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THE ART CLUB SHOW IS NOW THE THING

To-morrow Will Mark the Opening of the Eighth Annual Exhibition.

GOOD DISPLAY PROMISED

Oil Paintings and Sculpture on Exhibition—Other News of Interest to Lovers of Art.

There are several features about the Art Club's eighth annual show which distinguish it noticeably from its predecessors and which will cause this exhibition of 1896 to stand out as an unusually worthy one, to the everlasting credit of its "reform jury." For example, one misses the superabundance of school work once so much in evidence at these shows. There are absolutely no still life studies, and only three flower paintings. This weeding out of an uninteresting element has dispensed with the necessity for the "stalls" formerly set up in the inner gallery, those ill-placed, ill-lighted screens which have before now held up many unworthy artistic efforts. As a matter of fact, the whole of the exhibition is hung in the main gallery, as it should be. The showing thus produced is a small one—there are only eighty-nine exhibits in all—but it is a most excellent one. The exhibitors are well and creditably represented, and the list of artists' names includes the younger studio workers, whom students, as well as the men whose canvases are by now familiar friends.

One is impressed strongly by a most unaccustomed lack of the impressionistic element, a void which may exist not so much as an evidence of this particular jury's predilections as perhaps a "sign of the times." However this may be, there is nothing rabid either in color or composition on the Art Club's walls.

The place of honor is occupied by a portrait by Miss Cecilia Beaux, lent by the owner, John L. Cox, Esq. The picture, despite its position, is not competing, since it was awarded a medal in 1893. It is in Miss Beaux's best style, and it depicts a fine, dignified old man in a fashion which, one feels sure, retains all the good qualities of the sitter.

Mr. Robert Vonnob has sent two portraits and a small outdoor study. The portraits are of Mr. Edmund Kuntz and Mr. Thomas McKean, and they are admirably executed, as all this artist's portraits are sure to be. The color is fresh and vigorous, the technical qualities leave little to be desired, and the grasp of character—an essential quality—is comprehensive and true. Mr. Vonnob's third exhibit is a little street scene, showing the Puente de Saint Martin in Toledo, Spain.

Mr. Hugh H. Breckinridge sends an able portrait of a Mr. Wood, which is admirable in its way. Mr. Breckinridge's summer studies, of which there are three, are, however, of more unusual merit. He calls them "A Cloudy Day," "A Morning Thaw," and "The Cloud," and they are telling little bits of landscape which give evidence of the artist's sympathetic appreciation of the changing aspects of nature.

From Salem, Mass., come two canvases, by Mr. Frank W. Benson, one a portrait of Judge Grant and the other a pale, pleasant group of a "Mother and Children."

Other portraits have been sent by Maria L. Kirk, Elizabeth H. Thomas and James L. Wood. Mr. Edmond T. Quinn exhibits an excellent study of an old man reading.

impression of herself to paint. The picture is as far from Mr. Weir's usual color tendencies as it is from his favorite landscape subjects. It is, however, a masterly bit of painting and is only another proof of Mr. Weir's artistic abilities, since now he has added to his other acknowledged merits that of versatility.

The most ambitious story telling picture in the exhibition is "The Last Moment," Mr. Henry Mosler, of New York. The picture, as may be gathered from the title, depicts the dying moments of an old man, who sits propped up among the pillows of his chair. He is surrounded by his surviving family, who are grouped about in various attitudes indicative of their uncontrollable grief.

While Mr. Mosler's production is a bit lacking in the "modern" spirit of things artistic, it is none the less worthy and it has many technical qualities which the younger artists with all their progressiveness might well emulate.

For the rest the exhibition is given over largely to landscapes, as is to be expected in an autumn show, to which the artist workers naturally send the products of their summer labors. At the Art Club they outnumber the studio works two to one. Such welcome exhibitors as Twachtman, Tarbell, Childé Hassam, Colin Campbell Cooper and Prosper Senat are all catalogued. Twachtman's contribution is a really wonderful bit of painting, which he calls "The Pool." It is a group of huge rocks with a spray of water at their feet, and it is aglow with that delicious light and play of color which Twachtman alone of our landscape painters beholds in nature. Edmund C. Tarbell's "Silver Rain" is a thoroughly characteristic out-door scene.

Mr. Cooper's five exhibits are well hung together on the north wall. They are all foreign scenes, painted during Mr. Cooper's vacation trip abroad. There are three of that picturesque old town, Bruges. One is a procession passing the Governor's house; another shows the stalls of the peasant folks on a market day in the "Grand Place," while still a third is a spirited rendering of a fete night in that same "Grand Place." There is a picture of the Church of Notre Dame in Moret, France, a wholly pleasing portrayal of a thoroughly paintable spot.

