

NEWS AND COMMENT IN THE WORLD OF ART



Portrait of Lord George Sackville by Reynolds, loaned by Henry Reinhardt & Son to inaugural exhibition of the Cleveland Museum of Art.

sheep. The color of the picture is of the utmost refinement, yet not lacking either solidity or vigor. The "Moonlight" is a successful attack of the problem of painting light upon light, the moon being relieved upon a luminous bank of warm, ivory gray clouds.

The committee of awards of the Newport Art Association, which closed last week, consisting of William Cotton, Helena Sturtevant, Harrison Morris and John Elliott, awarded the Morris prize of \$100 for the best picture in the show to Daniel Garber's engaging "Janis," shown at the last Winter Academy, when it won the second Altman prize. To Jonas Lie's canvas "Morning," a glowing bit of color, was awarded the Richard S. Greenough memorial prize of \$75. Mr. Lie also shows a brilliant still life, "Roses." "Watling" is the rather misleading title of William K. Yarrow's portrait of an old lady seated on a curving backed horsehair sofa against a quiet gray background. "Watling" is the name of the artist. A safe prize of \$50 for the best portrait in the show.

Hugo Ballin sent his picture, which has been seen before, "The Lute Player." A picture full of promise by a young artist is "The New Model." R. H. West Gammell, Henry S. Hubbell shows his "Mother and Child," and Ernest Lawson is represented by two distinguished canvases, "The Creek" and "The Garden." Carl J. Nordell sends an interesting portrait called "Elinore." One of the most charming exhibits is a black and white painting of a young girl called "Dressing Genevieve." Leopold Seyffert has a strong canvas, "A Woman of Segovia, Spain," and Miss Lydia Redmond an interesting "Girl in Red" against a red background.

John S. Sargent is represented by three canvases—"Portrait of a Boy," "Portrait Sketch of Miss Fairchild" and a dashing sketch of Edwin Booth. To William Cotton for a spirited portrait entitled "Imogene" go the honors of the show. "Imogene" hangs next to the Sargent group of pictures and may be said to more than hold its own for brilliancy of color and spiritual intensity of characterization.

Joel Nott Allen is at Bellport for the summer. Other members of the artist colony there are William Glackens and James Preston. Guy C. Wiggin has gone to Gloucester for the summer. He will work in his summer studio there until October. Robert Nisbet is also painting at Gloucester this summer.

Mr. and Mrs. Maitland Armstrong are at North Hatley, Quebec. Herman Marcus is a member of the artist colony at Mystic, Conn. Frank de Haven is working this summer at Toland, Conn. Richard Kimball is another summer visitor at Gloucester. Clara Parish has built a new studio at Elizabethtown.

Summer art exhibitions continue in other cities than New York. In Buffalo an unusual exhibition of statuary has been arranged in the Albright Gallery by the National Sculpture Society, assisted by Dean Saxe and the sculptors Adolph A. Weinman and Robert Atkin. One hundred and sixty-five artists are represented by 900 examples. Of these 400 were in California last summer. In Delaware Park in the centre of the approach to the gallery, is a large statue of Kit Carson. On either side are Karl Lowry's memorial panels. To the right of the driveway entrance is a figure of Anne Hutchinson and on the left a reproduction of the monument to her martyrdom. In the gallery are the "The Outcast" and D. C. French's Princeton student from the Earl Dodge Memorial at the university are at the gallery's entrance. Near these is Albin Paley's "The Tower."

Notable in the galleries are Saint Gaudens's "Shaw Memorial," D. C. French's "The Spirit of Life" and the Melvin Memorial, Robert Atkin's "The Fountain of the Earth" and his Gates Memorial, James E. Fraser's panel of Harry Payne Whitney's children, Karl Bitter's Tappan Memorial and Louisiana Purchase, D. C. French's Alice Freeman Palmer Memorial, Anna V. Hyatt's "Joan of Arc," Helen Farnsworth Mears's "The Fountain of Life" and A. A. Weinman's lectern for a school in Connecticut.

out. Herbert Adams, Frederick MacMonnies, Chester Beach, Charles C. Rumsey, Anna Ghenny, Edward McCurton, Charles Nelhaus, S. S. Fry, H. McNeil, Edith Burroughs, Charles Grafty, John Boyle, Paul Bartlett, John Gregory and Allan Newman are among the other sculptors represented.

