ythology Photography Fiction Fishi
Christianity Art Cooking Essays
ddhism Freemasonry Medicine Biol
Music Ancient Egypt Evolution
Geography Physics Dance Geology
Immortality Biography Poetry
Psychology Witchcraft Electronics
Chemistry History Law Accounting
ilosophy Anthropology Alchemy Dra
Quantum Mechanics Atheism Sexu
onal Health Ancient History Crimi
Metaphysics Investment Archaeology

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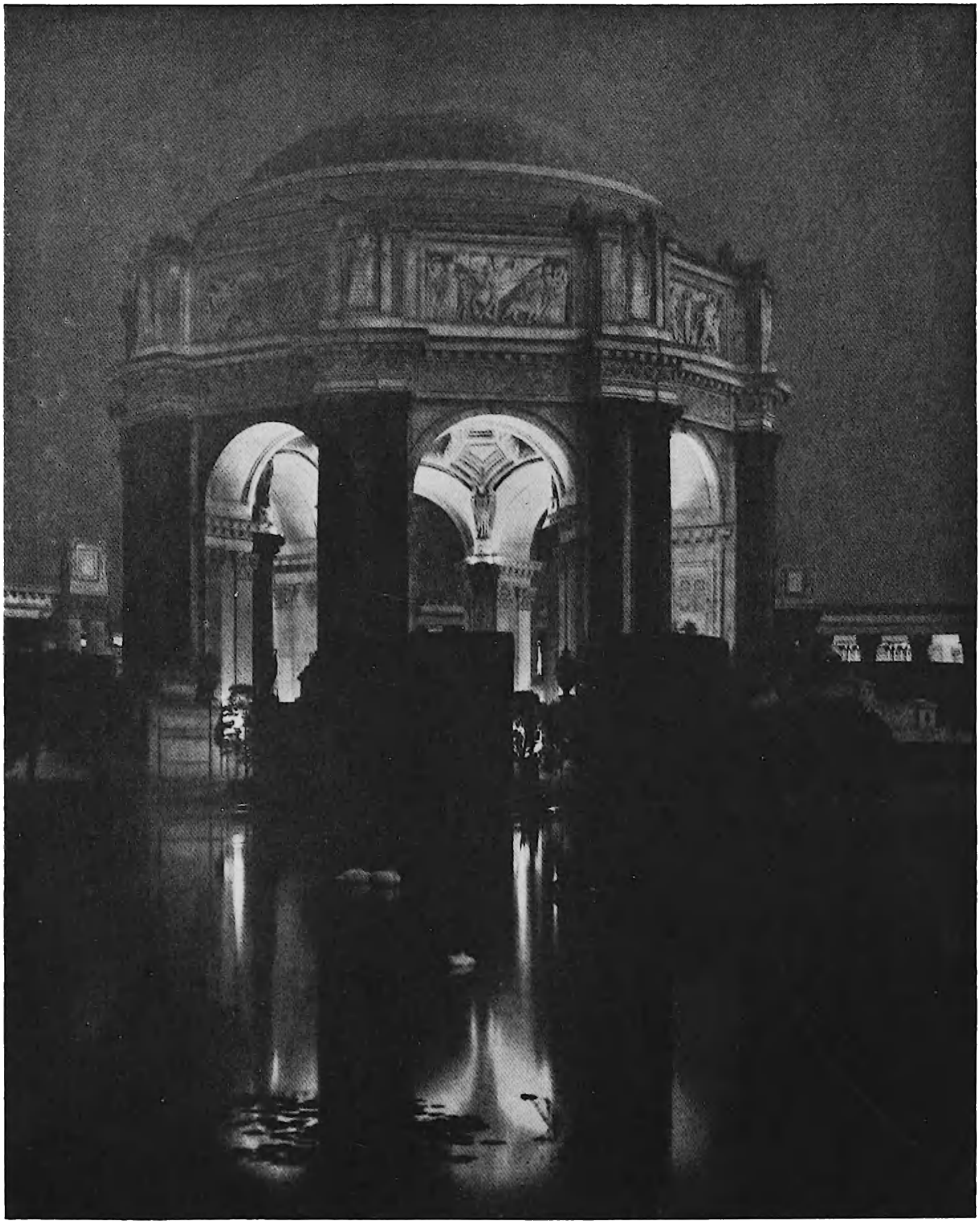

PALACE OF FINE ARTS: THE ROTUNDA

CATALOGUE DE LUXE

OF THE DEPARTMENT OF FINE ARTS PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Edited by JOHN E. D. TRASK
CHIEF OF THE DEPARTMENT OF FINE ARTS
and J. NILSEN LAURVIK

ILLUSTRATED WITH ONE HUNDRED AND NINETY-TWO REPRODUCTIONS OF PAINTINGS, SCULPTURE, OTHER EXHIBITS AND VIEWS OF THE PALACE OF FINE ARTS

IN TWO VOLUMES
VOLUME ONE

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PERSONNEL: DEPARTMENT OF FINE ARTS
PANAMA-PACIFIC INTERNATIONAL EXPOSITION
San Francisco, 1915

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PREFATORY NOTE

THIS *catalogue de luxe is published under the direction of the Department of Fine Arts in response to a demand for an enduring record of the exhibition organized by the Department which shall be at once a record and an educational furtherance of the Department's work. It is intended to be of such a character as shall appeal especially to every serious student of the Fine Arts whether the reader shall have visited the Panama-Pacific International Exposition or not.*

Within its necessary limitations it is hoped that this book may fulfil its two-fold purpose and with the feeling that it is not without merit the Department of Fine Arts desires to acknowledge its debt to those who are responsible for its excellence.

As will be seen, very muck of the critical work has been done by Mr. J. N. Laurvik, who in addition to his work upon this catalogue has served the Department as special representative in several European countries, and whose organization of at least one section was so successful as to result in his official appointment as Fine Arts Commissioner to the Exposition for Norway.

Professor Harske who writes of the print collection is mainly responsible for the importance of the print collection itself; and the laborious task of cataloging and compiling the important biographical data regarding American artists is due to the faithful efficiency of Mr. John G. Dunlap and Miss Helen Wright. To all of these acknowledgment is made as well as to the publishers for the sympathetic manner in which their work bas been done.

The debt of the Department for assistance in organizing the exhibition itself is too extended to attempt individual public recognition. Not the least of the Department's service has been to offer an opportunity for co-operative work to artists, collectors and art institutions. The success of tbis co-operation in tbis instance is outlined in this catalogue—that it may be an ever-extending co-operation in the service of the public bas been the underlying thought in all of the Department's work.

JOHN E. D. TRASK.

INDEX TO CONTRIBUTORS

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ANCIENT CHINESE ART 78

LÉONCE BÉNÉDITE, Paris, France

Director of the National Museum of the Luxemborg in Paris and one of the most eminent of living French critics and connoisseurs of art. He has been successively General Reporter of the Fine Arts at the Universal Exposition of 1900 in Paris; Organizer of the Exhibitions of Whistler, Fantin-Latour and Carriere; Commissioner-General of the Exhibition of French Art at Basle, Strassbourg and Stuttgart; President of the Jury at the International Exposition of Venice and Commissioner-General of the French Section at the same exposition; President of the Society of French Orientalist painters, of the Society of French Engravers and of French Lithographers; Honorary President of the Society of United Arts and of the Society of Painters of Paris; Author of "The Museum of the Luxemborg," "Gustave Moreau and Borne-Jones," "Alexander Falguiere," "John Lewis Brown," "Fantin-Latour," "Contemporaneous French Sculpture," "Art of the Nineteenth Century," "Whistler," "J. F. Millet," and a great quantity of articles in several Art Reviews.

MODERN FRENCH ART 83

UMBERTO BOCCIONI, Milano, Italy

Futurist painter and sculptor and writer and lecturer on Futurist Art. Member of the original group of the initiators of Italian Futurist Art.

THE ITALIAN FUTURIST PAINTERS AND SCULPTORS 123

DR. GYÖRGY BÖLÖNI, Budapest, Hungary

Art critic and art editor of the "Világ" and regular contributor to leading art journals in Hungary. Author of "Modern Hungarian Art" and translator of the works of Anatole France into Hungarian.

THE ART OF HUNGARY 87

DR. LÉON MA. GUERRERO, Manila, Philippines

President of the Philippine Board to the Panama-Pacific International Exposition; Professor at the University of Santo Tomas at Manila; Director of Forestry and Mines of the Revolutionary Government and Secretary of Industry and Commerce; Secretary of the Philippine Commission to the St. Louis Exposition and Chief of the Fine and Liberal Arts of the Philippine Section; Member of the Board of Regents of the University of the Philippines.

THE ART OF THE PHILIPPINE ISLANDS 109

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ROBERT B. HARSHE, San Francisco, U. S. A. (Continued)

national Exposition; Member of American Committee of Three to the International Congress of Art Education, Paris, 1916.

PRINTS AND THEIR MAKERS 61
THE ART OF CUBA 82
THE ART OF PORTUGAL 111
THE ART OF URUGUAY 118

J. NILSEN LAURVIK, New York, U. S. A.

Commissioner of Fine Arts and Member of International Jury of Awards for Norway at the Panama-Pacific International Exposition, 1915; Editor of the Sketch Book; Art Critic to the New York Evening Post, to the New York Times and to the Boston Transcript, and contributor to leading American and foreign art journals; Organizer of: The John W. Alexander Retrospective Exhibition, the William M. Chase Retrospective Exhibition, the Exhibitions of Contemporary Art, 1907 and 1914, the Exhibition of American Landscape Painting, and the Exhibition of Hungarian Peasant Art, 1914; Special Representative in Europe of the Department of Fine Arts of the Panama-Pacific International Exposition, 1915; Author of "Is It Art?"" and brochures on "Anders Zorn," and on "René Lalique," and translator of "The Letters of Henrik Ibsen" into English.

AMERICAN PORTRAIT AND FIGURE PAINTERS 3
AMERICAN LANDSCAPE PAINTERS 12
WILLIAM M. CHASE 25
FRANK DUVENECK 28
CHILDE HASSAM 30
GARI MELCHERS 33
EDWARD W. REDFIELD 36
JOHN SINGER SARGENT 39
EDMUND C. TARBELL 42
JOHN H. TWACHTMAN 44
JAMES McNEILL WHISTLER 47
AMERICAN SCULPTURE 51
CONTEMPORARY ITALIAN ART 92
THE ART OF THE NETHERLANDS 102
MODERN NORWEGIAN ART 104
MODERN SWEDISH ART 114
AXEL GALLEN-KALLELA OF FINLAND 120
POST SCRIPTUM: APROPOS NEW TENDENCIES 128

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THE ART OF JAPAN 95

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INTRODUCTION xv
THE ART OF ARGENTINA 76

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CONTENTS

PAGE

CATALOGUE OF THE UNITED STATES SECTION

Photographic Reproductions of Mural Paintings and Sculpture.

GALLERY 26, WALL B 159

GALLERY 27 160

Historical Section

GALLERIES 58, 59, 60, 64 . . . . . 201-204, 207

Comparative Loan Collection

GALLERIES 61, 62, 63, 91, 92 . . . . . 204-207, 226

Contemporary Artists

GALLERIES 26 to 57, inclusive 159-160

GALLERIES 65 to 90, inclusive 209-226

GALLERIES 93 and 117 to 119, inclusive 227-232

VOLUME II

CATALOGUE OF THE UNITED STATES SECTION (Continued)

Contemporary Artists (Continued)

