ART AND ARTISTS PASS IN REVIEW

Metropolitan Museum of New York Administers Reproof to Philadelphia by Fine Exhibition of Eakins Works

New York, through the administration of the Metropolitan Museum, last week gave a reproof to Philadelphia and its art academy in the presentation of the memorial exhibition of the works of the late Thomas Eakins, which opened with a formal reception and private view last Monday afternoon. Many Philadelphia artists attended this function, which was an impressive and dignified affair. One that will linger long in the memory of those present.

John McLure Hamilton the well-known Philadelphian, painter of the famous portraits of Gladstone, said one day last week, it has been discovered that "Eakins is the greatest artist of the nineteenth century in America." Certainly the exhibition housed for the present in the Metropolitan Museum, amply proves this statement, and one cannot but wish that the collection there so admirably hung might be kept intact in some great institution of this character to express what Eakins himself wrote Bryson Burroughs in 1913, when asked for data concerning himself when the Metropolitan Museum purchased its first picture by him: "For the public I believe my life is all in my work."

Henry MacIlvaine devotes the bulk of the page allotted to him for a consideration of art matters in the New York Sun to this exhibition presenting to New Yorkers a masterly survey of the works of this great painter. He mentions one touching incident which occurred during his visit to the painter's home just after his death. The critic asked Mrs. Eakins what circumstance in the artist's career had given him most pleasure and consolation for a life of almost unrecruited labor. She replied that the one outstanding circumstance to which he always looked back with pleasure was the compliment paid to him by the featuring of his "Chime of Dr. Hayes Agnew" at the exhibition of historic portraits in Lancaster, Pa., in 1912.

Eakins Received Ovation

The writer happened to be present at the opening of memorial exhibition for members how Mr Eakins, supported by his faithful and life-long friend, Samuel Murray, made the heroic effort of being present on this occasion. There was a great crowd of appreciative folk, for the affair was warmly supported by the Lancasterians, many of whom had lent family portraits. Eakins entered the room with Samuel Murray and spent a happy hour in the exhibition looking at the old American portraits there assembled and seemed gratified with the conspicuous placing of his own great picture No one recognized him, and it was only after the announcement Mr. Eakins was in the presence that he received an ovation and departed early, for the long trip back to Philadelphia the next day.

As Mr. MacIlvaine says, it is infinitely pathetic that the occasion upon which Eakins received such a tribute should have been at a small provincial gathering. But what the New York critics does not perhaps realize was the whole-hearted sympathetic understanding these people and the real importance of their exhibition. Lancaster was the birthplace of several prominent artists of earlier days and many important Pennsylvanians. Of these Agnew, the famous surgeon, was one

The Agnew portrait contains besides the principal figure, portraits of Dr. J. William White, Dr. Hamilton Leidy, Dr. Ellwood Kirby, Dr. Fred H. Milliken, Miss Clymer, a nurse; J. Allison Scott, Charles N. Davis, John T. Carpenter, John Bacon, Benjamin Brooke, J. Howe Adams, William Pepper, Dr. Hayes Agnew, Clarence C. Fowler, John S. Kulp, Alfred Stengle, Clarence A. Butler, Joseph P. Tunis, Frank R. Keefer, Nathan Baker, George W. Woolward, Arthur H. Cleveland, Herbert Carpenter, George Cross, William H. Furness, 3d, Walter R. Lincoln, Howard S. Anders, Oscar M. Richards and Minford Levis, and a portrait of the artist.

The painting was given to the University of Pennsylvania on account of Dr. Agnew's resignation from the faculty to take effect at that time. The students subscribed $1,000 fee because he had painted the elder Gross portrait and clinic for the Jefferson Medical College. The style and composition and figures were arranged by the artist who did the work for below the usual fee because of his great desire to paint the leaving surgeon of his generation.

The painting was presented on behalf of the students by Dr. Joseph Alison Scott and accepted for the University by Dr. S. Weir Mitchell on behalf of the trustees.

Gave Much Time to Work

Mr. Eakins spent considerable time at the clinics before he decided just what he should paint. The students who appear in the picture were selected by vote, and each student was studied for his attitude and pose. He had a bench erected in his studio and the position that the student assumed on sitting down was the one selected. The pose of the student lying down on the floor, Dr. Agnew objected to, but Eakins wished ie so on account of the composition.

