

# OUT OF DOOR EFFECTS AT THE NATIONAL ACADEMY.

Plein Airists and Impressionists Exert a  
Capital Influence on the Contrib-  
utors to the Sixty-seventh  
Annual Exhibition.

## TARBELL'S MASTERWORK

Pictures by Kappes, Palmer and Reid  
and Misses Clements, Beaux and  
King Which Commend Them-  
selves for Prizes.

There will not be any question, I opine, about the sixty-seventh annual exhibition of the National Academy of Design, which opens to the public on Tuesday, being the best that has been held.

It may seem but the fashion to say that one year's display surpasses that of the one just gone before, and though this is not always the case, it should be, for art advances with us with rapid strides and each year brings more experience and better judgment to those who have the displays in charge.

What with the second public dinner to-night, the opening reception of to-morrow evening which society and the Hungarian band will combine to make a function of importance, and the "day view" of Monday, the display will certainly be inaugurated in a manner worthy of its importance.

There are 500 works in painting and sculpture in the present exhibition, against 533 in that of last year. And they run somewhat larger than then, and there are several huge canvases. The hanging is done with justice and good judgment in the main. At yesterday's varnishing day and press view there was the usual grumbling by individuals, but no general dissatisfaction.

### STRONG CHARACTERISTICS.

The most marked characteristic of the exhibition is the wide spread of the influence, among the younger men and women chiefly, of the open or plein air and impressionist painters. The out of door feeling and fresh, true and often brilliant color are most marked characteristics. And this feeling of nature and joyousness is most prevalent in the north and east galleries, and lightens also the others.

The picture most worthy of the Clarke American composition prize is Alfred Kappes' admirable large work with its negro "Fortune Teller," with its combination of the realism of everyday life with the mysticism of the occult.

The figure of the old negro woman, on whom the full light falls from above, with her glass ball held in the long black hand in such natural fashion and her low card table by her side, is masterly. The figures of the old and young lady visitors are a little photographic and commonplace, which is not at all the case with the negro boy at the table.

The color is, as usual with Mr. Kappes, rather cold and chalky, but the effect and diffusion of the light are excellent. Other works which commend themselves for the Clarke prize are Gabrielle D. Clements' frank, fresh, sunny and solidly painted out-of-door study of two young girls "Fortune Telling" by the side of an old mill and C. A. Reid's earnest genre, which pictures so well "Family Prayer" in a farmhouse.

### A MASTER LANDSCAPE.

The first Hallgarten prize, for the best picture in oil painted in the United States by an American citizen under thirty-five, should without doubt fall to Walter L. Palmer's superb large canvas, picturing with great truth and brilliancy of color and a startling verity of growing light and cool air, an "Autumn Morning" on the banks of the Delaware.

The scene composes well and the passage of the light through the middle distance is most cleverly managed, and while the sky is a trifle painty, the whole work, in its sobriety, truth and dignity, is worthy to rank with Courtenay's famous "Pierced Or," lately shown in this city, with which it has considerable analogy.

Next in the list, and perhaps many will think it should be first, ought to stand, I think, Edmund C. Tarbell's large masterpiece showing a party of five—four girls and a youth—three seated and two standing—one, a girl in the full sunlight, which throws a reddish warmth on her face and arms and flecks with light purple and blueish gray her white dress—"In the Orchard." The rest of the party are in sun-patched shade. This picture is real and artistic, with the realism and art of Monet at his best and truest. The composition is unconventional and natural and the types and poses excellent. The bit of sky is a little dead.

This picture would naturally suggest that in 1890. There is more absolute truth of impression about Mr. Palmer's picture, however.

Works which will commend themselves for the second and third Hallgarten prizes are Miss Clements' sunshiny genre, F. C. Jones' "The Little Visitor," in which the still life on the table is particularly well painted, or his shipwreck scene, "The Last to Leave," which is both well conceived and cleverly handled.

### FOR THE WOMAN'S PRIZE.

For the Dodge Woman's prize Miss Clements' work should hold the first place and Cecilia Beaux's capital portrait of a little boy with a quaint hair Russian costume and posed in the Velasquez style, and Louise H. King's delicate, refined and strong "A Study," head of a girl, should stand well in the voting.

Surely the loveliest piece of pure painting in the exhibition is T. W. Dewing's little picture of a lovely russet girl in a light blue, gauzy dress standing against an indefinite greenish blue setting, with her hands on her hips. The title is "Girl in Blue." J. Alden Weir has a sober, strong, complete portrait of a little girl quite in the Hals spirit, which is one of the very best single figure works in the display and represents "A Young Student" seated before her easel and looking at her model. The face is rich and strong in color and solidly modelled, and the expression of the deep blue eyes capital.

