 1 of

Frederic Allen Whiting, now President of The American Federation of Arts. Mr. Milliken has been associated with the Cleveland Museum of Art since 1919, when he was appointed Curator of Decorative Arts. He had previously served for several years as assistant curator in a similar department at the Metropolitan Museum of Art, New York. In 1923 Mr. Milliken's field was widened by adding to his duties those of Acting Curator of Paintings, and in 1926 he was made Curator of the Department of Paintings. These positions were held by him up to the time of his appointment as Director, and under his direction the collections of these departments have acquired wide recognition. Notification of his new appointment was cabled to Mr. Milliken in Europe, where he spent the summer in study and in quest of works for the Museum's collections.

Announcement was made in August of the acquisition by the Museum of six objects from the famous Guelph Treasure, the purchase of which was negotiated by Mr. Milli-





SILVERY NIGHT

THOMAS WATSON BALL

TWENTY-NINTH ANNUAL EXHIBITION, LYME ART ASSOCIATION

ken during the recent exhibition of the collection at Frankfurt am Main, Germany. The works included in the Guelph Treasure, dating from the eighth to the fourteenth century, represent the highest development in Germany of mediaeval art as applied to objects pertaining to religious worship. Among them are reliquaries, portable altars, and other offerings made by members of this royal German house to the Cathedral of St. Blasius at Brunswick, a church built by Henry the Lion and dedicated to its patron Saints, John the Baptist, St. Blasius and St. Thomas of Canterbury. Those acquired by the Cleveland Museum were the first to be sold from the collection, and include an eighteenth century cloisonne medallion showing a bust of Christ; a twelfth century portable altar in the form of a framed plaque of agate mounted in silver gilt; the eleventh century carved horn of St. Blasius; a twelfth century arm reliquary with embossed busts of Christ and the twelve Apostles; the twelfth century Paten of St. Bernard

mounted in a fourteenth century monstrance; and a book shaped reliquary on which an eleventh century ivory is set in a fourteenth century silver engraved frame enriched with antique cameos and precious stones.

The history of the Guelph Treasure is an interesting one. Following a revolt of Brunswick citizens in 1671 the collection was removed to Hanover. In 1803 it was taken to England for a short time owing to danger of invasion, and in 1867 was removed to Vienna and still later to Switzerland. Negotiations leading to a sale of this collection became known nearly two years ago when the Duke of Brunswick set on it a price of ten million dollars, with the stipulation that the objects should forever remain undivided. A sale under these terms having proved impossible, private purchases are now being arranged. The Treasure will be exhibited as a whole at the Schloss Museum in Berlin during October, after which the objects will be distributed to their respective purchasers.



PARIS NOTES The Delacroix exhibition at the Louvre has been such a success that the Directors have extended its duration into the autumn. To many people this has been a revelation of the greatness of Delacroix. For an artist of such universal talent it was necessary to bring his works together to show the magnitude of his genius.

The same treatment is less necessary in the case of Quentin de La Tour, whose talent is more unified and less grand. Even one of this great pastellist's best portraits—that of himself, for instance, with the hair tied at the back, or that of Mademoiselle Fel,—gives a just idea of his mastery. Nevertheless, it is a great treat to see again so many of these marvellously living portraits grouped as they are now in the light spacious rooms at the Orangerie Museum, where the Louvre collection, added to the loans from the St. Quentin Museum, make a wonderful showing of masterpieces. Entering a roomful of La Tours is more like entering a roomful of people—vivid, healthy people, just about to speak—than merely looking at pictures. There is also Perronneau's great pastel of La Tour, lent by the St. Quentin Museum, and which, as someone has said, is alone worth a visit to this exhibition.

At the *Musée des Arts Décoratifs*—in the Marsan pavilion of the Louvre—a group of members of the new society of Modern Artists, many of whom seceded from the *Société des Artistes Décorateurs*, showed once more the superiority of the French modernists in furniture making and “ensemble.” The exhibition was characterized by individuality in the models; there was, it is true, much metal and glass used, but there was also a whole library in wood, by Pierre Chareau—a fact to be noted at this stage of modern development. There was a fine Council Room for a chemical laboratory by Louis Sognot and Charlotte Alix, some beautiful stuffs by Hélène Henry, and on the whole a more satisfactory effect produced than usual.

