

ART TREASURES AT THE EXPOSITION

MADAME ANNA VON RYDINGSVARD WRITES OF NOTABLE PAINTINGS, ART PHOTOGRAPHS AND MINIATURES IN THE GALLERIES OF THE MUSEUM.



269- HARMONY IN GOLD-
ALBERT L. GROLL-



522- CLOSE OF DAY-
JULIUS JOSEPH-



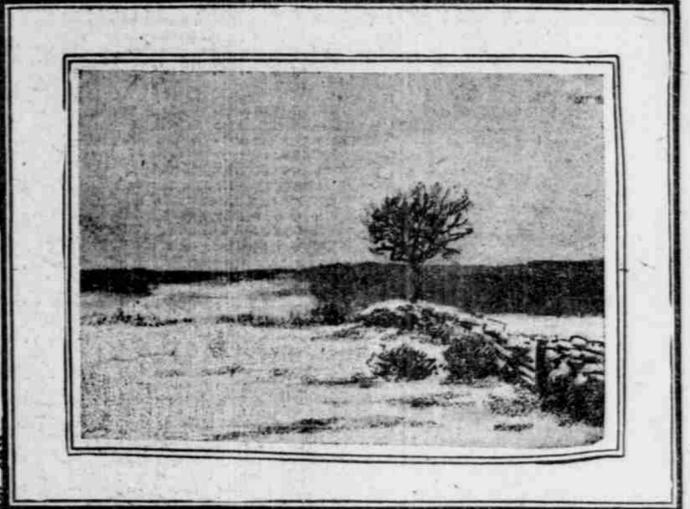
565- AN OREGON AUTUMN-
IRVING E. COUSE-



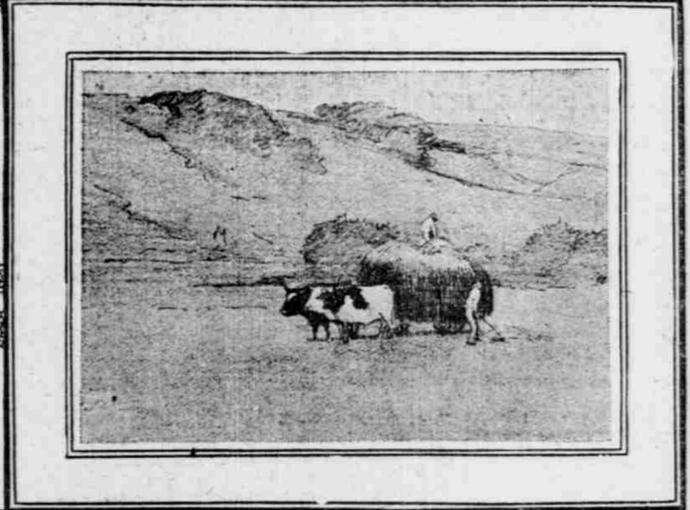
660- A MODERN MADONNA-
BESSIE POTTER VONNOH



415- LABORERS DRINKING-
CHARLES W. HAWTHORNE-



595- WINTER AFTERNOON-
LEONARD OCHTMAN-



507- SEPTEMBER DAYS-
CARLETON WIGGINS-



383- FALL LANDSCAPE-
GIFFORD BEAL-

EXCELLENT as are the works in galleries A, B, and C, and much as we enjoyed studying them, we should not leave the Museum of Art without an examination of the treasures of the remaining four galleries, for some of the best things are to be found in them. As our time is limited it may be necessary to pass many good things, though very loth to do so.

Beginning with D we find Thomas W. Dewing's two pictures, "The Garden" and "Woman in Purple and Green," (377 and 308) are worthy of attention. We hardly know where to place his style of painting, we do not remember having seen anything like it before, so conclude it is the product of a most individual and refined thought. Could you sit for your portrait as did the woman in 308 you would feel sure this artist would divine and portray all the beauties of your innocent soul, as well as the features known to your friends. The next canvas, "The Inn, Moonlight," received a silver medal at St. Louis, for Edward F. Rook has a most unique "impressionist" manner, which he employs with the tenderness of a poetic nature. Examine his other canvas in D—"Belated Flock, Moonlight," (313) for corroboration of this.