GALLERIES 119 (Continued), 120 233-236

Colonnade and Rotunda 235

CATALOGUE OF THE CHINESE SECTION 237

CATALOGUE OF THE PHILIPPINE SECTION 244

CATALOGUE OF THE SWEDISH SECTION 245

CATALOGUE OF THE PORTUGUESE SECTION 251

CATALOGUE OF THE ARGENTINE SECTION 254

CATALOGUE OF THE NETHERLANDS SECTION 256

CATALOGUE OF THE INTERNATIONAL SECTION 260

CATALOGUE OF THE NORWEGIAN SECTION 275

ABBREVIATIONS USED IN BIOGRAPHICAL INDEX 282

BIOGRAPHICAL INDEX

Painters and Illustrators 283

Etchers, Engravers and Lithographers 389

Sculptors and Medalists 430

APPENDIX

Explanatory Note 454

Index of Artists 455

ILLUSTRATIONS

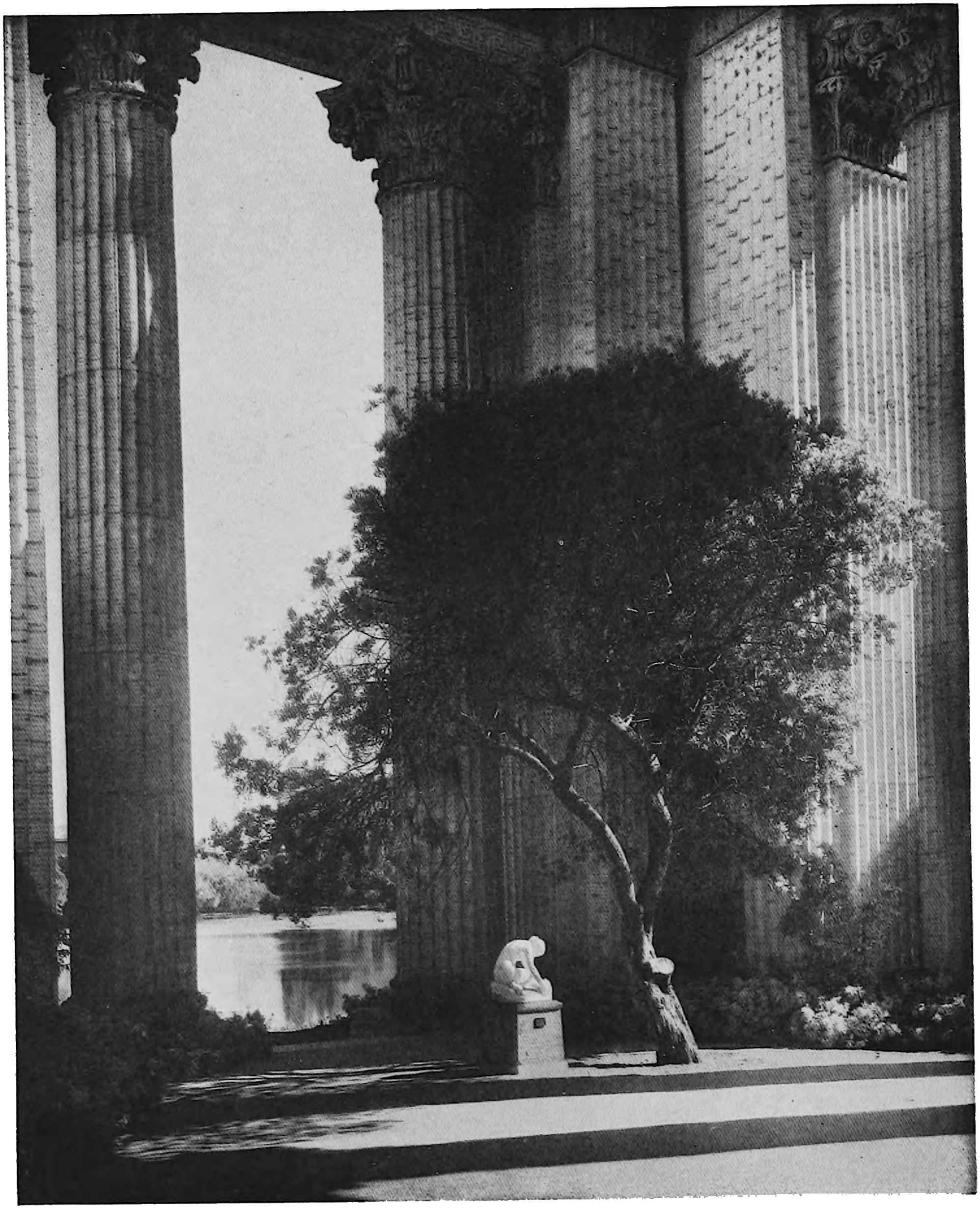
VOLUME I

FACING PAGE

PALACE OF FINE ARTS: THE ROTUNDA *(Frontispiece)*
PALACE OF FINE ARTS: AT THE ENTRANCE OF THE COLONNADE XV
PALACE OF FINE ARTS: VISTA XVIII
PORTRAIT OF MISS PEEL. *Benjamin West* 3
JOSEPH WRIGHT AND FAMILY. *Joseph Wright* 4
PORTRAIT OF BENJAMIN WEST. *Matthew Pratt* 6
PORTRAIT OF MRS. ELIZABETH WILLING POWELL. *John Singleton Copley* . . . 8
THE THUNDER STORM: CATSKILLS. *Asher Brown Durand* 12
NIAGARA FALLS. *Frederick Edwin Church* 14
THE WINDY DAY. *Alexander H. Wyant* 16
IN THE BERKSHIRE HILLS. *George Inness* 18
NATURE'S MIRROR. *Alexander Harrison* 22
PORT BEN. *Theodore Robinson* 24
PORTRAIT OF WHISTLER. *William M. Chase* 26
JOHN W. ALEXANDER. *Frank Duveneck* 28
THE YACHTS: GLOUCESTER HARBOR. *Childe Hassam* 30
THE WEST INDIAN GIRL. *Childe Hassam* 32
MATERNITY. *Gari Melchers* 34
THE BREAKING OF WINTER. *Edward W. Redfield* 38
PORTRAIT OF HENRY JAMES, ESQ. *John Singer Sargent* 40
MY FAMILY. *Edmund C. Tarbell* 42
NIAGARA. *John H. Twachtman* 44
WHISTLING BOY. *Frank Duveneck* 46
PORTRAIT: MRS. HUTH. *James McNeill Whistler* 48
J. ALDEN WEIR. *Olin L. Warner* 50
HENRY WARD BEECHER. *John Q. A. Ward* 54
SEATED LINCOLN. *Augustus Saint Gaudens* 56
DYING LION. *Paul Wayland Bartlett* 58
THE SURGEON. *Charles Grafly* 60
THE PATRIARCH'S PRAYER. *William Auerbach Levy* 62
NIGHT WINDOWS. *John Sloan* 64
EDAM. *W. O. J. Nieuwenkamp* 66
WINDMILL: DIXMUDE. *Frank Brangwyn* 70
GIRL'S HEAD. *Emil Orlik* 72
THE MUSICIANS. *Antonio Barone* 74
AN OLD WOMAN FROM TUSCANY. *José Léon Pagano* 76
TUNG FONG-SU AT THE GOLDEN HORSE. *Pao Yun-ting* 78
STUDY OF CATS. *Hsu Hsi* 80
CAFE-CONCERT. *Edgar Hilaire Degas* 82
THE LADY WITH THE HYDRANGEA. *Henri Caro-Delvaille* 86
MELTING SNOW. *Pál Szinnyei-Merse* 88
PORTRAIT: COMPOSER BARTÓK. *Róbert Berény* 90
BOHEMIAN. *Antonio Mancini* 92
GREEN SHAWL. *Camillo Innocenti* 94
MOVING CLOUDS. *Ranshu Dan* 96
SAILING BOATS. *Keisui Ito* 98
AMSTERDAM TIMBER-PORT. *G. H. Breitner* 102

FACING PAGE

THE STRUGGLE FOR LIFE. *Christian Krohg* 104
WINTER NIGHT IN MOUNTAINS. *Harold Sohlberg* 106
SUMMER NIGHT IN AASGAARDSTRAND. *Edvard Munch* 108
THE WHITE GLOVE. *Bordalo Pinheiro Columbano* 110
THE NATIVE SONG. *José Malhoa* 112
SWANS. *Bruno Liljefors* 114
INTERIOR OF CAFE. *Manuel Rosé* 118
PORTRAIT: MOTHER AND INFANT. *Axel Gallen-Kallela* 120
THE WREATH OF ANEMONES. *Axel Gallen-Kallela* 122
HARBOR: ROTTERDAM. *Albert Marquet* 124
THE BRACELET SELLER. *Albert Besnard* 126
THE STRIKE. *Osao Watanabe* 138
HAMMERED IRON ORNAMENTS. *Chozaburo Yamada* 140
PORCELAIN VASE. *Kozan Miyagawa* 142
SPRING RAIN. *Toho Hirose* 144
SEATED WOMAN. *Charles Cottet* 146
SHELL FISH. *Georges-Sauveur Maury* 150
LOVERS. *Henri J-. G-. Martin* 152
DEATH OF MACEO. *Armando Menocal* 154
THE PROCESSION. *Ettore Tito* 156
MODERN DIANA. *Arturo Dazzi* 158
TWILIGHT. *Cupertino Del Campo* 160
PORTRAIT OF MRS. C. DE LA C. *Ernesto de la Carcova* 162
THE YOUNG LANDLADY. *Jorge Bermudez* 166
PORTRAIT: BENEDICT XV. *Horatio Gaigher* 168
FORT ST. ANDRE. *H. Hughes-Stanton* 170
THE MODEL. *Laura Knight* 172
APOLLO AND DAPHNE. *Harold Speed* 174
KENOUSSA. *Axel Gallen-Kallela* 176
YOUNG GIRL WITH A VESSEL. *Joseph Bernard* 178
THE SHORE. *Maurice Denis* 182
MORNING IN PROVENCE. *Henri Georget* 184
LE HAVRE: TERRASSE AU BORD DE LA MER. *Claude Monet* 186
THE PROMENADE. *Gustave Pierre* 188
THE FOOT BATH. *René Quillivic* 190
THE PAINTERS. *Felix Valloton* 192
THE SHORE. *Leo Putz* 194
SUMMER NIGHT. *Franz von Stuck* 198
PORTRAIT: COUNT J. ANDRÁSSY. *Gyula Benczur* 200
STILL LIFE. *István Csók* 202
LANDSCAPE. *Károly Ferenczy* 204
NASCENCE. *Béla Iványi Grünwald* 206
BEFORE THE MIRROR. *Lajos Márk* 208
LANDSCAPE. *Mihály Munkácsy* 210
WOMAN WITH HEAD TURNED. *Bela Uitz* 214
THE ANGEL. *Bernardo Luini* 216
PROXIMUS TUUS. *Achille D'Orsi* 218
SUSANNA. *Giuseppe Graziosi* 224
BOX: WATER LILY DESIGN. *Jitoku Akadzuka* 226
CIGARETTE BOX: DESIGN TREE. *Shoka Tsujimura* 226
SUMMER. *Bernardus Johannes Blommers* 230
GATHERING SEA MOSS: MINHO. *José Veloso Salgado* 232



PALACE OF FINE ARTS: AT THE ENTRANCE OF THE COLONNADE

A little time, a little space away
Noise and tumultuous color and the world at play!

Here 'neath the drooping branch, the low-bent marble Muse;
On either hand the master-builder's columns tall;
The little lake caressed by cloud and sky;
The quiet of the dying daylight over all!

Man praises man's accomplishment with brazen throat;
Beauty alone can charm with one low note.

—*John E. D. Trask.*

A little time, a little space among
Noise and inanimate color and the world of plan;

Here, amidst the drooping branch, the low-pent marble Muse,
On either hand the master-builder's columns fall,
The little lake caressed by cloud and sky,
The dust of the flying daylight over all;

Man praises man's accomplishment with praises often.
Beauty alone can chasten with one long note.

—John E. D. Trask.

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The methods of organizing the present exhibition are probably not without interest.

For the foreign national Sections the several national commissions are responsible and to them directly are due America's thanks.

The organization of the International Section and the physical handling of the exhibits now included therein was not without its difficulties. Indeed, the task was somewhat complicated by unusual conditions. For exhibits from countries not officially represented the Exposition drew upon European exhibitions, upon artists as individuals, upon art associations and upon private owners whose generosity may evidence that association with the beautiful is not without its influence in the formation of kindly character.

The majority of the works in the International Section were brought to San Francisco on board the United States transport "Jason," assigned by the government for this purpose. But even a transport ship at ocean port was not a full solution of every difficulty. The aid, always generously given, of diplomatic and consular service was necessary, and some new devices were employed. From Budapesth in turmoil, with packers and boxmakers quite fully occupied outside their usual sphere, a furniture moving van of huge proportions was secured as carrier. Well-filled with paintings it was brought intact on flat car to Genoa and thence upon the "Jason" direct to San Francisco where for the first time it was unpacked at the very door of the Fine Arts Building.

Upon the "Jason," too, came works of American artists in Europe, chosen for invitation by the advisory committees in Europe and by the juries of selection meeting in London and Paris.

Within our own country selections for the United States Section were made at Boston, New York, Philadelphia, Cincinnati, Chicago, St. Louis and San Francisco by juries appointed through co-operation between the Department and the five local advisory committees in America.

Invitations were extended by the Department to certain distinguished artists to exhibit selected groups of their works and these invitations were accepted in most cases, though not in all. Among these invitations were those which resulted in the series of "one-man" galleries from which the public can gather as in no other way would be possible, comprehensive knowledge of the effort and accomplishment of some of those who have led in the pursuit of beauty along diverging paths.

"When the tubes are twisted and broken" it may be that the perfect exhibition will be organized, but not till then.

As has been noted, some works which the department greatly desired to include in the United States Section are absent. So, too, the representation of certain foreign schools is insufficient. Notably is this true of modern German painting.

In July, 1914, it seemed, humanly speaking, certain, through the

co-operation of the "Gesellschaft für Deutsche Kunst im Auslande" and a committee of some two score artists representative of the various phases of modern Germanic art, that there would be included in this exhibition from three hundred and fifty to four hundred representative German works, many of which had at that time been both selected and secured. The memorable August following exploded this hope as it exploded yet other plans of even wider moment.

There seems some poetic justice in the fact that the causes which disrupted the larger German collection brought to the Department the thirty odd German pictures now in the International Section. These had been in the spring of 1914 exhibited at the Carnegie Institute in Pittsburg. They were exported on board a German ship and after its capture were returned to this country by a British prize court and so became possible for exhibition here.

"Thus mortals do obey the whims of circumstance."

As the conclusion of Reinach's "Apollo" we read, "Far from believing that the social mission of art is at an end, or drawing near that end, I think it will play a greater part in the twentieth century than ever. And I think—or at least hope—that greater importance than ever will be attached to the study of art as a branch of culture. This study is one which no civilized man, whatever his profession, should ignore."

Perhaps no better text could be found as an excuse, if excuse were desired, for the efforts of the Department of Fine Arts.

To aid in the serious study of the art of today has been the Department's desire.

Whether one follows Tolstoy or George Moore in regarding the arts of the painter and of the sculptor, whether one whispers the word culture with bated breath and rolls "art" upon the tongue or merely finds in association with the artists' work a highly moral and altogether harmless pleasure, whatever the point of view, it seems sure that at a certain place in the ascending scale the graphic and plastic arts permanently enter, with no need for further excuse, the ordinary life of civilized society. If this be true, a broad knowledge of the present state of these arts throughout the world is desirable and this the present exhibition has made effort to supply.

