

ART by Eleanor Jewett

Flaxman's Work a Feature at the Art Institute

BY ELEANOR JEWETT.

AN interesting exhibition in the Art Institute is that of the drawings by John Flaxman which are hung in gallery 47. The hall itself has been redecorated and furnished in the spirit of that period.

The walls are stained a deep blue and the woodwork is white. Against the walls have been arranged pieces of furniture dating from the middle of the eighteenth century. There is a table and a cabinet with painted panels, a roll-top desk, and a tiny dressing table with two little mirrors. A stand or so is seen, topped with a glass case covering the carved bronze figures of a woman and a chubby child with a dove. A piece of Wedgwood from a design by John Flaxman leads readily enough from the setting of the exhibition to that which it frames.

Possibly it is of interest to begin with the portrait of the artist by Sir Thomas Lawrence. It shows a strong head, a handsome face, with the rather long hair of that period, and the high stock and rolling coat-collar. A charming personality looks from the calm, wide-set eyes and mobile mouth. Unless his appearance betrays him he must have been a strikingly attractive man. Mrs. Flaxman, also portrayed by Lawrence, is as charming as her husband. Here is a tender, sweet face and the artist has lost nothing of strength in the soft lines of its contour.

The Flaxman drawings are a group of illustrations from the stories of the Odyssey and the Iliad. The figures are splendid. They are full of life and vigor. They are strong and the clear, concise lines are good. They show an admirable knowledge of anatomy and an excellent conception of what was the perfect Greek type.

One of the most powerful scenes is that in which the giant, Polyphemus, cries to Ulysses for wine. The tremendous creature crouches forward, holding his empty bowl to the hero to be filled. Ulysses pours the fragrant wine from the goatskin pouch and behind him his companions hide, trembling at the mouth of the cave. The drawing of the figure of Polyphemus is superb.

In another scene Otus and Ephialtes hold Mars chained and helpless to the ground. They sit back on a marble bench with perfect content written on their features, while at their feet lies the war god, prostrate. The flaming hair of Otus gives an engaging expression of unrepentant surprise to his broad, blunt, stubborn, cruel features.

Mner's rising in his might and bidding the winds to hush their racket and him from the fields of the sky, is excellent. The winds are jolly, muscular persons, vigorously drawn, and they blow torrents of air in perfectly perceptible blasts from their powerful lungs. Another fascinating scene, and gruesome, too, is that of the harpies coming to capture the unprotected daughters of Pandarus. The three little maidens cling to each other in terror, and cowering about their shrinking forms are the horrible, witch-like harpies with snake locks, and claws that snatch, and ruffled leathery wings that beat the air with noisy, frantic motion.

"The Hours unloosed them, panting as they stood," shows the horses of the sun god's chariot being led to their places by the hours, slender maidens in flowing robes. The great chargers plunge and rear, straining against the leash. Their eyes flash fire and their heavy flanks heave. Hardly can the hours restrain them in their mad desire to be again coursing the sky at the bidding of their master.

From one century to another seems possibly an easy step, but easy as it may seem it is not accomplished without a remarkable amount of change and effort that can only be fully realized when another term of years has swung by. From the Flaxman drawings of the late eighteenth century to the Antiquarian reception of the nineteenth is rather a far cry. Yet it may be accomplished, and was, last week at the institute.

The profuse, ornate fashions of 1878 were manifest in the galleries of the Art Institute in the costumes of those who glided through the long halls and sat about the typically adorned table on that afternoon. There were the frills, and bead mats, waxed flowers, smilax, silver and china figures, and blue glass, that in overflowing profusion marked the art manners of that period.

The simplicity of the Greeks was gone. Nothing was left but everything. The more that was in evidence the greater the beauty. And the spirit of those days must have been content in the review that was afforded by the Antiquarian society.

It is of value, sometimes, to follow, if one is able, the later work of those pupils of the art school of the institute whose work is considered good. At the exhibition of the work of the school last spring the Byron Lathrop scholarship was awarded to Josef Tomanek. Recently I saw some of his



In the exhibition of paintings of the Arts club hangs this fantasy in green. The swaying tree-tops are like shadows across the sky, bending and twisting in the wind that swings the Spirit of Spring, a tiny maid in red, a high dress, higher and higher, till her skirts and her curls are all but lost in the clouds.

newer paintings. It would seem that he has grown in his art. He has a number of exquisite landscapes, a few notable ones of the dune country, and a group of girls in the extravagant costumes that women wear for holiday attire in Prague. His handling of material is remarkable. The wide, plaited sleeves stand as stiffly starched and as perfect as those by the old Flemish masters. The red and the embroidery, the sparkling points of gold, the blue and the unclouded white, run together in a riot of festal color.

