

A WARTIME ACADEMY

(By the Second Viewer)

The first review of the Spring Academy last week having stopped short at the threshold of the "morgue," the second view takes one into the "limbo," the "purgatory," or whatever one chooses to call that "Academy room" where paintings, often more or less of the "leftover" class, are saved from utter damnation by a system of electric lighting which rivals the pure daylight of the inner galleries. Remembering that not infrequently paintings hung there prove to be more successful than the "hangmen" gentlemen evidently desire they should be (as witness Philip Hale's \$3,000 nude, "Tower of Ivory" in the previous show) one finds it invariably worth while to linger in this "anteroom," where canvases of the "arrived" challenge those of the novice and those of the "accepted and (almost) not hung."

It is a fairly lively "morgue" that greets one this spring. There is even a lively war picture there, a war picture painted with considerable vigor and in a style rather dear to the hearts of magazine art editors, by a woman—"No Man's Land," by Lillian Genth. More placid, but doubtless also inspired by a phase of war service, is Maurice Molarsky's large, rich-toned "Knitting," a portrait of the artist's wife. Lieuts. Reuter-dahl and H. L. Towle "do their bits" in canvases entitled "Destroyer Patrol, U. S. S.," and "Summer Idylls," while Private L. Wm. Quanchi contributes a new version of that inveterate subject, "Solitude."

Four N. A.'s, Ch. H. Miller, Birge Harrison C. H. Woodbury and E. H. Potthast, aid in lifting the academical standards, with five associates, Carl Rungius, Miss Genth, O. Dennet Grover, Albert Herter and A. Brewster Sewell' valiantly supporting. Woodbury's "Challenge," with its red racer shooting through the water, strikes a welcome new marine note. Diversity is sustained by such contrasting motives and varying technical methods as are offered by Sidney Dickinson's "Maggie, the Octo-noon," Thos. R. Manley's "Grey House," Ruth Anderson's "Return," Louise U. Brumbach's "River Bank," Parker Newton's "Quiet Hour," Matilda Browne's "Easter Market," and Arthur Spear's "The Struggle." Philip Little's "Night in Harbor" and the "Dusk" of Edgar M. Ward offer further contrast, while the balance of the gallery is further upheld by works of Sarony, Lambert, Olaf Brauner, Peter Marcus, Bert Phillips, A. T. Hubbard, I. C. Huffington, R. A. Graham, Grace Ravlin, Marie D. Page, Harry Neyland, Adele Williams, J. N. Howitt, Emil Gebhaar, E. Par-ton, Delos Palmer, Eliz. Knowles, Ivan Summers, Murray McKay, E. L. Nelson, J. Ward Dunsmore, L. F. Berneker, Bela Meyer and Allen D. Cochrane.

The Sculptures

The extraordinary display at the last Winter Academy of important bronzes and huge casts of symbolical plastic creations might well have been taken as a precedent, but the array of sculptures in the current display, although sculpture is not a feature of the Spring Academy, marks a considerable falling away of interest in this department. C. S. Pietro's "The Summit—John Burroughs," Proctor's "Indian and Buffalo," Janet Scudder's "Victory," and Evelyn Longman's "Head—Republic" are noteworthy. Cartaina Scarpitta's bust of Emil Carlsen is a recognizable likeness, but a little conventional in characterization. Leo Friedlander's "Mirth," Jusko's "Fountain," Vincent Salerno's "Dawn," and Novani's "Empire" portrait are interesting.

Other pieces are contributed by W. D. Paddock, C. S. Paolo, Victor Brenner, M. Vincenzo, D. Humphries, Margaret Sargent, E. Harvey, Emilio Angela, Sally Farnham, Emil Fuchs, Grace Neal, A. de Francis, Alex. Portroff, A. Lorenzati and Raymond Porter.