A masterly life size portrait, handled with great knowledge of both object and means, is Eastman Johnson's admirably posed seated figure of Mr. Archibald Rogers, in hunting costume, crop in hand. The textures are capital and the work as large and strong as a Centure.

### IN THE FIRELIGHT.

A firelight picture in the same vein as his canvas which took the Clarke prize last year is Frank Benson's young girl, handsome, but rather slim and long, seated "By Firelight," in a black evening dress in front of a Colonial fireplace. The warm, strong light effect is reproduced with great skill and a keen eye for values on face, neck, arms, dress, wall, mantel, tiger skin and floor.

D. W. Lyron contributes a complete impression of a "Winter Afternoon" with the light thrown on the more distant rises of the undulating country—a masterpiece of landscape art to which has been awarded the chief place of honor in the display.

He also shows a delicate, dreamy "Evening—Early Spring."

The breezes of "An October Day" fill the superb canvas with its masterly Payne's gray and white sky, which is the only contribution of Alexander H. Wyant. An early "Moonrise" over a lake is by Richard Paul, that brilliant and unfortunate pupil of Daubigny.

### A GROUP OF CHOIR BOYS.

Quite the best thing he has ever painted is Edwin H. Blashfield's huge canvas with its "Choir Boys" coming down from the altar steps and half veiled by the incense they swing out from the censers. This was at the last Salon.

Quite the most artistic and attractive among the above works, which, by the way, include a quaint and clever conceit by C. C. Curran called "A Dream," is Mary Sargent-Florence's "Love's Daubles," a rather incomplete work, which appeared at the Women's Art Club display. Capital, if a little forced perhaps in the attitude and expression of one of the captors, is Gilbert Gaul's "Captured by Guerrillas." Carroll Beckwith has a good portrait of a girl, and Walter Shir-law a strong half nude "Psyche." Charles Sprague Pearce's "A Civil Burial" is a large, well painted Salon of considerable interest. Frank V. Du Mond shows also a huge work which appeared at the Salon, and representing with capital composition and fine types a scene of "Monastic Life." This picture should have been better hung. William M. Chase has one brilliant, but a little flippant, portrait of a girl in red, dashed in with much blue; another of a girl in white, a masterly and broadly brushed landscape, with a fine distance and a cleverly introduced foreground figure—a "Summer at Shinnecock Hills." Mr. Weir's "Landscape," is a true, but not attractive, impression.

A masterpiece in its way is C. Y. Turner's "The Old Man's Darling," with its couple walking over a Long Island bridge after sunset. J. H. Witt's group of young girls going "Over to the Boat" is nicely composed and well painted.

### A SNOW SCENE.

J. H. Twachtman signs a large impressionist snow scene "Brook in Winter," which, while very artistic, seems hardly keyed to the proper point. There is great beauty in Carlton T. Chapman's "Five o'Clock at Saint Iris," and Will S. Robinson has an artistic light green view of the "Sea" in capital motion. Walter L. Dean's "The Seiners' Return" is interesting and so are Stephen Parrish's excellent "Winter Sunset, Cape Cod," and Caryl Coleman's superb

"Vesuvius from a Studio Window—Capri," Thomas Moran's "The Lotus Eaters" is a masterpiece, Childe Hassam's "Sen-nicht" is clever but mannered, and Louise Leo Robbins' large portrait of herself is excellent. W. Nettleton shows fine color and sentiment in the peasant mother weeping over her child's cradle called "A Dark Interior." W. A. Coffin sends a capital landscape "At Evening," and Edgar M. Ward's "The Quilting Party" is well painted and interesting without being brilliant. F. H. Richardson's "A Quiet Spot—Artichoke River," is attractive. Well painted, redned and attractive is Clara W. Lathrop's figure of a girl "At a Paris Flower Market." A "New Story" is an excellent C. J. Guy. Samuel Isham's "Girl in White," while clever, is rather dead in quality.

Very fine is Paul D. Bartlett's plaster figure "A Study of the Nude." This and John Rogers' "Lincoln Statue," which is capable and true to the man but not very artistic, are the principal of the eight sculptures. Other are busts, including Hartley's excellent Gilbert in bronze and O'Donovan's head of Eakins, the painter, who has reciprocated with a portrait.