WHAT IS HAPPENING IN THE WORLD OF ART

"QUEENSBOROUGH BRIDGE," BY ERNEST LAWSON.
On exhibition in the Daniel Gallery.

FIGURE BY DANIEL C. FRENCH FOR THE SPENCER TRASK MEMORIAL AT SARATOGA SPRINGS.
Henry Bacon, architect; C. W. Leavitt, landscape architect.

TRUE to tradition, the most interesting objects in exhibitions of the Architectural League are placed in "the morgue." This became more than ever the rule when it became a custom to exhibit the work of the American Academy at Rome in this room. It seems but a short time since the sculptures that Paul Manship made at this academy were displayed in the morgue and now he is already our old master, with all sorts of imitators and followers; a real chief of an "ecole."

The Academy in Rome, in fact, is a rather pleasant institution to contemplate, for after floundering about for some years after its inauguration, in a ridiculous and uncertain fashion, it now seems to function (as the doctors say) nicely. The moment it produced Paul Manship all the old academicians who had ever been connected with it held their heads up proudly and went about rejoicing, convinced that the school had justified itself and that it was a concern which one might publicly patronize without blushing. But, just like academicians, having produced one Paul Manship they seem to think the institution ought to go right on producing Paul Manships. It does so, at any rate.

This year's crop of Paul Manships is good. I am not sure but that the sculptures of John Gregory have more of the real thing in them than had the first works of Manship, but the second actor on the scene has a difficult time capturing the applause of the gallery unless he varies the action greatly. John Gregory does vary it somewhat, enough for us to see that he is an artist of talent, but not enough to lead us to believe that he can compete with the star pupil on his own line. Manship has had an immense start and has corralled a large part of the public. Unless the Academy of Rome watches out it will become merely a training place for young Mr. Manship's assistants. He already uses assistants and will have use for many more as his success extends. For the dear public gives all to the leader and nothing to the lazzaroni.

So much for the dangers that the future may have in store for Mr. Gregory. But in the meantime it can be acknowledged that he is a good workman, carves well, composes well and has the tendency toward the decorative. Just what gives the kinship of all the present Romano-American students to Manship is a mystery. It probably is not any strong pressure that is brought to bear upon them in the charming villa where they pursue their studies. The revolt everywhere is against the Salon of Bouguereau, and when the young Americans turn back to the primitives in the effort to get closer to nature and the fashion, it is natural enough that those in Rome should be influenced by the same early works that formed Manship and should betray the earmarks of it in their style.

The Roman Academy is a worthy project. It may be likened to a "cure." But just as scientists have discovered that a "cure" is not all, and that for the best results in certain cases an "after cure" is advisable, so have I often felt that the student's term in Rome should be succeeded by a season or two in Europe where the young artist could shake off even the habits of the villa before returning to us a full fledged creator. To come fresh from the caressing influences of the Academy straight to the turmoil and hardness of our present American methods is a test that is apt to break the best talents (the most sensitive ones). At the same time, this enterprise of ours is a practical one and there is no intention of letting these young Americans stay abroad forever. The Whistler and Sargent business has gone far enough. The geniuses that we bring forth and that we send abroad for polish are needed badly enough at home. Two years of after cure ought to be enough in which to choose an individual line of pursuit and in which to forget the copy books and rules.

The benefit of the Roman Academy extends also here, now that the exhibition of students' work is an annual feature of the winter, and there is certainly something cheering and inspiring about the ambitious plans that the students have worked out, with such a fine disregard of cash considerations. The various designs are so large, splendid, free (and I fear impractical), that they radiate the same joy that the splendid and impractical buildings of the Renaissance do. The model for the music hall in which John Gregory, sculptor, Kenneth E. Carpenter, architect, and Eugene F. Savage, painter, have collaborated is certainly most alluring, and I for one would petition Mr. Andrew Carnegie to build it for us at once, with some of his remaining millions, were it not planned upon a circle. I am afraid of circular music halls. I fear the acoustics of the present model would not be a bit better than those of the Century Theatre. The French had a great fondness for such structures, and I have a recollection of numbers of little circular halls in the Sorbonne and in other institutions, in which I could never hear more than one-third that was being said or sung.

But they look well. Among the lectures that the Architectural League arranges for each year it might be well to arrange for one on this subject, the possibilities in the way of acoustics for circular halls.

With uncommon frankness, Mr. Berenson, in the February *Art in America*, takes us into his confidence and tells us of the difficulties of the science of expertizing art. It is the fifth part of a series of studies of the Venetian paintings in the United States:

"This is, therefore, the date of Mr. Platt's 'Madonna,' and Giambellino when painting her was about forty-five years of age. It is another proof that works we used to ascribe to his first years were the offspring of his mature middle age.