In furtherance of this effort this catalogue departs somewhat from tradition. Happily the printed word is unobtrusive and the simple device of turning many leaves together will bring one rapidly to that portion of the volume where tabulated list holds sway. Yet I believe there will be some who with me will find an interest in the thoughts of others than themselves about this exhibition. Yes, no doubt, there will be curious minds who will rejoice in the relationship of this to that and will be glad of opportunity to cull in concentrated form suggestions of the past, the present and the future. Will these curious ones be patient in their curiosity,

endeavoring to take this catalogue in its entirety even as they should receive the show itself?

In the exhibition here gathered together more than a thousand years are represented. Ten thousand works, or thereabouts, are gathered from the whole round world. Some will accept the early Chinese paintings as the culmination of design, others will find their happiness in the most modern note.

In the chapter of this book called "Post-Scriptum," for lack of better title, appeal is made for open-mindedness. It is suggested that the new be not condemned for the sole reason that it is still new. It is my private hope that, as Mr. Laurvik in that chapter has pointed out, the acceptance or half-acceptance of the new will in no wise require the discarding of any admiration for the things of yesterday. Today in art as in other great social movements is a period of change. We should be very careful not to lose our hold on yesterday lest in the relaxation we lose also tomorrow.

Art was and is and will be. It is at once the measure and the means of culture.

In the social development of the United States, as has been generally acknowledged, the Centennial Exposition held in Philadelphia in 1876 and the Chicago Exposition of 1893 are among the most potent influences. The power and force of those expositions arose largely from their having quickened the artistic sense of the nation, or rather of some portion of a nation so vast that simultaneous quickening is almost an impossibility.

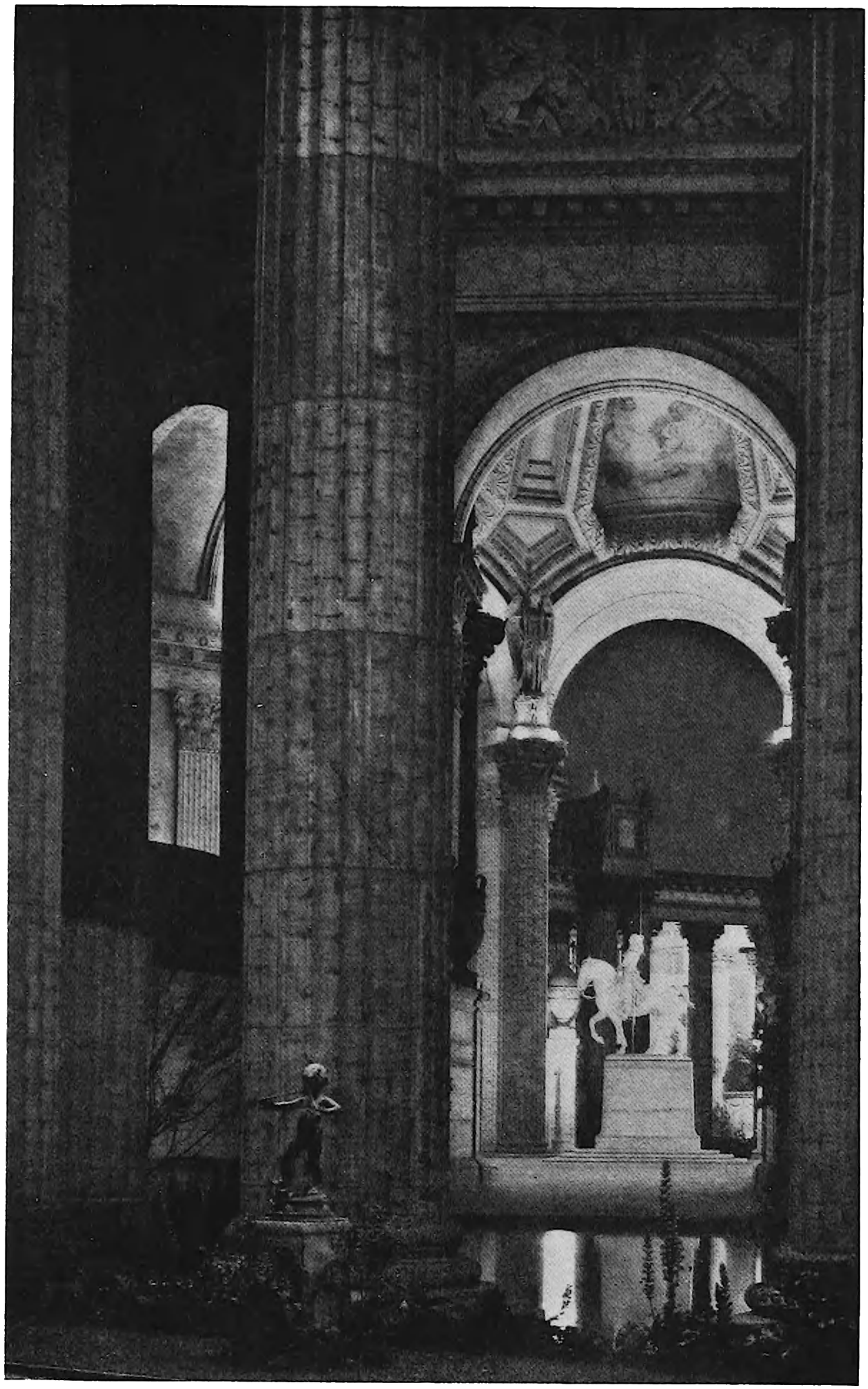
If from the San Francisco Exposition of 1915 there shall emanate a similar stimulus, then the effort of this Department will not have been in vain.

It is not unlikely that the next forward movement in this country, both in art and in social development, will find its beginning upon the Pacific slope. Let it be hoped that in that development there will be no lack of appreciation for those who, given the qualifications of power and personality—which tend always to leadership—have been content to step aside from immediate material gain, who called by a knowledge of the real need our nation, have for the sake of humanity, whether consciously or unconsciously, been willing to serve their fellowmen in leadership only toward the things of the spirit, who have, for the ultimate good of their fellows, been willing to sing with the poet—

"Oh, let me leave the plains behind,
And let me leave the vales below;
Into the highlands of the mind,
Into the mountains let me go.

"Here are the heights, crest beyond crest,
With Himalayan dews impearled;
And I will watch from Everest
The long heave of the surging world."

John E. D. Trask.



PALACE OF FINE ARTS: VISTA

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PORTRAIT OF MISS PEEL. *By Benjamin West*

Chapter I

AMERICAN PORTRAIT AND FIGURE PAINTERS

NOTHING better reflects the intellectual and cultural development of a people than their art. This is especially true of the intimate and highly personal art of portraiture whose chief business it is to perpetuate to future generations the men and women whose wit or beauty or great achievements have added lustre to their day and generation. To an unusual degree was this true of the early art of America which made its precarious beginning in the midst of an indifference that was totally oblivious to the appeals of all forms of art other than that of portraiture.

Human nature is ever the same—whether in Athens or Philadelphia, mirrors sell quicker than tracts. And thus it came about that the man who not only could paint the signs that adorned the shop fronts of those days but was also adept at making "counterfeit presentments" of their owners was much in demand, and the noble art of portraiture flourished and was accepted. Long before even a plaster cast of the "Venus de Medici" could be publicly shown in the Quaker City, which was then the arbiter in all matters of taste as well as fashion, Matthew Pratt, the skillful sign painter, was busily engaged painting portraits of the notables of his day. These even included a portrait of young *Benjamin West,** who was then coming into prominence as a painter of exceptional ability. Considering the very limited opportunities for study afforded this pre-Revolutionary sign painter, this portrait of *West,* while not very remarkable in itself, is nevertheless an interesting example of the first tentative struggles of American art to express itself.

Thus also must be regarded the work of Matthew Pratt's chief competitor, Joseph Wright, whose quaint group of *Joseph Wright and Family* furnishes proof that these early painters were not wholly without talent. If we except Smibert, who was Scotch, and Hesselius, who was a Swede, these were among the first names to emerge from that group of anonymous "limners" whose hard and over-elaborated portraits furnish the earliest evidences of the existence of a native art. While few if any of these early portraits are in any sense masterpieces they nevertheless succeed in presenting to us something of the spirit and atmosphere of their

*All titles printed in *italics* throughout this volume indicate exhibits comprised in this catalogue.

day, which was characterized by an almost frugal barrenness in all matters of esthetics. The very handicaps under which these early painters labored —their lack of academic training, combined with their narrow provincialism—helped rather than hindered them in truthfully mirroring the drab sobriety of their time. Gradually, however, as life in the Colonies became less rigorous we find the settlers growing more responsive to the appeals of art, and native-born painters did not want for commissions on which to exercise their budding talents.

The real genesis of American portrait and figure painting may be said to start with the advent of that distinguished group of pre-Revolutionary painters of which Benjamin West was the bright, particular star, and that comprised such men as John Singleton Copley, Charles Willson Peale and Gilbert Stuart. If one adds to these the names of John Trumbull and Thomas Sully we have the most representative painters of Colonial days, whose achievements constituted for a long time the standard in American portrait painting. Especially is this true of West, whose great success in England, where he became the President of the Royal Academy, fired the ambition of the younger painters of the day.

In the art of this brilliant prodigy, who, at the age of twenty, was painting portraits of the notables of New York and Philadelphia, there was first manifested in this country something of the suave elegance and refinement of European culture which was then beginning to make itself felt in the social life of the colonists, as is clearly shown in his interesting portrait of *Miss Peel*, whose natural primness is softened by an outward charm and graciousness of manner no less than by the elegance and cut of her gown, which is plainly derived from Europe. Through West's allegorical and religious pictures, such as *Mary Magdalene Anointing the Feet of Christ*, American figure painting came for the first time under the influence of North Italian art, albeit much sweetened and sentimentalized. It marks the assumption by the American artist of the "grand manner" which found expression in the social life of the times in stately balls and routs.

As the struggle for mere existence became less pressing the sense of class distinction grew more sharply defined and pride of birth asserted itself, all of which was highly conducive to the development of the art of portrait and figure painting. And along with the stately portraits of statesmen and men of affairs there appeared the sprightly and vivacious likenesses of the noted belles and beaux of the day. The most distinguished men in public life, as well as the most exclusive ladies of fashion, began to sit for their portraits, and the series of canvases executed by Stuart, West, Copley and Sully constitute in themselves a gallery of all that was best in the early life of this country.

Conspicuous among these painters was John Singleton Copley, whose portraits of eminent men and women are marked by a virility and a vivacity that is unusually lifelike. One gains a vivid impression from his portraits

JOSEPH WRIGHT AND FAMILY. *By Joseph Wright*

of the distinguished hauteur, the decorum and elegance that characterized the dress and deportment of the ruling class of his day, as is well illustrated in portraits such as that of *Mrs. Elizabeth Willing Powell*, owned by the Pennsylvania Academy of Fine Arts, or that of Lady Wentworth in the Lenox Collection of the New York Public Library. The men and women who people the canvases of Copley are distinguished by that air of almost self-conscious superiority which was the hall-mark of the old blue-blood aristocracy, who, in their pride of family, held themselves aloof from the general mass. Even in certain traits which might be criticized by the superficial student as shortcomings do these portraits reveal their essential truthfulness—the somewhat rigid formality and semi-official ostentatiousness of not a few of the figures in these canvases testify to their correctness.

Although separated by only a few years from the frugal art of Smibert and his contemporaries, the altered social conditions which had replaced the narrow rigidity of earlier days with a gracious culture, make themselves strongly felt in all this later work. Much of Copley's success is no doubt due to these altered social conditions, which not only made possible a higher development of art, but furnished the painter actual material for his art in the greater color and vivacity of the life about him, which was fast losing much of its puritanical primness, without, however, losing any of its stately reserve and dignity. All these qualities were admirably expressed by Copley, who, himself of good family, moved in the best society, where he had ample opportunity for an intimate study of the people whom he has so ably immortalized. He represents the culmination of what may be called the transition period of Colonial art. His work established a certain standard of excellence that formed the basis of much that was most worth while in the portraits by the men who followed him.

It is not improbable that his art even exerted an influence upon the young Englishman, Robert Edge Pine, who settled in Philadelphia toward the end of the eighteenth century. Certainly something of Copley's manner is discernible in Pine's portrait of *General Henry Lee*, which is probably one of the numerous preliminary portrait studies of the foremost men of his time painted by him for his proposed series of historical paintings celebrating the great events of the Revolution. After the departure from Philadelphia of West, who had established himself permanently in England, Pine, together with Pratt and Charles Willson Peale, helped to maintain the artistic supremacy of the Quaker City.

Of these painters the most interesting and characteristic of the times was Charles Willson Peale, who had studied with Copley in Boston and with West in London. He was a remarkable example of what later became known as the typical Yankee. There was little or nothing that he could not do with his hands, being a clever worker in leather, wood and metal and during a busy life he became widely known as a watchmaker,

taxidermist and dentist, besides achieving a lasting reputation as a portrait painter of great power. In passing, it is interesting to note that this extraordinary versatility is by no means unique in the history of American art, as is strikingly exemplified in such uncommonly fine portraits as that of *Mrs. David Olyphant* and *William Cullen Bryant,* painted by the distinguished inventor of the telegraph, Samuel F. B. Morse, while in our own day the achievements of the late lamented F. Hopkinson Smith in art, science and literature serve to maintain what is in a fair way to becoming a national tradition. Though lacking something of Copley's suave elegance and versatility in the rendering of accessories, the paintings of Peale have an actuality that places a personality before you in a vivid, convincing manner. He was essentially a man's man and he is at his best in his portraits of men, as may be seen in such straightforward, sincere characterizations as that of *Colonel Charles Pettit,* and more especially in that notable series of fourteen portraits of Washington upon which his fame chiefly rests. His scrupulous regard for truth and his conscientious craftsmanship did much to counteract the sentimental romanticism that was being introduced into portrait and figure painting by men like Robert Edge Pine and helped to give stability and poise to an art that in this country was still in its infancy. It paved the way for the coming of Gilbert Stuart, who was born of Scotch parents in 1755 at Narragansett, fourteen years after Peale.

