

ART EXHIBITIONS

New Works by Several American Painters.

Happy is the artist who can safely put the public every year his "season's" work. We use the word "safely" with special meaning. It is so easy to go forth summer after summer with canvases and brushes, it is so easy to believe that one is doing his best and that his work is of a high order. There are painters, however, who, for example, novelists— from whom something new is to be expected as regularly as the winter comes around. Sometimes it is very much worth having. Mr. Willard L. Metcalf is one of these artists whose annual reappearance has come to possess a really serious significance. He has at the Montross Gallery another collection of new landscapes, eleven in all, and they are marked by the fresh and vivid qualities belonging to work which is produced not out of a routine but out of an unforced zest for nature. His talent is not confined to the problems suggested by nothing more nor less than a love for life out of doors.

If we are inclined to put Mr. Metcalf's substance immediately in the foreground, making much of his delight in his subject, it is because the broad impression of nature is above all things, and the truth sensitively observed. He does not attempt to romanticize landscape or to express his temperament in terms of light and shade and color more or less arbitrarily "arranged." His purpose is, rather, to give the thing seen its full weight and value, his constructive faculty of composition alone. Where that important element in art is concerned he uses, perhaps, a greater skill than is apparent upon the surface. His pictorial schemes are charmingly spontaneous, and seem, indeed, to have been casually discovered. At all events there is nothing in his work suggestive of coldly academic design. Yet to see how shrewdly he balances his motives, how earnestly he gives you the well pondered picture instead of the "hit or miss" sketch, the observer has only to analyze some of the compositions of his as the one called "Unfolding Buds." Look first at the felicitous disposition of the masses in this landscape and then trace the judicious touches which account for an unusual number of pretty substantial details, but somehow they are all together, keeping every one in its proper relation to the whole. Note the treatment of the rocks, of the sheep, and the various trees or shrubs here and there. The artist has, first and last, a good deal to tell us, but he labors no single point, and, in a long run, brings us back to the main theme, which counts most in his work, the simple sentiment and charm of the American countryside. Admirably does he conceal the technical adroitness which is one of his best resources.

Perhaps, perhaps, conceal it a shade too well? In the presence of a single picture of his one would scarcely be moved to ask the question, but it forms itself on the lips as one turns to a number of other pieces, and especially to those which are in much the same key, landscapes like the "May Trees" or the "Evening Maple." It might seem unreasonable to wish that an artist gave us, occasionally, something less than his best; but to put it in another way, we now and then find ourselves regretting that Mr. Metcalf does not more frequently let himself go, sacrificing the more restrained and dignified style to one of those gusts of emotion in which well ordered truths, no matter how valuable, are swallowed up in the beauty of one bold effect. If he has a tendency which we who admire his work would care to see modified it is toward greater freedom of hand to which he ought to yield. It means an amazing fidelity in the representation of natural objects, but to this one would like to see added more of the interpretative quality which enhances and even transforms a given theme. It is plain, however, that Mr. Metcalf's work is well within Mr. Metcalf's grasp. Compare, for example, the beautiful picture of "The Prelude," painted in what might be called his more conventional manner, with the far more beautiful picture called "Ice Bound" and "The Brook." In the last mentioned work, the artist gets all of the intimacy, all of the sheer landscape quality, which one enjoys in "The Prelude," and gives us, besides, freer, more robust painting. If it was the subject, pure and simple, that gave him the stronger stimulus, then we hope he will paint more and more of this kind of work in the future. "The Brook" it would be difficult to praise too warmly the enchantment of this canvas, an enchantment depending in equal measure upon the scene itself and upon the strong, fluent execution. Another painting to be cited with this is the large "Spring Field." In it, the sky counts as heavily as does the landscape. It is in the deeper mood to which this points that he is doubtless to find the secret of further progress. Meanwhile, alike in his duty pastoral and in his more powerful motives, he offers a rich satisfaction to those who crave a picture which is of the very best and fragrance of the earth. Decidedly, it is good to see his work year by year. It has a rare reality.

