

ART WORLD CALM DURING HOLIDAYS

Next Event of Importance Will Be Opening of Academy Show

George Gray Barnard's Discovery of Ancient Gothic Carvings Reads Like a Romance

Holiday season makes for quiet in the field of high art. With the closing of the Water-Color Exhibition today at the Pennsylvania Academy, comes the inactive period characteristic of the season, and no important shows are scheduled in Philadelphia until the opening of the Academy's One Hundred and Tenth Annual, on February 7.

For this exhibition the jury consists of Hugh H. Breckenridge, chairman; Frank W. Benson, Adolphe Bore, Arthur B. Carles, William M. Chase, Colin Campbell Cooper, Childe Hassam, Chas. H. Woodbury, W. L. Lathrop, Irving R. Wiley, and Julius Stewart, for painting; Charles Grady, Albert Leesele and Lindsay Morris Sterling, for sculpture, and hanging committee, Hugh H. Breckenridge, Adolphe Bore, Charles Grady, Charles H. Woodbury and John F. Lewis, ex-officio.

John E. D. Trask returned from Cincinnati last week, having completed his round of jury meetings, and will return this week to San Francisco. He has visited Washington and selected pictures for the exhibition from the biennial exhibition at the Corcoran Gallery of Art, whose fifth exhibition is to open with a private view tomorrow night.

The Rosenbach Galleries are devoting their space to an exhibition of the work of about twenty prominent American artists, including Bruce Crane, George Bellows, Jonas Lie, Albert Groll, Charles M. Dewey, E. M. Potthast, John F. Carlson, Frank Bicknell, Charles Bittenger, Lester Bonarda, Walter Clark, E. Irving Couse, William Coffin, Paul Cornoyer, Carlton Fowler, F. L. Stoddard, P. W. Van Bokkerek, Fred Wagner, Arthur Hoerber, William S. Robinson, S. J. Woolf, J. Harkness McCrea, F. L. Stoddard, Bayard Taylor, Edward Potthast, and J. C. Johnson. This is a new departure on the part of this gallery.

In addition to the general exhibition, there is a special showing of water colors by Katherine Patton.

Whereas in times not so far past it was almost impossible for an artist to make his entrance into a dealer's gallery, it is now so easy that the New York dealers fairly clamor for artists to come and use their space. One-man shows follow each other at intervals of two weeks at all the leading galleries. Kahlii Gibran, an Armenian artist, will open an exhibition of paintings and drawings at the Montross Galleries tomorrow, to run to December 30. Mr. Gibran returned from Paris some years ago and established himself in Boston. After his exhibition closes pictures by Bryson Burroughs, of the Metropolitan Museum, will occupy the Montross Galleries for another two weeks, January 2 to 16.

Kennedy & Co. are showing a collection of rare colored engravings of "Audubon's Birds of America." The collection contains a number of scarce subjects generally sought after. At the same time they are showing a collection of fine old English prints in color, after Morland, Wheatley, Hamilton, etc.; also shooting and hunting subjects after Al-

ken, Pollard, etc. These will run to December 31.

The Anderson Auction Company has given up its handsome galleries, Madison avenue and Fortieth street, to an exhibition of paintings by Emma MacNae and N. L. Katzenauer, both young women painters, new to the exhibition field. The latter studied with Ranger, a fact that is evident in her work, formed upon that of her teacher.

An exhibition of Japanese water color paintings by Junichi S. Mori is to be seen in the galleries of J. E. Barr & Co., 1124 Walnut street.

Mrs. Everett L. Bryant, of Philadelphia, will have an exhibition in the Folsom Galleries, New York, during the last two weeks of December. Mrs. Bryant, who is living this winter in Baltimore, has been showing in a group exhibition at the Peabody Institute. Her subjects are mostly still-life and flowers, with which she is most successful.

Robert Henri contributes a very timely and interesting article on jury systems, current in our exhibitions, and his own idea of an ideal exhibition scheme, in the current Arts and Decoration.

"Artists today are almost unanimous in condemning the present jury systems for the selection of pictures and the award of prizes," says Mr. Henri. "We read much criticism of the methods of art institutions in the selection of juries. Every season the subject comes up. All winter it is debated. It would be a relief for the artists, the critics and the art interested public to get together and contemplate making progress in this matter.

"In view of the fact that, in the consensus of opinion, the existing jury method is a failure, some plan for the exhibition of pictures should be devised—a plan in which the best qualities of the present system would be preserved, and, as far as possible, all those negative qualities so heartily condemned would be removed.

"It has been pointed out many times how the established art societies, through the power of their juries, have made the struggle for a hearing, and long among the most original and valuable of artists here and abroad. Delacroix, Corot, Millet, Turner, Rodin, Cezanne, Degas, Manet, Pissarro, and others—the list of names goes on to great length and is a list of names the world glories in, a list of men to whom the world owes a great debt.

"Mr. Henri speaks for new notes whether valuable to all or only to some of us. He believes that with an adequate building containing suites of galleries, New York should offer to the art world and to the public a new field open to self-organization and self-judging groups of artists.