E. Irving Couse has several of his fine Indian pictures here, of which we will mention only "Indian Drinking" (313) a woman kneeling at a stream in a forest.

Paints at Three-Score and Ten.

Mrs. Charlotte Coman has several of her wonderful studies of green landscape and blue distance in these rooms. This artist has passed the "three score and ten" milestone, yet each picture she produces is finer than its predecessor. What a beautiful crown to one's life work are 214 "Connecticut Hills," "Under the Hill," (325) "A September Morning," (436 in E). Were I commissioned by some philanthropic resident of Portland, who desired above all things to help the growth of his (or her) city in higher ways of education and refinement by purchasing some of these art treasures for the permanent museum on the corner of Fifth and Taylor streets, I should certainly include one work of Mrs. Coman. We have had Edward Henry Potthast's "Boatbuilder's Shop" (315) in

a previous article of this series, and praised its sunny light and vigorous life. We will see work of his in B and F of another kind. Cullen Yates' "Late Autumn" (317) is very fine and poetic. Janet D. Wheeler, who had the lovely motherhood study called "Adoration" (225) in gallery C, has here some smaller pieces, all done in her charming manner of sunny flesh tints, softly veiled, as it were, rather than crisply defined and emphasized, as in Robert David Gauley's work in B, C and G.

William Chase has an interesting studio interior (320), showing his skill in composition and light and shade, as well as figure painting. By the way, we spoke of him as our dean of American-born painters, forgetting that our gifted and highly esteemed Boston artist, Winslow Homer, fills that honored position by virtue of 13 years' seniority. Mr. Homer has one study, "Cape Trinity, Saguenay" (256), in gallery E. It is a monochrome and fills us with a true sense of the dignity, even forbidding character, of the scene at night. Douglas Volk's two portrait canvases, "Boy With Arrow" (222) and "Maid Marian" (223) attract a great deal of attention, and one bears remarks that would certainly cause a glow of pleasure in the artist's heart. These are two real human young people. You feel as if you could go up and talk to that boy, and the girl is so sweet and modest, as she rests with clasped fingers beneath the trees you feel it would be a pleasure to know her, she looks so lovable. Emil Carlsen—of Danish birth—shows a fine large "October" (228) and a striking picture in E, "Night, Old Windham" (480), which took the Webb prize. Mr. Carlsen received a gold medal also at St. Louis, 1904. Daniel Garber's singularly beautiful treatment of green foliage in "The Cove" (330) has found an admirer and purchaser, we are glad to see.

Pictures of Busy Life.

There are a number of subjects in these four galleries that would have been considered a few years ago as the very last to be chosen for high art representation. What! city houses, brick and ugly, skyscrapers, smoking factory chimneys and jostling mobs on Broadway! But it is a fact that it is not the subject, but the interpretation, that counts, and our brave young men—and women, for Lillian Marshall Dent has one of a Venetian street (327)—have laid hold of these supposedly prosaic New York City themes and the results are a surprise and a delight. Ex-



401- BOYS BATHING-
JULES TURCQS-

amine especially Collin Campbell Cooper's "The Chain Gate" (265) and "The Circus Parade" (296), both in gallery C, and "The Ferris, New York" (485), in F, and "Trinity Church, New York" (373), and "The Flatiron, New York" (374), both in G, and then see the four by Paul Cornoyer—"Winter, Chelsea Square" (331), "Morning, Madison Square" (334), "Afterglow, Broadway" (489), and "Madison Square" (342), lent by William M. Chase; and be-

fore turning to the more legitimate subjects for the brush—according to former belief—look at Paul Dougherty's "The Towers of Energy" (423 in E), and you will appreciate just what is meant by the remark about the interpreter—dominating his subject.