The Victor Hugo exposition in the *Place des Vosges*, which represents the life and time of the writer told in pictures by himself and other artists, has been extended to October 15 because of its popular success. Another successful attempt to revive the past by means of pictures has been made at

the *Musée des Arts Décoratifs* under the title “La Vie du Palais-Royal,” in which the dramatic life of that palace is suggested in many engravings and prints of the time, from the date of its building by Cardinal Richelieu in 1624—it was then known as the Palais-Cardinal—down to the Revolution and after. Interesting souvenirs are shown, and some superb Louis XIV woodwork.

An unusually choice collection of Flemish drawings, water colors, etc., was shown at the *Bibliothèque Nationale*, the recent gift of M. Jean Masson, a well-known collector. Masters of the schools of Bruges and Antwerp were represented, and a few very rare fifteenth century silver-points were included. There were sepias by Van Dyck, a sanguine of St. Sebastian by Rubens, landscapes by Paul Bril and Jean Breughel de Velours, and some surprisingly fresh water colors by Jordaens, the whole ranging in date from the fifteenth to the eighteenth century.

The Cluny Museum has been undergoing partial reorganization. Recent donations as well as purchases of antique stuffs, for which the Cluny is famous, have augmented its collection, which now fills seven rooms, two of which have been created this summer.

A splendid gift has just been made to the Louvre by Louis Deville, the Belgian sculptor. It consists of forty-six pictures by his intimate friend, the French painter Eugène Carrière (1849-1906). Visitors to the Luxembourg Museum will remember the Carrière there, and the peculiar method of this artist to enshroud his models in a diaphanous mist, as if one saw oneself in a mirror covered with vapor. There is a story current that when Carrière and his family were very poor at the beginning of his career, he was one day struck by the sight of his wife and children veiled in the fumes of the family washing in which his wife was engaged. Whether this is true or not, such is the effect of his pictures, distinguishing Carrière from everybody else. But though misty, his portraits are not in any sense weak. On the contrary, they are firmly constructed, a point to which he gave special attention. (He had once been a pupil of the portraitist Cabanel.) Carrière also sought to express the soul of his subjects and often succeeded admirably, as in his portraits of the poet Verlaine and of Alphonse Daudet, and in some of those he made of his wife and children. The Louvre



will presumably choose the best of the forty-six paintings for exhibition, as it would not be possible, of course, to show so many by the same artist.

LOUISE MORGAN SILL.

LONDON NOTES It may be very useful, in following up my notice of the Exhibition of English Mediaeval Art, which is still open and attracting a good deal of attention, to give some brief account of the two heirlooms of our land in the same period, which we may now hope to be secured for the nation through the efforts of the National Art Collection Fund and the generous intervention of Mr. J. Pierpont Morgan. Both these works are now on view in the British Museum; both beautiful in their kind, but differing in character. The Luttrell Psalter dates back to A. D. 1340, when it was in the hands of Sir Geoffrey Luttrell of Fenham, Co. Lincoln; and I take it to have been in the hands of that family, or their successors, ever since. Its purchase price was £31,500, which has been generously advanced by Mr. Pierpont Morgan to the Trustees of the Museum on a twelve months' option; and this price is not excessive, from the unique character of this work, which has been justly described as "one of the most valuable sources of our knowledge of English country life in mediaeval times." Around the rich Gothic type of the great volume runs Gothic decoration, with head and tail-pieces in gold and a clear blue, really fine in their design and spacing. One of the best of these shows a knight in full armor and helmet preparing to enter the tournament, and receiving from two maidens, in the long, graceful robes of the time, his tourney or tilting helmet, which presumably would go over the tighter one he wears, and his shield. But perhaps even more instructive and amusing are the scenes elsewhere of country life—the sheep in their fold, the ploughman with his team of four oxen, the kitchen with a great open fire, the banquet, the cruel sport of bear-baiting.

