

NEWS AND COMMENT IN THE WORLD OF ART

By HENRY McBRIDE. IT seems at times as though Eugene Higgins might emerge from opaque atmospheres that he borrows from other painters and stand forth clearly enough to be viewed as a poet in his own right.



"Ulcartian Peasant," etching by Zorn, at Keppel's.

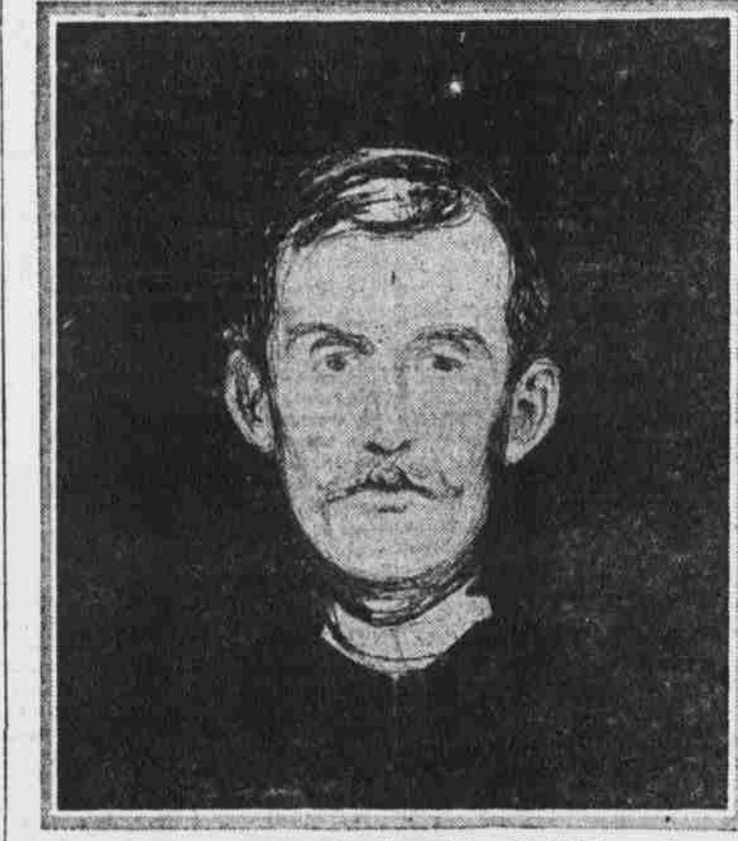
The collection of prints by Edvard Munch of Christiania, Norway, has been placed on view in the Bourgeois Galleries. Mr. Munch must naturally be a candidate for international fame, since all artists are that who are aware of themselves at all; but it is not at all sure that the present exhibition will do the trick for him.

Mr. Munch is known here to a restricted degree as a robust painter with a forceful palette. Before the war some of his canvases were shown to us in the Scandinavian Exhibition at the American Art Association and were admired, particularly by painters. There was no loud outcry about them.

Frenchman Vallotton, and frankly surpasses him in the power of psychic suggestion. In each of his chosen media, whether etching, lithography or wood engraving, either in monochrome or in color, he reveals the same gift of spontaneous symbolism.

Unaffected by the robust realism in vogue when he stepped upon the scene, untouched alike by the vibrant shimmer of impressionism, Edvard Munch stands an isolated figure in the varied panorama of modern art. His subject matter is personal, is based entirely upon his own individual reactions upon his own individual reactions.

fering, brightness as he chats volubly of the brave days in Berlin or Paris, when he belonged to that valiant band who did not fail to leave their mark upon the art and letters of their generation.



Self Portrait, by Munch, in the Print Exhibition, Bourgeois Galleries.

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by many persons. It has been by its principle of giving every artist equal opportunity that the society has already achieved an appreciable success in gaining recognition for workers who had not before been heard from, and in bringing about a fuller understanding of contemporary art.

The preceding exhibitions have not paid for themselves through the dues of the active members and through the sale receipts. The deficit, while small, has been made up by persons who believe in the work of the society and want to see it continue.

by Picasso. What could be more orderly? Cuban is nothing but the extreme manifestation of this passion for order, for the complete organization of forms and colors.