The Memorial Exhibition at the Metropolitan Museum is scheduled for the entire month of November and every person truly interested in the art of our country should make the pilgrimage to New York to see it. Mr. MacIlvaine, in his article, brings out another important fact to which The Inquirer at the time made protest—the fact that Mr. Eakins received no distinction of any kind at the Panama-Pacific Exposition, neither a special room, nor a medal. Mr. Eakins was represented in the exhibition by six pictures. Such lapses in recognition reflect only upon the sagacity of those in whose hands the disposals of honors rest.

Eakins belongs to the type of painter whose worth is appreciated only after time has elapsed. The simplicity of his life and the sincerity of his attitude towards his art as well as his big indifference to notoriety completely deceived the casual official in art circles. He shared the honorable estate of all the eminent painters of the past, as he will come in now for the full measure of his worth. The Metropolitan Museum, in coming forward with this truly magnificent presentation of his life work, puts itself in a position which the delinquent museum of the artist's native town can only stand aside and admire.

Water Colors at the Academy

A second view of the Annual Exhibition of Water Colors at the Academy opens the favorable impression of the work of Helene Jungerich, the artist using Philadelphia Textiles, whose five "Flower Textiles" hold as one of the most distinguished features of the exhibition. They improve on acquaintance and the exhibition looks at this present museum of the artist's native town can only stand aside and admire.

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great charm of arrangement and is a delicious picture.

Feldman's seven pastel nudes stand as one of the important features of the show, and the Jordge Mackinight water colors are far above the general average.

New York Water Color Show

"A visit to the current exhibition of the New York Water Color Club in the south and centre galleries of the Fine Arts Building is but a mild adventure," says the New York times. "A casual survey of the walls reveals nothing to stir the pulses beyond the average normal, and it is apparent at once that nothing in the collection is bigger than the little pictures. Some of these are things of breadth and character that will repay close interrogation, and many of them are very happy bits of craftsmanship, sufficiently fresh and gay in execution to carry off the occasion as one of pleasure alone for artist and public.

"Variety in the use of the medium prevails, but pure water color has grown in favor within the last few years. Without denying the right of any painter to get his effect where and how he can, it is worthy of notice that an artist using body color in one picture and pure wash in another is apt to speak with the greater force in the second. The work of Alice Seipp is a case to point; she has a number of clever figure studies in which body color is depended upon, and at least one in which she uses wash alone and obtains a much more distinguished result.

"Using pure water color implies having a lusty fight with your medium such as body color never offers. The outcome, if you are victorious, is, however, most rewarding. The avator salung into the blue is not further removed from the bicyclist pedaling along a safe road than the painter in pure water color from the painter who mixes his pigment with white. An example of progress is shown in the pictures by Vera Hope, one of which is dated 1914, the others 1917. The former is a well considered, badly executed little scene in which the sky provides the principal interest. The two later pictures, 'Lady Day' and 'Sunlight From a Hill in New Hampshire,' are technically competent, free expressions of a liberal mood

Vivid and Significant

"Among the most vivid and significant pictures in the collection are the 'Butterflies' and 'Chickens' by Lief Neandross. These are the most concentrated quality of the Japanese realist without imitative detail. The subjects have been done in humdrum style so often that the originality with which Mr. Neandross combines the simple materials offered him by nature gains an added zest by contrast.

"Helen Sewel also does 'Butterflies' in a mood of lighter and daintier fantasy. A child kneeling with clasped feet protruding from a yellow spotted gown watches butterflies as big as birds flitting across the background. The psychology of the little composition is rather subtle if intended. It enhances the charm of the brilliant flying creatures is to see them as the child does, and the wondering expression on the child's face emphasizes the suggestion. The color, a blonde harmony of yellow and green and violet and blue and flesh color, fits the subject

"The work of Edna B Hopkins and Agnes Weinrich has the look of woodblock printing, but with more variety of color than the Japanese ever dare, and more in the block. Both artists are accomplished in design.