SELF PORTRAIT OF SIDNEY E. DICKINSON.
On exhibition in the Ralston Gallery.

"Sun God," recent sculpture by Jacob Epstein.

On Mr. Grenville L. Winthrop's charming 'Madonna' by Giovanni Bellini, Mr. Berenson casts a doubt, but if there be such a thing as a benefit of the doubt, Mr. Berenson awards it:

"In every probability Mr. Winthrop's 'Madonna' is a replica in essentials by Giambellino himself of a work entirely from his own hand which has not yet come to light. I doubt whether, when once Bellini was well started on his independent career, a picture ever left his studio without furnishing a number of replicas of various degrees of excellence. Not a few of the pictures now passing for autographs are such replicas.

"As for Mr. Winthrop's 'Madonna,' we can treat it for all essential purposes as if it were Bellini's own. No perceptible deformation of the design has taken place."

The essay continues at length upon this theme, advancing some dates, retarding others, until the very owners of the pictures themselves might be pardoned for a little mental confusion. However, the entanglements of the subject bring forth this charming confession:

"It occurs to me that even the most patient student may begin to ask, 'Why this insistence upon questions of date?' My excuse is that at present they are my chief interest, and the reason for it is my conviction that we shall make little progress in knowing or understanding Venetian painting in the fifteenth century until we have established its chronology on a sound basis. I am appalled when I think of the nonsense that for so many years has been written and spoken and which continues to be written and spoken regarding Venetian art, and the more so as I myself have been one of the worst sinners. Little of this would have been possible to persons of intellectual probity if we had been able to say that a given picture could have been painted only in such and such a lustre. And as Giovanni Bellini was the backbone, as it were, of Venetian Quattrocento painting, we shall ascertain its chronology only by studying his."

The ray of hope held out at the end of the foregoing passage (you get it if you place the proper emphasis upon the "we shall ascertain") is something that we shall all seize upon. We shall have Giovanni Bellini's backbone shortly and everything in America may then be hitched to it.

"KOLBULLA," BY ZORN.
In the Swedish art show at the Brooklyn Museum.

There are still other difficulties in the expert's lot, however, and clearly it is not a profession upon which one should enter lightly.

"Living," writes Mr. Berenson, "as distinct from mechanical progress, is a vibrating, oscillating, prowling, exploring energy that does not dash forward in a straight line, but swerves to right and left, sometimes doubles back, at times zigzags or loops, and always looks before and after. Hence the great difficulty with regard to works executed during these busy years to say which in a given group was painted first and which next."

This was written, no doubt, on the spot. That is, in New York, in the midst of the American Bellinis. Of course they are all zigzagging, looping and swerving in Italy too at present, but probably it was a sojourn in a Broadway hotel that taught Mr. Berenson the unevenness of life in general and the extreme unlikelihood that any artist developed evenly and steadily as do the roses that are grown in hothouses for purposes of profit.

But when one once begins to allow for the zigzags it complicates the job enormously, does it not? Mr. Berenson almost dissuades one from being an expert.

With the opening of the second half year at Harvard the directors of the Fogg Art Museum are showing three new pictures hitherto unknown to Boston and Cambridge. Two of these are likely to be temporary loans only, while the third, a Florentine so-called Cassone panel, is to be added to the permanent collections of the museum. It represents, in fine composition and typical brilliant color, a favorite mythological theme, "The Judgment of Paris." It was recently reproduced in *Arts and Decoration*, in an article by Prof. Frank Mather of Princeton University. It was also published by Prof. Schubring in his attractive work on panels of this general character and is attributed by him to the so-called "Paris master." In any case this important picture is a valuable addition to the growing historical collection of early Italian paintings at the Harvard museum.

The Pesellino is an important and charming little work formerly in the collection of the Rev. Arthur F. Sutton of Brant Broughton, Lincolnshire, England, and reached this country only a few days ago.

Finally and perhaps most important of all is the splendid "Madonna and Child," by Fra Filippo Lippi, which has been sent on from New York as a loan for a few days only. Dr. Oswald Siren, now visiting lecturer at Harvard, has made a study of this picture and says of it: "The Fra Filippo now on exhibition in the Fogg Museum is one of the master's most interesting works. It is of unusual artistic charm and historical importance. There are, as we know, only two paintings by this master in American collections. The one is the picture formerly in the Allessandri Palace, now in the Morgan Library, which unfortunately has been cut into three pieces; the other, which is at the Boston Museum, is an altar wing showing four saints. The Fogg picture is consequently of unusual importance. It is of special interest for any collection of early Italian paintings, since Fra Filippo holds so significant a position in Florentine art, representing as he does the transition from late Gothic to early Renaissance. It belongs evidently to the master's latest period and is in style closely connected with his frescoes in the Duomo at Spoleto, left unfinished at his death in 1469.."

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