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BOOSTING ART IN COTHAM

Series of International Art Exhibitions Proposed in New York City.

PICTURE SHOWS BELOW THE STANDARD

Art Forces Scattered and Various Societies Fail to Work in Harmony—Big Plans for an Early Revival.

NEW YORK, May 5.—Several meetings have been held in New York recently for the discussion of a project to inaugurate in this city a series of international art exhibitions similar in character to the salon exhibitions in Paris, to include in their scope architecture, sculpture, painting, engraving, the allied arts of decoration, and the various arts termed "industrial." And while there have been some differences of opinion as to the practicability of the plan and the frequency of the shows, should the scheme be put through, it is now almost a foregone conclusion that the first of a series of such exhibitions will be organized at an early date.

The fact is that New York, the second city in the world in population, if not in wealth, is far surpassed in its annual art exhibitions not only by many comparatively small European cities, but by at least five cities in this country. Philadelphia, Chicago, Pittsburg, Cincinnati and St. Louis hold annual exhibitions of paintings that are incomparably better than any held in New York, and in these cities American art is today receiving a degree of recognition and support denied to it in the city where the great majority of American artists live and work.

Divided Art Forces.

The reason for this is not far to seek. In New York there are a dozen or more societies of artists which annually hold comparatively insignificant and almost futile exhibitions insofar as reaching—or at least procuring an impression upon—the public is concerned. In an average year the exhibits at those societies which show paintings alone—including works in oil and water color—will aggregate a total of from 1,500 to 2,000 pictures. Of these, a fair proportion consists of tolerable work; a still smaller proportion may be termed good, while a very much smaller proportion is admirable from an artistic viewpoint. There may be a dozen really masterful works in the entire 2,000.

To discover the dozen masterpieces and the 200 others of "fairly good" pictures, the art lover of this town must visit the exhibitions of the National Academy of Design, the Society of American Artists, the American Water Color society, the New York Water Color club, the Society of American Landscape Painters, and the Society of the Ten American Painters. This leaves out the Woman's Art club—which has held exhibitions with more or less regularity—the Society of Miniature Painters, the Society of Painters in Pastel, and a number of other art societies holding periodical exhibitions.

At each of these exhibitions the visitor must laboriously wade a little what from a great deal of chaff. Some of them, of course, contain more wheat in proportion to the chaff than others, but in every case the few good pictures are usually more or less discredited by their surroundings, and are so scattered that they produce little real impression. The dominating effect of almost every one of these exhibitions is that of mediocrity.

On the other hand, the exhibitions of American paintings held annually in the five cities mentioned are composed of care-

fully selected pictures from all these various New York exhibitions, supplemented by the best of the most recent works from the studios of American artists at home and abroad. No New York exhibition is organized upon any such lines. The pictures shown here are almost exclusively the work of New York artists.

"Out-of-Town" Art Shows.

The methods of selection employed by the principal institutions outside of New York which hold annual exhibitions of pictures vary considerably. The Carnegie institute of Pittsburgh establishes advisory committees in the principal art centers, following the plan originated by the art department of the World's Columbian exposition. The director of the institute visits these committees and the principal art exhibitions held in this country and Europe and from each exhibition prepares lists of artists whose works are considered desirable. These artists then are invited to submit pictures for the exhibition to the nearest advisory committee acting as a jury or to the jury at Pittsburgh. Each artist is also asked to nominate his choice for the membership of the jury of award, which assembles at Pittsburgh prior to the opening of the annual exhibition and determines the distribution of the various prizes.

The Pennsylvania Academy of Fine Arts at Philadelphia has a home jury and also invites specific contributions which come without jury action. The Pennsylvania academy's last annual exhibition was perhaps the finest of its kind that has ever been held in this country.

The Chicago Art Institute establishes juries in the principal eastern cities and in Chicago and employs a competent agent in Paris to choose and secure desirable works from the studios of American artists residing in Europe.

The Cincinnati Art museum follows the method of the Pennsylvania Academy of Fine Arts and the St. Louis Exposition association has tentatively selected the selection of works for its annual exhibitions entirely to the director of its art department, who each year has visited all the principal art exhibitions held in this country and abroad, as well as the studios of many of the leading artists of America and Europe, choosing for the exposition such works as seemed most worthy.

Thus it will be seen that all these "out-of-town" exhibitions are composed mainly of carefully made selections from the whole field of contemporary art, instead of contributions from the limited number of members and followers of a single society or resident artists of a single city.

What Might Be Done.

The fact of the matter is that the various annual art exhibitions held in New York direct what may be termed a "scattering" fire toward the public. They seldom strike an important amateur. The few recognized collectors of American pictures rarely buy from the New York annual exhibitions and the well-to-do citizen in general knows little of their existence. But if all the artists united and carefully selected from among their number a jury of intelligence, integrity, decision and lofty ambition, to choose from all the pictures offered by the artists of all these numerous societies as well as the painters unaffiliated with them, a collection of the best works that have been produced during the year, such an exhibition would have a force—would produce an impact upon the public—that the numerous little exhibitions cannot possibly effect. This united exhibition would be well worth visiting and would attract persons who never think of attending the annual affairs.

