

Matters of Art

The Academy of Design's Spring Exhibition—A Newly Arrived Rubens Painting.

It is only a few weeks since the doors of the Fine Arts Building, in 57th street, closed upon the winter exhibition of the Academy of Design. Yesterday they opened upon this veteran organization's spring show, set down officially as its eighty-seventh annual exhibition, which will endure through Sunday, April 14.

Vanderbilt Gallery's north wall, of Mrs. John Henry Hammond and her little daughter. About this prize there should be little cavilling, for it is quickly apparent that this well composed and judiciously painted portrait is one of the most considerable canvases in the exhibition. As an arrangement of color, with the white gowns and a shawl between mauve and lilac predominating, the picture is distinguished. There is no overemphasis of accessories, and the painter has avoided making her work too sweet, except for the accentuation of the child's rosy cheeks.

In the Entrance Gallery, Karl Anderson, with one of his familiar studies of a lady and a parasol, will perhaps be the first to speak words that carry to the incoming visitor. Ernest Lawson's

"In the Surf," and Guy Wiggins is rather matter-of-fact in a New York street scene.

An honorable position is given to the picture "My Bunkie," with which the late Charles Schreyvogel made his debut and won the Clarke prize in 1900. The truthfulness and energy of the painter's vision and handling, as seen in this canvas, are as noteworthy to-day as a dozen years ago. The occasion of showing this picture is the recent and regretted death of the artist.

A spirited little circus scene by W. J. Hays, a girl in white with tennis racket, sketchily portrayed by W. T. Smedley, and likeable glimpses of childhood by Elliot Torrey and Lydia F. Emmet follow closely. William Ritschel leaves something to the imagination in his vision of a dark shore and a belt of pearly water seen under a cloudy sky, and he stimulates the observer to complete for himself the corresponding men-

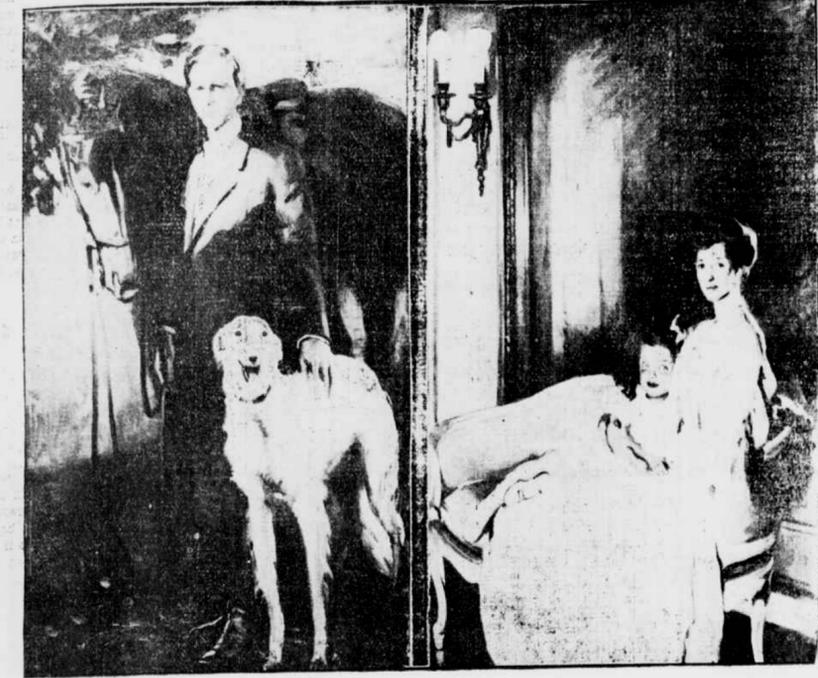
CALENDAR OF EXHIBITIONS

Current Displays of Paintings, Objects of Art and Prints.

