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## TEN AMERICAN PAINTERS

ive, with the exception of "Late Afternoon in an Iron Foundry, Casting," by Jules Turcas; "The Yellow Rose," by Irving R. Wiles, and "The Temple of the Winds," by Louis Loeb. The first named is a stirring picture, very able in drawing and lighting and suggesting the grim grandeur of the scene with much fidelity. "The Yellow Rose" was bought by the Shaw Fund and is an agreeable picture in color and composition, though not very sympathetically conceived. A second view of Mr. Loeb's large canvas—it was shown, also, at Philadelphia—does not increase one's admiration for it. It is neither quite a picture nor a decoration; poising somewhere between the two and open to the charge of sugariness in its color.

Among the sculptures it must suffice to mention a charming bust in wood and marble by Herbert Adams; a clever study for a fountain, "Boy and Frog," by Elsie Ward, and "Serenity," by H. Christian Anderson. The latter comprises two colossal nudes, a man and a woman. One may not be attracted by the subject or the sentiment, but it is impossible to ignore the virility of conception and modelling and, even more, the broad simple manner of treatment and remarkable evidence of controlled power.



### THIRD ANNUAL EXHIBITION OF TEN AMERICAN PAINTERS

THE recent exhibition of "The Ten" at Durand-Ruel's Galleries, in which all the members, except Thomas W. Dewing, were represented, quite justified its separate existence. Some twenty-eight canvases were hung; very diverse in character, individual in feeling and manner and bearing the stamp of skilfulness, seriously applied. The ensemble, therefore, was dignified and stimulating.

One wall was occupied by five portraits or figure-subjects by J. Alden Weir. The largest, "An Afternoon Stroll," represented a lady and child in an early autumn landscape; a scheme of dark slate color with dull pinks, yellows, greys and whites. To the left hung "In the Sunlight"; a fair-haired child in white frock, bending over the cool spearlike leaves

and pale violet blossoms of an iris plant, the sunlight touching the top of her head and shining on rock and yellow foliage behind her. Above it was another open air subject: "Friends"; a lady in grey sitting with needle work on her lap, and a white fox-terrier at her side, in the shadow of cool grey rock, spotted here and there by a fleck of light. Opposite was a portrait of two children upon a sofa, as far as their waists; a scheme of buffs, pinks, blue greys, brown and purple. Lastly, there was a portrait of a "Girl in Black Hat"; a very handsome decoration of blacks, pale flesh tints, grey dress and greenish background broken with yellowish drab. This was the most arresting of all the five; yet even here the characteristic quality of self-control is evident and a determination to discard the obvious in favor of subtlety of feeling and expression. It would be very pleasant to follow up this thought if space permitted; but, for the present, it must suffice to note that in these pictures, so passionless in their restraint, almost sad in their subdued mood, there is an intensity of power that grows upon one by study.

E. C. Tarbell's group of canvases presents an almost direct antithesis to the above. His characteristics are brilliant versatility; dexterity with the brush, and spontaneity of effect; all regulated by innate good taste, for he has little or no reserve power. Hence his pictures attract immediately and have a faculty of retaining a fair degree of interest, due to their gracious feeling—in fact, to the good taste, always present. For example, "The Mirror"; a girl in grey-white dress seated in an elegant pose, arranging her comb with one hand while she holds the mirror in the other—one would be pleased to live with the picture. The drawing, living movement of the figure, the pleasant color scheme and feeling of refinement are all so excellent. A "Child with a Boat," on the other hand, gives scope for the painter's largeness of feeling. The child is stooping to steady her boat; her white dress caught by the breeze is reflected in the water in swirls of shadow and sunlight; in the full light beyond, the ocean is lapis lazuli and emerald edged with yellow coastline. The whole is joyous in feeling, suggestive of pure light and air and clever to the last degree. Quite a contrast in its quiet rich tones and

## BOOKS RECEIVED

regard for solid effects is a "Head" of a young girl in a dark plum-colored hat, lighted from behind very artistically and having soft and luminous shadows. Mr. Tarbell, also, showed the bright little canvas "My Family," seen elsewhere; decorative in composition, pure in color and light and impressing one more favorably each time it is seen.

Decorative also in motion were F. R. Benson's three exhibits. One called simply "Study for a Decoration" was exhibited before at Philadelphia; the other two have for subject wild ducks flying over water in early morning; schemes of grey, white, pale blue and brown. Both are beautiful in color and spotting; "Ducks Alighting" particularly so. The absolute nicety with which the ducks are placed, and the pattern of land and water is devised; the delicate grey haze felt throughout the canvas, and the just discrimination in the values combine to produce a small decoration of really exquisite qualities.

Other decorative canvases were Robert Reid's "Autumn" and Childe Hassam's "September." The former, representing three handsome girls with a profusion of purple pink vines in their hands, is bright in color, joyous in feeling and decorative in a freely discursive manner. The same painter exhibited "The Water Sprite," a mountain stream and a nude. It is an earnest study, strongly felt and painted, with a sober richness of color and suggestion of life, both in the water and in the child's figure.

Mr. Hassam's "September" represents a seated nude; the opalescent colors of the flesh being contrasted with the pure blue and white of the sky and the rich green leaves and glowing apples which the girl holds on her lap. It is a charming scheme of color and very decorative composition, with a tender sentiment infused. That beautiful "Improvisation," exhibited at Pittsburgh, was again seen here. The girl in lilac dress is seated at a piano, beside which is a table with carnations in long-stemmed glasses. This part is in cool light, while through the window behind the figure one sees the bright yellows and greens of foliage. The conception and realization are equally refined and gracious. The picture "Gloucester Harbor" is a worthy companion to the other brilliant city-studies of this painter. Its composition is so interesting; the

impression of space as well as of masses of houses and shipping is suggested in a masterly way and the purity of color and sense of light and free air are admirable.

Edward Simmons was represented by two portraits and two marines; the latter small, but full of vigorous movement of air and water and charming in color. His portrait of a gentleman in evening dress was a stirring arrangement of warm flesh tones and blacks and whites; the values very skilfully differentiated; the drawing, especially in the hands, noticeably strong and the robust personality of the subject rendered with fine virility.

The sole exhibit of J. R. Decamps was a portrait of Mr. Chase, the art-dealer at Boston; a quiet canvas of remarkable force; its concentrated intensity giving it a distinction that would make it a strong feature in any collection of pictures.

Willard L. Metcalf sent a nude reclining amid cushions on a sofa; a pleasant scheme of soberly rich colors; textures both of flesh and fabrics very good, but revision needed in the drawing of the left thigh.

None of our landscape-painters surpasses J. H. Twachtman in subtle delineation of atmospheric effects and values generally; qualities well represented on this occasion in "The Brook in Winter" and "The Hemlock Pool." In both the broad and rugged aspects of the scene are faithfully reproduced, and then stealing over all is the suggestion of suspended animation, the still torpor of winter. They are canvases of remarkable beauty and most superior accomplishment.



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