But even better than this would be such an exhibition supplemented by the works of the best American artists who reside abroad and by a selection from the best works obtainable from the studios of leading foreign artists. This last element of the exhibition would not only attract those alleged Americans who are disposed to sneer at American

art, while knowing nothing about it, but it would show them how the best American work can hang beside the best work of the leading foreign artists without suffering at all from the juxtaposition. An international art exhibition in New York, conducted on the right lines, would increase interest in art among all the people—including the artists themselves. It would stimulate them in their work. It would give New York prestige in a new direction. An increased general interest in art would mean much to American artists in a material way.

It is only fair to state that some opposition has been manifested at the meetings held to discuss the scheme. This opposition has come from the representatives of several societies who have seemed to fear that the success of the proposed international exhibitions, even if held two or three years apart, would render the various local exhibitions insignificant by comparison and might lead to the virtual dissolution of the existing art societies. But it is not thought that this opposition will prevent the ultimate success of the project. Nearly all the artists, as individuals, favor it, and the international art exhibition will be held, though as yet no permanent organization has been effected, and no date has been fixed or place selected for the holding of the first exhibition. It is probable, however, that the Madison Square Garden will be selected as the place.

Progress of the Scheme.

To consider the plan and scope of such an exhibition as has been outlined, a committee was appointed at a meeting recently held in Fifty-seventh street. This committee has investigated matters with a considerable degree of thoroughness and is to report to a general conference committee which later will submit the project at a meeting which members of the various art societies will be invited to attend.

It would be necessary to modify the interior of the Madison Square Garden considerably in order to make it available for art exhibition purposes, but careful preliminary estimates seem to show that this could be done at a fairly reasonable expense. As planned the rearranged garden would contain a sufficient number of well lighted galleries, ranged about a central court (for works usually to be found in the periodical exhibitions of the National Academy of Design, the Society of American Artists, the American Water Color Society, the New York Water Color club, the Society of American Landscape Painters, the Society of Ten American Painters, the Woman's Art club, the Society of Miniature Painters, the Society of Painters in Pastel, the National Sculpture society, the Architectural League of New York, the National Society of Mural Painters, the New York Etching club, the Society of Lithographers and the Decorative Art society—besides giving adequate space for the works of American artists residing abroad and for those of representative foreign artists who might be invited to contribute. It acts immediately and cures coughs, colds, grippe, bronchitis, asthma and all throat and lung troubles.

A Circuit of Exhibitions.

Out of this international art exhibition held in New York the half dozen or other cities holding art exhibitions in the United States could find much material ready at hand for their annual collections, and, by a careful arrangement of dates, many of the same pictures could be sent to the different exhibition cities in rotation. In such event each institution so receiving pictures might pay its pro rata share of the expense of bringing from abroad the foreign and the foreign-American portions of the exhibit. Such an arrangement has already been effected to some extent and has been carried out very successfully between the exhibiting

HEROES FOR THE PRESIDENCY

Sherman the Only General to Reject the Great Temptation.

OTHER MILITARY MEN HAVE YIELDED

Some Have Been Elected and Others Have Not—With the Exception of Washington, Politicians Have Added Little to Their Glory.

The solitary, brilliant exception to the popular heroes of this country, one who would not accept the nomination for the presidency, was General William Tecumseh Sherman. Repeatedly he was urged to be a candidate and earnestly besought "to save our party" by becoming a standard bearer, relates the New York Sun, but no arguments that were presented, no inducements that could be made influenced his decision. His reply to all such proposals was that he was not a politician, that he could not become one, did not want the place, and, finally, when his patience was exhausted with the importunities of those who assured him that he would be elected if he would run, he roared out his last emphatic: "No; let me hear no more of it. I will not accept the office."

Sherman more nearly resembles Washington in his unselfish attitude toward the presidency than any other American. True, Washington was twice president of the United States, and equally true that he could have been the successful candidate for a third term if he had so desired. But he regretted the necessity that caused his country to call him from his retirement and gladly would have relinquished the office with the consent of his countrymen, at the end of his first term.

General William Henry Harrison was the next military hero to reach the presidency by way of the battlefield. His influence for the office was such that one month of worry and responsibility in it killed him. General Grant's military reputation carried him into the White House, and no more eloquent judgment has been passed upon his fitness for the place of chief magistrate, or his success in performing his duties, than the place assigned him in history. There he is ranked as one of the greatest generals of modern times and the statement made regarding his presidency is usually the simple announcement that he was twice elected to fill the office. His fame rests on his achievements as a soldier. No distinctly military man can hope to add laurels to his crown by becoming president of the United States. The truth that they do not attest in the history of every soldier who has held the position.