In Stuart early American life found one of its greatest interpreters. In his art is combined something of the suavity, elegance and grace of Copley with something of the uncompromising truthfulness of Peale. These were the very qualities essential to a correct and sympathetic portrayal of the men and women of his time. The rigid formalism of earlier days was being rapidly replaced by a courtly and suave dignity that was prevented from degenerating into prim conventionality by the growing love for the drama and for the pageantry of stately yet gorgeous balls and routs. This increasing gayety of the leaders of fashion and the men of affairs prompted many painters of the day to go to the extreme of theatricalism and display in the portrayal of their contemporaries. With the frills and furbelows of the dandies was imported from England also the fashion in portraiture which was then in the grip of an artificial classicism that prescribed a stock paraphernalia of curtains and columns as the necessary accessories of every portrait. But all this was simply the surface affectation of the time, which at heart was animated by a serious, purposeful spirit that found its highest expression in the serene, exalted seriousness of Washington.

That Stuart instinctively realized the drift and meaning of the age and shunned its pretentious grandiloquence, is the measure of his greatness. He was the first American painter to look beneath the surface of his sitters—he was interested in the spirit rather than the appearance of things; he searched out with unswerving fidelity the humanity of his sub-

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jects and in his series of memorable portraits of beau and belle, of grand dame and thoughtful statesman, he has mirrored the abiding spirit of his time as none other. This is eloquently summed up in his last portrait of Washington known as the Athenæum Portrait, in the Museum of Fine Arts in Boston, and again in such portraits as that of *Major General Henry Dearborn,* which, if it does not reflect the full measure of his greatness, reveals his uncommon powers of characterization no less than his great skill as a painter. The hand of the master is in every stroke and the whole is imbued with a profound dignity only achieved by the great masters of portraiture, with whom Stuart will surely rank when the world learns to know and understand his art better. At his best he is a worthy rival of Reynolds and Gainsborough, but more especially of Raeburn, with whom he has much in common—a certain Scotch solidity and directness of treatment, as well as a freshness and purity of color is common to both. He was the last commanding personality in American figure and portrait painting until the appearance of Chase and Duveneck, of Sargent, Whistler and Alexander, whose brilliant, suggestive and modern brushwork is anticipated by this pioneer of American portraiture.

The interval that separates the death of Stuart in 1828 from the advent of the modern men was a period of respectable mediocrity, of servile aping of past standards that begot many tolerable works of art, but nothing of great moment. It was a time of industrial expansion, of gold fevers and slave trafficking that had little or no predilection for art, which, like the literature of the day, was for the most part imported or in imitation of foreign models. The portraits of John Trumbull, Washington Allston and John Vanderlyn were, on the whole, able but rather uninspired creations, that simply carried forward the traditions of the past without contributing anything new in the way of an interpretation of the people of their day, though portraits such as that of *John Randolph of Roanoke* by Chester Harding offer interesting exceptions to the prevailing dull level of mediocrity to which Harding himself contributed his share in a series of commonplace portraits. However, as this was the general intellectual tenor of the age, their work may, in a measure, be regarded as the product of the times in which it was produced.

An exception to this general dullness is found, however, in the work of Henry Inman, whose portrait of *Henry Pratt* commands more than passing attention, revealing a painter of somewhat uneven quality, it is true, but nevertheless possessed of more depth and seriousness than Sully. But the time, barren though it was of real genius, still possessed in Charles Loring Elliot a man endowed with the real gifts of a painter, who, moreover, had the happy faculty of presenting the character of his sitter with an engaging force and frankness that in a large measure anticipated the technical *bravura* imported a generation later from abroad by Duveneck, Chase and Currier. In portraits such as that of *Mrs. Mary A. Goulding*

and that of *H. W. Hewitt,* Elliot proved himself so far in advance of his time as hardly to be counted of it. He is the one notable figure in American portrait painting of the middle of the nineteenth century.

The link between this period and the present is found in the work of Thomas Sully. He was born in 1783 and died in 1872, living for some sixty-nine years in Philadelphia, where he painted an enormous number of portraits of prominent people. He studied for a short time with Stuart and also with West in London, where he appears to have fallen under the spell of Lawrence, whose decorative elegance he sought to emulate in his own work, well illustrated by his sprightly portrait of that most bewitching actress, *Francis Anne Kemble,* in which he essays the manner of Lawrence without, however, quite attaining that master's elegance either of color or handling. Nevertheless, it clearly reveals the astonishing virtuosity of this facile and surprisingly productive painter whose long life spanned the eighteenth and nineteenth centuries. He possessed in a greater or lesser degree most of the qualifications of a great portrait painter, and his brilliantly painted canvases went far toward demonstrating that American art had emerged from its novitiate.

As the country became more and more homogeneous, traits of character developed that were essentially American, and a spirit of provincialism replaced that broader, cosmopolitan culture that characterized Colonial times. Men were busy with their farms, with their factories and their mines, the three R's were synonymous with culture, and beauty was regarded as an attribute of the devil. The only art that flourished and was accepted was made to point a moral or adorn a tale. And the superior few to whom morals meant nothing, loftily regarded all native art with a patronizing condescension that drove the ablest talents abroad, from whence they could send back their canvases with the magic word Paris, Rome or Munich affixed to their signature, and "Made in Germany" became the open sesame that secured an American painter admission into an American collection. The Dusseldorf school of painting was in the ascendant and American art was in its anecdotage. R. C. Woodville's *War News from Mexico* and Eastman Johnson's *A Drummer Boy* were the supreme and much applauded masterpieces of the period, which left the impress of its banal taste even upon a later generation, which greeted Thomas Hovenden's *Breaking Home Ties,* when exhibited at the Chicago World's Fair, with the pleasurable surprise of a child listening to a new tale.

Of the young men who had been driven abroad by the indifference and lack of opportunity at home, Frank Duveneck and William M. Chase brought back with them ideals and enthusiasms that were destined to regenerate the art of the whole country. The return of these two men from Munich in 1878 into this world of false ideals, whose nose-near acquaintance with nature had produced a distorted, matter-of-fact point of

PORTRAIT OF MRS. ELIZABETH WILLING POWELL. *By John Singleton Copley*

view that held fast to the letter and let the spirit go, was like an invigorating sea breeze, or perhaps it would be more exact to say that it was like an uprooting cyclone that forever disestablished the old order of things. Their advent marks the beginning of modern art in America.

Of these two men—Chase and Duveneck—Chase was the more volatile, the more susceptible to the multi-colored life which he found awaiting his brush, and he entered into this life with a zest that carried him into immediate popular favor. He had hardly arrived before he was established in the imagination of the public as the *beau ideal* of the painter, a position he has maintained to the present day by virtue of an exuberant, picturesque personality that loves the applause of the multitude no less than the artistic debates of his confrères. Duveneck, on the other hand, remained intellectually attached to the old order of things as exemplified in the art of Velasquez, from whom he, like Manet, acquired much that is most modern in his art, as is clearly shown in his magnificently painted portrait of *John W. Alexander,* the broad, supple masterly technique of which rivals the most brilliant *tour de force* of Manet.

The change that was fast taking place in the life and manners of the people is eloquently expressed in the well-known portrait by Chase called *Woman with the White Shawl,* the simplicity and distinguished reserve of which admirably reflect the persuasive character of his art at that time as well as the atmosphere and general attitude of the period. In this delicate, sensitive, feminine delineation Chase has suggested the beginnings of that cosmopolitanism which is rapidly becoming the pre-eminent characteristic of American life and art, and of which he is one of the most versatile exponents. But the most brilliant representative of this new order of things is undoubtedly John Singer Sargent, whose art celebrates with fervent, unctuous strokes the kaleidoscopic pageant of modern life. In him the volatile and highly assimilative genius of America finds its most consummate interpreter. His art stands to-day as the most conspicuous example of that alert restlessness which is the dominating spirit of our day. This art is, in the best sense of the word, purely objective, dedicated to a specific transcription of the outward semblance of things. Yet he succeeds by virtue of his marvelous power of accurate surface delineation in revealing something of the inner character of his sitters, as is strikingly shown in his portrait of the distinguished novelist, *Henry James.* His art is a sort of epitome of the time in which we live and has had a wide influence upon the younger generation of painters.

Examine Irving R. Wile's portrait of *Madame Gerville-Reache,* Cecilia Beaux's portrait of *Henry Sturgis Drinker, Esq.,* Wilhelm Funk's portrait of *Mrs. John W. McKinnon,* Wallace W. Gilchrist, Jr.'s, *Girl in Pink,* Ben Ali Haggin's *Little White Dancer,* Julian Story's portrait of *Mrs. Story,* and Louis Betts' *Lady in White,* and you will see that all are related to him in one way or another. Of the foregoing artists Cecilia

Beaux is undoubtedly the most gifted and accomplished. In her best portraits, such as that of *Sita and Sarita* and that of the lady in white called *The Dreamer* there is a force and fluency unequaled by any other American painter save Sargent, while in such portraits as that of *Henry Sturgis Drinker, Esq.*, she is even a serious rival of Sargent in sheer technical virtuosity. Sargent has painted few heads and hands better than those in this shrewdly characterized portrait of the President of Lehigh University.

Below the scintillating surface of America there is stirring a new, more thoughtful spirit, and it is to the paintings of John W. Alexander that we must look for that suggestive hint of something deeper and more abiding, of that *savoir faire* which is the hall mark of a highly developed self-consciousness. This fast developing self-consciousness constitutes in a large degree the subject matter, so to speak, of the greater part of Mr. Alexander's work, admirably expressed in a long and brilliant series of incomparable feminine delineations, of which the standing figure of *Phyllis* is an excellent example. His art has created a distinct style, whose influence is discernible in the work of such men as Howard Gardiner Cushing, who has reconciled something of the decorative quality of Alexander with the *chic* elegance of modern French portraiture, cleverly exemplified in his standing *Portrait* of a lady enveloped in a purple opera cloak.

Apart from the work of Alexander and that of Sargent there has grown up a group of painters whose aim is a more realistic rendering of the scenes of contemporary life. In the work of Henri, Sloan, Glackens, Homer Boss, George Bellows, Alice Mumford Roberts and Randall Davey there is reflected something of that clear, discerning intellectuality which is one of the disconcerting characteristics of the modern American. It has some of the sprightly penetration of the French from whom it is directly derived, being related to Manet and his group, as is clearly shown in William J. Glackens' interesting group of friends *Chez Mouquin,* which recalls Manet's portrayal of some of his friends in one of his well-known café scenes. The *Two Vaudeville Stars* of Alice Mumford Roberts is another brilliant example of the same influence, which has largely contributed toward producing such very excellent painters as George Bellows and Randall Davey. The latter's portrait of the ruddy old lighthouse keeper, *Captain Dan Stevens,* is an excellent illustration of the fresh, forceful directness of the younger generation of painters. This art has a vivid, pulsating, life-like quality that is arresting and at times uncomfortably convincing, like the indisputable arguments of a brilliant debater. And by one of those singular ironies of chance it was given to the quiet and academically correct Thomas P. Anschutz to have been the teacher of most of these rebels who knock so insistently on the door. What less likely source of revolutionary tendencies could well be imagined than the gentle, much-beloved author of the sedate portrait entitled *A Rose*? Yet

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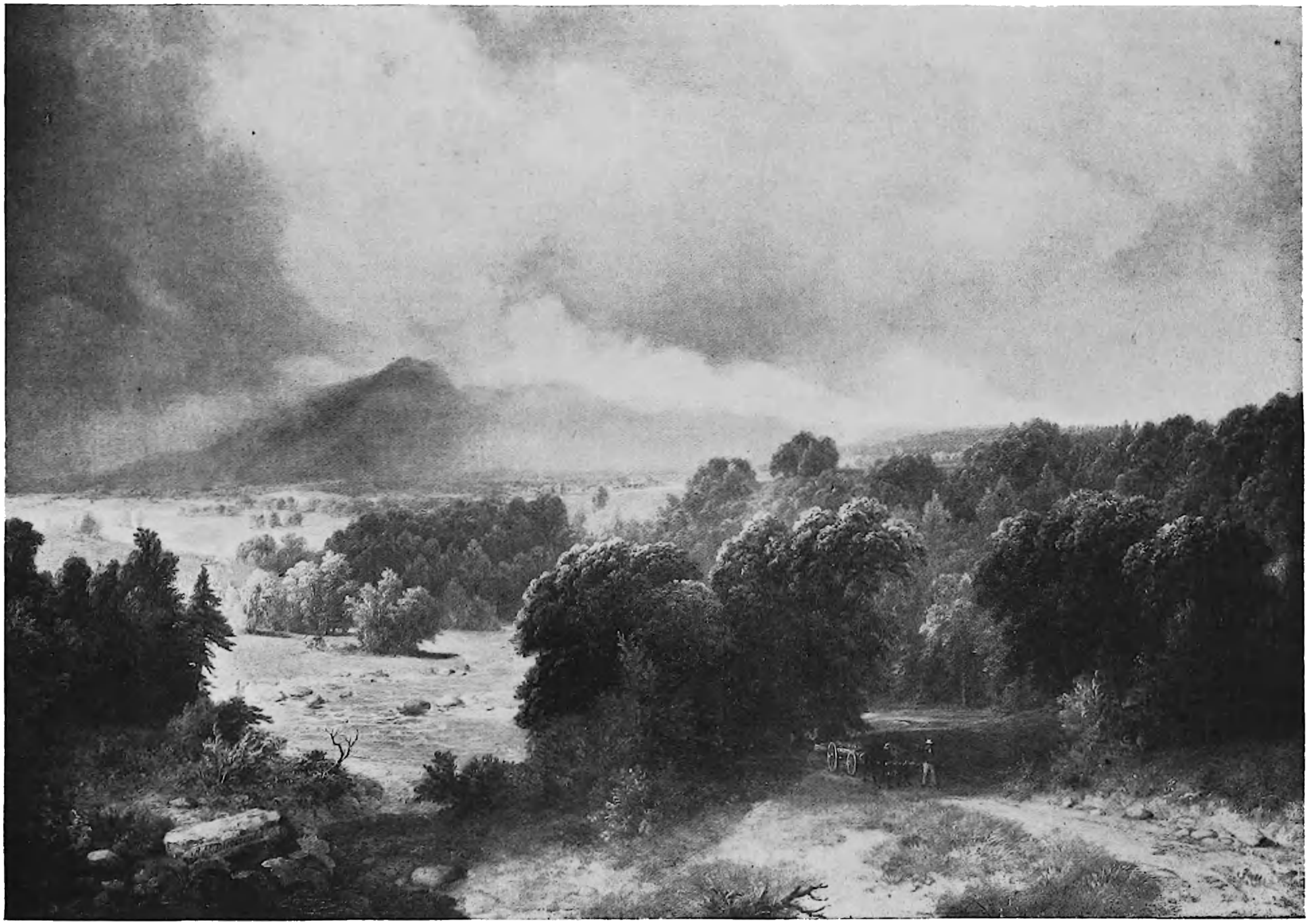
Chapter II

