

The Haydon Art Club Exhibit.

The exhibit in the art room of the library building, though not at first impression, grows, on examination, into a very good show. The four landscapes by Leonard Ochtman have distance, atmosphere and clean color. It shows how much we need this kind of picture here when people can be heard to say "I do not like those pictures, they do not look like anything I ever saw. Very likely not, but do you not wish you could see like that madame?"

Miss Parker's contributions to this year's Lincoln salon show a marked improvement in her work. The small head in a bright light, with a purple quivering shadow on the hair is an exquisite thing. It is small but it easily carries the width of the room. She knew what she was about when she painted that head piece. The work is done with assurance, boldness. It is unified, the completed work of a single inspiration. Miss Parker's autumnal color in a group of trees a little south of Lincoln is a charming bit of color and shows the influence of Ochtman, so also does "The grey day in the Shinnecock hills." Miss Margaret Clark has loaned three pictures, one a tree-embowered pond by Mill'e. Julien, a copy of one of Chaplin's heads by the same artist and a distant view of Venice by Walter Brown. Mill'e. Julien was a favorite pupil of the great Chaplin whose works are very rare. Meissoner's and J.rome's are cheap compared to this master's many, of whose works have been destroyed by fire. The French people think so much of the treasures he has left they would not allow any of them to be brought to this country even to the world's fair. Miss Clark herself is unrepresented in the collection. This is unfortunate. I happen to know she has some evidences of last summer's work in the Shinnecock hills, sketches full of delicate feeling and the shimmering elusive color of summer days on the sea. It is remarkable that such a flat un aspiring peace as Lincoln should have produced three energetic, ambitious, already on the heights, women such as Alice Righter, Margaret Clark and Elizabeth Tuttle.

Mr. Laurie Wallace, the director of the Omaha Art school sent a head and two landscapes. The head shows the influence of Bougereau. The brook flows through a low bit of ground and sedgy grasses overhang it. I wonder where he sat when he painted it. It is so soft and wet all around you could not set up an easel within two-hundred feet of the spot. Perhaps there was a little bridge near.

Miss Righter has, besides some excellent pencil sketches, two copies, one of Murillo's Cherubs in the Immaculate Conception and L'Indifferent, by Watteau, both charming and both having the marks of a faithful likeness. Mrs. Bessey shows two portraits by Mrs. Canfield, very good likenesses. And a pleasant reminder of one who did much work for the Haydon Art club and for art in general when she was with us. Miss Isabella Rogers shows a water color of an oriel window very well worked out. Miss Anna Rogers a Moor, with a green and red turban, color clear and fresh. Miss Rogers also shows a handsome carved chair. Miss Blossom Williamson shows a tabouret and a cedar table elaborately carved. Mr. Hall also shows walnut chair. Here is Dr. Giffen's picture by Laurens, the director of the Milwaukee Art school, of the cowboy stooping to get a drink of water. It always pleases. The color is honest and the man and horse and dog are entirely free from theatrical treatment. Dr. Giffen also sends an etching in fire colors and several lithographs. Mr. C. A. Hanna has sent a small but unusually choice collection of etchings. Such as "Twilight in Arizona," by Thomas

Moran, "Evening," by R. S. Gifford. A vision of the clique by Frederick Walker, whom many suppose to have been Du. Maurier's model for little Billee. A street in London by Whistler—the most exquisite etching possible, and "Summer," by Gaugengigl. Mrs. R. O. Phillips lends two pictures very pleasing but painted according to the instruction of the old school, which after all some people prefer. One an old harp leaning on his harp while his daughter looks on, and Esther robing herself to appear before the king. Mrs. John B. Wright has a picture of a ship sailing over a path made by the moon, Mrs. Yates a beautiful bronze Moor, President Harwood a marine by Bricher, and a Woodro ad by G. Owin. Miss Righter shows a carefully selected collection of photographs. The university has some photographs mainly [taken from the Palace de Luxembourg of which I will speak in next issue.

Mrs. Bessey sends some very fresh and pleasing water colors.

S. B. H.

The Return of the Magdalene.

In the gray old church where the marble shrine  
Of the Virgin Mary stands,  
A penitent woman in agony kneels  
And prays with outstretched hands;  
"Ave Maria—spotless one,  
Hear my prayer,  
I have no hope to save thou alone,  
In my despair."

Her voice is choked with broken sighs,  
She wrings her hands in grief,  
Her body is shaken by stormy sobs,  
As the wind shakes a trembling leaf;  
"Ave Maria—see my shame  
My agony,  
I who am lost, undone,  
Ah pity me."

Then prone on her face the woman falls  
Her bosom bared to stony floor,  
Her voice is stifled, half mixed with death  
As she gasps and prays once more:  
"Ave Maria—my bleeding heart  
I bring to thee,  
Cleanse thou its lust away  
Oh pardon me."

But the image of Mary nor smiles, nor frowns,  
Nor stoops with a listening ear,  
Her placid face in the old church shines  
Nor the prayer does she seem to hear;  
"Ave Maria—the flames of hell  
Are in my heart,  
The fire consumes my helpless soul  
Bid it depart."

And there on the floor of the gray old church  
When the nuns come in for prayer,  
They find the sinner in a scarlet gown.  
Her red dishevelled hair,  
Like a pool of clotted blood spread out  
On the pavement cold and bare,  
Her lips move not, nor her rigid hands  
Yet there seems to float through the air;  
"Ave Maria—spotless one  
Hear my prayer,  
I have no hope save thou alone  
In my despair."  
—William Reed Dunroy,

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