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ADVANTAGE OF LOCATION

It is to be hoped that the informal expression of opinion at the recent meeting of a few members of the Council of the National Academy of Design, called to discuss the future housing of that institution's exhibitions, following the destructive fire which half destroyed the Fine Arts Building—and which, we understand, was virtually unanimous in favor of a new site for any galleries which the Academy may be able to erect—will be formally endorsed by the full Council at its next meeting.

For sixteen years past we have argued that the Fine Arts Building, apart from its lack of sufficient space for the Academy displays, was not well located to draw the public in sufficient numbers to these displays to bring adequate returns in admission fees and sales of pictures and sculptures, and years of complaint of insufficient public support, on the part of artist exhibitors and members of the Academy, have justified, it seems to us, the soundness of our argument.

This week's convincing proof of the justice of our argument has come in the great success, in point of attendance and sales, of the annual Allied Artists' exhibition—which also, forced to find other quarters for its annual display, owing to the Fine Arts Building being unavailable—was fortunate enough to secure the Kleinberger Galleries at Fifth Ave. and 56 and 57 Sts. for its show. The public has crowded

these handsome galleries daily and the Allied Artists are rejoicing in their unprecedented and unexpected success.

The average person, whether an art lover or not, unless impelled by some personal reason or impulse, will not trouble himself or herself to walk, or even ride, two long blocks and a short half one west of the main line of pleasure and leisure travel—Fifth Ave.—to visit any art exhibition unless of a most unusual, sensational, and therefore much discussed character, such as that of the works of Sorolla, then a new painter of sunlight and air, at the far uptown Hispanic Museum a few years ago.

Even the Metropolitan Museum would have a far larger attendance were it further downtown, but its location on Fifth Ave. and in Central Park overcomes, to some extent, the disadvantageous factor of its remoteness from the main line of metropolitan leisure travel.

So it is devoutly to be hoped that when the Academy definitely obtains the needed funds—which, it is whispered, have been conditionally promised the institution by a wealthy art collector who realizes the donation of such funds would be a most glorious monument to himself, apart from his presumably sincere interest in and desire to further the cause of art in his own country—it will decide to build what should be New York's "Grand Palais" on or within a stone's throw of Fifth Ave., and between 50 and 72 Sts.

BOSTON

The largest and most comprehensive exhibition of paintings and sculpture by local artists ever held here is on at the Museum. In the large gallery of oils, the feature of the show, over 125 large-sized canvases have been hung by the Copley Society, selected from a number variously estimated as about 700. On one hand practically everyone who has worked with a brush was "invited" to submit work to the jury, while on the other all the well known local painters were asked to send canvases without jury trial. The result is a show so substantial in character, so interesting in its variety and so valuable as a survey of contemporary Boston art that it is only reasonable to suppose that a similar exhibit will become henceforth a yearly feature.

There is an entire absence of a "modernistic" art, although whether this is an index of local art or a conservative jury is not evident. But the display is safe and sane in every respect, a great relief after the recently departed French show. There is no individual feature, save perhaps, the large Sargent oil of "Lake O'Hara." To run through the list of good work would be to give the list of practically all the hundred or more exhibitors. The majority of the works shown are portraits, among which one notes especially Leslie Thompson's Pa. Academy prize winner of a young girl; Lilla Cabot Perry's child, "The Sick Lamb"; William Loring's, "John F. Weir"; Eben Comin's decorative, "Eleanor and Esther" and Marie Danforth Page's newly completed trio of children.

Charles Hopkinson shows his excellent Barrett Wendell portrait, painted in his quiet key; Albert Thayer's, "Meditation," a figure piece, is impressively handled. The gems of the exhibition, however, are paintings by two young women painters: Edith Park's "Morning," a little girl in full sunshine on a hill top, exquisitely done, and Ruth Von Scholley's "Roses," a dancing girl, in which she has "outkronberged" Kronberg. In the long lines one recognizes work by Charles Woodbury, William Kaula, Philip Hale, Philip Little, William Paxton, Frank W. Benson, H. D. Murphy, George L. Noyes, Russell T. Hyde, Howard Smith, E. C. Tarbell, Arthur Spear, Charles Bittinger, Joseph DeCamp, Gertrude Fiske, George Hallowell, Sears Gallagher, A. T. Hibbard and Dwight Blaney, etc.