AMERICAN LANDSCAPE PAINTERS

THE character and climate of a country, the particular quality of its air and light, play no small part in the destinies of its people—hence the natural interest in landscape painting. Bernard Shaw attributes the stodginess of the English and the brilliancy of the Irish to their respective climates, which is more than a whimsical thrust at the impenetrable London fogs. An eminent modern historian has recently made out an interesting case against the intense, nerve-racking light of Greece as a prime cause of the early decadence of this race, and I have long contended that the dominant traits of American character: its delicate, high-strung, nervous energy and alert restlessness—are directly traceable to the intense, penetrating brilliancy of the light here which has a greater actinic quality than that of any other country in the world, save Greece perhaps, and certain other points on the Mediterranean. The ultra-violet ray, always dominant, predominates here to an unusual degree. It may be said to be the color of America, which is gradually being revealed to us by our present-day progressive landscape painters, who are interpreting the color and character of our country with increasing truthfulness.

By reason of the comparative freedom from outside influences enjoyed by the landscape painter American landscape painting is becoming more and more native in character. It is, in fact, the one domain of our art in which the genius of American painting achieves its most characteristic and truly national expression. Moreover, it reflects the mentality and personality of our painters even to a greater degree than does figure and portrait painting, which must necessarily be somewhat circumscribed by the individual idiosyncrasies of the sitter. In landscape painting it is more purely the physical, mental or spiritual reaction of the subject upon the painter that is recorded—hence the greater diversity and individuality of our landscape painting as compared with the sum total of achievements in figure or portrait painting.

Though subjected to the same influences that for a long time exercised a stultifying effect upon American art in general, and upon portrait painting in particular, our landscape painters have more quickly emancipated themselves from the thraldom of foreign traditions. They, together with a few writers such as Bryant, Cooper, Whittier and Thoreau, were the first to find their inspiration as well as their subject matter in their own



THE THUND
STORM:
CATSKILLS.
By Asher Brow
Durand

country. In such paintings as *The Thunder Storm: Catskills*, by Asher B. Durand, *On the Susquehanna* by Thomas Doughty, *Grand Lake: Colorado*, by Albert Bierstadt, *In the Adirondacks* by J. F. Kensett, and the Catskills studies by Thomas Cole, we have the beginnings of an art that was destined to become thoroughly national. This group of men, who came to be known as the "Hudson River School," forms the cornerstone of American landscape painting. They responded to that spirit of independent nationalism of which Walt Whitman and Emerson were the leading advocates. With their paintings of the long neglected and much despised American landscape, which Ruskin had declared unfit to paint, they helped to direct attention to the inherent æsthetic possibilities of native subjects. If they had done nothing more than this, they would be deserving of a prominent place in the annals of American art. They were pioneers in the best sense of the word. Like Crockett and Daniel Boone, they opened up new vistas in the impenetrable jungle of American æsthetics, and it is cheap criticism to decry them because of their technical deficiencies. One might as well discount the exploits of the early pathfinders because of their crude methods as compared with the precision and military order of a Roosevelt exploring expedition as to dwell upon the technical shortcomings of these early landscape painters when compared with the brilliant achievements of latter-day American art, of which they constitute the first link.

In their pride of country these early painters sought their inspiration and motives at home, and for this alone they must be honored. It was the first step in the creation of a national art. Moreover, their technique was comparable with the best products of the Dusseldorf school which was then exerting its matter-of-fact point of view upon the art of the world. They were essentially of their time both in spirit and treatment. The romantic and moral allegories of Thomas Cole, so highly esteemed in their day, were a striking reflection of the newly aroused interest in nature-study combined with a lingering predilection for the pseudo-historical and "grand style" subjects then still in vogue. This no doubt accounts for the part played by Cole, whose work gave the impetus to this new movement and helped to make it popular. In his large allegorical canvases, such as the "Expulsion from Paradise" and the two series called "The Course of Empire" and "The Voyage of Life," he expressed something of that elevated treatment of nature which the public had learned to appreciate in Bryant's "Thanatopsis" and the "Water Fowl." The times were frankly didactic, permeated by a literary atmosphere that found its natural expression in a grandiloquent, oratorical style which colored all the arts with its pseudo-classic romanticism, and despite Cole's very genuine love of nature, his presentation of her varied aspects became confused with other motives, quite foreign to painting. In his hands nature was really

little more than a setting for elevated sentiments. His chief claim to being remembered rests upon his success in arousing an interest in the pictorial possibilities of the Catskills, where he lived and worked, and of native landscape in general.

While in point of achievement and by reason of the widespread influence exerted by his work Cole may be considered the first, Thomas Doughty was actually the earliest of these landscape painters. He was born in 1793, eight years before Cole, and had been painting from nature five years previous to the latter's arrival in New York. Like his two contemporaries, Asher B. Durand and J. F. Kensett, he had the true landscape painter's love of nature; of its large, pastoral simplicity and its intimate rural rusticity. They looked on nature with the eye of the naturalist and geologist as well as the sweeping eye of the surveyor. Their vision was panoramic —their treatment microscopic. In part, at least, this extraordinary attention to detail was due to the previous training of these men, several of whom had served their apprenticeship in the exacting art of engraving, bringing to their treatment of landscape all the laborious precision of the copper plate. It is not surprising that a man so trained as was Durand, and practicing the art of engraving up to his thirty-ninth year before taking up the art of landscape painting, should have had a decided influence upon the manner and method of his contemporaries. Their art was purely objective; devoted to chronicling the *facts* of nature in all their varied profusion rather than in interpreting the vastness of its spirit, which was highly characteristic of the literal-mindedness of the period. It was a wholesome influence, however, which led in the direction of honest endeavor and contributed to a closer study of the character of the country that Washington Irving and Cooper had celebrated in their writings. It was profoundly related to that awakening spirit of self-realization which was fast making itself felt throughout America.

With the gradual opening up of the country beyond the Rocky Mountains, Horace Greeley's injunction to the young man to go West was heeded by the painters, and such men as F. E. Church, Thomas Moran and Albert Bierstadt returned with large canvases which revealed to an astonished and delighted public the undreamt of grandeur and immensity of their country. The essentially dramatic and spectacular aspects of such rarely visited natural wonders as *Niagara Falls,* faithfully depicted by F. E. Church in one of his most brilliant and memorable canvases, or of the more remote and awe-inspiring beauty of *Mount Hood* and the *Grand Lake of Colorado,* truthfully rendered by Bierstadt with all the loving care of a naturalist, or the glowing prismatic color of the then wholly unknown Grand Cañon of the Yellowstone and the romantic glamor of *A California Forest* as revealed by that indefatigable student of nature, Thomas Moran, these and others no less notable compelled a de-

NIAGARA FALLS.
By Frederick Edwin Church

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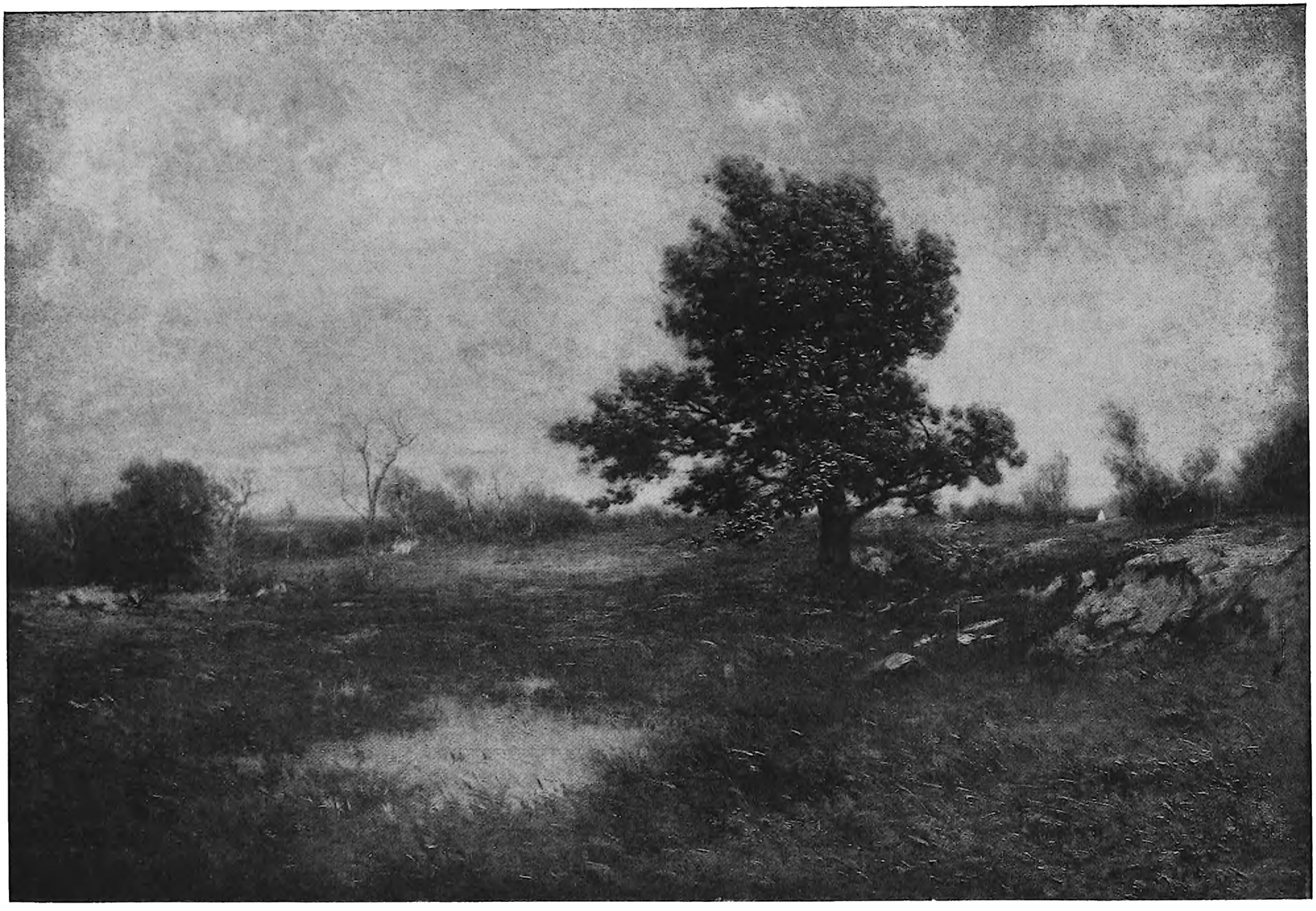
Wyant and Homer Martin this new point of view found its first expression in American art. It marks the beginning of modern American landscape painting.

Of these painters the most interesting and characteristic of the times was George Inness, who was born in 1825 at Newburg, New York, a score or more years after the leaders of the Hudson River School. Showing a decided preference for art he was apprenticed at an early age to an engraver. In this he was simply following the practice of his predecessors, Durand and Kensett, whose art no doubt influenced his impressionable nature. But his ardent temperament and delicate health prevented him from following the exacting life of an engraver and he went to New York where he studied painting with a French painter. His early work is characterized by a faithful transcription of the character and structure of his landscape which was studied with a care and a power of analysis quite unusual in one so essentially poetic as was Inness. His nature was a striking combination of logical and spiritual force which contributed a sweet reasonableness to all his work. It expressed something of that lofty spirituality and intellectual abstraction that in literature found its highest exponent in America in the writings of Emerson. A professed Swedenborgian, Inness has much in common with the seer of Concord. His art was the first notable illustration in this country of the truth of Emerson's wise observation in his essay on "Nature" that: "The difference between landscape and landscape is small, but there is great difference in the beholder." He brought a large vision and a poetic insight to the interpretation of the casual, familiar scenes, surprising beauty where others had found only suburban triviality. The despised hills of New Jersey and the Berkshires, and the undiscovered Delaware Valley took their place in our art with the Grand Cañon and the Yosemite Valley.