- Arlington Art Galleries (Brooklyn)..... Paintings by Charles Hubert and Katherine A. Hubert; ending March 16.
Berlin Photographic Company..... Drawings and Paintings on silk by Pamela Coleman Smith; ending March 23.
Catholic Club..... Exhibition of decorative art, under the auspices of the National Society of Mural Painters; ending to-day.
Charley & Kraemer's Gallery..... Paintings and studies by J. Wenger; ending March 16.
Cottler Gallery..... Pictures by modern French and Dutch artists and by Giedner, Hance.
Craftsmen Society..... Special exhibition of ceramics; ending March 23.
Daniel Studio Gallery..... Recent paintings by Samuel Halpert, DeWitt Parsons, K. McEnery, Max Kuehne and others; ending March 23.
Durand-Ruel Gallery..... Paintings by Renard; ending March 16.
Folsom Galleries..... Water colors by Alice Schille; ending March 20; paintings by Charles M. Russell; ending March 23.
E. Gimpel & Wildenstein Gallery..... Peter Paul Rubens's "The Coronation of St. Catherine"; ending March 16.
Hahn Galleries..... Prints by old and modern masters.
Katz Gallery..... Recent Paintings by George H. Macrum; ending March 23.
Kennedy Gallery..... Engravings and etchings by Rembrandt, Durer, Van Leiden, Meryon, Whistler, Haden and Cameron.
Koppel Gallery..... Etchings by Auguste Leprieu; ending March 23.
Knoedler Galleries..... Exhibition of old and modern prints.
Macbeth Gallery..... Paintings by Emil Carlsen, N. A.; ending March 16; and memorial exhibition of paintings by Joseph R. Wood; ending March 16.
MacDowell Club..... Paintings by Colin Campbell Cooper, Henry R. Snell, Philip Little, Chester C. Hayes, S. H. Nichols and others; ending March 15.
Milton Art Gallery..... Paintings in oil and pastel by Elmer Livingston MacRae.
Montross Gallery..... Exhibition of sculpture; ending March 12.
Moulton & Ricketts Gallery..... Etchings by Albany E. Howarth.
National Academy of Design..... Eighty-seventh annual exhibition; ending April 14.
New York Public Library..... Exhibition of Japanese prints from the Charles Stewart Smith collection; ending May 1, and book-plate and other engravings by the late Charles W. Williams; ending April 26.
Photo-Session Gallery..... Paintings by Arthur J. Dove; ending March 12.
Powell Gallery..... Paintings by Paul Conroy and Louis F. H. C. K. e. r.; March 12 through April 2.
Pratt Art Club (Brooklyn)..... Paintings by Ernest E. Jones; ending March 12.
Rector's Hotel..... Special exhibition of Pastels by the late Francois Louis Jourdan, of Paris.
Reinhardt Gallery..... Recent portraits by Wilhelm Funk.
Scott & Fowler Galleries..... Three Paintings by Gainsborough.
Snedecor Galleries..... Paintings by Albert Herter.
Women's Cosmopolitan Club..... Loan collection of drawings by Maurice Sterne, and a group of monochromes by Marin Stamm; ending March 15.



THE CORONATION OF SAINT CATHERINE. (From the painting by Peter Paul Rubens, at the E. Gimpel & Wildenstein Gallery.)



TWO PORTRAITS AT THE ACADEMY SHOW.

J. Howard Kehler, His Horse and His Hound, by John C. Johansen.

Mrs. John Henry Hammond and her daughter, by M. Jean McLane (Mrs. Johansen), winner of the Julia A. Shaw Memorial Prize.

and authentic emotions, expressed by the contributing painters and sculptors in terms of graphic or plastic design.

Under such conditions not only the art writers but a considerable portion of the public would remember Academy exhibitions with pleasure and look forward to the next one. Now and then the Academy does provide works of power and beauty for its patrons. There were several of these, for example, in the recent winter exhibition. The spring show contains no single work of commanding power, but there are pictures that have beauty and there are a great many more whose statements of fact are undeniable. These are often the insufficient records of ideas or emotions felt by the artists, but not successfully transmitted to the observer. The outward forms are here, but not the vivifying spirit.

Time was when every orthodox account of a newly opened Academy exhibition began with a list of the prize winners. As a matter of fact, there is no large significance, even to members of the Academy's jury, in such a list of awards, because many restrictions and conditions govern the conferring of the several honors. Thus, the award of the Saltus medal for the most meritorious picture in the exhibition to Bruce Crane does not mean necessarily that Mr. Crane's landscape, one of the hundreds he has done in more or less similar vein, was deemed by the assembled jurors better than anything else in the building. There may have been other painters represented to whom the prize would have been awarded had they not previously received it. This may also apply to the award of the Thomas B. Clarke prize for the best figure composition to Charles Bittinger, for his clever and dexterous "Preparing for the Dance," of the first Hallgarten prize to Charles Rosen for his snowy landscape, and of the second Hallgarten prize to Everett L. Warner, for his honestly observed and engagingly rendered study of lower New York streets, with the Brooklyn Bridge aloft, entitled "Along the River Front."