The most admirable of this group of pictures is "The Court of the Louvre, Paris," a canvas somewhat larger than the rest, as befits the magnitude of the subject. Mr. Cooper has chosen for his point of view that side of the great courtyard nearest the Seine, and the picture, therefore, takes in that broad driveway which is bounded on one side by the beautiful statue of Gambetta, and on the other by the gardens of the Tuilleries, while in the distance are the arches of the palace underneath which the road leads into the busy rue de Rivoli. It was a happy choice and Mr. Cooper has succeeded marvelously well in transferring to his canvas much of the grandeur of the old palace he elected to paint.

Another former contributor who is once more with us is Miss Gabrielle Clements. She has sent from Baltimore a little group of fishing boats. Childé Hassam's "Schooner With a Purse Net" is a strong bit of coloring. His "Spring, Union Square," is not so satisfactory, since the artist has seen fit to paint the square after the manner of a bird's-eye view. Mr. Hassam could not help, however, catching the feeling of spring even in this inadequate expression of his theme. It contains that atmospheric effect which is so essentially a part of Mr. Hassam's artistic expression.

Of Mr. Peter Moran's estimable landscapes there are two, one a New Mexican scene, painted at San Domingo, and the other a "September Haze."

Some of the younger men show up well in this exhibition, notably Mr. Charles Morris Young, Mr. Redfield, Mr. W. Merritt Post, Mr. J. R. Conner and Mr. Parke Dougherty. Mr. Young sends two landscapes and Mr. Redfield three, all of them snow scenes, a phase of outdoor beauty seldom essayed nowadays. Mr. Conner's three exhibits include a portrait of a little girl and two fine little ideal compositions, entitled "Nymphs" and "The

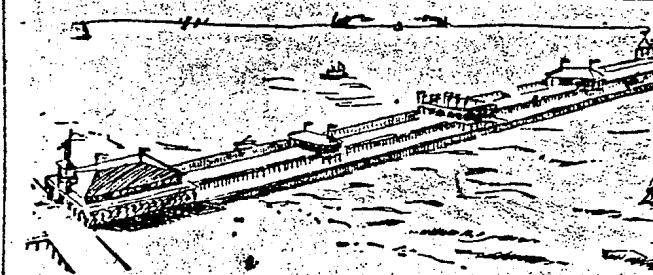
purpose in the exhibitors which tells tremendously in the exhibition.

For some seasons past the yearly exhibitions in the club house galleries have been rather deteriorating, owing partly no doubt to indiscriminating hanging committees, and partly also to the larger inducements offered to artist exhibitors at the winter picture displays of the Academy of the Fine Arts.

To overcome in a measure this regrettable fact, the present Exhibition Committee was selected last spring, and its members were chosen with an eye to just such a success as the present show has turned out to be. The names of these gentlemen are Mr. Joseph De Camp, Edward W. Redfield, Arthur V. Willcox, Louis C. Hickman, Walter Cope, Albert Kelsey, C. E. Dallin, Richard Peters, Jr., Henry W. Cramp, G. Frederick Jordan, Dr. Orville Horwitz, Charles Carver and Hugh H. Breckinridge.

The jury of admission and the Hanging Committee was made up as follows: Mr. Joseph De Camp, Mr. Edward W. Redfield, Mr. Arthur Willcox, Mr. Hugh H. Breckinridge, and Mr. C. E. Dallin. Mr. Dallin's absence in Paris prevented him from serving. Mr. Joseph De Camp was chairman of the committee and in the interest of the exhibition, he made many flying trips to this city from Boston.

The jury of awards, which will come to its decision regarding the placing of the two medals in the course of a few weeks, contains the following artists' names: Frank Thompson, chairman; Arthur Willcox, Joseph De Camp, John J. Boyle and Alice Barber Stephens. It will be remembered that the Art Club's two medals went last year



DESIGN FOR ATLANTIC CITY'S NEW PIER

to Edmund Tarbell and Frederick MacMonnies for oil painting and for sculpture respectively. The exhibition will be open to the public at 10 A. M. to-morrow. It will be on view every week-day until Dec. 21, from 10 A. M. until 5 P. M., in the evenings from 7.30 until 10 o'clock, and on Sundays from 12 until 5 P. M.

Yesterday was press and varnishing day, when the exhibitors visited the galleries to have a last look at their creations.