"The newest tendency in art is represented by Mary Augusta Milliken's 'Grotesque Dwellers,' a kaleidoscope of brilliant and rich colors in abstract shapes is thrown a panel with the words:

Web-footed monsters came
And into the darkness went
In ponderous tournament,
Many an age agone.

Web Foot Is Keynote

"The artist has taken the web foot as the keynote of her pattern, and has skillfully constructed a design that remains abstract, yet implies the existence of mysterious worlds in which monsters move with ponderous feet To do that sort of thing is not, of course, as simple as to copy the flower in the crannied wall, and on for whole it is more interesting.

"Among the painters who long ago won their laurels, Hilda Belcher shows an amusing and technically expert little picture of an apple-cheeked old lady standing in her china cupboard with sundry details of the Victorian age in household decoration amiably indicated; Alethea H. Platt has turned to little studies in pen and ink and wash of such picturesque places as Venice and Colvelly; Alice Schille spots her sunlit buildings with a lighter touch and in a higher key than formerly; Jane Peterson embraces the chance offered by the Mediterranean ports of romantic cities; Mary MacCord embroiders her color more loosely than ever before, and H. de B. Nelson is competent in following a worthy tradition."

The announcement recently made that the University of Pennsylvania Law School has acquired a portrait of John G. Johnson, by Elsa Koenig Nitzsche, is of timely interest. The artist has chosen for the portrait, the portrait being made up from various data, photographs, quick sketches, etc.

Johnson Collection

Further information in reference to the future of the 1700 pictures included in the Johnson collection, makes it clear that the sum of $50,000 appropriated by Councils for fireproofing and repairing the building housing this costly treasure will be almost exhausted in reconstructing floors, erecting fire walls and rearranging some of the rooms. It will probably be found necessary, as was the case in adapting Hertford House in London for the proper housing of the Wallace collection, to make additions to the building already existing in order to get sufficient wall space and good lighting.

The collection, as has so often been stated, is far in excess of the wall space of the house, pictures being hung on both sides of the doors, in the bath rooms, on the foot boards of the beds and stacked against the walls on the floor. The house was originally designed by the late Frank Furness for Bloomfield Moore and was remodeled by Charles H. Burns for the residence of the late Francis Sully-Darley.

There is no doubt John G. Johnson contemplated leaving his collection to Philadelphia for the new museum, but it is said that he objected to the architect's design as "having too many Ionic columns." The bequest of the late General E. Morrell, one of the Johnson heirs, has made available sufficient funds for the maintenance of the collection. An agreement by which the paintings valued by Thomas E. Kirkpatrick and William H. Goodyear at $4,500,000, and the house were acquired by the city was executed October 11 by the Mayor and the Pennsylvania Company for Insurance on Lives and Granting Annuities, trustees under Mr. Johnson's will.

At the same time the Mayor signed the transfer ordinance appropriating the additional $400,000 necessary to complete the $900,000 required for the payment of the Bond and Stet and inheritance taxes, etc.

Coming Winter Exhibitions

The winter exhibition of the National Academy of Design will be held in the galleries of the Fine Arts Society, opening December 15 and closing January 23, 1918. The prizes will be awarded by the jury of award, consisting of Paul Weyland Bartlett, Edwin Howland Blashfield, Emil Carlsen, Daniel Chester French, Francis C. Jones, H. A. MacNeill, J. Francis Murphy and H. W. Watrous.

The Carnegie prize of $500 is offered for the most meritorious painting in the exhibition by an American artist, for The Thomas R. Proctor prize of $200 is given for the best portrait in the exhibition; the Altman prize of $1000 for a figure, or genre picture, by an American artist; the Isidore medal for the best figure composition by an American artist not over 35 years of age; the Julia Shaw Memorial prize of $300 for the best work by an American woman; the Elizabeth N. Watrous gold medal for sculpture, and the Helen Foster Barnett prize for the best piece of sculpture in the exhibition by an artist under 35 years of age.

The Society of Washington Artists will hold its twenty-seventh annual exhibition at the Corcoran Gallery, December 12 to 30. Entry cards may be had from the acting secretary, Miss Leshe Jackson, The Concord.

