

SEEN IN THE WORLD OF ART

MEMORIAL EXHIBITION OF WORKS BY WALTER SHIRLAW.

His Place in American Art—Portraits by a Young Canadian—Hints in Water Colors by Cézanne—Paintings from Pittsburgh—Around the Galleries.

Apart from the Manet show on the Durand-Ruel Galleries (we reproduce on this page his "Au Café") the most significant art event is the memorial exhibition of the work of Walter Shirlaw at the National Arts Club. It comprises nearly 200 examples of his oil paintings, water colors and drawings. This collection was on view earlier in the season at the Carnegie Institute of Pittsburgh, the St. Louis Museum of Fine Arts, the Art Institute of Chicago and the Buffalo Academy of Fine Arts.

the demand for decoration developed in America Shirlaw was among the first to receive a commission to paint the frieze in the dining room of the late D. O. Mills; the subject was "Peace and Plenty." Another decoration is the one in the Congressional Library, consisting of eight figures. Here the artist's mastery of draperies is demonstrated. Small decorative themes for panels and stained glass windows were executed during a number years, among them the two designs in pastels called "The Rainbow" and "The Lost Chord," for windows in the home of William T. Evans. Shirlaw was well known as a designer, the United States Government utilizing his numerous ideas. Charcoal was a medium that appealed to him. He made designs for Longfellow's poem "Michael Angelo" in charcoal, also illustrations of Indian life for the important magazines. He was equally at home in water color. A gifted man and a genuine force in our art history was Walter Shirlaw, not to dwell upon his personal charm and upright character. The exhibition at the National Arts Club should be visited by art students, for the work of Shirlaw marks a well defined transition period in our national art history.

chase of another important painting for the permanent collection, "Winter in Amsterdam," by George H. Breitner. This artist is no stranger to Pittsburgh, for he has exhibited several times and in 1909 he served on the international jury of award for the annual exhibitions held at Carnegie Institute. Mr. Breitner is a member of the younger school of Dutch painting and one of its chief exponents. The work which has just been acquired by the fine arts committee for the institute represents evening, about sunset; a glow pervades the street, a horse, a cart and driver are shown. A broad, vigorous style is the chief characteristic of Breitner. Mr. Breitner also announces the purchase of a painting by Sir Benjamin West entitled "Venus Lamenting the Death of Adonis." This, too, has been acquired for the permanent collection. The history of this painting shows that it was exhibited by West at the Royal Academy in 1768 and there purchased by the Earl of Halifax. It remained in the possession of a branch of the family until recently.

other articles are from the private collections of members, but the names of the lenders are not given. Some years ago when Thomas B. Clark was chairman of the art committee of the club it was his idea that the club besides acquiring paintings for its permanent collection might as well also own some porcelains, and he presented to the club a small collection of the Chinese monochrome glazes, to which he made additions later. The value of the collection was not small at the time, and with the great advance in the prices of these porcelains in recent years the club's little collection now runs in value pretty high in the thousands.

father, Jean Paul Laurens. These were a portrait of Cardinal Gibbons, for which he had some sittings in the Monumental City; a portrait of Le Roy White, brother of former Ambassador Henry White, also done at Baltimore, and a "Portrait of Mrs. B." done here.

emphasis on the painted from life point. "when we have it from one of the highest authorities that the finest Lincoln in paint, metal or marble" is Saint Gaudens's Lincoln statue in Lincoln park, Chicago, which was not done from life.

Important Exhibition of Recent Paintings by LEON DABO. One of which is to be selected by a distinguished Jury of Award as a Gift from this American Artist to the Imperial Museum of Fine Arts under patronage of the Japanese Government. Old Chinese Porcelains Japanese Prints & Stencils ARTISTIC FRAMING The Kitsu Art Rooms Otto Fukushima 8 East 30th Street, near 5th Ave.

EXHIBITION OF IMPORTANT OLD MASTERS Victor G. Fischer GALLERIES 467 Fifth Avenue New York

FOREIGN AND AMERICAN PAINTINGS obtainable DOWN TOWN at more Advantageous Prices Also Engravings, Etchings, Prints and Frames H. SCHULTHEIS CO. 55-57 Vesey Street Near St. Paul's Church, NEW YORK.

MOST Extraordinary SALE Ever Held in New York. High Grade Pictures Frames and Art Casts Building Coming Down at Once and Entire Stock Now Offered Absolutely At Cost BRAUS ART STORE 30 East 23rd St., Opp. Metropolitan Building

James E. Underhill 33 JOHN ST., Corner Nassau. FRAMER FINE FRAMING every DESCRIPTION.