The third Hallgarten prize was awarded by the jury to Ben All Haggin for his restrained and handsomely painted full-length portrait of a young woman in black, one of the most serious performances he has shown. After the award was made and announced it was discovered that two years ago the same prize was conferred upon Mr. Haggin, making him ineligible, and leaving the jury to select another candidate. The Inness gold medal for the best landscape goes this year to Albert L. Groll, and the Julia A. Shaw memorial prize for the best picture painted by a woman has been awarded to M. Jean McLane for her handsome portrait, occupying the place of honor in the centre of the hillside seen through a network of bare twigs represents him typically and well, while Gifford Beal's study of snow and trees is stamped with the painter's personality, yet not self-conscious or lacking in vigor. E. E. Dufner appears to advantage, and Richard F. Maynard seems artificial in his portrayal of a girl looking at herself in a mirror whose gilt frame is like that of the picture itself. By H. R. Butler is a shore scene, not without expressive qualities, and there is a touch of eloquence in a neighboring landscape by Jules Turcas. F. C.



MEN OF THE DOCKS. (From the painting by George Bellows, Academy of Design show.)

Frieske, who has made his presence felt in current exhibitions during the last two or three years, appears twice, and near by is a clever but mannered landscape by Elliot Clark, in vibrant greens. Henry Reuterdahl has looked over from the cliffs of Weehawken on a snowy day to the tall buildings across the river, and his record takes the form of a canvas heavily loaded with paint—enough so, in fact, to interfere with the observer's pleasure, yet a picture not to be passed by.

Entering the Central Gallery, H. L. Hildebrandt's "Sunshine," showing a woman seated by the shore sewing, has the right air of simplicity and unaffectedness. Cullen Yates is another man extravagant in his paint in his "Gold and Blue," but he, too, leaves a track in one's memory. W. Granville Smith is vivacious with his portrayal of bathers,

a young woman in a striped gown, blues and purples predominating in the color plan, discloses his skill as a figure painter. His contributions to recent shows have mainly been outdoor scenes, brimming with life and vigor. His is a healthy talent, worth watching. Near this picture on the wall is a decidedly well painted still life, a handsome piece of work by P. Bamberger Jehu.

Mr. Haggin's large portrait, already mentioned, comes next, and near it is Mary Fairchild Low's likeness of Mrs. Robert Louis Stevenson, conveying distinctly a personality likely to arrest the visitor's attention. W. G. Von Glehn has a Sargentesque portrait of Mrs. David Rumsey, in a rather exaggerated scale of whiteness, exaggerated, that is, unless it had been painted with a feeling for textures and a sense of preciosity more potent than Mr. Von Glehn's. The general effect is a little bit bloodless.

George Bellows sends his "Men of the Docks," a capital character study and at the same time a composition denoting breadth of view and a sensitiveness to the beauty that lies in unexpected places. It is one of the most inspiring things in the show. Susan Watkins sends one of her accomplished studies of a house interior, and H. L. Hildebrandt's broadly painted portrait of Solon Borglum completes the tour of the Centre Gallery.

In the Vanderbilt Gallery the Everett Warner prize winner is one of the first to greet the visitor. Louis Bett's portrait of William R. Beal is hard, but not without personality. J. M. Lichtenauer, the mural painter, sends a little figure study, and DeWitt Parshall, though his coast subject, "Nightfall," is larger than would seem necessary to convey the idea, does suggest the luminosity and the mystery of the sea. August Franzen, whose present work as a portrait painter looks little like that which he used to show here fifteen years back, and who may successfully claim a place among the considerable practitioners in this department, has sent a portrait which he calls "A Lecturer." There is something leisurely and dignified in this likeness of a middle aged man with a

book. His face is depicted so as to accord with what was obviously the character of the subject. The work is mild, yet not lacking in distinction. The modelling of the hands is firm, with just the quality of softness befitting the general aspect of the man himself. It is a sympathetic essay—really an interpretation.