Arrangements for the coming exhibition of the war posters of all the Allied and neutral nations are progressing under the auspices of the American Art News The proceeds from the sale of these posters will go to the Red Cross or some other deserving war charity

The time will come when war posters will be sought for as precious works of art. One of the lasting impressions of the spring of 1917 in America was the sudden blossoming on vacant walls and fences of innumerable brilliant posters calling for enlistment of men and money. While not all of these were artistic, the need of publicity of this kind is rapidly raising the standard of our poster art.

Prizes for Posters

At the recent poster contest held by the Art Alliance of America, 319 designs were submitted. The prizes were awarded as follows: First prize, $150, to B Hoyt, of New York city, for poster, entitled "Your Gold Is Liberty's Armor;" second prize, $100, to S. Tama, of Cleveland, Ohio, for a poster, entitled "The Key to Peace."

Posters in this exhibition included work by such well-known men as George W. Brick, George Wharton Edwards, Dewing Woodward, Fred Dana Marsh, J. C. Woodcock and Louis Linton

Of immediate importance to poster collectors is the interesting brochure on posters and pictures relating to the great war by Louis N. Wilson, librarian of Clark University, Worcester, Mass., of which the university owns 1000 examples.

Mr Wilson in his brochure says the posters issued in England "are essentially for recruiting purposes; are simple, direct and forceful, and have a pictorial quality element." Among the library's collection are "Be Ready, Just now," a single figure of a soldier in uniform beaning a great bayonet, "Kitchener appealing for Volunteers," and Lord Nelson uttering the memorable words, "England expects," etc, and asking the men of 1915 "Are You Doing Your Duty Today?" "Brangwyn's Prisoner" and "Violations of Belgium" are most distinctive For some of these posters the library paid $5, $10 and $25 each.

"France needed no recruiting posters," says Mr. Wilson, "and so the government published posters to appeal for war relief and donations to the Serbian and Belgian reconstructive work. These have not great a pictorial element as the English, but have much charm.

"In one a German soldier is shown drinking from a chalice, while another depicts a victorious attack made by French soldiers. There are also government proclamations, rules and regulations, official war photos of ammunition transportation, and ruined churches.

German Efforts

"Germany published photos of German and Austrian officers and news of devastations by Russians in East Prussia. There are also among the German posters drawings by A. Langen of victorious soldiers feted by pretty German girls.

The Russian posters were cheap and gaudy, representing gallant soldiers. Later they were better in subject and drawing. The best, however, are the Loan Cartoons, lent by Mr. and Mrs. Frederick Corse, of Petrograd. These show an English and French influence, as in that of a man standing with fixed bayonet in a trench.

"From Holland come Raemakers cartoons showing the cruelty of German soldiers towards the Belgian peasants. These are in four sets."

The Japanese posters Mr. Wilson considers rather clean and highly colored. They are called "Illustrations of the War."

The English colonies, according to Mr. Wilson, have contributed largely and well to war posters. From Australia come seven, following the English in style and color. One in silhouette shows a boy scout standing in front of his perplexed father with the inscription "What will your answer be when your boy asks you, 'Father, what did you do to help when Britain fought for freedom in 1915.' Enlist now." But the most striking of the Australian posters is a large one in yellow, black and blue, with the Sphinx and the Pyramids and a "thin red line of 'eroes.'

"The Canadian posters," says Mr. Wilson, "are naturally modeled after the English—the chief distinction being that they have the text, sometimes in French and sometimes in English. Looking over these as a whole, one is inclined to give preference to those in French, although all are good. If we were to offer criticism, it would be that, in most cases, they are overloaded with reading matter and copies of letters in script are never very effective on posters."

Deepdene Marbles for Copenhagen

When the last of the Deepdene marbles were sold last month, no less than seven of these Hope heirlooms were purchased by the Seventeenth Century Gallery of Bond street on behalf of Dr. Mario Krohn, director of the Thorwaldsen Museum, Copenhagen. In addition to Thorwaldsen's masterpiece, "Jason," a full-length figure of heroic size, for which £273 was paid and the "Psyche," also a full-length, there were included four sculptured busts by the same hand, for as well as a bust of H. P. Hope, by Chantrey. It is interesting to note that these works by the celebrated Danish sculptor will be restored to Copenhagen.

