A WARTIME ACADEMY

By the Second Viewer

The first display of the Winter Academy last week having stopped short at the threshold of the "morgue," the second view was not long in coming, and the audience could not be disappointed. The theme of the week was "The Deserted Village," and whatever one chooses to call that "Academy round where paintings, often of the finest quality, are saved from utter damnation by a system of rescue which has won the enthusiastic approval of the "art men" gentlemen evidently desire they should witness (Dr. Hale's $3,000 note, "Tower of Ivory" [or whatever it may be]) one finds it invariably worthy to linger over in the dimly light of the inner galleries. Remembering that not infrequently paintings hung there have been rescued, one of the "threatening persons" may remark: "must not this medina be a place of interest?"

It is a fairly lively "morgue" that greets one this spring. There is even a lively sort of competition among the "arrest" artists, and their works are compared with considerable vigor and in a style rather elevated, as one would expect, by a woman—"No Man's Land" by Lilian Genth. More placid, but doubtless also In- press, is "Buttercups," a large, rich, toned, "Knitting," a portrait of the artist's wife. Lieute. Kenter- bauer's "The Groom," in canvases entitled "Destroyer Patrol," U. S. S., and "Summer Idylls," while Private Demarest's "Night on the Lake" brings the new version of that inveterate subject, "Sol- i- laris".


The Sculptures

The extraordinary display at the last Winter Academy of important bronzes and, huge, lasting testaments to the ingenuity of geniuses might well have been taken as a precedent, but the array of sculptures in the current display also has its interest. The Spring Academy of the Boston Art Academy, marks a consid- erable advance in the taste and interest in the department C. S. Pietro's "The Summit—John Burroughs" Proctor's "Indian and Buffalo," and the "Eagle at Ricepond" by Evelyn Longman's "Head—Republic" are noteworthy. Cartama Scarpitta's bust of Emily Lawrence is an important work, but a little conventional in characterization. Louis DeMorgan's "Secretary," "Vincent Van Gogh's "Dawn," and No- vian's "Empire" portrait are interesting. Other paintings are in the hands of P. D. Paddock, C. S. Paolo, Victor Branner, M. Vincenzo, D. Humphries, Margaret Sar- radow, J. S. F. Smith, T. H.Filed, J. Bruns- ham, Emil Fuchs, Grace Neal, A. de Fran- cisco, Alex. Potroff, A. Loencrecios and Ray- donc

A Retrospective Glance

Looking back over the main galleries, many an canvases have canvases. A bit of brave heroism would have done much to dispel the general impression of mediocrity that hangs over the place. This ap- persentaries portraits arrest the attention. Robert Bronge's extraordinary head of Ce- ter, a portrait of the "founding father" (first painted), a work dependent more upon psychological analysis than superficial charm, is one of the best Bronge's shown in recent years. Augustus Stettner's portrait of "Ina" DeMorgan (by Mr. Morton Meinhard) is a deeply studied and serious work; Philip Hale's "Girl in a Bathrobe," a study of delicate and classic portraiture; and Leopold Seyffert's (Continued on Page 7)
A WAR TIME ACADEMY (Continued from page 1) 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. Victor Hecht's remarkable likeness is Sidney Dickinson's portrait of Miss Hallo,
well, 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"; Rittenhouse's portrait of Dr. E. Ollinger, unusually awkwardly placed lower extremities; and Kenyon Cox strikes an un Geoffroy is a noticeably 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, (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 crutch, Trotta's self-portrait, Robert Tolman's "Lieut. Doane," and Harry Reiffel's "Miss Davis," add interest to this department.

The landscapes are plentiful and of fair general merit. The beautiful "Autumn in France," by Walter Griffin, is hung too high to be appreciated, while the same painter's "Venice" has a heavily loaded and colorful effect, would have proved a better picture 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 "Princess Loitaine." W. H. Maule's "Fires" in the "Garden" is delicious, 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 Breustle's "New England Morning." Vividly realistic are the snow scenes of Gardiner Symons, the "Autumn of Roy Brown, the "Afterglow" of Henry Snell, and the "Blue Pool" of Gifford Beall. Emil Carlsen's "Caribbean at St. Thomas" is perhaps the loveliest in color, Max Bohm's "Blue Ocean" is beautifully composed and quite intact, and James Hopkins' "Sycamores" is a trifle strained in characterization. Has sam's two pictures are clever, Ben Foster's big landscape is very strong, and Luis Mora's "Three Musketeers" is amusing. Rich in color is Thomas Bertram's "Soldier." Landscape" (shown previously with the Eclectics), serene and harmonious the "Lowlands" of Granville-Smith. The "Maine Woods" of Howard Giles (Inness was the model) is a very pretty, the nude by Howard Rennick is a good scheme, and the "Hills" of Charles Reiffel a personal and strong canvas. Space for bids more than mere mention of Vonnah's "Sunset Moon," G. C. Wiggins' "Silvery Trail," Harry Hopman's "Hemlock Wood," Eliot Clark's "Yallingup," (恰恰ctually hung high), H. Russell Butler's "Golden Morn," Albert Rosenthal's "Miss Lane," Reynolds Beals' "Provincetown," Trowbridge's "Spring Song," Harry Watrous' "The Moonlight," and 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.