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Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value, will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE APRIL BURLINGTON.

An interesting feature of the April issue of the Burlington Magazine, just received from London, is a frontispiece reproducing the Botticelli portrait of Guiliano de' Medici, recently sold to Mr. Otto Kahn. This picture, a most important one, is reproduced in the Burlngton for the first time. The reproduction is accompanied by an article by Mr. Roger Fry. Copies of the Burlington can be obtained from the American publisher, James B. Townsend, 15 East 40 St.

JURY QUESTION AGAIN.

Following the controversy aroused edgment that his charge is false. by the adverse criticism of the method followed by the Pa. Academy in pursuance of a custom of years' standing, in inviting a majority of the pictures, and, at the same time, submitting all others offered to Juries, at its annual exhibition just closed, and that which now bids fair to rage over the Carnegie which we manage our wall space. The now bids fair to rage over the Carnegie Institute Jurors at Pittsburgh, comes a lively row within the sacred precincts down our own canvases to accommodate of no other institution than the Salmagundi Club, the most distinctive purely artists' club in the country. This has occurred over the rejection of The Academy's what is done with the rest certain pictures offered the Club's annual exhibition of members' work, by a in the Club's history.

whose work was rejected by this Jury, is reported, and it is rumored that several other "rejected" Salmagundians will also resign.

So the Jury system alone does not seem to work well, when an artists' club tries it. And yet the exhibition, it is universally agreed, is the best the Salmagundi has ever held. "Who shall agree when doctors disagree?"

CORRESPONDENCE

Invited vs. Jury Shows.

Editor American Art News.

Dear Sir:

his money

this indictment I gave him the facts, and selves. they show beyond question that there was ample space on the Academy's walls this year for at least 200 more pictures than the Jury accepted. I now give him for his in-

the excess of that number above the total pictures, 330, exhibited this year.

There	were	in	\mathbf{P}	ictur	es	more than in
					98	1914
1909			447	_	117	1914
1910			495	_	165	1914
1911						1914
1912					238	1914
1013					150	1914

Doesn't Accept Vezin's Deductions.

If in all these years the Academy's wall space accommodated as many pictures as these figures show above 330, surely the conclusion is inevitable that we must have had ample space this year for many more than were accepted and surely Mr. Vezin's leduction is utterly without foundation. His charge falls to the ground and he ought What does to have frankly so admitted. he now say? He suggests that the pictures this year may have been large and that they thus took up all the available space, and he seeks for a comparison "of the aggregate number of square feet represented by the canvases." We have never had a Jury yet that passed on pictures by area measurements, and I have no record of their size, but it is not a fact, as far as those I have asked can judge, that there is any material difference in size between the pictures exhibited this year than are usually shown upon our walls. In fact the Exhibition contained very few canvases which could be described as large. Besides, even if the pictures were slightly larger this year, which I deny, what about all the other years given in the table above stated? They could not have been always larger. I cannot see how Mr. Vezin can withhold a frank acknowl-

Jury and Hanging Committee.

In the circular invitation which the which we manage our wall space. The Building is our own, devoted exclusively the number of pictures which each Exhibition embraces, and we keep on taking them down, until ample wall space is pro-vided. As long as this guarantee is fulfilled of the wall space, whether it is used for the ART NEWS from Paris, in a letter pubthe permanent collection of the Academy, lished in your issue of Feb. 21, asserts that for groups by individual painters or by his pictures sent to the exhibition were

The resignation of a leading painter, is that every picture accepted by the Jury will be hung.

> Academy's Policy Not Under Discussion Instead of frankly admitting that his charge is without foundation, Mr. Vezin has written a long and labored letter, which wanders far afield from the specific charge he made. He complains that certain pictures were assured places, notes that 40 per cent. of the exhibiting sculptors were women, and 14 per cent. of the painters, that "exhibitionism" ought not to be encouraged, by which he means apparently the hanging of pictures of large size, and then discusses the "policy" of the Pennsylvania Academy and ends up by sending his check. I can only say that he asked me for facts and I gave them to him and hence took his money. Had he offered to discuss with me the "policy" of the Academy, I would have politely declined-such not being my prov-

Pa. Academy Not Easy of Entrance.

From the figures I originally gave him, and from those I now submit, he can draw Mr. Charles Vezin has so promptly and his own conclusions. He has already disgenerously sent his check through you for covered that the Pa. Academy exhibition is \$100, in accordance with his published promise, that I send it back to you, with the request that you return it to him with my compliments. The information that I annual report, "to be representative of the lightest standard of American art indeed." gave him was hardly worth the price it highest standard of American art, judged cost him, and I do not feel quite like taking by American artists themselves." It is not a contest of tyros, but of professionals, al-l wish he were as generous in acknowl-though absolutely open to eveyone, and is edging his error. In his published letter probably the most difficult exhibition in to you of Feb. 10 he charged that the Pa. America to enter. Notwithstanding his Academy "invited almost as many pictures criticism of the "policy" of the Academy as could be hung," and this he characterized as a "hoax" and a "cruel joke." To answer this indictment I gave him the factor and selves. America to enter. Notwithstanding his criticism of the "policy" of the Academy authorities, it is the fruit of many years' experience and the results speak for them-

At the exhibition just closed we sold 60 works, beating all records in the history of the Academy, not only in number, but also in amount, and this notwithstanding the Jury accepted. I now give him for his information further figures, and have tabulated them, so that he may have no "Chinese puzzle" in adjusting them.

A Careful Estimate.