Somewhat in this line of work is "Close of Day" (322), by Julius Joseph, a Western artist, although in this case the factory chimneys are kept in the back-

ground and the two laborers approaching the town are the central objects of the foreground, as they stand on the hill and look toward the busy scene below. But to return to gallery D, Henry S. Hubbell, who painted "The Long Beam" and "Morning" (294), already reproduced in these columns, has a subject in this room which calls forth comment for two very different reasons—its excellence and its name. It represents a dear old French

woman pouring hot water from a copper kettle into a white pitcher and the light of the fire in the stove casts its glow on the woman's face and the metal and earthenware in a way that is magnificently depicted and greatly admired, even by those who have not heard that her name, "Augustine," is a very common one in French—feminine for August, just as Josephine is the feminine for Joseph—and they in consequence think at once of the Saint Augustine and cannot get any proper connection between him and this subject.

The Poet, a Great Picture.

A most remarkable canvas by this artist, and one that I should add to that collection I am to purchase (in imagination) is 567 in G, "The Poet, A Montmartre Type," lent by that great artist and connoisseur, William M. Chase, of New York. This is a picture that would repay one for study at some length, to carry away at least a mental photograph of this exquisitely grand picture. Try to enter in—as you gaze to the thought of one to whom the ideal, so-called, is the only thing that constitutes the reality of life, that for which he is willing to suffer loss of much that the world prizes, even endure pangs of hunger and of cold and grief over the absence of appreciation of his efforts in the cause of truth and beauty and his beloved ideal. You are sure to leave this picture uplifted in thought.

Let us go back to D again, for we have not exhausted its good things. Louise Cox's "Mother and Child" (543) has been shown in these columns, but the wonderful painting of that rose-red velvet could not be conveyed in black and white as the graceful pose of the mother and beautiful face of the child were.

Minor's Notable Canvases.

We now come to some of the most notable work in the whole collection, the canvases of the late Robert C. Minor. He is represented by five subjects, "The Oaks" (344), "Nightfall in the Forest" (345), "Sunset Near Easthampton" (346), "Sunset" (363), "Spring" (369), all in D and "Evening" (502 in G). It seems as if every good point to be named in landscape painting is to be found in these works. Great depth and richness, yet great delicacy, breadth of handling, yet suggestion of detail, strength yet delicacy and great atmosphere, warmth and harmony. This artist receives an honored place in my mental gallery. In this room

D is the canvas that holds first place with many: "Autumn in the Adirondacks" by Alexander H. Wyant, whose magic brush was laid down in 1892, when in his prime. Such men as these enrich the world they leave, by their works, and are held in most grateful remembrance. Mr. Wyant's "Evening" (502 in G) and "Sunset" (363) are also among the best things shown. We learn that this Adirondack picture has never been exhibited before, and, further, that it is a first study, which makes it all the more remarkable. The beautiful golden-red tints, the white birch-trunks, the undergrowth of ferns, the mellow distance are beyond praise; they are nature itself, and hold one spell-bound. Next to this hangs a silver medal picture, Allen B. Talbot's "The Pasture Oak." You will admire that strong, bare tree; but look at that stone wall straggling so comfortably down the hollow and up the slope and the few sheep browsing so in harmony with the color scheme.

Inness' Valuable Paintings.

Three of the most valuable canvases in the collection are those by George Inness, who, though an American, died in Scotland, 1864. The subjects are, "Summer, Medfield, Massachusetts" (354), "A Silver Morning" (355)—the nearest to Corot's manner of any of our artists—and "Storm on the Delaware" (356). The atmospheric effect of this last one is most unusual. One feels the hot, electric state of affairs, sees the rain, and the rainbow struggling up from the river adds to the realism of the scene, yet the whole is done in the most ethereal tints possible to pigments. It is a remarkable picture, is lent by Mrs. W. H. Granberry, of New York, who also owns "A Silver Morning." A most pleasing study is Janet D. Wheeler's "Ethel" (351) and Lucia Mathews, a Western artist, has a quaint little miss in brown curls and white dress, hands folded (362). The other landscapes are worthy of mention, but space forbids.

Two Remarkable Pictures.

Gallery E has two remarkable canvases which first catch the eye on entering, "Summer Clouds" (331) by Charles Harold Davis, and "Ploughing in Arcadia" (424) by Horatio Walker. The treatment of clouds by Mr. Davis is a revelation to Western eyes, for the effects are so different from what nature presents in the West that the truth of his interpretation

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