This exhibition gallery, he thinks, might be operated by an association of artists or laymen, whose only duty would be to see to it that each exhibiting artist had the same fair chance of displaying his work. The whole idea might be considered a development of the MacDowell Club scheme.

"Let us clear the way to an open field," he says in conclusion. "Respect to the schools and to the old schools alike! Respect to the public! In our jury selections we have over-protected our public, for, after all, it is that public or some immeasurable part of it which has overridden our jury judgments and declared for us our real masters of art."

"The Cloisters," George Gray Barnard's museum of antique Gothic carvings, at Port Washington avenue and One-hundred-and-eighty-first street, New York, will open to the public this week for the benefit of destitute wives and children of French soldiers at the front. The building is far from completion, and it will be some time before it is finished. Designed upon an elaborate scale it aims to provide appropriate settings for each of the numerous carvings that the sculptor collected during many years of travel and study in France.

The story of how the sculptor came to acquire this collection of Gothic carvings is highly romantic. The experience of Mr. Barnard in making his groups for the State Capitol at Harrisburg is well known. The granting to an artist of an

immense commission and the collapse of the scheme through political orders and trickery when the artist and his workmen were at white heat upon the job, and his subsequent struggle for ready money with which to pay rapidly accumulating expenses, which amounted to about \$2000 a week, was all recounted at the time of the Capitol scandal. The phenomenal story of how Mr. Barnard realized money to save the situation by specializing in antique carvings seemed at the time almost too good to be true. However, he tells in his own words how, after his reverses came, he set out upon a search for Gothic sculptures to sell again in Paris.

"The history of the ruins of old cathedrals and buildings is always the same. There comes a time when the material is used over and over again in other buildings. As a rule the peasants in the neighborhood helped themselves to the stones as they needed them. So I made it a practice when I found ruins composed of heaps of worthless stones to search through all the peasant cottages in the neighborhood.

"Most of those capitals out there belonged to the cloister of St. Michael du Cuxa, founded in the ninth century, but I found them in the vineyards, where the peasants used them to support the poles. Some of them had been built into walls and some were used as seats. I found them in the vineyards, where the peasants got on their knees with a candle to look under the vine vats. I found some of my very best things under wine vats, and beside that they often used good carvings to prop the vats above the floor so that the air could circulate beneath.

"For a year I sent six, eight or a dozen sculptures a week to the Gare d'Orleans. Then once a fortnight or so I would go up to town; load them into a voiture and take them to the dealers. Blank-bank and other dealers bought all I brought. Finally they put spies on my track to discover my methods. When they found out they raked France fore and aft, so that now there is not a piece of Gothic carving to be found in that way in all of France.

"Well, I made money and came home to finish my sculptures. I had put some pieces aside from time to time for myself, but I did not know all that I had in this collection. Pennsylvania finally paid me the sums that were due me and I came home. A day, October 4, was named after me, which is a rare distinction, and 700 children sang at the celebration. It was fine and I wished then I had saved a thousand times more and had made sculptures a thousand times better for them."

The present bleak exterior of the Cloisters makes a fine contrast to what one discovers inside. The outer walls are rectangular and the glass roof is supported by iron girders. Into this plain structure Mr. Barnard began to weave his Gothic dream. He assembled

the columns and capitals of the famous cloister of St. Guilhem and built them into place with a second row of columns and arches in the gallery above.

All of the interior work is brick and this has been treated with douches of water until it has ripened into a harmonious background for the statues. The side aisles of the cloisters correspond to the aisles of a church and the enclosure of the cloisters corresponds to the nave.

Everything has been installed as nearly as possible in the manner for which the piece was designed. The sympathetic treatment of these antique carvings is a lesson to similar museums.

The Metropolitan Museum placed on view last Monday for the first time the famous Sully-Darley Sully bequeathed to the museum in October. At the same time ten modern pictures bequeathed by the late Benjamin Altman and not included in the collection of that name, were hung in galleries 19 and 21. These include three examples of Manet, three Corots, two Daubignys, one Rousseau and one Diaz.

Nothing more charming has been brought to the Museum for some time than the portrait of Queen Victoria, in oils made by the artist at Buckingham Palace, London, and from which the queen's portrait in the Victoria and Albert Museum was copied. The head and bust of the young queen are shown, the head gracefully turned. The queen is wearing a small crown of diamonds, a diamond necklace and diamond earrings. On the canvas are sketches of the jewels in detail. The picture is charming. During the artist's life time it hung in his home, in Fifth street.