POWELL GALLERY EXHIBITION of RECENT PAINTINGS by W. R. Leigh OPEN from 9 A. M. to 6 P. M. 923 Sixth Avenue Between 58th & N. Y.

"It will, by the way, be a novel experience for a painter, which Mr. Conant will have this coming week, for when the cabinet is all on that proclamation—merely brought in to complete and read it to them. It was done, signed, without any consultation. Yet there is one of your paintings done from life, as the saying is.

The president and directors of the Buffalo Fine Arts Academy gave a reception and private view of Richard Canfield's collection of the art of James McNeill Whistler at the Albright gallery on Tuesday evening.

There are catalogues and catalogues and the readers sometimes get the impression of it, as they did at the American Art Galleries in New York, at an auction of a small collection of pictures. As the green curtains parted Mr. Kirby announced a painting by Julian Scott, N. A., as "Captain Molly Fitcher," and the spectators read in their catalogues.

The farmers and fruit growers in the surrounding country have decided to wrap the walnut trees with strong rubber covering to keep the jackrabbits from ruining them.



IN THE CAFE AFTER MANET (Courtesy of the Durand-Ruel Galleries.)

himself into the intellectual maelstrom of that period with an energy that produced marked results.

He was one of the earliest instructors in the Art Students League, and his teaching exerted then, as did his personality later, a vital influence upon contemporary art development. The American School of Wood Engraving received from him aid and stimulus; indeed, there are but few American painters who at the present time have achieved distinction who do not remember with gratitude the efforts of this sterling artist for the advancement of the American school.

both in New York and Paris but does not belong to any school in particular except the school of shrewd observation and unfeigned sincerity. His figure painting is sane, solid and optically satisfying. The "Lady With the Muff" is charged with charm; the portraits of William A. Guard, D. Atherton Smith, Curtis Williamson, John D. Ferguson and Major Delap, the vivid and sparkling sketches of the Luxembourg Gardens, and elsewhere—all these betray uncommon control of his medium and clever brushwork. His still life too is admirable. The strongest canvas is the "Absinthe Drinker," not in the least melodramatic, and the most characteristic a portrait of "Ruffy," a young Irish bard now in Paris. If Mr. Russell had come to New York with drums and trumpets no one could gainsay him his triumphant entrance. But he has seen fit to steal upon us silently, and we like him all the better for it. Under more favorable conditions his work would show to better advantage.

Walter Shirlaw was born in Paisley, Scotland, 1838, and died in Madrid, Spain, December 26, 1909; he was buried in the English cemetery. His father was an inventor and maker of fine hand looms for weaving the Paisley shawls; his mother inherited a sound color sense. When their son was 2 years old they came to New York city. From his childhood he betrayed a strong artistic instinct, manifested in crude drawings and modelling in wood or clay. At the age of 12 he left the public school and apprenticed himself to a bank engraving company, believing it to be the shortest road to the profession of art. He remained with this company a number of years, working at design and engraving. He attended the night schools and drew from life in night classes. At an early age he opened a small studio and exhibited pictures at the Academy of Design. To earn money enough to go abroad he again took up his engraving, accepting the position of designer in the bank note company of Chicago. There too he had a studio, and during his sojourn the Art Institute of Chicago was conceived and he was active in the foundation work.

At the Folson Galleries marines of Charles H. Woodbury are agreeable to the eye, and in a smaller gallery are monotypes by J. E. Fraser and H. W. Rubins which are very attractive. The refined art of Hermann Dudley Murphy is at the Kraushaar Galleries, some of his superbly Venetian scenes, a profile portrait of Mrs. Bigelow, color notes of beach life and a strong landscape, "The Mountains." Mr. Murphy is always delightful. We will not soon forget his "Music Boats," shown at the Corcoran Gallery. Mr. Kraushaar has three recent paintings by D. Y. Cameron, the famous etcher, which prove his ability as a colorist and exhibit, in the addition, his prime powers of design. The Cézanne watercolors at the Gallery of the Photo-Succession are mere hints rather than actual performances, yet finely illustrative of the master's tact of omission. These thin washes tell the student secrets by reason of what is left out of the design, and some of them are bald enough, it must be confessed. "The Boat in Front of Trees" is worth close attention. It seems a pity, however, that we have thus far seen no representative Cézannes in New York. The late H. O. Havemeyer has a remarkable gathering, but they will never be publicly exhibited. Whenever the Durand-Ruels and immediately send it to Paris, where it will command a big price. We are nevertheless indebted to Alfred Stieglitz for his pioneer work in the matter of bringing to the ken of art lovers the more recent art manifestations of Paris, Hades and Buxtehude. Elmer Livingston Macrae is showing his recent work in oils and pastel at the Madison Art Galleries. There are landscapes and water-scapes, portraits and figure studies, all indicative of this young artist's sense of style and character and a fresh responsiveness to certain moods of nature. His pastels of children are charming, his studies in Boston of rare interest. J. Pierre Laurens, the son of the celebrated French painter, is holding an exhibition of portraits at the Knoedler Galleries, the most prominent being that of Cardinal James Gibbons. The Metropolitan Museum has bought a "Madonna," by Gari Melchers, now at the Montross Gallery. Willard Metcalf has received a gold medal from the Pennsylvania Academy.