The new poster by Charles B. Falls for John Drinkwater's "Abraham Lincoln" has been placed by the Metropolitan Museum of Fine Arts in its library as a splendid example of poster art. This makes the second contribution by Mr. Falls to that library.

Notes and Activities in World of Art. The following is the list of exhibitors who are represented in the fourth annual exhibition of the Brooklyn Society of Etchers, which will be open to the public in the Print Galleries of the Brooklyn Museum on Wednesday, December 3, to continue through the month:

- Rosalind Abramson, John Taylor Arms, Adolph W. Blondheim, Theodore Bor, Edward Borin, George B. Burt, Richard Clark, Elizabeth Colwell, Frederick K. Detwiler, Kerr Ely, J. S. Elard, Robert Lee Eskridge, Agnes B. Fernbach, Sears Gallagher, Oscar Gierberich, Anne Goldthwaite, Morris Greenberg, Arthur W. Heintzelman, Child Hassam, Eugene Higgins, Bertha E. Jaques, Troy Kinney, Charles P. Larson, Selma Lee, Chester Leich, Beatrice S. Levy, Margaret Manuel, Joseph Margolles, Katherine Merrill, William Meyerowitz, Maryka Miodka, Ross E. Moffett, Roy Partridge, Ralph M. Pearson, Joseph Pennell, Frederick Reynolds, Ernest D. Roth, Margary Ryerson, Otto J. Schneider, Ralph Fletcher Seymour, Henry B. Shope, J. Blanding Sloan, Senior Ismael Smith, Lee Sturges, Carl Sackness, Elizabeth Teiding, Paul John W. Winkler, Henry Winslow and C. Jac Young.

In regard to the Jessop collection of lithographs by Whistler, which were sold by the Anderson Galleries last Thursday, Joe Pennell has this to say: "I believe that this collection of Whistler lithographs is not only the last important one but the most important one which has ever come up at public auction. So important is the collection that after Dr. Jessop's death, when I was consulted after it had been sent to Christie's and catalogued in 1917, I recommended that it be removed from sale and that it should be sent, in the hope that it might be acquired by some museum, to this country, as the price galleries of Europe bought nothing during the war. None of them, not even the British Museum to which Thomas Way presented his collection—and 'collection' is the right word—contains so many fine, so many signed proofs as this. Mr. Freer may have as many signed proofs, but I know nothing of his prints, have never been allowed to see them. But as he has given them to the nation and built a gallery in which they will find a place at Washington the public through his generosity will shortly have access to them. The Brooklyn Museum, which acquired the Canfield collection, has the finest accessible set in this country, many of which were chosen for Canfield by Whistler. The Chicago Art Institute also has most of the prints.

Of the portrait of Mrs. Theodore Atkinson by the early American painter, Joseph Blackburn, there is this description in the Bulletin of the Cleveland Museum: In the portrait of Mrs. Atkinson we see depicted a Colonial leader of social life who, if she did not have "all the blood of all the Howards," had its New England equivalent, since she was the daughter of a royal Governor of New Hampshire, sister of another, and wife of the chief justice and richest man of the province. Her nose and expression suggest that she felt sure of her position in society, but it must be admitted that her face is not particularly beautiful. Her parents were John Wentworth and his wife Sarah Hunking, and she was born in Portsmouth, July 4, 1769. She married first Samuel Plaisted, a member of an influential family, who died in 1790, and in the following year Hannah Plaisted became the wife of Theodore Atkinson, fourth of the name and a Harvard graduate, who acquired great wealth through fortunate investments in New Hampshire real estate. As an Indian fighter, secretary of the province, councillor and Chief Justice, he held a position scarcely inferior to that of the Governor, his brother-in-law, and his popularity was such that although a Tory during the Revolution his property was not confiscated. Mrs. Atkinson died in Portsmouth December 12, 1799, her only son having predeceased her by six weeks. It is interesting to note that Blackburn also painted portraits of the husband and son and Copley one of the son's wife, and that all of these portraits are now in public ownership. The Cleveland Museum has just acquired this portrait, as well as Blackburn's portrait of John Brown.