The gallery on the Moors, East Gloucester, closed a successful season with its two exhibitions of paintings, etchings and sculpture, successful, not only in its attendance, which amounted into the thousands, but also in its sales, aggregating nearly $1000.

These were as follows: Louise Upton Brumback's "Afternoon on the Harbor," $600, and "The Deep Pool," $350, Frederick J. Mulhaupt's "Gloucester Harbor," $800, Felicia W Howell's "Gray Reflections," $50, Marion D. Allen's "Cold Reading," $300; Felicia W. Howell's "Old Gray House," $75; Paul Connoyer's "Grand Canal, Venice," $1000; F. H Richter's "Gloucester Wharves," $50, A. S. Pennoyer's "Turn of the Road," $200; Henry B. Snell's "Pigeon Cove," $75, Denis Wortman's "Harbor View," $150; Elizabeth C Spencer's "Middle Street, Gloucester," $100; Henry B. Snell's "Pigeon Cove" (No. 2), $50, Mayler Lever's "The Harbor," $150; Frederic G. Hall's "A Cave," (etching), $14; John Sloan's "Ping Pong Photos," (etching), $20; William A Levy's "Faithful," (etching) and "Boats at Low Tide," (etching), $24 and $15. Louise Allen's "Scottie," (sculpture), $35, and Henry B Snell's "Road by the Water," $50

A moonlight picture, entitled "Night Watches," by Miss Blanche Dillaye, has just been sold to Judge Irving G. Vann, of Syracuse, N Y Miss Dillaye is a native of Syracuse, and one of her pictures, "An Arrangement in Green," has been purchased by the Syracuse Art Museum, and another, "Still Evening in the Little Street," is owned by the University of Syracuse.

"Diamond Jim's" Rare Collection

"Thank heaven," says Alfred Sides, in the New York Sun, in part, "at last I have discovered a collector, a real one, a collector in the entire acceptance of its meaning, one who has collected for himself for his own pleasure, following his taste and his proper rhythm without trying in the least to correct or to improve either of them

"His collection and himself are in perfect equilibrium. He is reflected in it and it continues him, and in this affiliation we cannot find one single discordant note, one single deviation from the rhythm that he followed in putting together the most impossible, but also the most honest and personal assemblage that you have ever imagined

"'Diamond Jim' Brady was that very rare specimen of collector, and he simply must have been throughout his life the very embodiment of sincerity Those who have seen him at a first night or in a Broadway restaurant have kept the remembrance of that fat, athletic looking man, loaded with exaggerated and shining jewels, eating with an extraordinary appetite and having the time of his life by giving way with the grace of a Buddha to some choreographic evolutions all his own

"Seeing him thus, I always found him picturesque; but since I have viewed the surroundings which he was able to create for himself, I proclaim that 'Diamond Jim' was a human being who remained truer to his born rhythm than any other I have ever known

"In looking at the objects which surrounded him one cannot conceive that he could have dressed and acted differently than he did. Through the extension of his personality he had formed his environment according to his needs and aspirations and carried it out in perfect, logical relation to his own individuality. For everything was voyant, solid, dazzling, dumpy, abundant and queer; but everything held together, for everything was exactly as he wished it and was there for the good and simple reason that he himself willed its presence.

Perfect Rhythmic Ensemble

"This milieu as a setting could not but leave its mark upon the man. But the manners and customs which were acquired by him unconsciously helped in return to establish between the collector and his collection a perfect rhythmic ensemble, so that neither had nothing with which to reproach the other. His furniture, and especially his bibelots, which embrace surely every known species of 'fauna' and 'flora'—all of these he wanted just as they stood there in his home. And that is his very great merit. When he could not find something exactly as he desired it, then he did not hesitate one second to have * * *

"Among all these objects there is not a single false note. You cannot find a single thing worthy of consideration according to our esthetics, but everything was, of the same quality, and 'Diamond Jim' was right when he showed he did not care about our judgment. For his caring, his following, at any time, the suggestions and teachings of any rhythm different from his own would have decentralized him."

"The Concert Singer," a good specimen of the work of the late Thomas Eakins, reproduced above, is a portrait of Mrs. Stanley Addicks. It is part of the exhibitions of Eakins' productions at the Memorial Exhibition in the Metropolitan Museum in New York.