Versatility marks the exhibition of oils by Earl Sanborn now on at a local gallery. This refers not only to his subject matter but his treatment as well. The exhibition is the first this artist has had since he won the traveling scholarship at the Boston Museum prior to the war. Landscape, still lifes, portraits and black and white drawings in varying numbers make up the show.

OBITUARY

Alexander Theobald Van Laer

Alexander Theobald Van Laer, the eminent American landscape painter and lecturer on art, died in Indianapolis Mar. 12 last, aged 63, from the effects of a stroke of apoplexy suffered at his home at Litchfield, Conn., last summer. After his first illness Mr. Van Laer rallied, but did not recover his strength, and Mrs. Van Laer decided to take him to Indianapolis for the winter, in the hope that a change of scene and climate would benefit him. But such was not the case and the artist failed until a second stroke last week closed his earthly career.

The dead artist was born in Auburn, N. Y., in 1857 and studied at the National Academy Schools here and under the late Swain Gifford, and later in Holland under George Poggenbeek. He was an Associate of the National Academy and a member of the American Watercolor Society, N. Y. Watercolor Club, Conn. Fine Arts Academy and Artists' Fund Society and a life member of the Salmagundi and Lotos Clubs. His many awards included a bronze medal at the Charleston Exposition (1902) and a gold medal at the St. Louis Exposition (1904).

For a number of years Mr. Van Laer lectured on art throughout the country and regularly in N. Y. for the Board of Education. His fine and strong work placed him in the front rank of modern American landscape painters and he portrayed his favorite motif—the smiling, peaceful valleys and sun-kissed or cloud-topped hills of his loved Connecticut—with a virile and sympathetic brush. The dead artist, who was over six feet tall and of impressive appearance, had an engaging and delightful personality and an almost boyish cheerfulness of temperament which endeared him to his fellow artists and a host of friends.

William H. Lippincott

William H. Lippincott, the portrait painter, died Tuesday last in N. Y. He was born in Phila. in 1849, and studied at the Academy. He was an illustrator, designer and scenic painter for several years during his youth and went to Paris in 1874, where he became a student of Leon Bonnat.

After studying in Europe eight years Mr. Lippincott returned to this country and opened a studio in Portland, Me., where he painted many portraits. Later he moved to this city and aided Homer Emmons in painting many scenes for operas. He was an instructor at the National Academy schools for three years, was elected an associate of the Academy in 1884 and became an academician in 1896. He was a member of the American Watercolor Society, Society of American Etchers and the Century Association.

M. Seymour Bloodgood

M. Seymour Bloodgood, who died at his studio apartment, 1947 Broadway, Feb. 12 last, was born in Greenwich Village, N. Y., Nov. 11, 1845. He began his life work as an architect, and was for some time draughtsman in a N. Y. firm, studying at Cooper Union at evening. Later he attended the Academy of Design schools, where he so excelled in drawing as to become instructor for four or five years. He painted many pictures of the West, the Adirondacks, Lake George, the Catskills, the Berkshires, and many other spots in Mass., such as Fairhaven, Martha's Vineyard, etc. About 1890 he went abroad and spent three summers in travel and two winters in Paris, where he lived in the Latin quarter, where he studied under Gerome. He then became a member of the American Art League and exhibited under their auspices. Later on his return to America, he painted many pictures in Pennsylvania, New Jersey, Vermont, and during the last years of his life at Woodstock, N. Y. Mr. Bloodgood exhibited at the Paris Salon, American Art League, the Brooklyn Society of Artists, Architectural League and various dealers' galleries in N. Y., and taught for 25 years in the Poppenhausen Institute at College Point and had many smaller classes and private pupils, among the latter, Louise Cox, (Mrs. Kenyon Cox). His first studio was in the old Y. M. C. A. Building on 23rd St. and 4th Ave., and later he had studios in 26th St. at 5th Ave., and 17th St., and finally in the Broadway Arcade Building at 65th St. In early days the artist painted with Wyant, who helped and advised him and became his close friend. The late Hopkinson Smith and Blakelock were also his friends.

Marea U. Stone

Miss Marea U. Stone, a well known American artist, died in San Francisco in January last, after a long illness. She was a member of the National Arts Club, and of the Association of Women Painters and Sculptors, and had a studio for several years in the Van Dyck, in this city.