WANTED To Purchase Paintings. Inness, Wyant, Martin, Homer, Fuller, Blakelock, Twachtman, Remington, Whistler. Murphy, Weir, Hassam. GEORGE H. AINSLIE, 615 Fifth Ave., New York. See my Exhibition of Thirty Inness Paintings.

Exhibition of PAINTINGS by BELLE A. BENNETT, ROSEMARY MUNDY, JOSEPHINE THOMSON, AGNES LOUISE SYMMERS. Dec. 1 to 13, inclusive. ARLINGTON GALLERIES, 274 Madison Avenue at 40th St.

CLAUSEN Gallery Established 1884. Clausen Art Rooms. Paintings, Engravings, Etchings, Art Mirrors, Picture Frames, Unique Lamps, Decorations. 746 Madison Avenue, BETWEEN 64th AND 65th STREETS.

WINOLD REISS ART SCHOOL. 4 Christopher Street. DAY AND EVENING CLASSES. In LIFE, SKETCHING, TEXTILE, POSTER, BATIK.

DEVOE ARTISTS' MATERIALS for School, Studio & Outdoor use. FITTED BOXES FOR GIFTS from \$5.00 up. MANUFACTURED BY Devoe & Reynolds Co., Inc.



Rhages Vases, Persian Art, at the Bush Terminal sales building.

among the foremost artists of the day. Painting in oils did not, however, satisfy the young man's restless, creative temperament. He craved that freedom of expression which comes with the rapid, salient stroke of needle or crayon, and those rich appositions of black and white which are the glory of a freshly pulled proof. Wherever he chanced to be, Munch would draw or etch. Seated in the cafe, he would deftly slip from his pocket a plate and dash off a characteristic drypoint, or, alone in the stillness of his room he would jot down from memory evening impressions of the evening. The haunting eyes of the Post-Obstetler, the eagle glance of Strindberg, Eva Coudecq and her violin, Hans Jaeger with his half drained glass of absinthe on the table, Ibsen, Henry van der Velde, the volcanic Nietzsche—he noted them all with searching perception, not forgetting his own ardent, sensitive countenance as revealed in the lithograph executed in Berlin in 1895. "Yet neither were the paintings nor the graphic work long restricted to an interpretation, however free and personal, of the outward and the objective. That purely physical universe which in the art of Christian Krohg well might oppress us with its sense of weight and sheer terrestrialism, is translated by his pupil into a world of psychic evocation, of dreams and dark fantasies over which is not infrequently spread the scarlet trail of the serpent, the stamp of sex and of sin. This son of a physician whose mother died when he was but a lad and whose sisters suffered from constant ill health, came all too inevitably by his taste for the morbid and the pathological. Endowed with a super-sensitive nervous organism, he cast about him for some means of escape, some form of solace or compensation, finally succumbing to the troubled spell of the senses and the soul. Shrinking from a world of definite reality, he sought refuge in a realm where spirit and fancy reign supreme. At heart an emotional romanticist, he quickly forsook his master, Krohg, to follow the shadow haunted pathway of Poe, Baudelaire and Felicien Rops. "You will have to travel far in the field of graphic production in order to find anything comparable to such compositions as Edvard Munch's 'The Kiss,' 'The Vampire,' 'Jealousy,' 'Consolation,' and those stark death chamber scenes wherein his mastery of black and white equals that of the



Hudson River Scene, by Homer Martin, on view at the Schultheis Galleries.

with a sprightly fox terrier and a handsome Gordon setter, and inspecting the garden, of which he is justly proud, we sat down to a comfortable dinner prepared under the solicitous eye of the indefatigable Arnolds. "The Munch you see at Hvidsten, or at Kragero, his other and larger place further down the fjord, is a different man from the Munch you meet in cafe museum or studio. The countenance scarred by intensive struggle and suf-

fering, brightness as he chats volubly of the brave days in Berlin or Paris, when he belonged to that valiant band who did not fail to leave their mark upon the art and letters of their generation. He seems to forget the while his bitter fight with the university authorities, and the innumerable conflicts that have been waged about him since his first appearance as a professional artist when he was but 29 years of age. Scattered about the walls and resting on the floor are all manner of unfinished studies and sketches, for the genius of Munch is ever in a state of creative ferment. His art has never been reduced to a definite formula. His outlines are not fixed and his color seems to take on fresh emotional significance with each successive composition. He has often painted or drawn the same subject a number of different times, each version being typical of his own inner unrest, his still unappreciated aesthetic striving.

