

FINE ARTS.

FIFTY-FOURTH ANNUAL EXHIBITION OF THE
NATIONAL ACADEMY OF DESIGN—SEVENTH
NOTICE—THE WEST AND NORTHWEST GAL-
LERIES.

One of the most conspicuous examples of injudicious hanging, in the present exhibition at the National Academy, is the juxtaposing on the line in the west gallery of two, in totally different ways, of the best pictures in the collection—that superb piece of thoroughly artistic realism, Edgar M. Ward's "Paternal Pride" (416), and the impressionist idyll "And She was a Witch" (421), by George Fuller. The contrast in intention and method is so striking that, as we stop to admire one or the other and finally turn to its neighbor, the sudden change necessary in mind attitude is somewhat confusing. Again, from a color and tone standpoint their proximity is most unfortunate. Before Mr. Fuller's highly dramatic Puritan poem we always stop first on entering the gallery, and while regretting the unpleasant prevailing color find more and more to admire in the infinite suggestion of the work in both literary and artistic qualities. Fine though the picture is, how much more so would it have been had the foreground more strength and decision. Then, indeed, would the dreamy treatment of the wood interior, fading so suggestively away behind the skilfully introduced middle distance figures have had a masterly effect. If we have a criticism to make on Mr. Ward's excellent work, "Paternal Pride," it is that there is the look of an amused and for the moment quiescent tiger in the face of the peasant father. His expression is half sneering and treacherous as he leans back with crossed arms and looks at the babe, with whom the mother turns away from instead of toward him.

George Inness' "Near Perugia, Italy" (411) is an excellent study of grayish tone values, and has a fine feeling of the rising breeze. W. P. W. Dana's "Moonlight at Sea," which hangs high and near it, is a strong marine, admirable in the effect, of the ship under full sail standing up dark against the moonlight, which silvers here and there the largely given waves. A very affected, though rather clever work is Annie Crawford's "Portrait" (404) of a child. Feodor Euke shows a strong and striking head of a handsome "Italian Boy" (407). We find much to praise in the sentiment and effect, though little in the color, of Homer Martin's "Landscape" (410). J. Alden Weir's three-quarter length portrait of a young lady (412), is evidently a good likeness, but the figure looks as if cut out of dress goods and pasted on to the wall back of it. The contrast between this portrait and that of his father, which this artist exhibited last year, is remarkable. How the painter of the latter—an admirable, vigorous and satisfactory painting—could have produced a work so thoroughly mediocre as 412 is hard to understand. Strange to say, the landscape is the better part of Charles S. Reinhart's "Her Protector" (415), and is very creditable. Judging Louis C. Tiffany's "At Irvington" (427) by the standard established by his previous performances we should say that it was a study of nothing in particular, with a like result. A work which has much of the same sentiment and many of the same qualities of painting, which have made the name of Josef Israels famous, is P. P. Ryder's "Sewing" (435), one of the best examples of the artist yet exhibited. Though we find much careful work in E. L. Henry's little work (431), we beg to ask whether the exact number of fence palings seen, with the gorgeous flower garden, through the open window was one of the "Souvenirs of Congo." We have no hesitation in saying that Herbert E. Gilchrist's "Etruscan Pottery" (457) is one of the gems of the collection, and that if he will confine himself to similar work and leave impressionistic views of bowling alleys alone, he will make his mark in no undecided way. It is a skilfully and solidly painted study, very true in local color. A charming and thoroughly artistic little "Landscape" (440) is by Mrs. James H. Brush. Charles A. Fiske's "Landscape and Cattle" (446) is a work which has distinction. The cattle are well drawn, effectively introduced and posed picture-quely. As a piece of composition it is admirable. From an artistic point of view there is little to praise in A. W. Willard's "Jim Hudso" (447), but as a vigorous, lifelike rendition of character it deserves commendation. There is much promise in the man that painted it if he will study under proper influence. We care little for J. Alden Weir's wishy washy, unnatural "Portrait" of a little girl (451). Maria R. Oskey's "Sleeping Child" (453) does her more credit than anything she has exhibited this year.

There is extreme cleverness and knowledge shown in Thomas Eakins' "A Pair-Oared Shell" (463). It is intensely real and unfortunately decidedly photographic. Good and careful work are seen in David Johnson's "Landscape and Sheep" (465). A natural and clever "Sketch in Westchester" (469) is by M. DeForest Bolmer. "Woodland Reflections" (472) is a weak example of Thomas Moran. An excellent and, as usual, finely toned work is William Sartain's "The Unapt Scholar" (478). We note in addition in this gallery Charles H. Miller's "A Cloudy Day" (408); P. P. Ryder's "Spinning" (409); R. M. Shurtleff's "Afternoon in the Wood" (414); R. Swain Gifford's "Gathering the Hay" (422); A. C. Howland's "Monday Morning" (432); Mrs. H. A. Loop's "Among the Daisies" (428); John R. Key's "Summer Afternoon, Lake Tahoe" (438); H. P. Walcott's "Study of a Head" (439); George Inness' "Study" (445); J. H. Dolph's "An Eye for Color" (452); N. S. Jacobs' "Grandma at Eighteen" (453); Robert Kluth's "Marine" (456); R. Swain Gifford's "Near the Farm House" (459); R. W. Hubbard's "Early Autumn" (461); R. D. Norcross' "A Head" (476), and J. C. Thom's "At the Spring" (477).

