

## THE SALON.

New Sculptures and Paintings Now  
To Be Seen in Paris.

Paris, April 23.

The salon of the National Society of Fine Arts lacks youth, nerve and audacity. Most of the artists won their laurels fifteen years ago; since that date they have been repeating themselves like pensioned functionaries in monotonous waves of routine. The same old apple trees continue to put forth the same fruit, which becomes each year more withered and juiceless. Paintings, pastels, drawings, water colors and sculpture comprise some two thousand numbers. Of these less than two hundred and fifty are by newcomers; that is to say, by artists who are neither members nor associates. The National Society has thus become more academic and more "pompiere" than the Society of French Painters, from which it succeeded twenty-five years ago.

On entering the rotunda one meets a rough hewn bust of a woman, bearing an expression of penetrating melancholy. The purity of the marble reflects the light with vibrating warmth. It is the latest work of Rodin. Needless to say, it is far from finished, for he persists in presenting his offspring, as it were, in dressing gown and slippers. Near to this unfinished work is "Repose," a beautiful composition by Philippe Besnard, son of the painter, and close by an exquisitely modelled head by Jean Carrière, son of the lamented master of "grisaille." Near the staircase to the right attention is attracted by a group of two little girls; the younger is toying with her doll and reclines upon the shoulder of her elder sister; these are the portraits executed by Mme. Charlotte Besnard of her two children. A "Jeanne d'Arc," by Bourdelle, dominates the platform to the left, thisselled in a soft gray, porous stone. The figure has the effect of being detached from the entrance to a cathedral. There is a fascinating series of portraits by Prince Troubetzkoi, including those of the Marquise de Casa Fuerta and Baron Henri de Rothschild. Vallgren's head of a Dutch woman is a robust piece of work. One should note an exceedingly sympathetic collection of figures and statuettes in wax by Henri Wernhes, thoroughly decorative, delicious in line, soft and harmonious in composition. Near by are some clever busts of young girls by Mark Hopkins, of Giverny.

M. Albert Besnard exhibits the third panel of his ceiling decoration for the Petit Palais. We have already seen "La Pensée" and "La Madré"; this time it is "La Plastique," symbolized—and here I copy the catalogue—"by the choice of Beauty for Beauty's sake." (The fourth panel will be that of "La Mystique.") The impression conveyed is agreeable, light and soothing. The central figure is a nude youth, slightly draped about the loins, the body pierced by arrows and the gaze fixed toward the sky. The artist's idea is to show the opposition between thought and matter. Another admirable decorative work is by René Ménard, executed for the law faculty of the University of Paris, and consisting of two panels, devoted to pastoral life. An archaic cowboy struggles with a bull and a dark maid milks a cow—material themes treated with poetic feeling. Alfred Roll, president of the National Society, has never achieved a more charming piece of work than his brilliant decorative panel where groups of nude women, bathed in sunshine, are seen playing in a garden full of delicate spring flowers. Another stirring work by the same artist is the "Jeune République," a nervous, dark haired young Parisian woman, draped in red, standing with outstretched arms on the heights of Montmartre.

Prominent among the portraits is that of a mother and daughter, the latter playing with a little fox terrier, by R. Woog, and with this must be mentioned a series of intense, diabolic portraits of women by Boldini; some refined and beautiful "grandes dames" by Dagnan-Bouveret; the firmly modelled family groups by Lucien Simon, including a portrait of himself in his shirt sleeves, and several highly colored, luminous portraits of Parisian men and women by Jacques Blanche, including one of himself with a white scarf about his neck. One has always something to learn from M. Blanche. He has the minute, photographic sense of observation—which perhaps comes to him from his late scientific father—mingled with the imaginative qualities of a Burne-Jones. The kodak accuracy of his eye catches hold of evanescent details; his fancy gives his canvases the mystic touch of a dream. He has never painted a more suggestive portrait than that of Henry James, whose character and thought are portrayed in the massive brow and the delicately modelled temple. M. Blanche's portrait of Mrs. S. Noble is marked by stately distinction. Carolus-Duran's portrait of Mme. E. de S. in a ball dress, with flowers in her hair, has a full share of the master's brilliancy of technique; J. J. Shannon's portrait of the late Phil May is a strongly brushed, well composed work; Princess L. de Murat's portrait of an old soldier is full of character, and Bernard Osterman's portrait of the King of Sweden seated on a divan in evening dress is replete with Scandinavian freshness and strength. Victor Scharf has a portrait of Mme. D., well composed and conscientious in draftsmanship. S. M. Roosevelt's portrait of Antonio de la Gandara, the painter, standing in an observant attitude, palette and



AMUSEMENT.