The table shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline to incomparate the stable shows the number of pictures terference or control, I must decline the stable shows the number of pictures terference or control, I must decline the number of pictures terference or control, I must decline the number of pictures terference or control, I must decline the number of pictures the number of pic in each year's Pa. Academy Exhibition, and discuss. Doing so, undoubtedly results in each jury fixing its own standard and thereby making a larger or smaller exhibi-tion, as that standard may be liberal or strict, but it is significant to say the least, that in 1912 when the exhibition embraced 238 more pictures than in 1914, there were only 45 works sold as against 60 this year, and the cash returns we were able to make to artists were \$10,000 less than that made now, and notwithstanding the extraordinary weather of this Winter, our attendance was four thousand more than in 1913.

Did Vezin See the Show?

I wonder whether Mr. Vezin saw the exhibition this year, or whether, as is often the case with critics, he writes in the dark. I ask him through your columns whether he_did or did not see it?

The Pa. Academy has always stood for the safe and sane in art, but she has always stood also for advancement. It is manifest that the only way to advance art is to advance it. As the standard is raised, each step marks the fall of a weaker brother, but that cannot be helped.

As to "Fair Play's" Letter.

The same issue of your valuable paper that contained Mr. Vezin's answer, had a letter as a sort of tail, and which bore the signature, "A lover of fair play." There is nothing in this letter for me to answer ex-

own signatures, for some one to get into the debate and skulk behind a pseudonym? Is it "fair play" when you cannot answer your opponent's arguments to attack him personally as "Fair Play" does?

Yours very truly, John Andrew Myers, Secretary Pa. Academy.

Vezin Overlooked Evidence.

Editor American Art News.

Referring to the interesting correspondence you recently published, between Mr. Charles Vezin and Mr. Myers, Secretary of the Pa. Academy relative to "invited" works in the annual exhibition of that institution, just closed, the writer begs to call attention to an important bit of evidence which Mr. Vezin appears to have overlooked.

Richard Miller, writing to the editor of Club Jury, appointed for the first time pictures invited by the Jury or directly invited even by the Management. What we in the Club's history.

pictures invited by the Jury or directly invited even by the Management. What we that his work does not pass before the Louvre, according to a Paris newspaper.

Mr. Vezin's question was "How many pictures were invited?" He does not qualiy his question although Mr. Myers, in his obscure answer to his interpretation of the question considerably perverts its

original intention.

How much will Mr. Myers charge to answer the question literally? How many pictures were invited?

This means, how many pictures in the exhibition were exempt from jury judgment?

How many blue tickets were sent to the chosen ones, with the tacit or expressed invitation to send what they liked?

How many pictures were solicited by the jury? In short, "How many pictures were invited?"

Let us get down to brass tacks. Minerva.

New York, Apr. 9, 1914.

History of a Mihrab.

Editor American Art News Dear Sir:

On page 6 of your issue for Mar. 7 last, I find a notice of a "Muhammadan-Persian" Art display" in which it is stated that it will also be shown the famous Mihrab (Prayer Niche) erected in the XIII century by Hulaga Khan, the conqueror of the Khalifate."

Can you, Sir, or any of your readers, point out to me in what way this Mihrab is fam-ous and the authority for the statement that it was erected by Hulaga Khan, as to my mind this smacks of inconsistency?

It is recorded that Hulaga "overran Persia, pillaging and destroying its cities and massacring their inhabitants. From the Oxus to the heart of Persia every town of any importance was reduced to ruins." He sacked Bagdad and killed 800,000 of the inhabitants. The Khalif was taken away and, later on, was done to death—"to the Moslem world a catastrophe, as the Moslem world had lost its spiritual head.'

When Muhammad forcibly introduced his tenets on the world he did not erect commemorative tablets to the faiths which, to all intents and purposes, he destroyed. Is it more probable that Mongol Shamanist, Hulaga Khan, would erect tablets essentially representing the Moslem faiththe faith, and followers of the faith, he was out to destroy root and branch?

Yours obediently, B. W. Stainton.

London, Mar. 21, 1914.

Art News Wrappers Useful.

Editor American Art News. Dear Sir:

Here is a little suggestion I would like to pass on to others. The wrappers of your valuable paper are so nice to carry one's paint brushes in. I take two always with me, one for clean fresh brushes and one for the used "painty" ones.

Cordially yours,
(Miss) Lily Everett.
Hernando, Miss., April 2, 1914.

OBITUARY.

Marcus A. Waterman.

Marcus A. Waterman, the Boston artist, Marcus A. Waterman, the Boston artist, died at Moderno, Italy, Apr. 2, aged 80. H ewas born in Providence, R. I., in 1834, graduated at Brown University in that city, spent his early years in New York and opened a studio in Boston in 1874. He was cept for me to inquire as follows:

Is it "fair play" when two gentlemen are engaged in a friendly scrap, for a third party to jump in uninvited and take sides?

Is it "fair play" when two gentlemen are writing letters for publication over their coversignatures for some one to get into the large studio in Boston in 18/4. He was entirely self-taught, but his works were poplar, especially in Boston, and he became an Associate of the National Academy and a member of the American Watercolor and Clay Club. and Clay Club.
In 1900 Mr. Waterman went to Europe

to reside, making only occasional trips home. He was retiring in disposition, as Mr. Downes says in the "Transcript," was "out of touch with modern life and society, and an original thinker and philosopher."

The work of Waterman was characterized by simplicity, feeling for nature and brilliant deep color.

Sarah M. Spooner.

Sarah M. Spooner, philanthropist, traveler and art connoisseur, died suddenly re-cently in Wiesbaden, Germany. She was an art critic and on several occasions loaned paintings to the Boston and San Francisco Museums. She was an ardent traveler.

George Bentham.

George Bentham, artist and book collector, died Wednesday, aged sixty. He was famed for his knowledge of porcelains and for his collections of books printed by William Morris.

An Egyptian papyrus of great value, 'The Book of the Dead," is missing from