Minneapolis is soon to open a beautiful new Institute of Arts. The history of the art movement in Minneapolis is blank-blank to that of the Toledo Museum of Art. The Minneapolis Society of Fine Arts was incorporated in 1883. Lectures were given, loan ex-

hibitions arranged and an art school established. The society was active for about twenty-eight years, impressing upon the community the fact that the activities of a museum of art were necessary for the perfect growth and development of a modern American city. This idea gradually took shape, and at a dinner held at the Minneapolis Club, January 19, 1911, announcement was made that Mr. Clinton Morrison stood ready to offer as a gift a ten-acre plot of ground in the heart of the residence district, on Twenty-fourth street, provided at least \$500,000 should be contributed for the erection of a building. Immediately following this announcement, a letter from Mr. William H. Dunwoody was read, in which he declared his willingness to contribute the sum of \$100,000 toward the required fund. Before the meeting adjourned a total of \$885,000 had been pledged, besides the gift of the building site, which is valued at about \$250,000. In addition to the contributions soon raised the total beyond the specified amount. The society was then in a position to have plans prepared for a building.

For the purchase of works of art the museum will have the income from \$1,000,000, the munificent endowment received upon the death, in February, of the president of the society, William H. H. Dunwoody. After ten years the trustees have the right to expend for the purchase of works of art, in addition to the income from this endowment, a sum not to exceed five per cent. of the principal per year.

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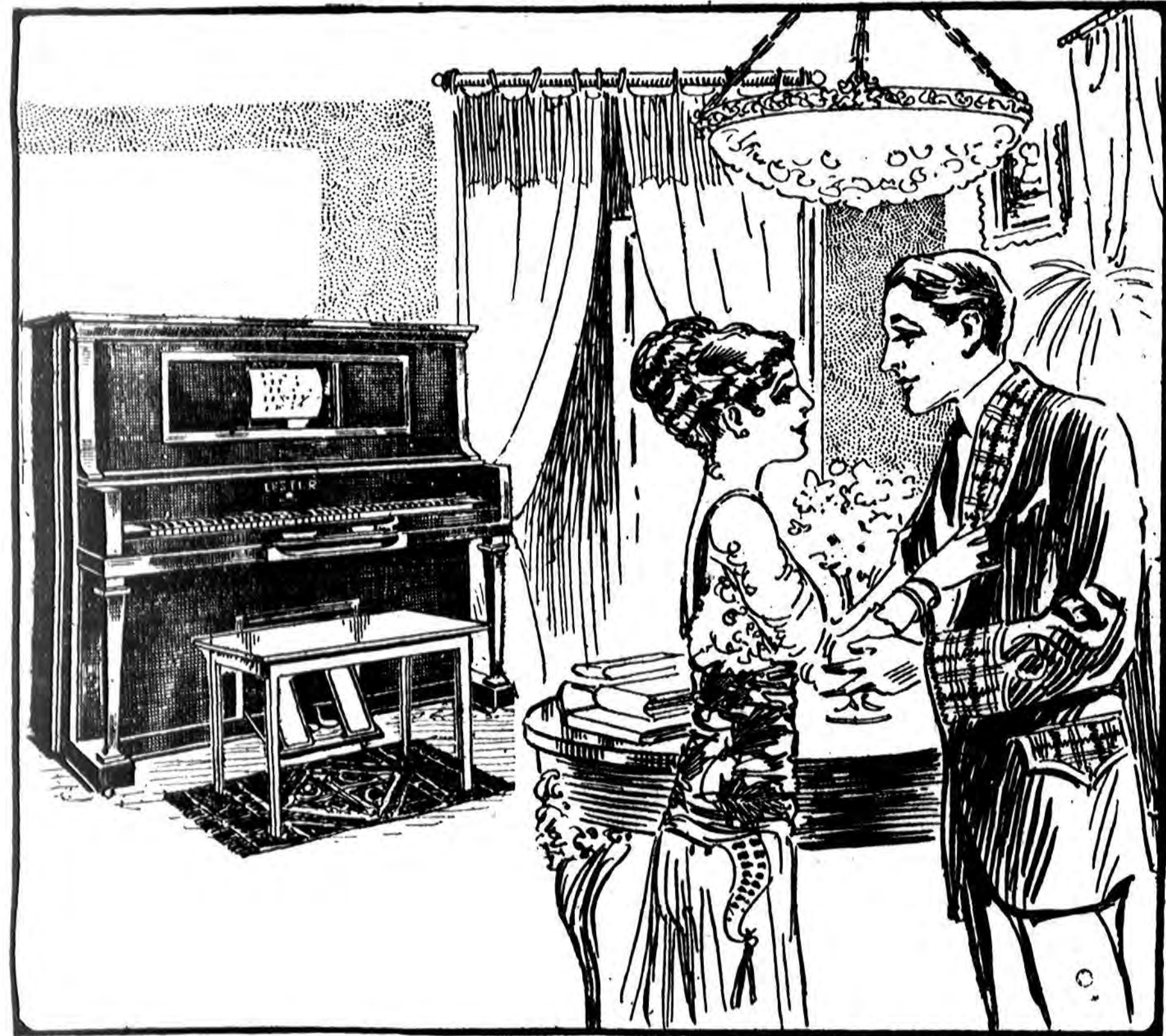


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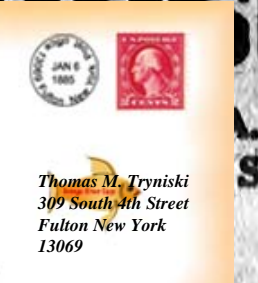
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