A Retrospective Glance

Looking back over the main galleries, many fine canvases are found, which, if differently hung, would have done much to dispel the general impression of mediocrity which the exhibition makes. Several meritorious portraits arrest the attention. Robert Brandegee's extraordinary head of Cecilia Beaux (described in the ART NEWS when first painted), a work dependent more upon psychological analysis than upon semblance of superficial charm, is one of the best Brandegees shown in recent years. August Franzen's portrait of a woman (lent by Mr. Morton Meinhard) is a deeply studied and serious work; Philip Hale's "Girl in Blue" a fine example of this painter's searching portraiture; and Leopold Seyffert's

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prize portrait a frank and accomplished bit of technique and a novel design. Cecilia Beaux's portrait of a young girl has some patches of extraordinarily beautiful color, although somewhat loose in its structure.

Strictly individual and distinguished is Sidney Dickinson's portrait of Miss Hallowell, and a remarkable likeness is Victor Hecht's standing figure of Luis Kronberg. W. T. Smedley's portrait of a young man is unusually supple and "tonal"; Rittenberg's "C. C. Cooper" has a good head, but awkwardly placed lower extremities; and Kenyon Cox strikes an unwontedly joyous and even "modern" note in his portrait of Mrs. Leonard Cox.

Fine tonal quality possesses John R. Connor's studio interior with a painter, "Under the North Light," and the portrait (Maynard Prize) by Lydia Field Emmet. The "Alice" of Louis Betts is one of the brilliant portrait notes, fresh in color, yet without any taint of crudity. Trotta's self-portrait, Robert Tolman's "Lieut. Doane," and Howard Hildebrandt's "Miss Davis" add interest to this department.

The landscapes are plentiful and of fair general merit. The beautiful "Autumn—France," by Walter Griffin, is hung too high to be appreciated, while the same painter's "Venice," a heavily loaded and colorful work, would have produced a better effect in the larger Vanderbilt Gallery. Hayley Lever's "Drying Sails" needs more vista than it obtains in its present placing, and the same remark applies to Philip Hale's fanciful "Princesse Lointaine." W. H. Singer's "Nature's Garden" is deliciously high pitched in color, and refined expression of outdoor beauty is found in the two canvases of Will Robinson, in James King's "Caldwell, N. J.," in William Wendt's large "Mantle of Spring," and in George Bruestle's "New England Morning." Vividly realistic are the snow scenes of Gardner Symons, the "Autumn" of Roy Brown, the "Afterglow" of Henry Snell, and the "Blue Pool" of Gifford Beal. Emil Carlsen's "Caribbean at St. Thomas" is perhaps oversweet in color, Max Bohm's "Blue and Gold" is a little large for its content, and James Hopkins' "Sycamores" a trifle strained in characterization. Hassam's two pictures are clever, Ben Foster's big landscape very strong, and Luis Mora's "Three Musketeers" amusing. Rich in color is Theresa Bernstein's "Gloucester Landscape" (shown previously with the Eclectics), serene and harmonious the "Lowlands" of Granville-Smith. The "Maine Woods" of Howard Giles (Inness Medal) is rather artificially pretty, the nude by Howard Renwick a pleasant color scheme, and the "Hills" of Charles Reiffel a personal and strong canvas. Space forbids more than mere mention of Vonnoh's "Sunset Moon," G. C. Wiggins' "Silvery Trail," Harry Hofman's "Hemlock Wood," Eliot Clark's "Valley of Mists" (unfortunately hung high), H. Russell Butler's "Morning on the Rocks," Birge Harrison's "Golden Haze," Albert Rosenthal's "Miss Lane," Reynolds Beal's "Provincetown," Helen Turner's "Spring Song," Harry Watrous' "The Moon Path," G. L. Nelson's "Bouquet of Asters," John Carlson's "Wood Twilight," Jonas Lie's "Winter Morning," Edw. Redfield's "Snowbound Village," W. R. Leigh's "Young Warrior," John Costigan's "Girl Knitting," and Wm. Ritschel's "Moonlit Cove, Cal."

James Britton.