Passing into the northwest gallery, formerly the sculpture room, we find first, at the left hand, Robert C. Minor's "The Stream," an excellent work, if we except a slight paintiness and the indecision shown in the foreground. The foliage is very cleverly given, the atmospheric effect good and the distance admirable. There is a fresh, vigorous feeling about the work, the reflection of an active, progressive mind. Were it not for the suggestion of a chromo and the excess of brownish red tints, there would be a good deal of praise deserved by Constant Mayer's very melancholy "Song of the Twilight" (483). "The Strike" (481)—an amateur fisherman in a trout brook—has an excellently given figure, in fine action, and does much credit to J. B. Sword. We note a singularly true little study "By the Shore" (535), by W. C. Brownell. Frank Waller's "Egypt, Past and Present" (489), is an excellent idea. The picture is well painted, if we except the face and hands of the figure, which are those of a mummy. If there be anything more false or untrue to nature than J. F. Cropsey's large canvas, "Lake Nemi, Italy" (490), we have not seen it. J. H. Russell has posed two dogs admirably in his "At the Point" (491), but the black one might be made of painted cast iron, while the white one is as unsubstantial as paint can make him. There is sterling work in P. L. Senat's "After a Shower, Trebarwith Sands, Cornwall" (499), though the water does decrepitate. Walter L. Palmer is represented by two interiors (500 and 527) which are remarkably clever and realistic. He should try for a little more decision of general effect and exclude figures until he can paint them better. W. Bayeux Baker also sends a good "Interior" (528).

Could anything be cheaper or more thoroughly an artistic abomination than Gabrini's "The Trysting Place?" Why the Academy hangs such works is incomprehensible. Simonetti's "The Lovers' Retreat" (505) is better, to be sure, but not much, and is a thoroughly unpleasant production. Compare its vulgarity of treatment with the refinement of Moses Wright's charming little work, "Tête-à-Tête" (506). Thomas Hovenden's "The Challenge" (509) is an admirably composed picture, with excellently painted figures. The laughing face of the seated cavalier is excellent. Paintiness and opacity of color are its chief faults. George W. Maynard's "Good Wine" (511) is a fine little figure. A semi-nude study (514) is a very creditable bit of painting by Fedor Encke. One of the most admirable of the works which come to us from abroad is Alois O'Kelly's little studio interior with two figures, "The Artistic Discussion" (517). The painter and his friend are very naturally posed, in the full swing of conversation, and thoroughly well painted. The color is pleasing and harmonious. We wish we could speak in praise of the execution of Walter Satterlee's "The First Portrait" (518), which has an excellent motive. F. B. Carpenter's "Portrait" (519) is evidently of a dead instead of a living woman. We agree with the Hanging Committee in their estimate of Winslow Homer's "The Shepherdess of Houghton Farm" (520), which they have hung high. It seems a thin enlargement in oil of a water color study. The pose of the extremely robust figure of the girl is good, but the painting lacks solidity. R. Bruce Crane's "A Hillside" (525) is a good impression. Finally, Charles S. Reinhart's "A September Morning" (522) is pleasing though thinly painted. The figures are expressive and in good action. May we ask the Hanging Committee why they had the bad taste to advertise a brand of champagne by hanging in this gallery the original of a chromo to be found in every barroom in the city? Leaving aside the merits of Mr. Tait's work, catalogued "Thoroughbreds" (506), which is one of the best he has painted, he should not have sent it to the Academy or the committee have hung it.

GALLERY NOTES.

Among the canvases lately placed in the gallery at Schaus & Co.'s is a large and very pleasing upright by Corot—a tree-bordered road leading to a pool with a woman washing and a horseman on the road going toward some cottages. The composition is especially good. A large, important, brilliant and painty Ziem is "The Harbor of Marseilles." There are also a Van Marcke, a beautiful little Jacquet—of a new model, thank goodness—and a good Desgoffe's. At Avery's were noted on a recent visit a good-sized Van Marcke and a peculiar and striking "Saint Cecilia" by Gabriel Max. The figure is finely given, and has drapery treated with much knowledge, if with a rather false idea of light and shade. The saint is kneeling in front of a portable organ, from which she has taken a defective reed pipe. A pleasing example of Bouguereau is an Italian mother and child.