(From the painting by E. A. Hornel.)

brush in hand, is full of interest and makes an effective pendant to Gandara's portrait of Mme. A., reposing on a couch, cleverly pencilled in Grecian lines. One of the finest portraits in the show is that of Mme. Simone, the actress, by Caro-Delvalle. The model, daintly draped in an Empire evening dress, reclines in a Récamière-like attitude on a sofa, the head supported by the right hand and the left hand toying with a King Charles spaniel. The flesh tints are marvellously rendered, and the atmosphere of the work is deep and luminous. John Lavery's parlor maid is a dexterous work, brilliant in color, enhanced by a masterful treatment of objects of still life.

There is a daring disregard of conventionality, mingled with distressing inequalities of brush-

work, in Caro-Delvalle's picture of a pagan loving pair, in passionate embrace, exchanging vows. The breasts and shoulders are in painting equal to what Rodin does in marble, but the heads and extremities are neutralized by a complete absence of poetry and inspiration. There are pleasing effects of morning light in the delicate, hazy view of the cathedral of Mantes, seen from across the Seine, painted by Dagnaux. Walter Gay remains the masterful celebrant of home atmosphere and interiors. His fine composition and exquisite technique appear

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NOVEMBER HILLS.

(From the painting by Bruce Crane.)

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## THE CARNEGIE INSTITUTE

Opening of the Annual Exhibition  
at Pittsburg.

Last Thursday afternoon the trustees of the Carnegie Institute at Pittsburg held their thirtieth annual celebration of "Founder's Day." This meant the opening of the international exhibition which every year, for a considerable period, has made one of the salient events of the art season. Indeed, Pittsburg has enjoyed in these displays a privilege shared by no other city in the United States. Nowhere else is a body of current work in painting gathered together under such truly international auspices. At New York, at Philadelphia and at Washington there may be seen at different times during the winter many of the American pictures which are brought forward in the spring at Pittsburg, but there the visitor may also see a quantity of work from abroad. This is obtained partly through the establishment of foreign advisory committees and partly through the offering of substantial prizes. Artists everywhere have come to regard the Pittsburg show as one affording them a valuable opportunity.

The list of pictures exhibited this year embraces a large number of interesting pieces. We may note here the prize winners, two of which are reproduced on this page. The medal of the first class, which carries with it the sum of \$1,500, was awarded to Mr. Edmund C. Tarbell for the picture of "Girl Crocheting," which was first shown in New York several years ago. Mr. George Sauter, an English artist, has won the medal of the second class and the accompanying prize of \$1,000 with an interior, "The Bridal Morning." It represents a nude young woman attended by two of her kinsfolk, one of whom she pauses to embrace while the other stands waiting with garments in her hands. It is a curious example of "modernity." The medal of the third class, with \$500, has gone to Mr. Bruce Crane for his "November Hills," the very striking landscape which we reproduce. It is gratifying that two of the three high awards should have been secured by Americans. The Englishmen have had their luck in the matter of Honorable Mentions. Mr. Stanhope A. Forbes has been thus distinguished for his interior with figures, "The Village Industry," so has Mr. E. A. Hornel for his "Amusement," the open air subject which appears in one of our illustrations, and so likewise has Mr. Arnesby Brown for a landscape with cattle, "The Gate." An American artist similarly honored is Miss Elizabeth Starhawk-Jones, for her picture of nursemaids with their charges, "In Rittenhouse Square."

## A LAZY LIFE.

From The London Chronicle.

Brillat-Savarin had two spinster sisters who found as much pleasure in sleeping as the author of the "Physiologie du Goût" found in eating. They lived in the country, and were in the habit of passing ten months of the year in their beds, leaving them only to prepare for the annual visit of their brother, who invariably arrived on October 1. He remained with them until the end of November, when they bade him farewell with the words, "Goodbye till next year, Anthelme; we are going back to bed." This somnolent regime agreed with them admirably, for they both lived to a great age, one of them, Pierrette, attaining her hundredth year. Pierrette's end, according to her brother's biographer, was worthy of her life. She was sitting up in bed, eating her dinner, and not being served quickly enough, screamed somewhat angrily, "Bring the dessert." When the servant brought it, she found her mistress dead.