Inness was perhaps the first to realize that "In every landscape the point of astonishment is the meeting of the sky and the earth, and that is seen from the first hillock as from the top of the Alleghenies." With him began the practice of naturalistic landscape painting which is gradually revealing to us the varying aspects of all parts of America. Profoundly related to Corot and Daubigny as well as to Rousseau, under whose influence he came when he made his first trip abroad in 1850, his art nevertheless has a quality that is distinctively American. From the painstaking and carefully studied style of his earlier years, his art shows a gradual and consistent development toward simplicity of statement that finds full expression in such broadly painted impressions of nature as *The Coming Storm*. Painted in 1878, its suggestive brush work, its dramatic and rather romantic disposition of light, its rich, yet reserved color scheme, is eminently characteristic of Inness during his middle period. This romantic, suggestive impressionism developed into the highly synthetic style of



THE
WINDY DAY.
By Alexander H.
Wyant

his later work, eloquently expressed in *The Clouded Sun,* painted at Montclair, New Jersey, in 1891, in which the subtly differentiated tones of the misty summer landscape have been rendered with uncommon nicety and profound understanding of its essential structure. It is a fine illustration of his great knowledge of the forms of nature expressed with a sort of improvisation that at first glance seems to take no account of the actual character of the scene depicted, while in reality suggesting the conformations of the country with remarkable truthfulness. It sums up the chief qualities of his art, which was an unusual combination of robust vigor with great subtlety and refinement of color. As he progressed his work became more and more an expression of the spiritual and emotional reaction of the subject upon his inner vision and less a visual transcript of that subject as it appeared to the casual eye of the world. His death in Scotland in 1894 removed a figure of commanding proportions in American art. Contemporary with him were Alexander H. Wyant and Homer D. Martin, both born in 1836, a few years after Inness, whose influence helped directly to mould their art.

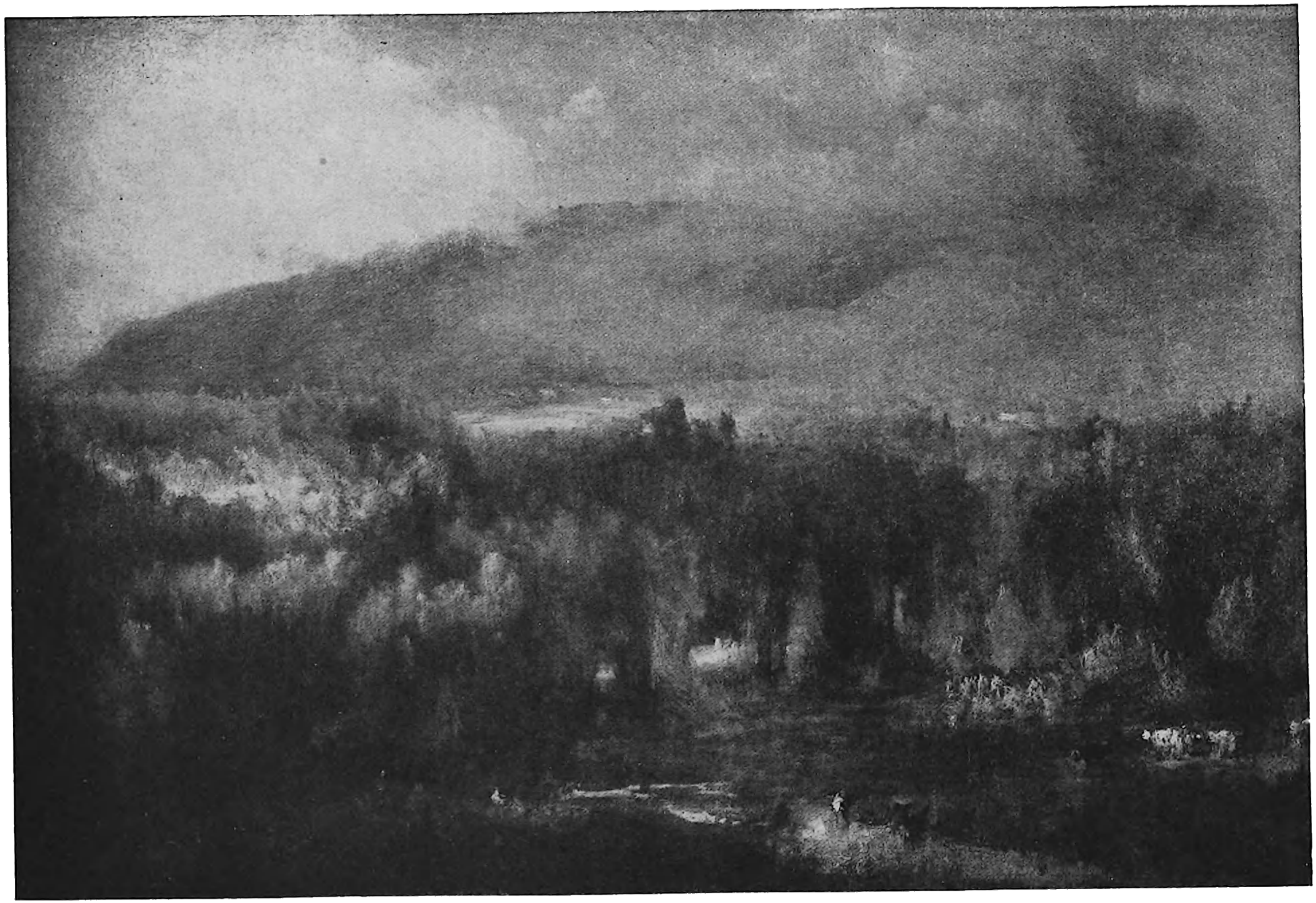
The history of American art reveals few more interesting examples of high courage and dogged perseverance in the achievement of an ideal than the troubled career of Alexander H. Wyant. Self taught in drawing, he was twenty years old before he saw any pictures. His æsthetic awakening occurred when he visited Cincinnati and saw for the first time a painting by Inness, which aroused in him all the dormant longings of the artist, anxious to express himself in terms of paint. His aspirations were encouraged by Inness, whom he sought out in New York, and he went abroad, placing himself under the instruction of the Norwegian painter, Hans Gude, whose precise Dusseldorf methods soon aroused a spirit of revolt in the heart of young Wyant. The lack of funds forced him to abandon further study and he returned to America, where an opportunity presented itself to join a government expedition to explore the West. His physical condition was unequal to the hardships which overtook the party, and he was sent back home in a partially paralyzed state. After a prolonged illness he recovered the use of his body. His right arm remained affected, however, and he was forced to learn all over again with his left what he had acquired with his right.

Henceforth he was a semi-invalid who worked with the feverish intensity of one who instinctively felt that his years were numbered. Like Inness, his earliest work was distinguished by an extraordinary fidelity to the facts of nature. This gradually changed into the broad and more synthetic method of his later work in which the mood rather than the visual aspect of the scene depicted is the real subject matter of the picture, beautifully exemplified in canvases such as *The Windy Day* and *Afternoon near Arkville, N. Y.* Something of the brooding sadness of

his own life entered into his interpretations of the Adirondack and Catskill landscapes. Many of these are surcharged with a wistful, poignant melancholy—of a transitory autumnal splendor, a relic of the things that are no more. Esteemed in his lifetime by a few discerning spirits, the years since his death, in 1892, have marked a growing appreciation of the personal qualities of his art. He forms a significant link between the romantic naturalism of Inness and the poetic impressionism of Homer D. Martin.

Martin has been called the first of American impressionists, not by reason of the method or technique employed but rather because of his manner of interpreting his impressions of nature. He was an impressionist in the sense that Corot was an impressionist, that Whistler and Cazin were impressionists, and he pursued somewhat similar methods: re-rendering in the studio from memory the impressions received in the presence of nature. He, more than any other painter of his time in this country, presented nature as it filtered through his temperament, without recourse to elaborate preparatory studies made in the presence of nature. He seldom made more than the most cursory drawing of the anatomy of the country he wished to paint—a sort of stenographic map of its general lines and salient formations. Instead, he basked on his back in the sunshine on some heaven-kissed hill, letting the magic of the scene evoke its own poetry in his heart. This is what he strove to give forth again in his work. Only one canvas out of his many was painted from start to finish out of doors. But I am unable to discover in this painting entitled Westchester Hills any excellence not possessed by his View on the Seine in the Metropolitan Museum, for example, or his *Saranac Lake,* both of which are distinguished by a fidelity of observation of the external facts as well as the spirit of the scene depicted that is unsurpassed by the canvas executed in the presence of nature. The latter, painted in the Adirondacks in 1893, three years before his death, near the lake whose name it bears, is an excellent example of his love of subjects that were simple to the point of austerity. Its wide expanse of flat dun-colored lake country up among the mountain tops, over which a mass of delicate, feathery clouds hang suspended like fantastic birds in a windless sky, whose opalescent ambience radiates its waning light over the placid water, conveys a feeling of solemnity as of some ancient fane.

In the work of Martin, even more than in that of Inness, is reflected the spiritual reaction of the scene upon the artist's inner consciousness. His art was essentially the expression of a mood, which not infrequently achieved a tangible, concrete personification in his mind as in the case of his View on the Seine, referred to above, which at first he named The Harp of the Winds, in token of the suggestion of music aroused



IN THE
BERKSHIRE
HILLS.
By George Inness

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new movement was initiated, full of life and vigor, whose achievements are among the most interesting and vital contributions to this field of art. In such choicely colorful, rich and delicately modulated interpretations of nature as the *Garden at Giverney*, or the bright, breezy *Port Ben* by Theodore Robinson, and the *Wave Glitter* and *Nature's Mirror* by Alexander Harrison, we see the close relationship of these painters to the pioneers of Impressionism, which later commanded the allegiance of John H. Twachtman, Childe Hassam, J. Alden Weir, Willard L. Metcalf, Ernest Lawson and a host of others who have been carried along by it.

With this new movement a new quality entered into our landscape painting, hinted at, as already stated, in the later work of Homer Martin. It can be summed up in one word: li*ght*. Henceforth landscape painting became more and more a pantheistic hymn to the glory of light on the summit of things and the mystery of light in the shadows. This intelligent study of the infinite subtleties of light, of the circumambient ether enveloping objects, begun many years before by Claude Monet in France, was at last revealing to us something of the true color of America, and the vibrant violet, referred to in the beginning of this chapter, became more and more the dominant color of our landscapes. The first notable result of this new and more truthful way of seeing things was the picture by Alexander Harrison called The Wave, now in the possession of the Pennsylvania Academy of Fine Arts. In this canvas the effect of light on moving water was recorded with a hitherto unsurpassed degree of subtlety, since repeated by him in a series of variations on this theme that have assured his lasting fame. This painting created unbounded enthusiasm and exerted a decisive influence upon contemporary American art, pointing the future way of landscape painting in this country.

What a stimulating and beneficent tonic was this influence of the French impressionists upon American art may be seen in the work of such men as J. Alden Weir, Willard L. Metcalf, Childe Hassam, Ernest Lawson, John H. Twachtman and Edward W. Redfield. All of these men owe much of what is most vital and lasting in their work to their intelligent application of lessons taught by the Impressionists. Of these, Childe Hassam is perhaps the most brilliant exemplar in this country of the ideas and practices of Monet. In his work is summed up those researches into the vibratory quality of light and color initiated by Monet and his indomitable band of innovators, and paintings such as his *Yachts: Gloucester Harbor* are even rivals of the best produced by Monet. He follows closely in the footsteps of the master while preserving an individual gait and manner quite his own, despite the fact that he has not altogether caught the color of America: a certain French accent acquired during his term of study still persists in these brilliant, prismatic landscapes. Even more brilliant, more prismatic and withal more French than the art of Hassam is that of Walter Griffin, whose long residence in France has

