

## 'The Salon of the Champs Elysees.

BY AGNES FARLEY MILLAR.

AMERICAN and British art is well represented in this year's Salon. Nearly seventy painters belonging to the former, and over fifty of the latter nationality, exhibit, and the average for both countries in point of quality is high. As regards the former, I have already mentioned Mr. Barlow's interesting portrait or study of an old man. Mr. Charles Hovey Pepper's portrait of Mme. Colonna is a small but conscientious study in low tones, the prevailing hues being blues and grays. A likeness of an unmistakably American girl, by Mr. Walter Griffin, is also interesting tho a trifle sketchy, Mr. Griffin holding apparently a theory that color must invariably be laid on in streaks, a good enough device occasionally, but not to be relied upon in the long run. Mrs. Cecilia de Wentworth shows a not very flattering portrait of Cardinal Vaughan in canonicals, somewhat hard in treatment. Her religious picture, a group of women in church, in the midst of whom a child is placing a wax taper on an altar dedicated to St. Genevieve, is far more pleasing in tone and feeling. Miss Elizabeth Wentworth Roberts also shows a religious painting, "*Les Madones de St. Marc*," a series of connected scenes, carefully, almost too carefully, studied. The treatment resembles James Tissot's in his well-known "Life of Christ" water-color series; but Miss Roberts does not approach Tissot's mastery of dramatic effect. Mr. Henry O. Tanner contributes another study of a religious subject, a clever "*Raising of Lazarus*" in which some curious effects of light are achieved.

Oriental subjects are handled with as much ability as ever this year by our old friends, Messrs. Edwin Lord Weeks and Bridgman. They are both genre painters in a way; but Mr. Daniel Ridgeway Knight is the painter of genre pictures *par excellence*—genre, however, with a touch of sentiment, and not always quite free from sentimentality. His "*Soir d'été*" this year is a country idyl. The most interesting part of the picture is the landscape, which is very pleasingly rendered. Mr. Knight's son, Mr. Aston Louis Knight, shows an interesting landscape, a bit of a garden. Mr. Mosler, again, paints genre. His contribution this year is not quite up to his usual high average of excellence. The overfinished manner of his Brittany girl, reading, rather spoils the subject. Mr. Henry M. Walcott, like Mr. Knight, is somewhat sentimental, yet his "Memory" is not at all overdone. The old peasant sitting by the bare table in the bare room gazing into the fire is soberly drawn and painted, and the expression of the figure is well rendered. Mr. Louis Kronberg, on the other hand, goes in for symbolical subjects. His picture of a woman in black gauze sitting in an upright attitude against a gray wall is called "The Lotus," and so in self-justification the figure holds one in her hand. The painting shows talent (Mr. Kronberg has, I believe, won twice running the scholarship at Boston for two years' tuition and travel in Europe); but the choice of subject and plan of treatment are alike unfortunate.

Mr. Van Der Weyden's and Miss Plimsoll's exhibit are both studies of figures in landscape and both interesting. Mr. Truesdell and Mr. Horton both also show studies of outdoor life, and both have studied flocks of sheep. Mr. Horton's sheep in an orchard is the better of the two pictures in point of light and atmosphere, which he has managed very skillfully to render; but Mr. Truesdell's shepherdess leading her flock through a copse is good, albeit a little wanting in air and sunshine. The same drawback is observable in Mr. Boggs's views of Paris—the Pont Saint Michel and the Place Saint Germain des Prés, with its beautiful old church—which are sadly cut and dried. Mr. Lionel Walden, who showed such a good painting of the Cardiff docks at night with the effects of the many-colored signal lamps standing out against the gloom and smoke last year, has not been so fortunate this time in his treatment of a very similar subject, an iron foundry by night; but his other exhibit, a party of children out on a sea trip in a rowing boat, under the care of a weather-beaten, kindly old sailor, is very successful both as regards figures and effects of light. Mrs. Claire Shuttleworth shows a pleasing little study of a street in a Brittany village, Pont-Aven.

The best works shown this year by British exhibitors are landscapes. Mr. Thompson has two charming studies of sheep in autumn scenery. In both the landscape is brushed in with delightful lightness of touch, yet very faithfully rendered. Messrs. Allan, Withers and Hughes-Stanton paint landscape in a somewhat old-fashioned style; the first two show a fondness for the browns, russets, tawny reds, and generally warm, deep tones of the old English school and also a good measure of its power, Mr. Withers's valley with its English red-roofed cottages being perhaps stronger than Mr. Allan's women bathing on a summer evening in a stream. The last of the three exhibits a large landscape, a storm effect, in which the rain is pouring in perpendicular lines down upon a mounted shepherd in good old-fashioned style, this without prejudice to considerable