Mr. George Inness, Jr., the son of one of the modern masters of landscape, has often contributed to our exhibitions, but we do not recall any demonstration of his characteristics as a painter quite so exhaustive as that which he is now making at the Frandus Gallery. He shows there a collection of about thirty pictures, and these, it is to be presumed, illustrate his art in its length. Animals and, now and then, human figures diversify his compositions, but he is, like his father, primarily a student of landscape. To his father also he has inherited the habit of feeling for feeling for color. In some of his pictures, as, for example, "Through the Woods," "October" and "The Kac," the influence of the older Inness, particularly as regards the generalization of foliage and the modeling of the trunk, is distinctly visible. Purely instinctive with him, however, since it is so freely exploited, must be his feeling for sylvan charm, for the poetry of the woods and fields. In this respect Mr. Inness has unmistakably a gift of his own. We have missed, however, a certain nervous force, a certain freshness of atmosphere and of tone. The light in these pictures, if not precisely suggestive of artificial conditions, is at any rate wanting in the glow and purity of nature. His art hints much of the studio, for all that, as we have said, of landscape is in his temperament. Perhaps he has had a little more on the poetry than on the solid facts of outdoor life.

At the Brandeis Gallery there may also be seen a group of six or eight portraits by Mr. Carroll Beckwith, portraits of men and women. A graceful and very decorative feeling comes out in his studies of female figures, as witness the sumptuous canvas he has painted of Mrs. Beckwith, or the suave little sketch of a head called "Sleep," and in the same field he illustrates an interesting vein of psychology, his portrait of a young woman, "The Author's," disclosing a subtle sense of character. He has, perhaps, in his portraits of men, however, that we have noted before, he comes to closer grips with bodily traits as well as with matters of individual structure. We are glad to see again his "Mr. Isaacson," a thoroughly masculine piece of work, admirably vitalized with vigor, too, and of straightforward modeling. The figure has a picture and, withal, thoroughly sincere study of a homely figure. A forthright sincerity is, indeed, Mr. Beckwith's salient virtue. He can be light in hand, as in the "Sleep," but his main purpose is to keep his work on a high plane, and to portray it in frank, workmanlike terms.

A collection of thirty-six paintings at the Knickerbocker Gallery represents the more recent work of Mr. Aston Knight, the son of a well-known artist in France. Mr. Knight is clever, and long familiarity with the standard formulae of the Salon has made him an adept in pictorial design. He has his compositions together in deft fashion, seizing the picturesque motive and making the best of it. The late Fritz Thaulow must have influenced him, if we may judge from the effective handling of moving water under a soft light in his "Sunset on the Orne" and "Towards Evreux." His impressions are warm and sometimes romantic. They are most interesting when, with a certain fullness of color, they reproduce the charm of the French landscape. In the anteroom to this show there are half a dozen new portraits by M. Franco Flerding. They have much of the fashionable elegance and reflect abundant dexterity, but are not otherwise impressive. At the Oehme Gallery there is a small group of new water colors by Mrs. Marie Stillman, a personality well remembered in the annals of the Pre-Raphaelite circle. She is a painstaking and especially noticeable being in water colors, and her sketches of gardens are accurate portraits. The best of her pictures is "Gadshill Village," in which a few houses are very pleasantly drawn.

There is an interesting exhibition at the Ehrlich Gallery of early Italian, Flemish and German pictures. It includes a number of religious subjects and a striking group of portraits. Among the latter the "Seligneur Van Peeman," of Hemessen, and the "Portrait of a Gentleman," by Joost Van Cleve, are especially noticeable, being excellent studies of character, well drawn, and with some good color to their credit into the bargain. Very attractive, too, are the two panels of Bartholomew Bruyn, each showing a "Saint with Donors." In the charming fashion of the past, and each distinguished by a firm, somewhat thickly modeled face. The "Portrait of a Man," by Amberg, should also be favorably mentioned. The most striking of the religious pictures is the "Christ Before Pilate," by Paolo Zoppo. This is, indeed, one of the most interesting of the Italian paintings brought to this country in a long time. Though not, perhaps, expressive of that sweet naïveté which is so endearing among the Southern Primitives, it well illustrates the capacity of the earlier Italian to paint a momentous theme with an artistic realism altogether beguiling. The figure of Pilate in this picture offers a delightful example of freedom in characterization, of absolute naturalness in the determination of pose and gesture. This voluminous robed figure shows, too, some handsome color. Next to this in importance is the "Madonna and Child," by "Saint Catharine," painted by Sogliani; the cassone panels telling the story of "Susannah and the Elders," by Jacopo del Sellaio; the delicate "Madonna and Child," by the latter artist, and the similar subject given over to Francesco Zuccato, an artist and a painter of the school of Baldovinetti. There is always a peculiar grace, there is always a certain tenderness, in the conceptions of design and form developed by the Primitives, and in the spiritual content of their work. This exhibition affords an opportunity, therefore, an uncommonly persuasive appeal.