Last night a private view was given to those same exhibitors, to the members of the Art Club and to their friends.

The portrait of Archbishop Ryan, upon which Mrs. Hart Darragh has been for some time engaged, was unveiled last Wednesday evening, was occasion of a reception given by the Women's Auxiliary Committee of the American Catholic Historical Society at the Academy of the Fine Arts.

It looks as if the discussion concerning MacMonnies' much-talked-of "Bacchante" had been terminated in the most sensible manner possible, namely by placing the statue in the position it was intended to fill, the position for which the sculptor designed it. Hitherto all the criticisms of it have been made by men who had seen only photographs or small reproductions of the figure. Hence the unhappy and humiliating first decision of Boston's Art Commission in refusing to accept Mr. McKim's valuable gift. When, however, at the suggestion of Mr. St. Gaudens and Mr. French, the fountain was placed in the library courtyard, even the oversensitive commissioners, it seems, were forced to acknowledge its beauty and fitness.

The dancing figure is like most of Mr. MacMonnies' productions, a work full of luxuriance, richness, variety.

A SPACIOUS P FOR ATLANT

It Will Be Nearly H in Length 500 Wide.

WILL HELP THE

The Project Is Und New York and P phia Landlo

HOTEL OWNERS AT ATLANTIC CITY have made plans for the construction of a magnificent pier which will add to the city by the

Atlantic City's era of investment may be a indication. A syndicate of business men—New Yorkers and Philadelphians—is going to build steel pier costing \$150,000 the busiest part of the will be longer by half than

pier, Young & McShea's, feet. The length of the feet—is almost half a mile

The hotel men mean to of the structure to their thus to add a new attraction. Any amount of the new enterprise, it is announced, that are made of vaudeville performances, bands, etc., make it projectors intend to furnish Beach aggregation on the cents admits to all."

The plans have been Philadelphia firm of architect, Reinhold.

A FRONTAGE OF

The pier will have a frontage of 1,000 feet on the boardwalk and a pavilion will be directly in front of the lobby esplanade and on either side the entrance to the ball room.

The managers will convene conventions, and will try to make the pier the ideal place for the city. The hall will be 100 feet wide with conveniently arranged toilet rooms and conveniences. Wide sun parlors, indoor entrances to the hall, and on the galleries of the pier.

Midway in the length of the pier will be a great sea aquarium built on the plan of the Marine building at the city with high glass sides and lighted night and day. There will be pavilions do not count on resting places, and a fisherman.

FOR PICNIC P

The outer pavilion is at the end of the pier, a broad tending some distance from the pier. The house will be fitted up

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Other portraits have been sent by Maria L. Kirk, Elizabeth H. Thomas and James L. Wood. Mr. Edmond T. Quinn exhibits an excellent study of an old man reading.

Mr. De Camp shows a very beautiful painting of a "Magdalen," a weeping woman, nude, with a mass of warm, red hair falling over her shoulders. The picture is a marvel of rich color and leaves one confident that either Mr. De Camp was uncommonly fortunate in his choice of a model or else he has succeeded most marvelously in idealizing a prosaic, every-day figure.

There are a number of figure compositions in the exhibition which are doubtless portraits, but which are called by other names than those of their originals. One is a rather-too-much-posed little "Lady Adjusting Her Hat," by L. H. Colla of Boston. Another is a "Lamp-light" effect by

Mr. J. R. Merritt Post, Mr. J. R. Conner and Mr. Parke Dougherty. Mr. Young sends two landscapes and Mr. Redfield three, all of them snow scenes, a phase of outdoor beauty seldom essayed nowadays. Mr. Conner's three exhibits include a portrait of a little girl and two fine little ideal compositions, entitled "Nymphs" and "The Twilight Hour." Although these productions are essentially youthful, they're painted with a certain mysterious color rendering which is extremely promising.

Mr. Dougherty's "Moonlight" is a splendid bit of painting and original as well, since the artist has painted what he announces in his title, "Moonlight." The moon itself is not seen upon the canvas, a staring ball of stiff white paint, as is customary, out of all value and relation. One sees rather a diffused soft light such as a summer moon might shed over the dim stretch of fields in the picture.

Among the other exhibiting artists whose productions and whose names are well known here are Edward H.

...to accept Mr. McKim's valuable gift. When, however, at the suggestion of Mr. St. Gaudens and Mr. French, the fountain was placed in the library courtyard, even the oversensitive commissioners, it seems, were forced to acknowledge its beauty and fitness.