Shirlaw is represented at the Buffalo Art Gallery, the Indianapolis Art Society, the City Art Museum, St. Louis; the Art Institute of Chicago, the Northampton Museum, the Lotus, Century and Salmagundi clubs of New York, and the Congressional Library, Washington. Medals came to him from Munich, Philadelphia (the Centennial Exhibition, 1876), Atlanta, Buffalo, St. Louis, Chicago, and an honorable mention from Paris. He was a National Academician, one of the founders and the first president of the Society of American Artists. He was also a member of the Water Color, Etching and Mural Society and of many New York clubs.

At last in 1870 Walter Shirlaw went to Paris. It was a singularly inauspicious time, as the French capital was besieged by the Prussians. So he went to Munich and studied there for several years under Wagner and Kaulbach. He displayed such ability that the German Government offered him studio and models. But he returned to New York and from that time he became identified with the cause of native art. Catholic in his tastes, he travelled and lived in France, Italy, England and Spain. His self-portrait, which hangs in the present exhibition, bears a curious resemblance to Paderewski, not in coloring, but in general conformation of head and features, also the same penive expression.

Benjamin West was one of the distinguished sons of Pennsylvania; he was born in Chester county in 1738. It is appropriate that this important work by him should find a permanent home in a Pennsylvania art institute. When West began his artistic career in this country the opportunities for art study were few. It is said—venerable legend—that he received his first lessons from the Cherokee Indians. At an early age West travelled to Rome, thence to England, where he was so cordially received that he settled there for life. For sixty years he held high position in the English art world and he won many honors. He was appointed painter in chief to the King in 1772, and in 1792 he achieved the distinction of being elected president of the Royal Academy. West as a Quaker avowed to titles begged to be allowed to forgo the honors of knighthood. He died March 11, 1820, and was buried in St. Paul's Cathedral. His paintings are to be found in the art gallery of Glasgow, the Walker Art Gallery, Liverpool; Grosvenor Gallery, London; Nottingham Museum and at Hampton Court, where a series of eight works may be seen, as well as in the principal galleries of America.

At a recent sale at Christie's, London, two drawings from the collection of the late Sir Theodore Martin fetched memorable prices. For a meadow scene by the recently deceased William Maris, with cattle and ducks near a dike, Messrs. Gooden & Fox gave 190 guineas and 70 guineas for a small Venetian drawing by R. P. Bonington. The dispersal of works chiefly by modern British artists was not marked by enthusiasm. For a long time Whistler's etchings brought much more than his pictures at auction. The market is similarly dealing with D. Y. Cameron. It will not be long before it will be impossible to buy three of his powerful water color drawings at rather over 200 guineas apiece, as happened on this occasion (in February last).

Mr. B. W. Leader's large 1802 Academy picture, "The Way to the Village Church," realized 270 guineas (Samson); "Two's Company," by E. de Blass, 200 guineas (Tooth), and F. Vinca's "Love Under the Rose," 190 guineas (Tooth). Mr. Clausen's study of a peasant girl, 1822, advanced from 40 guineas in the Galloway sale, 1905, to 54 guineas, and a piece of humorous genre by Erskine Nicol from 105 guineas in 1880 to 145 guineas. Vicat Cole's characteristic "Busy Village on the Arun," painted in 1870, brought 210 guineas and an evening scene in Normandy by Fritz Thaulow 104 guineas (Sampon).

Paul Gauguin is in the Luxembourg. M. Bénédite, the conservator, has accepted a still life, a legacy from the deceased ceramist Chaplet, and a nude study presented to the museum by M. Philippson of Copenhagen. M. Schuffenecker has also offered to the museum a fine Gauguin of his Brittany period, "Les Vignes rouges." Some worthy Parisian painters must be awake of nights shuddering at the idea that some day Gauguin, like Manet, may break into the Louvre!