In the landscapes Mr. Tomanek is nearly as successful. There are perhaps one or two that may be disparaged, but on the whole he feels, and can depict his feeling in paint, the charm of trees, sand, water, and sky. A beautiful fantasy is "The Coming of Joy." Had she a pale pink shell for a chariot the young girl might be Venus rising from the sea. The slender form sends a sparkling path behind her and she stands at the edge of the water facing the pleasures of the land. There is no distinct feature about it, but an evident joy radiates from it. It is a delicate dream in paint.

By invitation of the French government an exhibition of paintings and sculpture by American artists will be held in the galleries of the museum of Luxembourg this coming spring. This is in a sense an honor, for these galleries have never before been offered to a foreign nation. A return exhibition of French art is planned for next winter.

Exhibitions at the galleries: Art institute—Pictures of our country, auspices of the Friends of Our Native Landscape (paintings and etchings); paintings by Frederic Clay Bart-

lett, Louis Kronberg, Jonas Lie, and Henri Caro-Delvalle; medals by T. Spicer-Simson; studies of protective coloring in nature by Abbott H. Thayer; color wood cuts by Gustave Baumann; American paintings loaned by Paul Schulze; Japanese prints, Buckingham collection; Flaxman drawings. Abbott's—Paintings by Dr. W. H. Watson.

Ackermann's—Rare prints and mezzotints by Samuel Cousins; water colors by Gerald Ackermann.

Anderson's—Paintings by George Inness; paintings by Mme. Lucas-Robiquet.

Arts club—Paintings by members. Artists' guild—Handicrafts.

Bryden's—Paintings by Chicago artists.

Carson, Pirie, Scott & Co.—Paintings by Oliver Dennett Groves.

Fayer, Ruhl & Co.—Paintings. Ho-Ho shop—French and Italian antiques.

Marshall Field & Co.—Portraits by Merton Grenhagen.

Martin's—Paintings, etchings, and engravings.

Mori's—Oriental arts, B. C. periods to eighteenth century; Chinese potteries; prints by Hiroshige; temple brocades.

Newcomb-Macklin's—Paintings.

O'Brien's—Paintings by European and American masters, featuring Wilson Irvine.

Palette and Chisel club—Sketches by Carl Ouren.

Reinhardt's—Paintings.

Roullier's—Lithographs by George Bellows.

Tauber's—Paintings by European masters.

Young's—Paintings by Berninghaus and others.

REWARD \$10,000

I, Thomas B. Smith, Mayor of the City of Philadelphia, Pa., by virtue of a Resolution of City Councils, January 16th, 1919, do hereby offer \$10,000 reward.

WHEREAS, Several bombs were placed in the City of Philadelphia on Monday, December 30th, 1918, and the firing of these bombs resulted in the injury of several of our most respected and representative citizens, and also caused considerable property damage, and

WHEREAS, The placing and firing of these bombs is a direct attack upon the principles of our government and the conspirators should be immediately apprehended and punished; therefore

Resolved, by the Select and Common Councils of the City of Philadelphia, That the Mayor be, and he is hereby, authorized to offer a reward of ten thousand (\$10,000) dollars for the arrest and conviction of the party or parties concerned in the placing and firing of bombs in the City of Philadelphia on Monday, December 30th, 1918.

THOMAS B. SMITH, Mayor.

ROOSEVELT CARTOON



THEODORE ROOSEVELT 1858-1919

By STUART MORRIS

"INTO A FAR COUNTRY"

Artist's Proof.

SO numerous have been requests from all parts of the country for prints in permanent form of the remarkable Roosevelt cartoon, "Into a Far Country," by Stuart Morris, which appeared in the SEATTLE POST-INTELLIGENCER on the occasion of the death of the former president, that arrangements have been made to print a limited number of proofs on India tint paper from a process plate.