Elsewhere a castle is besieged, and the despairing ladies within, who seem its only garrison, are frantically blowing trumpets for help, and dropping any available missiles on the heads of the assailants. The mediaeval lady here is by no means a gentle,

helpless creature, the prey of mailed man; in fact, in one of these designs we see her vigorously belaboring a male friend or foe—can it be her lord himself?—with the aid of her distaff.

The Bedford Book of "Hours" is more purely devotional in character, but the actual illumination is even finer and richer in color and may be compared with some of the contemporary Florentine or Sienese. This fine work was executed for John of Lancaster, Duke of Bedford, and third son of Henry IV (his dates 1389-1435), who was at that time Regent of France; its date must be between 1414 and 1435, when the Duke died, and one of the artists employed on it was certainly Herman the Englishman, whose name appears on two of its pages. The price here was £33,000; and here again Mr. Pierpont Morgan came forward in the same generous way. The beautiful illuminations run around every page; and one of great interest depicts the favorite subject of the *Annunciation*, as an initial letter. It would seem that but for the present terrible pressure of taxation, especially death duties, these treasures might have remained at Lutworth Castle; and Mr. Herbert Weld has said distinctly that "I should have deferred selling as long as possible until forced upon 'future tenants for life' by the direct necessity born of confiscatory death duties . . . which have denuded the country of its most cherished possessions and bled agriculture white." It is some consolation to think that they remain still among our "cherished possessions."

Though things are quiet in the Galleries during the summer holidays, I must give a few words to the summer exhibition at Walker's Galleries in New Bond Street. This includes the twenty-sixth annual exhibition of Early English water colors with some admirable drawings by Beverley, Callow, J. S. Cotman, J. M. W. Turner and that interesting painter J. F. Lewis, R. A. (1805-76), who specialized in Oriental and Spanish subjects. Beside these is the work in stained glass and pencil and color of the late Henry Holiday,—an artist whose work is known in America (notably in his memorial window at Richmond, Va., to General Lee), and whom I shall return to more fully in a later notice.

S. B.



## BOOK REVIEWS

AMERICAN CIVIC ANNUAL, Vol. II. Edited by Harlean James. Published by American Civic Association, Inc., Washington, D. C. Price, \$3. Volumes I and II sold together for \$5.

Volume II of the American Civic Annual presents an interesting and comprehensive survey of the situation in civic and related fields in the United States during the past year, through four series of essays on "The Nation," (National Parks, Housing and the Federal City,) "Regional Progress," "In the States" and "In the Cities and Towns." Approximately eighty-five short essays have been contributed by experts in the various fields or by others eminently fitted to discuss their respective subjects through disinterested endeavors in behalf of them. Among the nearly seventy contributors are Hon. Andrew W. Mellon, Secretary of the Treasury, Hon. Ray Lyman Wilbur, Secretary of the Interior, Frederic A. Delano, President of the American Civic Association, Horace M. Albright, Director of the National Park Service, Ruth Bryan Owen, Louis C. Cramton, Charles Moore, and Col. U. S. Grant, 3rd, to mention but a few. The volume also includes biographical directories of the contributors and of members of the American Civic Association and is illustrated with twenty-three half-tone plates from photographs and drawings.

THE CATHEDRALS OF GREAT BRITAIN: Their History and Architecture, by P. H. Ditchfield, M.A., F.S.A. Published by E. P. Dutton & Company, Inc., New York. Price, \$2.50

First published in 1902, with second and third editions issued in 1903 and 1915, this volume now appears in its fourth edition, with further additions and revision, which fact is in itself proof of its interest and value. The author, a Fellow of the Royal Historical Society and Rector of Barkham, England, has given a two-fold picture in each chapter, of the cathedral discussed, its history and its architecture, and has been assisted in his work by the bishops, deans, canons and archdeacons of various sees. All cathedral churches of England, Wales and Scotland, as well as the churches of Westminster and Beverley (on account of their importance in the history of Gothic Art) are included, a total of sixty-four, from Canterbury, the

"Mother Church," to Liverpool, among the most recent. In order to keep the volume portable in size, the author has of necessity compressed his material; but little if any important information has been omitted, and 102 illustrations are included, reproduced from photographs, architectural plans and from drawings and water colors by several artists. It is an excellent guide book for the visitor to England.