talent displayed in the general treatment of the scene. On the other hand, Mr. Rattray's treatment of his "Day of Sunshine in the North" (presumably Scotland) is decidedly modern, and betokens the painter's chief care to be the rendering of effects of light. The whole scene, the thill on the moor overlooking the sea, is in many ways a very successful attempt at setting down on canvas the peculiar effects produced by such evanescent bursts of sunshine and heat as belong to Northern summers. Two interesting portraits are those of the painter and sculptor, Albert Bruce Joy (who not long ago was taken for a stag by a poacher, at Barbizon, where he spends the summer, shot at and badly wounded) by his brother, G. W. Joy, and W. E. Lockhart's fine likeness of himself. The same painter also shows a sketch of the portrait of Mr. Gladstone painted to be presented to the Queen on her Jubilee. Miss Cohen, Messrs. Batten, Soord and Bunny show clever subject pictures; the first named has a painting of a child giving her invalid father his medicine, tastefully and quietly treated; the second a curious St. George, after the manner of Burne-Jones; Mr. Soord a vivid composition, "The Golden Hour," a shepherd playing on his pipes to a nymph in the evening light, the glow of which bathes them in yellow and red; Mr. Bunny some women reclining by the seashore, a highly decorative work, in which the luminous effects are also vivid and picturesque.

Women artists number over one hundred and eighty this year at the Champs Elysees and show quite their share of good work. Mlle. Dufau's highly remarkable "*Fils de Mariniers*," I spoke of last time. She also exhibits a very strong portrait of a man in bicycle get-up, powerfully rendered as regards both character and light. Another most interesting work is Mme. Delacroix-Garnier's three portraits of men seated in a garden round a table, at which they are playing cards, while they sip black coffee after the second *déjeuner*. The faces (one is M. Delacroix-Garnier), are powerfully brushed in, and the effect of the sunlight on the ruddy complexions, a trifle the ruddier, perhaps, for what has plainly been a capital lunch, the white table-cloth and the foliage around is treated in a masterly manner. The picture already attracted some attention this winter when it was shown at the *Société des Femmes Peintres et Sculpteurs*. Another good portrait is that of Mlle. Morisot by herself, pallet in hand, standing against a dark background, the whole scheme of color being in dark tones. Interesting portraits, also, are those by Mme. de Beaufond, a woman in green velvet, white satin and ermine; Mlle. Apchie, a young man in black, soberly painted; Mme. Dolorme, a woman in white, against a pale red background; Miss Hilderbrand (an American, I fancy), a girl in brown, with a white lace yoke and a blue ribbon round her neck, a sprig of wall-flowers in her belt, tastefully painted; Mlle. Tailleferie, an old lady in black, with a bowl of daffodils, roses and wallflowers at her side; Mlle. Guillaume, a boy in black, sketching.

Subjects have been attempted with varying success by Mlle. Sonrel, who shows a decorative panel, "*Les Rameaux*," two nun's heads in profile against a gold background, on which stands out also a branch of palm; by Mme. Delasalle, who has an ambitious but not unsuccessful Diana at rest. Mlle. Romani shows qualities of coloring which are not surprising in a pupil of Roybet's; her two studies of draped figures, one a woman with auburn hair and dressed in gray, reclining, another a woman, no doubt the same, in a green red flowered gown standing. Mlle. Abran, one of the few women animal painters there are in Paris, shows two very convincing tigers fighting; Mme. Demont-Breton, as usual, shows a sea piece, and again as usual, a peasant woman bathing her children in spite of themselves; Mme. La Villette has some capital studies of Brittany seaside scenery, the low rocks with their red seaweed; Mlle. Morin, again, has a seascape, a little wanting in power. Some pleasant landscapes are shown by Mmes. Bigot, Billet, Bullo, and Mlle. Terouanne exhibits a picture with a purpose, "*Ars longa, Vita brevis*," a girl in white seated in a meditative attitude amid the strangest of medleys, a statue, a death's-head, a glass of nasturtiums and a yellow-backed novel. It must be confessed that this excursion of the feminine artist into the realm of symbolism, is hardly a happy thought, as far as the symbolism of the thing is concerned, but as a mere painting the picture is clever and the harmony of color would be pleasing were the scheme of form not verging on the ludicrous.

HAVRE, FRANCE.

THE Cooper Union Museum for the Arts of Decoration, just opened, is a wise continuance and enlargement of a broad and noble charity. Its aim is to be of service to all sorts of decorators, in the most straightforward fashion. There will be no members; admittance is free to all through the formality of a card secured at the general office; and no catalogs are required, as every object is carefully labeled. This Museum has been provided and arranged by the Misses-Hewitt, granddaughters of the founder of the Institution; and it ought to prove of great service to the general public no less than to the schools under the roof of the Cooper Union building.