In the centre of the west wall of the Vanderbilt Gallery is a large and unhappy decorative picture by F. J. Waugh, "The Knight of the Holy Grail." Gardner Symons has been too anxious to convey the impression of what Stevenson once called "epic toll" to recognize the beauty of design and color that could have marked his "Building of the Cofferdam" without lessening its expressive quality of movement. C. W. Hawthorne contributes one of his large groups, "The Family," a fisherman, his wife and his son. It reaches his level, without being



THE OLD HOMESTEAD. (From the painting by Gifford Beal, at the Academy Exhibition.)

infused with any very high imaginative qualities. Perhaps nothing in the exhibition will give greater pleasure than John C. Johansen's portrait of J. Howard Kehler, in which the characterization is sufficiently distinct to balance the decorative qualities of the design, producing an harmonious whole. The young man is in riding costume, and he stands between his horse and a beautiful Russian wolfhound, whose white coat is painted with special relish. The whole work indicates the painter's undisguised interest

in his theme. Another little Hays circus picture is here, and a large Potthast, "Mount Victoria," in which the broad style of the painter finds appropriate application. Constance Curtis sends a decorative lady in a kimono, and there is flavor in Mary Greene Blumenschein's "Idleness." Next comes Granville Smith's gay and colorful "Bleaching Sail," and then a large and successful snowy landscape with trees and river by W. E. Schofield. It is not often that a painter can ring the changes on one general theme, as Mr. Schofield has done for many years, without degenerating into formula. This picture is happily free from it.

Passing again before M. Jean McLane's prize winning portrait, and passing, too, by an anemic landscape of Leonard Ochtman, one reaches a pleasant little Californian bit by Maurice Braun, near which is one of H. W. Watrous's dexterous and highly finished representations of a perfectly trivial theme. Mr. Rosen's prize winner comes next, and there is a little nude by a pool, painted by Norwood McGilvary, which will not be overlooked.

Official portraits are not many in this exhibition, but one of them is here, painted by Mr. Smedley, of F. A. Schermerhorn and owned by the Asylum for the Blind. It is well painted, like most of Mr. Smedley's pictures, and it is also pompous. Henry B. Snell travelled a long way for the rather empty landscape, "On the Road to Tibet." One of the accomplished figure pictures in the exhibition is the large Childs Hassam, "The New York Window," with its girl seated before a easement, a dish of fruit beside her. F. Warren has sent a little Capri theme and W. S. Robinson an agreeable coast subject.

Positive pleasure will reward most visitors on confronting Gifford Beal's "The Old Homestead," with its animated little figures moving under arching trees and the white columns of the old house in

uncommon size, beauty and importance. Shown at the galleries of Messrs. E. Gimpel & Wildenstein, this "Coronation of Saint Catherine," which has just been brought to this country from the collec-

tions of the Duke of Rutland at Belvoir Castle, is a painting of museum calibre. Painted in 1633, when Rubens was full of energy and impulse, when he had achieved a measure of expression which allowed his constructive faculty and his

parts as accessories that relieve the painter's conception from any hint of formalism, yet without detracting from the solemnity of the central motive. The Virgin is enthroned in the centre of the composition, and on her lap is the Holy Child, who leans forward to place the crown upon the head of the kneeling Saint Catherine. The colors are opulent, reds and grayish blues and warm flesh tints sounding the principal tones in the color harmony.

The history of this painting, as set forth by Messrs. E. Gimpel & Wildenstein, is interesting. Painted on a canvas 104 inches high by 84 inches wide, it was commissioned for the altar of Saint Barbara in the Church of St. Augustine, at Malines, in Flanders, for the sum of 620 florins. The Corporation of the Tanners, which had its offices near the church, paid 100 florins toward this picture, as shown by the accounts of the corporation covering the period from August, 1619, to October, 1667. At a later date the picture was transferred to the altar of St. Apolline and replaced by a statue of St. Nicholas of Tolentine.

In 1765 the masters of the Order of St. Augustine sold the picture to the Chevalier Verhulst, of Brussels, for the sum of 9,500 florins and two casks of wine, valued at 120 florins. When this collector's pictures were sold it was bought for 12,100 florins by one Donckers, and still later a Duke of Rutland acquired it. Drawings and engravings of this important work have been made at various periods, and it is duly described in the books on Rubens. Through next Saturday this "Coronation of Saint Catherine" will be visible at the E. Gimpel & Wildenstein galleries.

Portrait of a Lady. (From the painting by Ben All Haggin, at the Academy show.)

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PREPARING FOR THE DANCE. (From the painting by Charles Bittinger, winner of the Thomas B. Clarke Prize at the Academy of Design exhibition.)