AMERICAN HOUSING, by Edith L. Allen, Published by The Manual Arts Press, Peoria, Illinois. Price, \$2.

This study of American housing is a truly fascinating work by reason of the facts assembled. The author has brought together authentic data from many sources, which are listed in a bibliography at the end of the book, reference to which is indicated throughout. She traces the development of the American home from the middle ages, chiefly in England, which was the dominant background for the earliest colonies. Every racial type in the colonies is mentioned, however, even though it left no permanent mark on subsequent building (such as the early Spanish houses in the southwest). All factors are dealt with which in any way affected housing, and these are legion: such social institutions as slavery, entertainment of many overnight guests before the days of rapid transportation, necessity for proximity to water before the era of modern plumbing, and innumerable other contributing factors. An extensive chronological table of inventions shows America's rapid development from primitive conditions to the luxuries of today. The volume contains 70 illustrations, chiefly small halftones and line cuts inserted in the text.

CATALOGUE OF ONE HUNDRED COLONIAL PORTRAITS. Published by the Museum of Fine Arts, Boston. Price, \$1.50 postpaid.

Issued in connection with the Tercentenary Exhibition of Colonial Portraits held at the Museum of Fine Arts, Boston, during the past summer, a review of which was published in a recent number of THE AMERICAN MAGAZINE OF ART, this catalogue, bound in magenta cloth with title in gold, is an illuminating record of a century and a half of Colonial portraiture.



## BULLETIN—ANNUAL EXHIBITIONS

- CARNEGIE INSTITUTE, PITTSBURGH, PA. Twenty-ninth Annual  
International Exhibition of Contemporary Paintings.....Oct. 16-Dec. 7, 1930
- AMERICAN WATER COLOR SOCIETY; NEW YORK WATER COLOR  
CLUB, Joint Annual Exhibition, American Fine Arts  
Galleries, 215 West 57th Street, New York.....Oct. 23-Nov. 16, 1930  
Exhibits received October 15th, 1930.
- ART INSTITUTE OF CHICAGO. Forty-third Annual Exhibition of  
American Paintings and Sculpture.....Oct. 30-Dec. 14, 1930
- PHILADELPHIA WATER COLOR CLUB. Twenty-eighth Annual  
Exhibition. Pennsylvania Academy of the Fine Arts.....Nov. 3-Dec. 7, 1930  
Entry cards received October 8th.  
Exhibits received October 14th.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Twenty-  
ninth Annual Exhibition, Pennsylvania Academy  
of the Fine Arts.....Nov. 3-Dec. 7, 1930  
Entry cards received October 8th.  
Exhibits received October 14th.
- THE SPRINGFIELD ART LEAGUE. Twelfth Special Exhibition of  
Oil Paintings, City Library, Springfield Mass.....Nov. 15-30, 1930.  
Exhibits received November 10th and 11th.
- CORCORAN GALLERY OF ART, WASHINGTON, D. C. Twelfth  
Biennial Exhibition of Contemporary American Oil  
Paintings.....Nov. 30, 1930-Jan. 11, 1931  
Exhibits received November 10th.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition, American  
Fine Arts Galleries, 215 West 57th Street, New York.....Nov.-Dec. 1930  
Exhibits received November 17th.
- ART INSTITUTE OF CHICAGO. Second Annual International Exhi-  
bition of Lithography and Wood Engraving.....Dec. 4, 1930-Jan. 25, 1931
- PENNSYLVANIA ACADEMY OF THE FINE ARTS, PHILADELPHIA, PA.  
126th Annual Exhibition of Oil Paintings and Sculp-  
ture.....Jan. 25-March 15, 1931  
Entry cards received December 26th.  
Exhibits received January 7th.
- ALLIED ARTISTS OF AMERICA, INC. Annual Exhibition of Works  
by Members. American Fine Arts Galleries, 215  
West 57th Street, New York, N. Y.....Feb. 9-March 4, 1931

*Note:* This Bulletin does not include exhibitions circulated by The American Federation of Arts,  
a full list of which will be found on pages vi and vii.



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