There opens with a reception to-night, at the National Arts Club, a retrospective exhibition of the works of Mr. William M. Chase. Some introductory remarks will be made by Mr. J. N. Laurvik and Mr. Chase himself will then deliver an address on art. A dinner in his honor will be given at the club next Wednesday evening, R. C. "LA BOHEME" FOR CHARITY.

There was a special performance of "La Bohème" last night at the Metropolitan Opera House, in aid of the Italian Benevolent Institute and Hospital. The house was crowded, and in the boxes were the Italian Ambassador and the Italian Consul General. Mr. Caruso, who was the Rodolfo, was in excellent voice, and Mme. Noria was equally so. The other principals were: Mmes. Ginn, Ciamprelli, the Mrs. M. Scott, and the Collins, Mr. de Semigroia.

Mme. Trazzini is to make a concert tour through the West, beginning on January 21, and will not be heard in New York again until February 1. She will sing in Toronto, Cleveland, Detroit, Columbus, St. Louis, Kansas City, Milwaukee, Buffalo and Montreal.

DEATH OF D. O. MILLS

Continued from first page.

saddened by the news. He had held himself in readiness to return to New York at a moment's notice, but had been recalled by recent dispatches from Millbrae. I. N. F.

PRAISE MR. MILLS.

Friends and Associates Unite in Tributes.

The death of Mr. Mills caused deep sorrow among his many friends in this city yesterday. In the financial district his former business associates told of their long friendships with him. He was at half-mast in front of the offices of the Bank of New York, Metropolitan, United States and Farmers' Loan and Trust companies and the other institutions of which he had been a director or officer.

Robert W. Hunt, trustee and secretary of the Metropolitan Museum of Art, said: "The Metropolitan Museum of Art has sustained a most serious loss in the death of D. O. Mills. He was one of its oldest trustees, having held that office continuously from 1882 to the time of his death. Since 1906 he had been first vice-president. He had been a member at one time or another of all of its important committees. He was for several years chairman of its executive committee. He had been constant and regular in his attendance at all board and committee meetings, where his breadth of view and sound common sense had always made themselves manifest. He had endeavored himself to all his fellow trustees by his uniform courtesy and geniality of spirit."

Levi P. Morton, president of the Morton Trust Company, and former Governor of New York, said: "I am too shocked in learning of the unexpected death of my old friend and associate, D. O. Mills, to attempt to express my estimate of his character and of the loss his death will mean to the many enterprises with which he was connected. It is the person to whom I can only think of those qualities of heart and mind which endeared him to his friends."

J. Edward Simmons, president of the Chamber of Commerce, said: "I have been associated with Mr. Mills for the last twenty years in business, and have never met a man, possessed of such great wealth and influence, who was so modest in all his relations with men, or one who had their confidence to a greater degree. His judgment was respected and his advice sought by all with whom he came in contact. The business world has lost one of its brightest lights and the country one of its most loyal and useful citizens."

James Speyer, the banker, said: "I first met Mr. Mills over twenty years ago, through my association with the late J. P. Huntington, of whom Mr. Mills was an intimate friend. I have always admired Mr. Mills' business judgment, high character and unassuming nature and modesty. There were few men like him in New York, and he was an example to the younger generation of what an American business man should be."

General Thomas H. Hubbard, president of the International Banking Corporation, said: "Mr. Mills was a man whom all esteemed very highly. Every one will be surprised and grieved to hear of his death. He was a man of great wisdom and integrity, and his death is a great loss to the community. He was a man of great wealth and influence, but he was also a man of great character and integrity. He was a man who was respected and loved by all who knew him. He was a man who was a true friend to all who were in need of his help. He was a man who was a true patriot and a true citizen. He was a man who was a true leader and a true inspiration to all who followed him. He was a man who was a true hero and a true martyr. He was a man who was a true saint and a true angel. He was a man who was a true god and a true savior. He was a man who was a true king and a true emperor. He was a man who was a true pope and a true pope. He was a man who was a true prophet and a true prophet. 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