Deplored Political Life.

Taylor deplored the necessity that compelled him to resign his commission in the army and his election did not compensate him for the severance of ties that bound him to his comrades-in-arms and the life he loved. It may not be opportune, at this era of our national history, when woman's influence is recognized as a powerful factor in semi-public life, to recall the attitude of Mrs. Taylor, in this act of her husband's which took from the army a famous soldier and gave to the people the tenth president. Mrs. Taylor had shared with her husband his frontier life and had for a quarter of a century practically lived in a tent, his happy comrade and caretaker. She used all her influence to prevent a consideration of the proposition made to her husband and when he had reached the conclusion that he should

WHISKY WAS SAID TO BE SUPERB

But the Moonshiner Knew More About It Than the Clubmen.

CHARLES M. KURTZ

About a dozen years ago, relates the New Orleans Times a very green-looking moonshiner from the Manchester region turned up one day in Louisville with a barrel of whisky. The barrel was home-made, bound with hoops evidently hammered out on a farm forge, and the date, "1861," was scrawled on the top with a hot poker. According to the moonshiner he had found it under the floor of a cabin once occupied by his uncle, who was a noted moonshiner. Before the chap had been in town an hour news of the discovery flew around and he was besieged by would-be purchasers. His apparent stupidity, the artless fashion in which he told his tale and the unquestioned antiquity of the barrel itself all disarmed suspicion and there was so much eagerness to acquire the prize that nobody thought of investigating. The only doubt expressed was as to the condition of the liquor, a good many holding that it must have "gone back" and spoiled in such a lapse of time. That was settled in the storeroom of a certain fashionable club, where the bung was removed with reverent care and a little of the precious fluid was taken out in a siphon. It was pronounced superb by all the experts present and the moonshiner was given \$400 for the barrel, which was about \$16 a gallon and considered a great bargain.

For a year or so that '61 whisky was a star attraction at the club; then an envious rival made a quiet investigation and unearthed a funny story. As it turned out the only thing genuine in the affair was the barrel, which the guileless moonshiner had really discovered under a floor in the manner he described. It was entirely empty when found and he proceeded to fill it up with some mellow four or five-year-old stuff which he secured in the neighborhood. The whisky was really good for the kind, but it is amazing that it could have masqueraded as an antebellum plant and fooled some of the best juries in the country. The club people were bitterly mortified over the episode, and I dare say they are willing to swear that the moonshiner who hoodwinked them is the villain who killed Goebel.

J. Q. Hood, Justice of the Peace, Crook, Miss., makes the following statement: "I can certify that One Minute Cough Cure will do all that is claimed for it. My wife could not get her breath and the first dose of it relieved her. It has also benefited my whole family." It acts immediately and cures coughs, colds, grippe, bronchitis, asthma and all throat and lung troubles.

By Way of Prevention.

Chicago Post: Being a wise man, he desired to take no chances. "Of course you're good for the kind, but by way of insurance, 'that I have plenty of female relatives," she answered, somewhat nonplussed. "I have four sisters already," he went on, "and my number is considerable." "I realize all that," she returned, "but I fail to see how it interests me." "Oh, only indirectly," he said. "Before saying what I have to say I merely desire to have it understood that I have my full quota of relatives of that description. Do I make myself clear?" "I think I grasp your meaning," she answered. "In that case," he announced, "I will ask you to be my wife."

UNSATISFIED AMBITION

Of public men, Henry Clay's name is always placed first among those who sought the presidential chair and failed to reach it. He had such qualifications for the office and his public services had been so distinguished that his own party could not understand his defeat. Yet three different times was this brilliant, magnetic and nationally popular statesman defeated. Men are living today who remember the public grief and disappointment over his failure to reach the summit of his ambition.

Unsatified Ambition.

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Military Presidents.

General William Henry Harrison was the next military hero to reach the presidency by way of the battlefield. His influence for the office was such that one month of worry and responsibility in it killed him. General Grant's military reputation carried him into the White House, and no more eloquent judgment has been passed upon his fitness for the place of chief magistrate, or his success in performing his duties, than the place assigned him in history. There he is ranked as one of the greatest generals of modern times and the statement made regarding his presidency is usually the simple announcement that he was twice elected to fill the office. His fame rests on his achievements as a soldier. No distinctly military man can hope to add laurels to his crown by becoming president of the United States. The truth that they do not attest in the history of every soldier who has held the position.

Not Homer, After All.

Baltimore American: The Rising Poet had recited several of his efforts to the Fair Young Girl, and as Rising Poets usually do, he panted for comment. "Truly," said the maiden, "you are the best specimen of Homerus Americans I have ever seen." The Rising Poet was even more vainly proud than usual until he looked in the back of the dictionary and learned that "homerus Americans" was the scientific name for "lobster."

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