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## AMERICAN ART NEWS.

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Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

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## APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

## ART TREASURES FOR PHILA.

Mr. Alexander Simpson, the noted Phila. collector, has made it known that a recent will contains a clause leaving all of his art treasures to Phila. Some say his project may be carried out during his lifetime. His hobby is modern American paintings and he owns some of the finest examples of these in the country. Purchases made during the past few weeks include a canvas (50x60), by William T. Ritschel, the subject, "Cypresses of Ages Ago, Cal.," and a landscape and marine, also an Arizona subject by Albert Groll and the Indian picture by Irving Couse from the Winter Academy.

## AN UNCERTAIN BAROMETER

The art trade barometer is acting in an uncertain manner. It had been thought and hoped that the two important and large picture auctions, the first this season at the Plaza ballroom last Monday and Tuesday evenings, those of the popular modern paintings, owned by the late "Diamond Jim" Brady, and the higher class old and modern works from the estate of Ferdinand Hermann, the well remembered Wall St. banker, would give some fair indication of the condition of the American picture market and its prospects for the near future, but such hope was not realized.

While the Monday night sale of the Brady pictures drew a large audience, and its total of some \$58,000 may be considered good under the present wartime conditions (the collection of 73 canvases bringing as a whole some \$8,000 over its appraisal), there were many bargain prices and no especially sensational figures reached, while the Tuesday night sale of the Hermann pictures, among which were a number of Primitives and early foreign works of good and superior quality, notably an early, if not a typical, Rembrandt (which brought only \$10,000), must have been a disappointment to the owners.

So it would appear that the sales above discussed did not set the barometer as had been hoped, and that we must wait for other important art auctions to gain any definite indication of the probable course of the art market this season.

## Janet Scudder's Work in France

In the late summer of 1916, Janet Scudder closed her N. Y. studio and sailed for France to offer her services as an automobile driver for the American War Relief. When she arrived there she found the supply of drivers had already exceeded the demand, and on visiting the Latin quarter discovered that all the younger artists were at the front, and the older ones had also closed their ateliers in order to do such war work for which they were fitted. Consequently the old models, plaster casters and other studio dependents were much in need of help. To their great delight she opened a studio, where she remained for over a year, during which time she modeled four fountains and one heroic statue of "France."

The neighbors of the quarter hailed her as "une ange Americaine" who had come to "do her bit" in helping to conserve what art atmosphere had remained to them, against the time when the French artists should return. "If some help is not given," says Miss Scudder, "there will be no models nor other necessary studio employees for the artists to employ when they return." Miss Scudder's message, therefore, to American women, and men artists beyond military age, is to go to France and continue their work there, not only for the encouragement of the poor French studio dependents, but for the conservation of art in general.

Miss Scudder found the people of France high in spirits, willing in sacrifice and absolutely sure of ultimate victory. Miss Scudder returned to her studio, 46 Washington Mews, last month, and held an exhibition of some of the work she did while abroad this week. Of especial note was a wall fountain which has been purchased since her return. Her purpose is to return to France in the early spring.

## Winter Academy Sales

The pictures sold at the Winter Academy during its closing week—the exhibition terminated Sunday evening last—were: Philip Hale's "Tower of Ivory," \$3,000; Helen K. McCarthy's "Promise of Rain," \$500; Benjamin Kelman's "The Swan," \$300; Walter L. Palmer's "The Glen," \$350, and Wilson Irvine's "A New England Village," \$500.

Eleven pictures in all were sold during the exhibition for a total of \$11,300.

## CORRESPONDENCE

## Wollaston, The "Almond Eye" Artist

Editor, AMERICAN ART NEWS.

Dear Sir:

In your announcement of the identification of the painter of the "almond eye" portraits in New York in the ART NEWS of Jan. 12, you give me the benefit of the discovery. I did make the first announcement to the public of the finding of the hand that had painted them in my address at the University of Pa. Dec. 28, but the discovery was made, and so stated, by Mr. F. W. Bayley, of Boston, when rummaging in Virginia a few months ago, who at once submitted his proofs to me for my opinion. These well satisfied me that John Wollaston, who had painted Martha Custis and the ladies and gentlemen of Virginia (circa 1750 to 1760), was also the painter of Mrs. Livingston and the other prominent New Yorkers, both male and female, of the same period, whose portraits until now have concealed the name of the hand that limited them.

But little is known of Wollaston further than that he was the son of John Wollaston whose portrait of Thomas Britton, the "Musical Small-Coal Man" belongs to the British Museum, but hangs in the National Portrait Gallery, London, in which depository hangs also a picture of George Whitefield preaching, painted by John Wollaston the son in 1742. This acquaintance with the missionary to America doubtless brought Wollaston hither, where, in Virginia and in New York chiefly, he painted portraits, of which more than fifty have been listed. He painted a little in Philadelphia, as we glean from Francis Hopkinson's "Verses inscribed to Mr. Wollaston" printed in the American Magazine for October, 1758, the foot note to which says "An eminent face painter whose name is sufficiently known in the World." This is the only contemporary record we have of him in the New World outside of his paintings, and while the foot note may have appeared true when written, one hundred and sixty years have obliterated the very knowledge we are now groping after.

Charles Henry Hart.

New York, Jan. 15, 1918.

## ART BOOK REVIEW

THE LIFE AND ART OF WILLIAM MERRITT CHASE. By Katharine Metcalf Roof. With letters, personal reminiscences and illustrative material. Illustrated with reproductions of the artist's work. Charles Scribner's Sons, N. Y. \$4. net.