There have been no more notable additions to the decorative art department of the Metropolitan Opera House than the famous overmantel from the salon of Holme Lacy. Durr Frieledy, the Acting Curator of Decorative Arts, finds the carving a wonderful specimen of the handwork of Grinling Gibbons, and says that in its sumptuous effect, combining richness of ornament with vivacious lightness of line and detail, the carving is typical of the best decorative work done in England at the end of the seventeenth century, a period when the classic dignities of Sir Christopher Wren's architectural design were beginning to feel the softening influence in details of decoration which a generation later was to develop into the fantastic gaiety of British rococo.

As Wren was the outstanding artistic mind of the period, Grinling Gibbons was its master technician, and his remarkable work left its imprint on all the arts of the time, and on much succeeding work of the next hundred years. His method was to represent naturally fruit, flowers, game and many other charming elements carved in full round with astonishing lifelikeness and yet perfectly adapted to their decorative function and rendered with a delicacy of technique of amazing quality.

The life of Grinling Gibbons, or Gibbons, is not very definitely known, in spite of his contemporary and subsequent fame. He was of Dutch parentage, although possibly born in London, his birth year being given as 1648. After an apprenticeship with Etty, the architect, in Yorkshire, he came to London and lived in obscurity until John Evelyn, the diarist, brought him to light, as he with pride recorded.

"This day I first acquainted his Majesty with that incomparable young man Gibbons, whom I had lately met with in an obscure place by accident as I was walking near a poor solitary thatched house in a field in our parish near Sayes Court. I found him shut in; but looking through the window I perceived him carving that large cartoon or crucifix of Titoretto." In this conclusion he worked so that he might "apply himself to his profession without interruption." On asking the price of the carving Evelyn was told that 100 would purchase it. Evelyn continues: "In good earnest the very frame was worth the money, there being nothing in nature so tender and delicate as the flowers and festoons about it, and yet the work was very strong."

Recommended by Evelyn, Gibbons received a royal appointment from Charles the Second, and from that time the carver's fame and popularity grew so that no important work of the time was thought complete without his touch. He was responsible for the choir stalls, the library and other sumptuous woodwork of St. Paul's Cathedral, as well as work at Windsor, Hampton Court and great noblemen's houses, such as Chatsworth, Petworth and Holme Lacy. His royal appointment continued through the reigns of William and Mary, Anne and George the First, up to his death in 1721.

Holme Lacy was the seat of the Scudamores, a name most familiar because of "Sir Scudamore," a hero of Edmund Spenser's "Faerie Queene," although many members of the house have more practical if less poetic claim to the consideration of posterity. Two magnificent suits of armor belonging to a Scudamore of the time of James the First are now in this museum and have long been known as the Chesterfield armor from the fact that Holme Lacy passed by marriage into the hands of the Earls of Chesterfield. The present holder of the title some few years ago sold the armor, and the contents of the mansion, including this armor and much of the carving, came under the hammer. The house thus dismantled, from which the museum carving comes, was built somewhat over two hundred years ago, replacing earlier mansions, and was a complete example of the grand manner brought to such perfection in English country houses from the

reign of Charles the Second onward. The chief feature of Holme Lacy was the splendid carved decoration in all the principal rooms, for which Grinling Gibbons was employed, and it is only at Petworth that he exceeded on a domestic interior the fineness of his work at Holme Lacy. He was undoubtedly helped by assistants, and it is probable that the museum carving is in part the work of these, but nowhere else in the house did he exhibit the same graceful lightness of line as in this composition.

