

# TEN PAINTERS WHO HANG TOGETHER

the United States, have really digested the lesson of the French impressionists.

They are not the only Americans who have done that, although the number is limited. There are, besides, Howard Cushing, Ernest Lawson and Hugh Breckenridge, the latter so known for portraiture that few would class him at all as a follower of the impressionist school. But when Breckenridge paints any canvas of which the prime object is the attainment of abstract beauty, he concerns himself almost exclusively with his color problem.

Painters have eternally sought to translate nature into terms of pigment with as little loss of the real color value of things as was mechanically possible. Monet, leader of the school which evolved the use of pure color to produce half tones, conceived the theory that a truer result might be produced by the use of primary colors in juxtaposition than by the attempt to blend the primary colors on the palette.

He relied upon the spectator's eye, viewing the canvas at the proper distance, for the blending of the juxtaposed primary colors into the hues they had originally assumed in nature.

Impressionism has become now the study of atmospheric conditions, either in or out of doors, presented with purity of color as the primary purpose. The individuals among the Ten, understanding thoroughly the theory of Monet, have learned to utilize the means which he used whenever they deem it necessary; but, the theory not having originated with them, none among the group has been tied hand and foot to its persistent exposition.

They set the attainment of real beauty as their necessary goal. If, to attain it, the impressionistic method afforded the most direct means, they employed the impressionistic method; if it didn't, they let it calmly alone. If a little of it would go a long way, for the particular task they had in hand, a little was what they indulged in; and if any modification of the



faith that was in Monet seemed suitable, they modified unhesitatingly.

So it has come to pass that, after ten years, they can give a joint exhibition to which many will come to admire and plenty will come to buy. And such prized "permanent collections" as that of the Boston Museum are prone to dip into their exhibitions and lift out a few of the canvases for preservation down to the distant generations.



**COMBINED** *Preparing for the Pastoral, by Edmund C. Tarbell.*  
**NOT ONLY IN ART EXHIBITIONS BUT IN AN ORGANIZATION WITHOUT LAWS OR OFFICERS.**



*"The Ten American Painters." Sitting, from left to right: Edward Simmons, Willard L. Metcalf, Childe Hassam, John H. Twachtman, Robert Reid. Standing, from left to right: Wm. Chase, Frank W. Benson, Edmund C. Tarbell, Thomas W. Dewing, Joseph De Camp. (Photo by Haeseler.)*



*Eleanor, by Frank W. Benson. (Photo by Haeseler.)*

**F**EW perhaps of the thousands who visit Boston every year conclude their pilgrimage without a tour of the galleries of the Boston Museum. Henceforward all those pilgrims will be privileged to gaze upon an unusual evidence of appreciation for an unusual movement in American art.

Hanging in the museum now, and purchased only this summer, are three notable paintings—"Eleanor," by Frank W. Benson; "The Guitar Player," by Joseph de Camp, and "A May Pastoral," by Willard L. Metcalf.

Those three pictures, in visible and beautiful form, mark discriminating Boston's formal commendation of a movement unique in American painting. They announce that, at the close of the tenth year of their lonely yet happy hegira from the tenting place of former associations, the Ten American Artists behold themselves, cheerful and cheered, one of the most unique organizations in existence—an organization that from pure love of art hangs together without officers, constitution or bylaws.

members, then including John Twachtman, resigned. They felt sure they could work in complete harmony among themselves, without any more onerous organization than an annual dinner, and that their year's work, assembled in any exhibition they might arrange, would command all the public attention requisite for practical purposes.

This year, more ambitiously, they held their exhibition in the Pennsylvania Academy of the Fine Arts, scrupulously stipulating that "Sailing in the Mist," a canvas by the dead comrade, Twachtman, be accorded an honorable place, for old sake's sake. There, among the others, the three pictures were shown which have been acquired by the Boston institution. Two, by Messrs. de Camp and Benson, are reproduced today, with another by Mr. Tarbell, which adapts itself readily to illustration where Mr. Metcalf's "May Pastoral," by its nature, could not receive justice. The photographic reproductions were made by Haeseler, of Philadelphia, who does this work for them.

The Ten stand for a very distinct thing in American art, although students of their work might declare, on the one hand, that they are distinct exponents of impression and, on the other, that they are as distinctly identified with realism.

Perhaps the fairest critic—such a critic he would be who was himself the capable artist—would decide that they stand for the thing which is the quintessence of the modern movement in painting. Their effort is always to present the actual, visual aspect of things. It is realism in that sense, rather than in the scientific sense; and, to that extent, it is impressionism. The movement they embody is esthetic rather than scientific.

Nevertheless, it is scientific, so far as the actual analysis of color is concerned. The Ten may be regarded, in effect, as the men who, in

painter of mural decorations for a number of important public buildings, including the Congressional Library.

Edmund C. Tarbell, born in Concord, Mass., 1852, a pupil of Lefebvre and Boulanger, recipient of numerous medals.

Edmund C. Tarbell, born in Groton, Mass., 1852, studied under Boulanger, Lefebvre and Donnay, in Paris, instructor of painting at the Boston Museum, frequently medaled and represented in many permanent collections.

J. Alden Weir, born at West Point, 1852, honored with many medals, and member of leading societies of artists.

The ten of the list are not the original half-score. Mr. Chase is the new member, admitted after the death of John H. Twachtman, in 1902, had left a vacancy.

The Society of American Artists, surviving now only in form, had a very large membership a generation ago—so large that it included many conflicting elements, whose conceptions of beauty as an end, or as no end at all, and of art as a means to whatever ends they sought, had all the elements of discord.

In the spring of 1898 ten of its leading

**T**HEY never had any other name. From the beginning, they were merely "Ten American Artists." Those ten men now are:

Frank W. Benson, born in Salem, Mass., in 1857, and pupil of the Museum of Fine Arts, Boston, and the Julian Academy, in Paris, and subsequently instructor in drawing and painting in the museum.

William M. Chase, born in Indiana, 1849, studied at the National Academy of Design in New York and also in Munich, formerly president of the Society of American Artists.

Joseph de Camp, born in Cincinnati, 1858, pupil of the Royal Academy, at Munich, and, like Messrs. Benson and Chase, holding besides other medals, the Temple medal from the Pennsylvania Academy of the Fine Arts.

Thomas Wilmer Dewing, born in Boston, member of the National Academy of Design, and recipient of numerous medals.

Childe Hassam, born in Boston, in 1859, member of several societies, and represented in the Pennsylvania Academy and many other permanent collections.

Willard L. Metcalf, born in Lowell, Mass., 1858, studied here and abroad, and holds various medals, including the Temple Gold Medal.

Robert Reid, born in Stockbridge, Mass., 1862, studied here and in France, represented in many permanent collections, honored with medals, and



*The Guitar Player, by Joseph De Camp. (Photo by Haeseler.)*