The prompt appearance of this biography of Chase is a merited honor to the late painter, a man who, in his prime, made an impression upon the art life of his time in America which will be lasting. In some ways this volume is a better memorial to the man than any of the exhibitions of his work held since his death, for it reveals a fact not easily gleaned from a study of many of his pictures—the fact of there being, behind the pomp and pose of outer personality, the lurking of a nature fundamentally modest. That Chase did a great deal of "swaggering," both in his deportment and in his painting, one well knows, but that the man had rare moments when the artist in him, the artist of deep feeling, asserted dominion, certain letters to his wife as well as certain rarely fine pictures attest.

To artists and writers on art, the volume will be chiefly valuable for the first-hand evidence it gives of Chase's association with his famous contemporaries—Whistler, Duveneck, Twachtman and Robert Blum. The chapters "In London with Whistler" and "The Chase-Whistler portraits" in which Chase himself recounts chats, spats and experiences with the "great one" of the "White House," of London's Chelsea, and letters of Whistler are most entertaining. These chapters take on new interest, now that the Chase portrait of Whistler (one of the best of his early works) has been given to the Metropolitan Museum. The chapter on "Venetian Days" a nine-month's sojourn in storied Venice with Duveneck and Twachtman, reads almost like a page from "La Boheme," with Duveneck's fee for a portrait saving the trio from some "wheatless" and "meatless" days. These chapters reveal these intimacies were the basis of the influence of Duveneck—which with that of Whistler, moulded Chase's early work.

The stories of the famous Tenth Street studio days are entertaining. The pages devoted to the artist's teaching activities might have been enlivened by reminiscences of pupils, of whom there is a long and distinguished list. The illustrations might have comprehended a wider range of the artist's work, but of those shown the most significant are the self-portrait (one of the latest canvases), "Portrait of Robert Blum," "Portrait of Whistler," "Lady with Shawl," "Dorothy and her Sister," "Sunlight and Shadow," the landscape "Idle Hours," and the interior "Tenth St. Studio."

James Britton.

## OBITUARY

## Charles H. Caffin

Charles H. Caffin, actor, author, lecturer and dramatic and art critic for some twenty-five years in this city, died at his residence in West 12 St. Monday morning last, aged 63. He had been suffering from a stomach trouble for some time past, and his death caused no great surprise. He was born at Mittingbourne, Kent, England, in 1854, the son of the Rev. C. S. Caffin, was graduated from Magdalen College, Oxford, in 1876, and then took up teaching in the then London suburb of Streatham. He later became an actor and for a time was an associate of Mrs. Patrick Campbell. Coming to America in 1892 he at once obtained employment with the force decorating the Chicago Exposition buildings of 1893. After the close of the Exposition he took up art writing and lecturing, contributing articles on art to the N. Y. Eve. Post and Harper's Weekly.

Obtaining some reputation through this pursuit he became the art editor of The Sun in 1901 and held that post until 1905, when he joined the editorial staff of the International Studio. Meanwhile he wrote several books, was dramatic critic for Town Topics and lectured before the Extension courses of the University of Pa. and the Yale Art School. During the past three years he has been the art critic of the N. Y. American.

His books include "Photography as a Fine Art," "American Master of Painting," "American Masters of Sculpture," "Old Spanish Masters," "Appreciation of the Drama" and several works on Dutch, Spanish and French paintings, old and modern.

Mr. Caffin, despite his long residence in this country and his study and writing on American art and the drama, never quite abandoned his English manner and point of view. Through long and close study he became a well equipped art critic and wrote intelligently and well. His success as a lecturer was marred by a poor delivery.

Towards the last, Mr. Caffin became a convert to the "Modernist" tendencies in foreign and American art, and wrote at length in defense of the apostles of this art. Despite his limitations his loss will be felt, especially in the American art world, which is too poorly supplied with competent art writers and critics. He is survived by his widow and two daughters.

Among those present at the funeral at the Campbell establishment, 66th St. and Broadway, were Alfred Steiglitz, William Zorach, Mr. and Mrs. C. Bertram Hartman, Mr. and Mrs. George Lawrence Nelson, Frederick Eddy, W. Frank Purdy, N. E. Montross, Abram Walkowitz, and W. G. Bowdoin. The Episcopal service was read by Alexander S. Guthrie.

## Artist Finn Leaves \$285,599.

James Wall Finn, American painter, who contributed the "Cycle of Seasons" for the redecoration of the N. Y. residence of the late John Jacob Astor, left a net estate of \$285,599. The artist died on August 28, 1913, at Giverny, France.

## Mr. Stransky's Gift to Cleveland

Editor, AMERICAN ART NEWS.

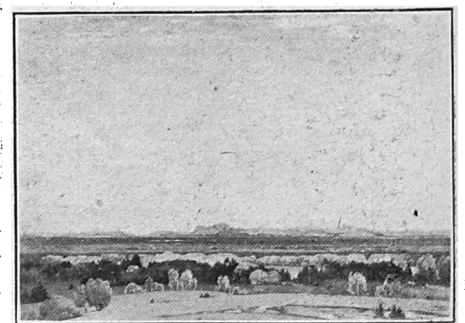
Dear Sir.—Here is the photograph of the picture by Toni Stadler which I have donated to the Cleveland Museum. If your Cleveland correspondent considers it a typical example of the old-fashioned Munich school, to which Stadler belonged, she is very much mistaken. Stadler is still living and working and belongs to a modern branch of the above mentioned school, which has nothing to do with the "old-fashioned" Munich paintings.

The anecdotal and sentimental pictures lacking any artistic quality, which made the Munich school ill-famed all over the world should disappear from the American museums just as they disappeared from the museums of standard abroad.

Yours very truly,

Josef Stransky,

N. Y., Jan. 15, 1918.



LANDSCAPE  
Toni Stadler

Gift of Jos. Stransky to Cleveland Museum.