Those who wish to obtain a reproduction of this very unusual drawing may do so by addressing Art Department, THE POST-INTELLIGENCER, SEATTLE, WASH., and enclosing 25 cents (stamps or coin) for each copy. The small charge is made necessary to cover the cost of printing and mailing.

In addition to the prints on India cameo paper, there will be a limited edition from an intaglio engraving on Japanese Koshi, faced by a tip-on print of the charcoal portrait of Col. Roosevelt, also by Mr. Morris. The artist's proofs of the cartoon and the portrait from the copper plates are tastefully arranged in a folio. These artistic folios, which, if desired, will be sent on approval to responsible parties, will be sold for \$5 each (money order or personal check).

Thermo-Cel

TRADE MARK

The Waterless Hot Bottle

10 Days' Free Trial 5 Years' Guarantee

Thermo-Cel—the most satisfactory, sanitary hot bottle that has been invented by modern science. As superior to the old style, cumbersome rubber bottle as electric lights are to kerosene lamps. No seams to burst, no rubber to rot, no odor—absolutely sanitary and always ready—stays hot 8 to 12 hours. Thermo-Cel is the new method of generating heat by combining several harmless chemicals which produce heat through chemical reaction. Thermo-Cel contains nothing poisonous and is non-explosive. No home should be without a Thermo-Cel. It is invaluable for emergency cases. ALWAYS READY—it gives instant relief in all cases where heat is required.

Thermo-Cel Waterless Hot Bottle (actual size illustration). A smooth, nickel plated case containing the wonderful combination of heat-producing chemicals.

Thermo-Cel—for the baby—for the children—for the invalid—for the convalescent—for every one—all ages—stands ready instantly to relieve pain



The cost is insignificant—the upkeep nothing. Guaranteed 5 years. Order today. 10 days' free trial.

SENT ANYWHERE IN THE WORLD



Shake—Unscrew Cap (to admit air)—Replace Cap—It's Hot

Thermo-Cel is simply and quickly prepared for use. Safe, Sanitary and Satisfactory, it offers a sharp contrast to the old way of pouring boiling water in a rubber bottle—a cumbersome, insanitary and dangerous method. From babyhood to old age it will prove a comfortable, dependable friend.

Postage Prepaid
10 Days' Free Trial

THERMO-CEL is, without exception, the most desirable heat producing method on the market. We are so positive that you will find it more satisfactory than any other method that we are willing to send it to you with the understanding that if, after you have used it for ten days, you are not perfectly satisfied, you can send it back to us and we will refund your full purchase price of \$5 together with the return postage it cost you. You will never regret taking advantage of this liberal offer. Write today—send us check, money order or a \$5 bill, and Thermo-Cel will be sent to you, postage prepaid.

Thermo-Cel is the best appliance that can be used for the relief of neuralgia, rheumatism, toothache, colds, colic, fever and any sudden illness where heat as a counter-irritant is required.

Send This Coupon Now

Dealers Wanted Everywhere. Write for our Proposition

Consolidated Tool & Equipment Co.
360 East Grand Ave., Chicago, Ill.

\$5

Not only is a Thermo-Cel necessary in the home and hospital in cases of illness; it is a great comfort to have along when traveling, motoring or camping—there need be no worry about colds, chills or sudden exposure to inclement weather. It is ideal as a foot warmer.

DETACHED COUPON HERE
CONSOLIDATED TOOL & EQUIPMENT CO., Chicago, Ill.
360 E. Grand Ave.
Name _____
Street _____
City _____
State _____

MoneySavers for All

These Durable Soles Cut Shoe Bills Down

"For use around cement plants and similar places where rough materials grind down soles quickly, I recommend Neolin Soles. They resist wear surprisingly. After working around the cement department long enough to wear out two pairs of ordinary soles, my Neolin Soles are still as good as new," writes A. F. Miller, superintendent of The Peninsular Portland Cement Company plant in Jackson, Michigan.

It is remarkable how tough and durable Neolin Soles are. They are made so by Science—comfortable and water-proof, too. They come on new shoes in many styles for men, women, and children, and are available everywhere for re-soles. Wear them, and cut your shoe bills down.

Neolin Soles are made by The Goodyear Tire & Rubber Co., Akron, Ohio, who also make Wingfoot Heels, guaranteed to outwear all other heels.

Neolin Soles