There is a tradition arising, no doubt, from the pavilionlike character of the wings, which reminds one of the Duke of Montagu's work at Boughton—that the first viscount designed the house from French models after his embassy to that country. If so, the idea or drawing would have been laid aside during the civil war and Commonwealth period, and it is very doubtful whether the rebuilding was begun in his lifetime. His son James died in 1668, leaving a lad, who came of age and succeeded his grandfather three years later. He may have found the work in progress, or the whole scheme may have been the outcome of his youthful energy and desire to follow the fashion of his generation, which loved to pull down homes of its ancestors and replace them by buildings in the style of the day. The coupling of his wife's initial with his own on the saloon overmantel suggests that the



John Hoppner's portrait of Anne Countess of Sheffield, on exhibition at the gallery of Henry Reinhardt & Son.

last touches had been given some considerable time before 1694, for in that year the lady died, and at some moment before that we learn from a contemporary letter that she was "the impudent of women," and had eloped with "a Mr. Coningsby."

A smaller panel of carving procured from another source than the Holme Lacy set, and typical of the later style of Grinling Gibbons, is also shown in the Accessions Room this month. It is of limewood, deeply undercut, unpainted, and shows the royal arms of George the First supported by the lion and the unicorn, and surrounded by a graceful mantling of acanthus leaves. It presumably comes from a church, such heraldic tablets being often placed on the gallery above the west door, balancing the Ten Commandments carved or painted over the altar at the eastern end.

The carving bought by the museum is an entire overmantel, measuring 36 feet 5 inches high and 10 feet 10 1/2 inches wide. It is thus of unusually splendid size, having been made for a room the ceiling of which must have approached 30 feet in height. The

design of the carving consists of a double swag at the top, with two long graceful pendent garlands at the side, and at the bottom an inclosed panel in lower relief. The central space of course was intended to contain a portrait, one of the great Van Dycks for which this historic house was long noted. The fact that this carving is of oak, gilded, and not of limewood, unpainted, as in most of the other rooms, may account in a way for the superior charm of the design, since the more obstinate oak with its grainy texture would not admit of the unstructural extravagances invited by the softer material. The gilding has been renewed at a comparatively recent period, a fact which does not impair the charm of the composition as a whole. All of the carvings from Holme Lacy have been published at various times and have received detailed attention by Charles Latham. His description of the elaborate carving of the "mantel in the saloon," now owned by the museum, follows:

"This work, in the full Grinling Gibbons character, is carved in oak and gilt and placed on a background of white wood now, but probably not originally, painted in imitation of oak. An eagle with outstretched wings and holding a sprig of oak in its beak occupies the central space as being emblematic of Charles II.'s restoration. Below is an intricately twined

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"The fervid spirits who a generation ago constituted the vanguard of modernism were all there, though, alas, not in equal force. From the ardent, militant Manet we had 'Le Balcon,' an epoch making canvas which marked the transition from academic precedent to the potent attraction of contemporary life. Poutine-Laton, saturated with the message of the old masters, yet a modern in his sensitive feeling for atmosphere, was represented by the likeness of his wife, formerly the talented Mlle. Victoria Dubourg, while from Carriere we took on the coast and the poignant 'Cristal' and 'L'Opera,' sympathetic portraits of 'Monsieur Daudet and His Daughter,' names equally significant, such as Monseigneur, Bissarro, Sisley, Pissarro, Degas and Gauguin were also not without representation. And when it came to the veritable initiators of the new movement, the actual formative influences, you had but to turn to Cezanne and Gauguin.

"While it must not be assumed that it was such men only who composed the major portion of the French retrospective section, it was about these that interest was mainly focused. Their little battle pieces and frank confessions to sentiment or anecdote were to be ignored in contemplating the genius of the sovereign artistic personalities of the later nineteenth century. The art of the Frenchmen is logical and contained. Whatever their original ideas and ambitions, these men take their appointed places in a continuous chain of development, the line of which can be seen nowhere outside France. And not only did you observe the same qualities prominently in the fore in the retrospective collection as in the contemporary collection as a whole. There was Bernard, as painter classic in any sense, his work, despite the novelty of theme and style, displayed in his own right, in types and scenes. There was Manet, a true child of the Renaissance, bathed in latter day luminosity, there were Henri Martin, Georges de Segonzac and the austere and strained Simon studying the problems of light and rhythm in a spotted pathway, Sicilian garden, Venetian gondola. You could not be brief, fall to have been stimulated by the French section or continuously have realized that within their sphere these particular painters reign supreme.