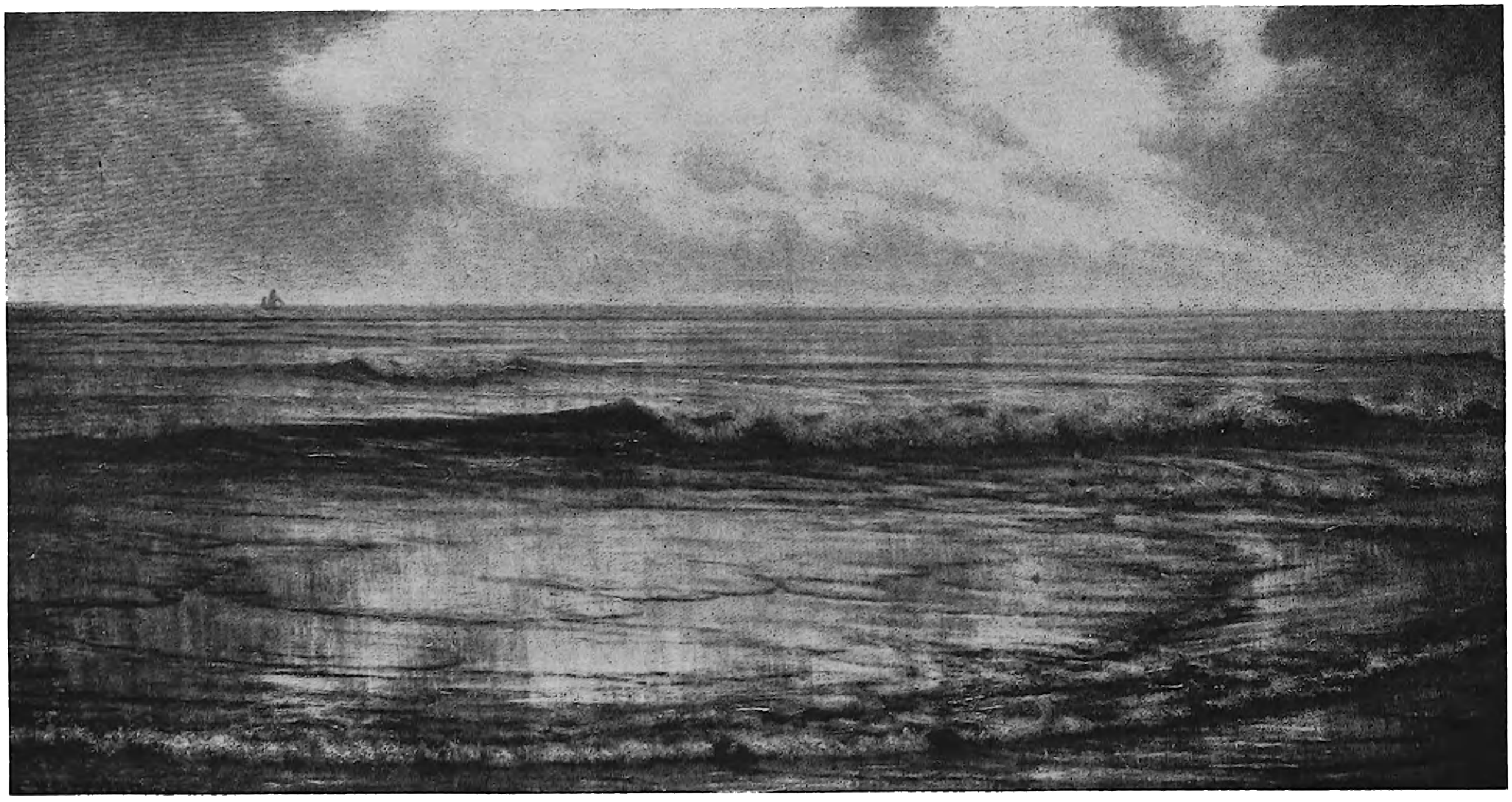
re-enforced a natural sense of color which finds full expression in his jewel-like views of Venice and in the solidly designed and vigorously painted Breton landscapes. The latter have something of Gothic solidity in their firmly designed structure while the former are the most piquant combinations of Monticelli and the Impressionists that have so far appeared in our art.

Less spectacular than some of his contemporaries, but certainly more suave and meticulous in his employment of the principles of impressionism, Willard L. Metcalf represents the quintessence of what is refined and gentlemanly in art. Unconsciously, one associates his art with the idea of well bred people in evening clothes. Gifted with a most remarkable power of observation that notes with extraordinary, almost photographic accuracy, the most subtle differentiations of light, which he records to the last degree, his art has a reality and refinement that vies with the perfection of a Lumiere autochrome. Few possess the patience and perception necessary to the production of such an astonishingly delicate piece of realism as his *Trembling Leaves*, with its silvery light filtering through the gently moving screen of airy, green foliage. No better illustration of the hyper-sensitive, super-refined, Americanized product of impressionism could well be found than the landscapes of Mr. Metcalf. By comparison with them such forthright interpretations of nature as the *Hills at Innwood* and the *Beginning of Winter* by Ernest Lawson appear brutal and uncouth while the colorful, freely painted canvases of D. Putnam Brinley must seem little less than crudely garish. But of such is the kingdom of art, which is made up of many men and many manners, contributing their diverse talents to its general interest. The truth of this is emphasized by the serene sobriety of an Ochtman winter landscape as compared with the brilliant impressionism of Charles Hopkinson or the variegated arabesques of Sydney Dale Shaw's California landscapes. Of the older painters few have given a more sane exposition of impressionistic painting than Robert Vonnoh in his *Poppies* and the *Bridge at Grez*, while among the younger painters George L. Noyes must be accorded a high place by reason of his intelligently assimilated impressionism. His fresh eye and clean palette give to his work qualities only too rarely met with in present-day art.

Coming as a sort of interlude is the solitary figure of Ralph Blakelock, whose imaginative, romantic interpretations of nature occupy a unique place in the evolution of landscape painting in this country. He used nature as a theme upon which to build richly resonant color symphonies that anticipated Monticelli, with whom he has much in common. These weirdly impressive arabesques, that ofttimes make of his rocks and trees mere rug-like patterns against a luminous, colorful sky, recall the woodland sketches of Edward MacDowell. At first despised and grossly neglected Blakelock's art is at last coming to be understood and appreciated

for its very personal qualities of design and color, which are the authentic expressions of a very individual if somewhat erratic temperament. His work is uneven—at times the madness of despair must have paralyzed his head and hand, producing some of those incoherent lapses that are credited to him. At his best he remains unsurpassed, even by Monticelli, who never did anything more suggestive, more lyrical than the Spring *Ecstasy,* nor anything at all approaching the classic serenity, the lofty and noble simplicity of that marvelous *Sunset* whose sky is one of the finest skies in the whole range of landscape painting. Turner at his best never did anything more luminous. It offers a notable example of the transmutation of mere pigment into pure ambience, which radiates from the canvas with all the quality of light itself. The man who did this may safely be ranked with the elect of art. A confirmed romantic at heart, his art is related to no movement, and has exerted no appreciable influence upon the general drift of native landscape painting. He is a tragic, solitary figure who, born out of his proper time and place, is ending his sad days in a mad house.

The realism that in France achieved its expression in the literature of Flaubert and Zola and in the paintings of Courbet and Manet, was reflected in America some years later in the writings of Jack London and Frank Norris and in the paintings of Winslow Homer, Edward W. Redfield, George Bellows and Rockwell Kent. Of these, the most realistic, and therefore the most characteristic personification of this particular tendency are Winslow Homer and Edward W. Redfield. No more forceful and thoroughly American personality has so far appeared in our art than Winslow Homer. Practically self-taught and but slightly influenced by foreign tendencies, going his own way with an independence altogether too rare in American art, his work has a clearly defined personal character, a racy, colloquial accent that smacks of the soil from which he came and to which he held fast throughout his long career. Reality and not rules was his constant teacher, and no one in America has given a finer expression of the realistic spirit of our time than he. His Maine coast fishermen are not poetized peasants, but the real thing, shorn of sentimentality, and his sea has all the elemental grandeur of the ocean. It is therefore difficult to think of him as a mere painter. He has all the appearance of a natural force, a bit of nature expressing itself in art instead of in wind and weather. His contemporaries and followers in this domain of art appear little more than accomplished craftsmen to whom the sea is a subject for picture-making like any other. An exception to this is found in the work of Rockwell Kent, who is of the same vigorous, large-minded race as Winslow Homer. He is a worthy successor to the master of Prouts Neck, whose rugged, rock-ribbed coast he has depicted with a forthright simplicity and directness that has something of the stark actuality and bitter tang of the sea itself. Alongside of these rugged personalities the art of



NATURE'S MIRROR. *By Alexander Harrison*

such men as Emil Carlsen has the appearance of a highly cultivated dilettantism that has little or nothing to do with nature. In the presence of such paintings as that of *The Open Sea* one is conscious of a preoccupation with methods and formulas rather than with elemental things, and the result achieved fails to justify the means employed. Thus it is with many other men whose ability far outruns their artistic convictions. They remain the grammarians of art whose only use of their medium is to conceal emotion. The end is pure rhetoric.

In the struggle of the realists to emancipate art from its out-worn romanticism few have played a more decisive part in America than Edward W. Redfield. He is the standard bearer of that progressive, one might almost say aggressive, group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World, long accustomed to a servile aping of its standards. One is seldom, if ever, reminded of the conventions of art in these luminous, stimulating landscapes of Mr. Redfield. The effect is rather that of reality, in which the accent of light and color is perhaps somewhat more vivid that in nature, giving one a heightened sense of that reality upon which his work is based. Accompanying him on the straight and narrow path of realism are such able and refreshing talents as Charles Rosen, Charles Morris Young, and John Carlson who, in diverse ways, amplify and emphasize the gospel so brilliantly and convincingly preached by Redfield. Recently a newcomer to these ranks has attracted much attention by the manner in which realism as expressed by him has been given a new and unexpected appeal. In the landscapes of Daniel Garber reality is endowed with a decorative quality by the very simple, though none the less surprising, expedient of accentuating the forms and colors of nature which, but for this accentuation, remain as photographically true to reality as is the decorative realism of Maxfield Parrish. The element of surprise which this produces is the result of a process not unlike that employed by Bernard Shaw in the making of his startling paradoxes, namely: an over-emphasis of *truth*. Herein lies the secret of all effective realism, whether in art or literature.

More personal, though by no means so arresting and obviously brilliant, is the art of J. Alden Weir, who has applied the principles of impressionism with a persuasive charm and poetry unequaled since Twachtman. His color has that rare quality which obliterates the canvas upon which it is spread and creates in its stead a new dimension within the frame which has all the elements of depth, of air and light and something of the mystery that animates these elements. His landscapes are bits of nature presented with a degree of intimacy and poetic understanding quite uncommon in our day. The soft hazy warmth of midsummer, with its blue, cloud-flecked skies that suffuse the varying play of green in field and foliage with its delicate nuances of violet and blue, has seldom been better rendered than

in Weir's *Danbury Hills* and in his *Midsummer*, while the nascent glory that is *June* is no less subtly adumbrated in the canvas of that name. Weir, like Twachtman, is the poet of the impalpable, protean spirit of woods and fields; yet there is no loss of veracity; on the contrary, the innate truth of things is enforced with a new accent. In the force and originality of his genius no less than in the infinite variety of its expression—landscapes, portraits, genre pieces, still life studies and figure paintings have been treated by him with equal interest if not always with equal success—the sum total of these qualities entitle him to be ranked with the greatest painters of modern times and certainly with the five or six really great artists which it has been the privilege of America to contribute to the world. While his art, like so much of what is best in contemporary American art, is of French derivation it is perhaps the most thoroughly American in character of any so far produced in this country, except that of Winslow Homer. It has a racy, almost colloquial accent that smacks of the New England hills as surely as Watteau is of the French most French.

Very like Weir in the subtlety and the elusive poetry of his art, though very different in the means employed, is John H. Twachtman, whose work is at last coming to be appreciated at its true worth. To those who esteem abstract beauty above the statements of material facts his landscapes are of supreme interest. Nothing more delicate, more reticent, more aristocratic, has been achieved in American art, save the work of Whistler, with whom Twachtman has much in common. He had a partiality for winter scenes which, as interpreted by him, became marvels of delicate tonalities. No one has rendered the mysterious stillness of winter as he; no one in American art has painted such beautiful whites, such elusive, silvery greys, in which translucent half-lights play endless variations. Seldom has the abstract been so concretely expressed, without disturbing that mystery which invests the most commonplace things.

This art approaches the last word in the refinement of the technique of painting, a step farther and it becomes super-refined, flaccid, and hyper-esthetic. One looks in vain, in painting at least, for anything approaching this clear, vibrant sensitiveness and simplicity of statement in the work of foreign artists. It is a quality essentially American; the product of assimilated influences that have been both refined and revitalized. This was recognized by foreign critics even as far back as the 'eighties as the distinguishing mark of what they at that early date called the "American School," which to-day finds its fullest and most varied expression in the diverse art of landscape painting.

J. NILSEN LAURVIK.

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Chapter III

WILLIAM M. CHASE

NOTHING better illustrative of the multicolored life that is America could well be found than the many-sided and cosmopolitan art of William M. Chase. In him the volatile and highly assisilative genius of the country finds its most versatile and sympathetic exponent. Whistler may be more subtle, more psychically revealing, Sargent more compellingly brilliant and Alexander more discreetly suggestive, but in the art of William M. Chase is summed up and expressed that busy, restless, adaptable energy that achieves its highest pleasure in observing and recording the externality of life.

His art is, in the best sense of the word, purely objective, dedicated to a specific transcription of the outward semblance of things. These bright vivacious canvases are not evolved by a painful process of mental cogitation, nor are they the result of imaginative vagaries. Mr. Chase is concerned but little with abstract form or involved compositions. The glint of light on a woman's shoulder, the iridescent sparkle of fish-fins, the fresh green grass and the blue of a summer sky, the vivid crimson of a scarf, or the red glow of copper contain for him all the necessary elements of beauty.

The repertory of his achievements is more inclusive, covering a wider range of subjects than that of any other American painter, save Whistler, and from his facile, indefatigable brush there have appeared portraits and landscapes, genre subjects and still-life pieces in numbers sufficient to fill the life of several men. His industry is as remarkable as his versatility and the high average of quality maintained in his work no less than both. He is to-day, not only the most popular but in many respects the most representative American painter. Despite his multifarious interests, that have led him successfully into the domain of landscape as well as that of still-life painting, he is chiefly noted as a portrait painter whom society delights to honor. In this field of endeavor he has exhibited the same diversity, the same catholicity of treatment that characterizes everything from his untiring brush.

Although a painter of exclusive society, he has never become exclusively a society painter. The lure of the eternal feminine has never wholly held him in its hypnotic spell. All sorts of men and women pass before him in sprightly review and not infrequently one finds a delightful version of carefree childhood in his canvases. Doctor and scholar, painter, writer and

musician together with the financier and the young society bud, all find place in the changing panorama of his art. One interests him no less than the other, and whether maid or matron be the subject, each is revealed as seen by the casual eye of the world, whose explicit and literal vision precludes all philosophical or psychological analysis of character.