Old and new exhibitors will be working for their own advantage and at the same time will be serving in the development of American art if they urge all artists in whose work they believe to become members of the society. The level of the exhibition should be raised as high as possible by contributions from all the strong workers in the country. No attempt will or can be made to keep out exhibits considered bad by one person or imposed by the artist's inmost sense of what a work of art should be, is something altogether different from the order obtained by submission to a theory of painting. One springs from a personal conviction; the other is enforced by authority. Modern artists tend to feel strongly the necessity for the former, and if they be Frenchmen, to believe intellectually in the propriety of the latter. "Look at a picture by Cezanne or

at Hvidsten we lingered congenially at the table, and afterward set out foot through the forest to visit the site of some ancient Viking graves on the mountain side not far from the water's edge. He strode ahead, turning now and then to call my attention to some object which he particularly admired, and at the end of half an hour's tramp we came upon a series of rude, moss covered mounds. Clambering up the sides we settled ourselves on the crest of the largest' of these low lying pyramids. And as he sat there bareheaded, the scene bathed in the diffused radiance of a typical northern summer night, he seemed the incarnation of that restless, militant spirit which characterized the berserks of the past. The old order had long since vanished, but he still preserved, alike in his art and his life, something of the same turbulent, questing aspiration.

The official announcement of the Independent Artists has just been received. It is as follows: In announcing the fourth annual exhibition of the Society of Independent Artists the directors wish to reaffirm the purpose of the society, namely, the holding of an exhibition each year, to which all may contribute (no jury) and in which no distinction shall be made among the exhibitors (no prizes). The three exhibitions which the society has already given consisted of the work of artists who believe that there should be one great annual showing of art in which every tenet of the storm still lingers, and Clive Bell writes in the New Republic: "Whoever may have rescued European painting from the charming disorder of the age of reason, there can be no question as to who saved it from the riot of Impressionism. That was the doing of the post-Impressionists headed by Cezanne. Forms and colors must be so organized as to compose coherent and self-supporting wholes; that is the central conviction which has inspired the art of the last twenty years. Order, that has been the watchword, but order imposed from within. And order so imposed, order

M. Knoedler & Co. 556 Fifth Avenue. Exhibition of Etchings by Muirhead Bone.

C. W. KRAUSHAAR Art Galleries. Will open their new galleries at 60 Fifth Avenue, New York, on December 8th, 1919. With an important exhibition of Etchings and Lithographs by ALPHONSE LEGROS.

Schultheis Galleries. Established 1883. 425-427 Fifth Avenue at 38th St. Telephone Vanderbilt 2217. AMERICAN & FOREIGN PAINTINGS. Newtown Galleries for Printing, Ink, Framing, 42 FULTON ST. just EAST of Broadway.

Exhibition of Old English Sporting and Naval Prints. December 1st to the 2nd. Philip Suval, 678 Madison Avenue (61st St.).

PAINTINGS BY PISSARRO. DECEMBER 6TH TO 20TH. Durand-Ruel, 12 East 57th Street.

THE COLONY SHOPS. EXHIBITION of an important collection from the Thomas Skelton Harrison Estate. Porcelains, Miniatures, Enamels and Furniture. GINSBURG & LEVY ANTIQUES, 397 Madison Avenue, Above 47th Street.

D.B. Butler & Co. DECORATIVE PAINTINGS. Early French, Italian and Dutch Landscapes, Marine and Flowers. 601 Madison Ave. (57 St.).

Saito CHINESE ANTIQUES. 48 East 7th Street, Between Madison & Park Ave.

Klackner Galleries. 1 West 28th Street. MILLER, Henderson, Appleton, Stevenson, Trowbridge, Congdon. Skrimshire, Walker, Bird, Fonce, Sharland.

PAINTINGS INNESS, WYANT, MURPHY, BLAKELOCK. R. Rudensing & Son, 15 W. 44th St. (bet. 34th & 44th St.).