"While not attempting a detailed analysis of the various national offerings lately on view at the Carnegie Institute, mention should be made of the small, compact display of Belgium, which, considering the stressful circumstances, was reasonably indicative of ante-bellum artistic activity in the once prosperous and stalwart little kingdom. The large canvas by Albert Baertsoen, revealing the stern silhouette of Liege in winter with belching stacks and snow covered roof, roadway and hillsides, was typical of the master's work. Gilsoul, Castere and Van Rysselberghe were the most conspicuously represented, the latter's idiosyncratic outdoor sketches being in the characteristic manner of the Belgian Pointillist school."

THE twenty-second annual summer exhibition of paintings and sculptures at the Poland Spring Art Gallery, South Poland, Me., will continue until autumn. The collection includes 125 oils, 25 water colors and pastels, 22 miniatures and 31 sculptures. Among the painters represented are W. M. Chase, A. Graves, D. Blaney, J. A. Weir, Robert Reid, F. W. Benson, J. De Camp, Bolton Jones, C. C. Curran, C. H. Woodbury, J. C. Beckwith, G. Symons, R. W. Vonnoh, C. Hassam, F. L. Mora, L. Kronberg, E. L. Warner, C. P. Gruppe, I. H. Caliga, W. M. Paxton, P. Little, C. Wiggins, A. de Lagereantz, I. R. Wiles, C. J. Nordell, Alice H. Annan, L. L. Kaula, A. W. Ball, E. V. T. Watson, Mary B. Titcomb, Jean J. Oliver, J. G. Brown, E. L. Major and Anne D. Blake. Among the miniaturists are Laura C. Ellis, Marie J. Stearn, Sally M. Cross, Mary H. Tannahill, Jena N. Oliver, Bertha Coolidge and Evelyn Purdie. Those who have sent sculptures include Gertrude V. Whitney, with her head from the Titanic Memorial; Anna V. Hyatt, G. Borglum, T. Brock, Anna C. Ladd, Lucy C. Richards, Bela L. Pratt, Bessie P. Vonnoh, Janet Scudder, James B. Fraser and A. P. Proctor.

Included in the collection are Childs Hassam's "Rainy Day," owned by Mrs. D. P. Haddon, and Hochey's "Headlands," owned by the Fourteenth Century Club. The exhibition also contains Waugh's "Rocky Headlands," Lever's "Mackerel Fishing Boats" and Carlson's "Morning Mists" and "The Brook." It was the plan, at latest advice, of the Business Men's Clubs to present Carlisle's "Morning Mists" to the gallery. Beginning November 6, there will be an exhibit of American art from the Macbeth Galleries, to be followed in January by one from the Rouillier Galleries. Then, in February, will come a display of foreign works, to be followed in the early spring by a one man exhibit, that of John F. Carlson. At the dedicatory exercises of the building, given by Mrs. Bessie Vance Brooks in memory of her husband, the late Samuel Hamilton Brooks, City Attorney Charles M. Bryan accepted for the city and Bishop Thomas F. Gallor made an invocation and dedicatory address. Speeches were also made by Col. Robert Galloway and by Frances Church, president of the Memphis Art Association. The building, of Georgia marble, cost \$115,000, and measures about 90 by 100 feet. The architect is James Gamble Rogers of New York.

The summer exhibition of the Portland Art Society at the Sweet Museum opened July 1 and remains to September 18. It consists of thirty-two canvases. Among the exhibits are Robert Vonnoh's "Reverie," Max Bohm's "The Promenade," Edward B. Redfield's "Sleigh Bells," Douglas Volk's, "Ca-

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"Ah-h! At last we find ze sing perfect! Ze very, veriest hat for madam!"



Between customers the languid ladies who condescend to sell your wife ninety dollar hats compare notes and gossip.



If they can make the "perfect 54" customer think she will be a vision in a "little gown" that's startling on a "perfect 36" model—well, 54's aren't visionary in anything, anyway.