"What do you see in Hollar?" people used to ask the late Sir Seymour Haden, and he always answered: "Not quite but nearly everything." And, remarks a London exchange, this will be the verdict of all who visit the collection of Hollar's work in Grafton street. No representative gathering of the Prague artist's etchings has been shown in London since the exhibition at the Burlington Fine Arts Club in 1875. Wenceslaus Hollar, like Verrocchio, has to contend against two influences. The Italian artist stands half way in time and talent between Donatello and Michelangelo, and until recent days the weight of these forces pressed him out of due recognition. Hollar shares the same similar fate. On the one side is the mighty genius of Rembrandt, on the other the combined power of the eighteenth century Frenchmen and Whistler. In his own way Hollar was as great as Rembrandt and more than the equal of any later etcher. He had not the imagination, passion or expressive variety of Rembrandt, but as an observer and a technician Hollar was not surpassed by the Dutchman. Nothing escaped his sensitive eye; no subject was beyond his skill. All objects he rendered with the same marvellous illumineness. The portrait of a lady or gentleman, a human landscape, a dead hare, a living animal, a muff or a piece of gossamer-like lace were realized by him with a craft that is little short of marvellous. Every line has its meaning; every touch suggests actuality. Hollar does not move us with the mystery and passionate impulse communicated by Rembrandt, nor has he the elusive charm of Whistler, but his personality withstood the glamour of Rembrandt and his technique makes him a safer guide than the Gallic etcher or the American.

The gift of the case of Chinese single color porcelains was announced at the time merely as the gift of "a member of the art committee." In the preceding year the late Eastman Johnson, the painter, had said in his report as chairman of the art committee:

"The club now owns the cases in the galleries, and your committee respectfully suggests that these cabinets may be gradually filled with veritable art objects, either given by the members or loaned by them, so that at all times the rooms may be attractive and open to them and their guests."

That has always been one of the favorite ideas of Mr. Clarke, and when in the following year he succeeded Mr. Johnson as chairman of the committee he lived up to it by presenting the single color Oriental vases to the club and inducing some of the other members to do similarly. The cases referred to in the Johnson report as owned by the club were three in number, and with the monochromes occupying one of them, another was filled by gifts of Chinese blue and white porcelains of the hard paste and soft paste varieties from Brayton Ives, W. L. Andrews, James W. Ellsworth, Mr. Clarke, the late James A. Garland, the late Samuel P. Avery, the late Cyrus J. Lawrence, the late Charles Stewart Smith and others, and further gifts were forthcoming.

The Persian case presents a remarkable study in blues in Rakka faience of the ninth century and later production down to the seventeenth century and includes among other objects an unusual vase or ornament modelled in the shape of a large heart and glazed in aubergine. The next case is filled with rich cloisonné and champlevé enamels.

Next comes a case of three shelves of Chinese porcelains mounting from the

There has recently been acquired by a private collector of New York a portrait of Abraham Lincoln with an additional element of interest in that it will eventually find its way into a public museum. Its present owner is engaged in making a collection of portraits of Presidents, and the Lincoln is destined for a public gallery.

The portrait was painted by Matthew Wilson, an Englishman who came to this country when he was 18 and studied with Iman. On a visit to France Wilson made the acquaintance of Gideon Welles, President Lincoln's Secretary of the Navy, and through this acquaintance the artist came to paint four portraits of the President. One he painted for the Navy Department, one for Mr. Welles, one for Judge Joshua F. Speed of Kentucky and one he held in his own possession.

This last one is the only one of the four which Wilson signed, which may indicate that he liked it best. The history of all of them has lately been traced and verified through Robert T. Lincoln and the various families concerned. The portrait painted for Secretary Welles is in this city, owned by his son, Edgar T. Welles.

The portrait which Wilson signed is the one which has recently been acquired by the New York collector first referred to, which will some day go to a museum. The canvas had never left the possession of Wilson's family until this collector acquired it.

There has been a renewal of interest in portraits of Lincoln and more or less discussion of them has naturally arisen in the course of the search for them.

"Lincoln is getting bigger all the time," one man remarked, "and of course there is a desire to have portraits of him. But where are you to find enough of them?"

"It is a sad fact that there were not many portraits of him painted in his lifetime. Perhaps from one point of view it isn't so bad, for in the time of his great public service there weren't many good artists here, but one of the points that it teaches is that now that we have good artists we ought to see to it that important public men are painted by them."

"So far as I can find out Lincoln was painted in life only by Wilson, G. P. A. Healy, A. J. Conant, Thomas Hicke, George F. Wright and Francis Bicknell Carpenter. Marshall, the engraver, also engraved a portrait of Lincoln in life.

