

STRUCK SEES BEAUTY IN OUR SKYSCRAPERS

But German Artist Criticises
Architecture of Some Ambitious
New York Buildings.

WOMEN'S TASTE AMAZES HIM

He Wonders Where They Get Their
Inborn Sense of Color—Mr. Altman's
Collection Makes Him Envious.

Special Cable to THE NEW YORK TIMES.

BERLIN, Aug. 17.—Hermann Struck, the eminent German painter and Munich academician, who has recently been visiting America, contributes some diverting impressions on artistic New York to the Berliner Tagblatt.

He decidedly disagrees with the stock European view that the skyscrapers on Manhattan Island are an architectural excrescence, and extols them as aesthetically satisfying.

The "chic" of Gotham women and girls made a great impression on Herr Struck, but he finds that an intelligent understanding of art in New York is still in an embryonic stage.

"As I steamed up the Bay," he writes "and caught my maiden glimpse of New York's cloud-catching sky line, unfolding itself ever larger and larger, a fairylike silhouette was revealed to my wondering gaze. My emotions as I contemplated these gigantic symbols of our scientific utilitarian century were the same as those which moved me when I looked for the first time on the pyramids of ancient Egypt.

"The more I saw of the skyscrapers, which are the most characteristically American things to be seen in all the United States, the more they fascinated my artistic eye.

"When American architects stick to their typical and simple skyscraper ideals they are glorious, but they intrude a jarring note when they attempt to produce a fifty-story Campanile in Madison Square, or a facsimile of a magnificent Greek temple for a great railway terminal in Thirty-third Street. Equally inappropriate is the overornamented style of the Public Library, which is guarded by two particularly wretched lions.

"These rather frequent copies of European architecture, which one finds scattered throughout America, convey more the impression of a lavish display of wealth than of fine artistic ideals. The typical skyscraper, in its noble simplicity, is vastly more beautiful than any of these ornate imitations of old-world building art."

The fame of American womanhood as the best dressed in the world seems never previously to have reached Herr Struck, for he confesses that he is simply astonished at the good taste with which not only ladies of fashion but even the shoppings are clad. He is almost convinced that New York domestic servants wear silk stockings.

Herr Struck does not think that New York women have all the grace of Parisiennes, but "they possess glorious figures and an inborn sense of color. It will always be a psychological puzzle to me where this young generation got its unflinching taste for apparel."

These are Herr Struck's observations on the old masters' situation in New York:

"Real appreciation of art is still very, very much in its swaddling clothes. They love pictures here, which, thank God, we have long forgotten. Atrocious etchings deface the walls of most homes. The Metropolitan Museum, among many mediocrities, has, of course, a number of very fine works. A great Rembrandt, a portrait of the young painter, hangs there, and many Meissoniers and some Millets, Rousseaus, and Daubignys—in fact, many French works of the Barbizon school—also excellent pictures by Whistler, Munkaczy, and Manet, as well as some delightful Cazin landscapes.

"The collection of Rodin plastics is particularly noteworthy. German painters are almost wholly unrepresented in American museums. Knaus is one of the ofteneft encountered.

"The private collection of Mr. Altman made the deepest impression on me. It was the happiest day of my whole trip when the unusual privilege was accorded me of inspecting this gallery, which boasts of a proud array of twelve Rembrandts and of first-class works of Franz Hals, Dürer, Memling, and a wonderful Botticelli; but when I look upon a Rembrandt all the environment vanishes for me. How fortunate the man for whom every day is a holiday when he can enjoy the companionship of such select spirits as the Altman Rembrandts."