

Key Mornings Sun
May 12-1916

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Continued

shape of four pieces by early New York silversmiths. One is a medium sized tankard by Nicholas Roosevelt, 1687-1755, who was a collateral ancestor of Theodore Roosevelt and a silversmith of importance in his day.

Cont.

MUSEUM GETS NEW WORK BY SARGENT

“Madame X” Probably the Best Known of Artist’s Earlier Portraits.

COLOR PRINT BY BLAKE

Two important works of art recently acquired by the Metropolitan Museum of Art were placed on public view yesterday for the first time—the portrait of “Madame X,” by John S. Sargent, and the color print by William Blake of “Elijah in the Fiery Chariot.” Both are to be seen in the room of recent acquisitions, on the main floor.

The Sargent, which is probably the best known of his earlier portraits, is a full length of a French lady, in a black evening gown which in the year 1884, when this picture was the sensation of the Paris Salon, was thought to be extremely décolleté. Indeed, there are no doubt many who will consider the gown daring even in the present emancipated era.

When first shown this work was given the title “Madame G,” and the Madame Gautereau, who posed for it, was said to have been one of the great beauties of her day, famous alike for her Francois Premier profile and for her magnificent arms. Sargent’s style in this early portrait had not the freedom that was afterward to be its predominant note, but it had all the sureness of draughtsmanship necessary for the immortalization of the aforesaid profile and arms. The portrait will always be sure of producing a sensation upon him who sees it for the first time. The museum is to be congratulated upon its possession.

The extraordinary color print of Elijah, by Blake, was executed in the

manner which he himself called “fresco,” but which the authorities are no longer able to describe with any unanimity. All that is certain is that part of the effect was produced by printing and that when the printing was finished the whole was worked over by hand. No two proofs of this print are ever identical, as even when the same colors were used the variations in the stamping or printing led the artist into fresh improvisations.

Although the subject is seemingly impossible, Blake met with complete success in it. Gilchrist said of it, “Fire, the living aspiring element, ever stimulated his ardent imagination and here Elijah is lord of flame, enthroned in it, upborne by it, clothed with it as with a garment. In the very heart of the blaze the white figure sits calmly, a great book upon his knee, while with his right hand he controls the mysterious steeds—fiery indeed, their manes and tails waving masses of dark flame.”

Beside the chariot Elisha stands, his flowing beard shrouding his nude form. The colors used on the print are the flame colors of yellow and red, but the chief impression is made by the fiery vigor of the lines.

In the gallery devoted to modern French art two important canvases by Cezanne have been placed on view, having been loaned to the museum by Mrs. Eugene Meyer. One is a still life of fruit and dishes on a draped table, and the other is the celebrated “Bouquet of Flowers,” which caused a considerable scandal when the public first learned that it had been painted from a bouquet of paper flowers. It is a masterly piece of painting, nevertheless, and although the subject is so trivial, the essential spirit of the work is as great as that in Manet’s “Entombment,” beside which it now hangs.

Some reproductions of prehistoric Greek art, recently purchased, are also to be seen in the room of recent acquisitions. Some of them came from Crete and others from the mainland in Greece. Among the most imposing of the latter is a large painting of a woman holding a vase in one hand and a flower in the other. It was recently discovered in the palace of Kadmos of Thebes.

The Clearwater collection of American silver has received an addition in the

shape of four pieces by early New York