The dancing figure is like most of Mr. MacMonnies' productions, a work full of joyousness, lightness, gayety—an essential outdoor statue. The woman who holds the chubby child upon her arm is not posed—she actually dances. She is instinct with life and motion, and, above all, with a keen enjoyment of existence, which is apparent in every line of her body, as well as in her fetching smile.

One's only regret, now that the matter is finally settled, is that, after all, France will see the "Bacchante"—the reproduction ordered by the French Government—to better advantage than will we of America for whom she was made. Under the green trees in some secluded walk in the Luxembourg Gardens—surely there, bathed in French sunshine, the dancing sprite will be at home.

Nevertheless, in the central courtyard of Boston's dignified Library, with the waters of the fountain playing upon it, this masterpiece of one of America's ablest sculptors will have

...lighted night and day pavilions do not count resting places, and fishermen.

FOR PICNIC

The outer pavilion I end of the pier, a b tending some distance house will be fitted benches for picnic paring place from which ama and a view of t be enjoyed. Through pier the seine will be The shooting deck—fotice—will extend 80 o the pavilion.

At night a great ses its rays over the oce The pier promenade v but the end pavilion feet, and the aquarum

There will practical however, for on either 50 feet away, will r on which trolley cars over the surf. Those for the half mile walk pier may use the cat tion is to be of stee the piles, driven by will be anchored by l bases. Perhaps the feature of the pier at the outer end, de ceive an ocean liner. It an interesting sugg abilities of trans-Atla



THREE LEADING PICTURES AT THE EXHIBITION

W. W. Churchill, also of Boston. This latter canvas is the inevitable red light study always to be seen in every exhibition. It shows a young girl reading with her back to the light, which streams upon her hair, her shoulders and the book in her hand. Although the subject may be somewhat hackneyed, it is nevertheless agreeably and adequately treated. "Little Nove" is a pleasant little picture of a small child, and her doll, painted by Mr. Clifford P. Grayson.

"A Lady Seated," is sent by Miss Carolyn C. Hayes of New York. The lady of the picture wears a dress fastened down a sweeping side affair with flowing shoulders. She wears her hair down over her ears and she really looks as though she had been dressed in a woman's dress. Moreover, the surroundings of the woman little figure are minutely fitting and the whole painting in which the prevailing color is blue, is a masterpiece of quite skillful artistic execution. The artist has painted a woman and a child, and the whole scene is a masterpiece of quite skillful artistic execution.

Curtis, Herbert Denman, Walter Douglas, Charles W. Eaton, Herbert Everett, Ben Foster, Charles Hayden, Edward H. May, John Landolt, Jr., George Frederick Munro, James B. Ward, Joseph Wagner and Frank R. Whitaker.

The secondary exhibits of miniatures are waiting in this exhibition and there are but two of the delicate portraits, both by Miss Ellen W. Atkins.

The sculpture exhibit is equally small, which is something of a pity for the former exhibitors have been strong in good pieces. This year Mr. Samuel Murray alone exhibits. He has sent one little bust, a bronze head of a child, which is catalogued as a portrait of "Fanny Dodge," owned by James B. Dodge.

a most happy setting, and there it will live, one feels sure, to delight many generations of beauty-loving Americans, who will have to thank Mr. St. Gaudens and Mr. French no less than the generous donor, Mr. McKim, for having bequeathed the statue to the American people.

Boussod, Valadon & Co. have obtained the rights to the picture, "The Last Supper," by Dagnas Rouveret, the painting which caused so much comment when it was exhibited in the New Salon last May. Charles Walker has been commissioned to sketch a plate from it to be the same size as Munkacsy's "Christ before Pilate," etched also by Mr. Walker.

Miss A. M. Archambault, of this city, has sent a collection of miniatures to New York to be exhibited at the art and miniature society to be held there under the direction of Mrs. J. Wells Champney. The pictures from the collection are from a set which will be held at the Hotel Manhattan on December 10, 11 and 12, and in regard to the support of the French House of Children, in New York city.

Three fugitives from the School, George Whit, William Atkins, were day by Irving Ranyon, box car near Dunellen, to surrender but they a When he saw they a cape the detective fire boys and shot Witt a wounded lad was afte to a barn, but the other large.

McKinley to a C GALVESTON, Nov. Cuban agent for Texas appointment under Ge New York, on Novemb of compensation to P McKinley, to which the was refused.

Chadon, D. Nov. 1 Cuban general Cuban Galveston, Tex. My D gratulatory message e favor of recent date, which he to return his "Toum ti JA "Fah