The Wilson portraits are accounted for. Robert Lincoln has Healy's portrait, Conant's portrait is in the collection of the late Peter A. Schemm, the Philadel-



JEAN PAUL LAURENS AND HIS GRANDSON CLAUDE, BY PIERRE LAURENS. The latest portrait of the artist painted just before his son Pierre left France for a visit to this country and exhibited this week at Knoedler's.

ART GOSSIP.

Most of the art exhibitions held at the well known galleries during the season are displays of paintings, although once in a while there is sculpture, as in the case of the recent memorial exhibition of works of the late J. Q. A. Ward at the Century Club. How thoroughly interesting an exhibition other than one of paintings may be brought together at a club is shown at the Union League Club.

Ming period (1368-1644), through the reign of Kang-hsi (1662-1722) to that of Ch'ien-lung (1735-1796), all the decorated examples in several colors. On the Ming shelf is a piece bearing the Wan-li (1573-1610) signature as a part of its decoration.

phila brewer, Carpenter's big painting of Lincoln and his Cabinet consulting over the Emancipation Proclamation hangs in the House of Representatives, unless it has been moved to some other Government building in Washington. Anyway it was given to the House by a woman who paid \$25,000 for it.

ON PUBLIC VIEW COMMENCING TO-MORROW (MONDAY). "Of extraordinary interest to all who understand the value and know the influence of pure art in the home of the great antique and more modern art and Art-Crafts Period and Masters."

The Fifth Avenue Art Galleries (Silo Building), 546 Fifth Avenue, and 1, 3 and 5 West 45th Street (Mr. James P. Silo, Auctioneer). Take Pleasure in Announcing for the Week of March 13-18, Inclusive, The Public Exhibition and Sale at Unrestricted Public Auction Of Two Rich and Beautiful Collections of Artistic Property Assembled for Private Use by a Well Known Broker of This State and a Prominent Club Man of This City. SALE SESSIONS—Thursday, Friday and Saturday Afternoons, Mar. 16, 17 and 18, Commencing at 2:30 Each Day.

This dual Collection, replete with the elegance of cultured personal taste, includes RENAISSANCE, BELGIAN, AUBUSSON and BEAUVAIS TAPESTRIES, RICHLY CARVED FRANCOIS PREMIER and JACOBEAN DINING SUITES in English oak, cane and old illuminated Cordova leather, ITALIAN CHAIRS of carved pearwood and walnut, upholstered with ruby, rose or soft green damasks, A SUPERB PARLOR SUITE or two in OLD FLEMISH and LUGAN TAPESTRIES, Dainty Gobelins TAPESTRY SCREENS, RARE and IMPORTANT ECCLESIASTICAL LACES and EMBROIDERIES of the XVth, XVIth and XVIIth centuries, BRONZES, MIRRORS of the Periods, ORIENTAL RUGS, EIGHTEENTH CENTURY ENGLISH CABINETRY—among them a few remarkable Queen Anne pieces in OLD ENGLISH NEEDLEWORK TAPESTRY of the most elegant design, COSTLY PORCELAINS, WINES, Silver and fine SHEFFIELD PLATE, JADES and ROCK CRYSTALS, A select LIBRARY DE LUXE, and a RICH ASSEMBLAGE OF OIL PAINTINGS.

PRESIDENT TO LEGAL NOTICE ALREADY PUBLISHED, THERE WILL ALSO BE THE SALE FOR BENEFIT OF WHOM IT MAY CONCERN A PAIR OF SUPERB ROYAL SEVRES BLUE VASES, THE PROPERTY OF THE BARONESS — TO PAY STORAGE AND OTHER CHARGES.

PRELIMINARY ANNOUNCEMENT! The Fifth Avenue Art Galleries (Silo Building), 546 Fifth Avenue, and 1, 3 and 5 West 45th Street (Mr. James P. Silo, Auctioneer). BEG TO ANNOUNCE an important unrestricted sale of the Valuable Ancient and Modern Paintings COLLECTED BY the Late J. D. Ichenhäuser, President of the Anglo-American Fine Art Co., New York, INCLUDING FINE EXAMPLES OF THE DUTCH, ITALIAN, ENGLISH AND FRENCH SCHOOLS. ON EXHIBITION in the above galleries, commencing Monday, March 20, AT UNRESTRICTED PUBLIC SALE, on the Evenings of Wednesday, Thursday and Friday, March 22d, 23d and 24th, at 8:15 o'clock. CATALOGUES ON APPLICATION.