Harper Pennington

Harper Pennington died in Baltimore Monday last, aged 65. He belonged to a prominent Maryland family, as his mother was a descendant of Charles Carroll of Carrollton, a signer. Mr. Pennington spent much of his time at Newport and in N. Y. and is survived by a widow and four daughters. He was for many years prominent in the N. Y. art world, but after his retirement to Baltimore some seven years ago had not been seen here. Not only was he an able painter, who, had he worked harder and more persistently, would have achieved enduring fame, but he was blessed with a most engaging and delightful personality which endeared him to a host of friends. An unusually gifted and cultivated man, he was always in demand at social functions, and he was an admirable raconteur. He studied in Paris at Julien's and was a facile still-life and figure painter. He was a member of the Century Association.

Francis John Williamson

Francis John Williamson, the sculptor, died recently at Esher, a suburb of London.

Francis John Williamson was born in 1833 in Camden Town, the heart of London, and was educated at a private school at Hampstead. He studied under John Bell and J. Foley, the sculptors. He rose to be Mr. Foley's assistant, and the association continued for twenty-one years. In 1870 he received his first commission from the Queen, was introduced at Claremont by Princess Louise, and prepared designs for memorial sculptures to the Princess Charlotte, to be erected in the mausoleum at Claremont. After that scarcely a year elapsed without a royal commission being placed in his hands, and almost all of the royal family sat for him at various times. His principal representation of Queen Victoria is that in the examination hall of the Royal College of Physicians, on the Victoria Embankment in London, proclaimed by the late King Edward "the finest portrait of the Queen ever produced." Among Mr. Williamson's figures were Arthur J. Balfour and a bust of Lord Tennyson, which appeared in the Royal Academy in 1894 and which was a commission from Queen Victoria shortly after the poet's death. Some of Mr. Williamson's statues of Queen Victoria are on exhibition in Australia, India and various parts of the British Isles.

PHILADELPHIA

Some 61 paintings of the Italian Schools of the XIV, XV and XVI centuries, selected from the J. G. Johnson Collection, have been placed temporarily on exhibition in the central gallery of Memorial Hall, Fairmount Park, formerly occupied by some of the pictures of the Wilstach Collection. No catalog is yet available, but among the remarkable works are an "Entombment" by Carlo Crevelli, "Adoration of the Maji," by Mantegna, "Enthroned Virgin" by Defendente Ferrari, "Virgin and Child" by Ghirlandajo, "Child with Landscape" by Moretti da Brescia and "Portrait of Francesco di Albrizzi" by Del Piombo. Other portraits are attributed to Tintoretto, Palma Vecchio, Paolo Veronese, Bassano, Luca Signorelli, Carinani, Lorenzo Lotto, Giovanni Moroni and there are an altar piece by Georgione, a "Portrait of a Venetian Merchant" in profile, attributed to Gentile Bellini, and a large canvas, with architectural features that might be the work of Giotto but is now given to Masaccio.

The pictures, mainly of the Venetian school will be described more fully when facilities are obtainable. Mr. Berenson cataloged the collection as a whole in 1913, but they have since been catalogued by Dr. Valentiner.

Local artists will have an opportunity of competing for the \$100 prize offered for the best poster for the coming May Day Pageant at Bryn Mawr College. Designs must be addressed to the Art Alliance before Mar. 22, and should deal with Elizabethan Frolics, Revels and May Poles and are to be in black and one color.

Eugene Castello.

Artists' Group Show at Salmagundi

Six painters, Ernest Albert, Eliot Clark, John Folinbee, Leon Kroll, Louis Kronberg and Robert Vonnoh, and the sculptor, James E. Fraser, will hold a group exhibition at the Salmagundi Club from Mar. 22-Apr. 3, from 2-6 and 8-10 P. M. daily.

Old Masters Drawings at Studio Club

An exhibition of original drawings by Old Italian Masters from the collection of V. Winthrop Newman has been on at the Whitney Studio Club, 147 W. 4 St. The display included examples of Michelangelo, Raffael, Titian, Tintoretto, Guido Reni, Piranesi, Del Sarto, Correggio, Da Vinci and others. The drawings were mostly in pen and wash.

The Brooklyn Society of Artists is holding its third annual exhibition in the galleries of the Grant Post, G. A. R., 489 Washington Ave., Brooklyn; until Mar. 27. Nearly 100 canvases are shown.