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In Newark Evening News of June 8 1925.

New York Exhibition Calendar.

Ainslee Gallery, 677 Fifth avenue—Paintings by American artists.

Arden Gallery, 599 Fifth avenue—Tapestries, antique Spanish tables and hand-wrought iron work, to June 30.

Art Center, 65 East Sixty-fifth street—The second international salon of the Pictorial Photographers of America, to June 15.

Collection of Eastern textiles, both old and modern, consisting of Indian embroidery, Persian and Indian prints, Javanese batik and other examples of Oriental weaving and needlework, under the auspices of the New York Society of Craftsmen, to June 30.

Babcock Gallery, 19 East Forty-ninth street—Exhibition of paintings, water colors, etchings, and sculpture by prominent American artists.

Butler Brothers, 116 East Fifty-seventh street—Decorative overmantels, to June 13.

Camera Club, 121 West Sixty-eighth street—Exhibition of transfers by Fred Judge, F. R. P. S., author, with T. C. Tilney, F. R. P. S., of oil, bromoil and transfer, to June 30.

Daniel Gallery, 600 Madison avenue—Paintings by American artists of today.

Ehrlich Gallery, 707 Fifth avenue—Special exhibition of early American portraits and the J. B. Kerfoot collection of American pewter.

Feargill Gallery, 37 East Fifty-seventh street—American paintings and sculpture, with screens by Hunt Diederich, to June 20.

Grand Central Art Gallery, 15 Vanderbilt avenue—The work of Anders Zorn, to the end of June.

Groller Club, 47 East Sixtieth street—Exhibition of the "Fifty Books of 1925," under the auspices of the American Institute of Graphic Arts.

Kennedy Gallery, 633 Fifth avenue—Exhibition of original color wood block prints of the Philippine Islands, Japan, China and Korea, by Elizabeth Keith, to the end of June.

Knoedler Gallery, 14 East Fifty-seventh street—Selected paintings, to June 30.

Metropolitan Museum of Art, Central Park East—New accessions, earl Gothic armor, Athenian red figured vases, Oriental miniatures, portrait by El Greco and the Collis P. Huntington collection of paintings, containing several of the world's masterpieces. Showing of gifted children as discovered by the School Art League.

Milch Gallery, 108 West Fifty-seventh street—Paintings by Metcalf, Fromkes, Hassam, Twachtman, Brush, Bellows, Henri, Bohm, Lie and Ritschel, through June.

New Gallery, 600 Madison avenue—Paintings by stage hands of the Provincetown Playhouse.

New York Public Library, Fifth avenue at Forty-second street—Pictures and relics of the American stage, since 1834, to September 30.

Prints of Old New York from the Eno collection.

New York School of Applied Design for Women, 180 Lexington avenue—Thirtieth annual exhibition of students' work, to end of June.

New York Times Annex, 229 West Forty-third street—Exhibit of newspaper advertising typography, to June 13.

Pen and Brush Club, 16 East Tenth street—Summer exhibition by members.

Rehn Gallery, 633 Fifth avenue—Paintings by George Luks and Garl Meichers, through June.

Scott & Fowles, 667 Fifth avenue—Exceptional paintings, drawings and water colors, by a selected group of artists.

The Spanish Society (Union Benefica Espanola), 239 West Fourteenth street—Joint exhibition of unusual paintings by the mystic, poet-painter of the unseen, Prince Childe de Rohan-d'Harcourt, and Merton Clivette (the Man in Black), painter of "The Mob," to June 30.

Unusual Paintings At Spanish Society

The Spanish Society, 239 West Fourteenth street, is holding a joint exhibition of unusual paintings by Prince Childe de Rohan d'Harcourt and Merton Clivette until the end of the month. The catalogue contains 220 numbers. The Prince includes among his offerings an astral portrait of President Warren G. Harding, that is full of the occult. The face is the face of an Oriental, and it is set in a mass of strong color, that projects the head in a striking way. The same exhibitor has painted an aquarium study at the Pirates Den, in Greenwich Village, in which the gold fish are darting here and there with rhythmic motion, well expressed. It is quite impossible to conceive of a greater contrast to the work mentioned, than that of Merton Clivette. The latter sets himself down as the painter of "The Mob." He has sketched and painted types picked from the throng, and with the grimest kind of realism shows the man in the street, the prize fighter, the rounder, the bohemian, the negro, the fat lady, the vamp and other less attractive characters, of the village and elsewhere. All of the Clivette paintings have been dashed off hastily. He obtains spontaneity whatever else he gets.