Mr. Chase is no remorseless vivisectionist of portraiture in whose hand the brush becomes a scalpel, laying bare the faults and foibles of his sitters. While he rarely rises to the lofty heights of caricature he never descends to the common level of exaggeration which has come to be accepted by a certain fidgety few as soul-searching characterization when it is nothing more than mere burlesque. With the sole exception of his impish *Portrait of Whistler*, which reveals the sardonic humor of this epigramatic synthesist as nothing else has, the art of William M. Chase makes its appeal on the common ground of broad human sympathies. He is no sour, dour critic of life; rather, he is immensely pleased with it, applauding it with every stroke of his good-humored brush, which consistently depicts its brighter rather than its sadder sides. He is a man thoroughly alive and intensely interested in the surface manifestations of that ever-changing, pulsating spectacle of life in which he himself is a picturesque part.

For many years in advance of current methods, the art of William M. Chase has never been so far ahead of popular appreciation as to run counter to popular taste, though it may be questioned whether the friends of his youth do not to-day regard him as a promising man gone wrong. Mr. Chase's greatest virtue is perhaps that he has progressed with the times—his work is a passing commentary on the main tendencies in modern art. While his work lacks startling novelty of motive as well as of execution, it has lasting qualities of workmanship based on the best traditions which he has absorbed from every quarter. In his portraits one may discover echoes of Franz Hals and Sargent as well as of Whistler, while his colorful, broadly-executed still-life paintings betray his unqualified admiration of Vollon and Chardin. This highly varied art is a composite of many influences reflecting the assimilative spirit of the day and country in which it has been produced.

In the evolution of the art of William M. Chase one may trace the gradual development of esthetic appreciation in America. From the hard, tight Dusseldorf paintings of his youth, in which he outdid his contemporaries in minute precision, to the broad, simple canvases of later days, he has shown himself possessed of a susceptible temperament, always open to new impressions. His work and teaching materially helped to establish in this country the Munich school of painting introduced by Duveneck, which has had such a potent influence on American art. And some years ago his work was the best commentary on the Whistler influence that swept so many painters from their personal moorings. One of the most memorable results of this influence was that wholly charming and beautiful

PORTRAIT OF WHISTLER. *By William M. Chase*

portrait entitled *Woman with the White Shawl*. Antedating this, however, is that unforgettable presentation of the author of "Ten O'Clock," in which he almost succeeds in out-Whistlering Whistler himself, who, after highly commending it, paid it the much higher compliment of referring to it as a "monstrous lampoon." This was the Master's tribute to that revealing element of caricature embodied in this portrait that exposed the jaunty, jesting spirit of Whistler, the inimitable poseur, as it had never been revealed before or since by anyone. By virtue of this quality, unique in the whole range of Chase's art, this portrait, in my opinion, will go farther toward assuring him a measure of fame which the sum-total of his multifarious activities could hardly hope to achieve. In its breadth of style, in its simplicity and directness of manner it is in sharp contrast with his later work, which strongly vies with the restless vivacity of Sargent. But occasionally he returns to this earlier manner, as in the case of the harmony in black called the Red Box, painted within the last few years, in which he demonstrated that his hand and eye have lost none of their old-time cunning.

Thus his art has progressed toward an ever-broader and more inclusive eclecticism that has become more all-embracing with the years. Wherever he has gone he has found something picturesque and paintable ready to his hand. After spending many summers abroad he disclosed to us the pictorial possibilities of Central Park, New York, and many hitherto overlooked spots in Brooklyn, as well as the less known beauties of Shinnecock Hills on Long Island, where he established a summer school that so far has had no rival in this country. Through his teaching as well as his art his influence has been active and widespread—Chicago and Philadelphia as well as New York have felt the impress of his picturesque personality.

J. NILSEN LAURVIK.

Chapter IV

FRANK DUVENECK

IT is given to few men to be the initiators of a new movement in the arts, and it is given to fewer still to see their ideas triumph so completely as has Frank Duveneck. So true is this in his case that our own generation is not even aware that the message first brought us by his art in the early 'seventies ever met with the slightest opposition. It has so completely permeated our esthetic consciousness as to appear always to have been a part of it.

But, like all rejuvenating things, this gospel of modern art uprooted while it built up. And the exponents of that creed which preached and practiced a nose-near acquaintance with the facts of nature as the Alpha and Omega of art saw their power and position threatened by this lusty rebel who painted what he saw with such refreshing frankness. His freedom and artistic nonchalance was too much for the composure of these Americanized Dusseldwarfs, if I may coin a word which at once expresses the derivation as well as the character of their art. On a smaller stage, with a less artistically interested public, there was re-enacted in New York and Boston the same serio-comic drama of naturalism versus anecdotalism which was then occupying the attention of the German public.

The exhibition in Boston in 1875 of five canváses by Duveneck, shown upon his return from Europe, created a veritable furore that was repeated in New York three years later when, together with William M. Chase and Frank Currier, he exhibited in the National Academy of Design. It marked the beginning of that new movement which was destined to regenerate American art, and whose progress has continued down to our day. This movement had its source in a profound admiration of the frank realism of the old masters, especially that of Franz Hals, Velasquez and the inimitable Goya, whose virtues were discovered and appropriated by Leibl and his immediate circle in Munich about the same time that Manet was making a similar discovery in France.

As far as American art is concerned, the first fruits of this return to nature and the natural principles of painting was the work of Frank Duveneck. With him a new vitality entered into American art; painting was rescued from the flaccid sentimentalism of the period and the dry sterility of the drawing master who had reduced it to a boarding school level of impotency. Instead of the tinted drawing which then passed for

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painting, we were presented with painting that achieved its results of specific realism by means no less direct; form and color were seen to be, if not synonymous, at least co-existent phenomena, so closely related that the subtraction of one destroyed the other. It opened the eyes of the painters to the old truth that with the disappearance of color form ceases to exist, and that the most truthful way of presenting the latter is by a truthful rendering of its color. And painting returned to its first principles, expounded by Goya and practiced by Velasquez and Hals, from whom Duveneck, like Manet, learned his direct methods of constructing his picture in paint, instead of merely super-imposing color on a highly finished drawing which had the aspect of a tinted Easter eggshell rather than the weight and solidity of a substantial body.

In comparison with the pretty anecdotalism of the period, Duveneck's portraits and figure pieces were nothing short of revolutionary, as startling to the public as to the artists. Coinciding with the *plein air* painting, then beginning to exert its influence in France, this robust, vigorous and old-masterish art of the returning Munich men more than held its own with that of the disciples of Manet and Monet. The union of pure painting with pure draughtsmanship, in its large constructive sense, was rarely more perfectly exemplified than in the work which Duveneck did at this time. These portrait and figure pieces, painted back in the early 'seventies, are executed with the absolute certainty and authority of a great master of technical procedure, a mastery generally recognized by his colleagues and openly acknowledged by Sargent, who recently called him "the greatest talent of the brush of the century." Every stroke in the marvelously characterized head of the portrait of *John W. Alexander,* as well as in that *tour de force* of technical virtuosity, *The Whistling Boy,* proclaims the truth of Sargent's characterization.

These paintings leave us amazed by the sheer power and creative energy of the brush work which seems to quiver with something of the pulsating energy of life itself. With an adroit, almost magical touch, the brush follows the various planes and contours of a head, indicating the gradations of tone with a certainty and subtlety such as one finds only in the work of Manet and Leibl and the old masters from whom they drew their artistic sustenance. And, like them, their modern exemplars have assured themselves of a certain immortality by their intelligent application of "alla prima" painting. Moreover, as always in the case of all good handiwork, time has already given to these paintings something of that bloom and fusion of color which we associate only with the works of the old masters. In dignity as well as in sound, painter-like craftsmanship these paintings by Duveneck hold their own with their peers, whose highest traditions he has most faithfully and brilliantly perpetuated.

J. NILSEN LAURVIK.

Chapter V

CHILDE HASSAM

IN ITS matter and manner, as well as in its derivation and development, the art of Childe Hassam introduces us to the principles so brilliantly inaugurated by Monet and the French Impressionists. These principles, which were almost altogether concerned with the truthful rendering of li*ght*, were really an extension of those wholesome, naturalistic doctrines propagated by the Realists in their reaction against the romanticism of 1830. Courbet and Millet, who triumphed over Rousseau and Diaz, found their ultimate fulfillment only in Monet and Cezanne. This series of events was reflected in the art of America, where the romanticism of Inness and Wyant was superseded by the realism of Duveneck and Chase, which in turn culminated in the impressionism of Theodore Robinson, J. Alden Weir and Childe Hassam, to mention only the foremost exponents of this movement which has changed the whole aspect of American painting.

Of these Mr. Hassam has come to be generally regarded as expressing most fully the possibilities of this new vision. With unflagging enthusiasm he has essayed every possible subject from monumental nudes to brilliantly painted still-life pieces, illustrating as has no other American painter the whole gamut of Impressionism, at least as applied to the painting of effects of sunlight or of objects either fully illumined or seen in diffused light. The mysterious, half-revealing, half-concealing fogs of Monet are absent in the category of Hassam's completed works, although he has occasionally painted winter in the city, and in these he has approached something of the subtle differentiation of tones that distinguish the art of the famous Frenchman. With these rare exceptions he remains an avowed sun-worshiper, devoted to celebrating the glory of light on the summit of things more often than the mystery of light in the shadows.

In the union of these lay Monet's inimitable power of analysis and rendition. The poet in him was merged in the subtle analyst whose intelligence triumphed over all the artifices of the palette to the end that art concealed art to a degree never equaled in the work of any of his disciples. This is as true of Hassam as of all the rest who have followed in the path blazed by the great progenitor. In Hassam's work, as in that of Monet's successors generally, the means by which the end is reached is always more apparent than in the work of Monet himself, and therefore more readily accessible to the understanding of the layman when the

THE YACHTS: GLOUCESTER HARBOR. *By Childe Hassam*

principles upon which it is based are elucidated. And this is not the least service rendered by Hassam's work, apart from its value as art.

What Duveneck did for realism in America, Hassam helped to do for impressionism and thereby widened the horizon of American art until it comprised within its confines every vista opened up by modern art. He has materially assisted in extending the practice of realism by a study of the *milieu*. That has been the chief service to art performed by Impressionism, as I indicated at the beginning of this chapter. It marks the final emancipation of the painter from the bondage of academic restrictions, as well as from the servile obeisance to the Old Masters. One needs only compare these effulgent landscapes of Hassam with those of Inness or Wyant, or their Barbizon forerunners, to realize what a gap lies between the art of 1830, or thereabouts, and that of to-day.

The interval has witnessed an occurrence of supreme moment to art: the restoration of a normal vision, unblurred by the veil of tradition. I say "restoration" advisedly, because this new vision was really no more new than the realism of Manet, whose prototype was Velasquez. Watteaue and Fragonard, as well as Rubens and Correggio before them, had looked upon nature with something of the same independent, open-eyed candor that gave freshness to Monet's individual vision. These men apprehended and actually anticipated in practice the basic principles of impressionism, and it only remained for a more realistic and scientific age to reaffirm their practice with more specific exactitude. Herein lies the value and importance of Monet's contribution which, by its extraordinary brilliancy, so emphasized the potency of a long-forgotten truth as to give it all the appearance of novelty. Needless to say, the reflex of this as presented in the scintillating and prismatic art of Hassam has proven no less startling and revolutionary to the American public than did that of his great prototype to the public of Europe.

Not only does this art, of which Hassam is such a brilliant exemplar, banish from the palette all those dirty golden tones so dear to the painter of the brown tree and the opaque shadow, but it excludes as well every intimation of literary, psychological or symbolical elements in art. The cleansing of the palette by the Impressionists coincided with the reaction inaugurated by the Realists against Romanticism. Art became anti-intellectual and returned to ways at once more simple and complex. More simple in that it was content to occupy itself with the purely visual aspects of that luminous, variegated world which is the painter's true sphere of endeavor, and more complex in that it found herein problems of unexpected magnitude that taxed the technical resources of painting to its utmost.

This rendering of things as they really are in their proper *milieu* of light and circumambient ether was found to be infinitely more diverting and stimulating than the old method of representing things as they are

not, according to a preconceived recipe, and, incidentally, it was also discovered to be considerably more difficult and hence more stimulating artistically to men of real mettle. *Light* became at once the subject and the source of their inspiration, and modern art became a pantheistic hymn to the glory of light on the summit of things and the mystery of light in the shadows. Light in the shadows! That totally unheard of thing, long since obliterated by the bituminous mess mixed on the Romanticists' palette to produce that anachronism of art: the brown tree and the opaque shadow.

Impressionism struck at the very heart of this fatal academic fallacy which assumed that shadows represent the complete cessation of light without realizing its corollary: that the total absence of light obliterates the object as well as its shadow. It was seen that light continues its vibrations in the shadows, only with a different speed and lesser intensity than in full sunlight, and that the color of the shadow depends solely upon the interplay of refracted color rays from the object and the surface upon which its shadow is cast, with the result that the shadow will form a subtle comingling of the two instead of being merely a negation of color. The demonstration of this fact in all its subtle ramifications of refracted and reflected light constitutes the real victory of Impressionism until Manet's dictum, that "The principal person in a picture is the light," has become the one consideration of paramount importance to the modern painter.

This has led to the inevitable conclusion that in nature outline does not exist; that form and color are inseparable, as may be seen in Mr. Hassam's paintings, and that without light both are non-existent. And inasmuch as color is simply the irradiation of light it follows that color is composed of the same elements as sunlight, namely, the seven tones of the spectrum. This discovery led the Impressionists to abandon the practice of mixing the seven solar tones on the palette. Instead, they applied these colors in all their pristine purity directly to the canvas, juxtaposing strokes of yellow and red to produce orange, for example, allowing the eye to perform the act of blending as in nature. Thus we note that the shadows in Hassam's paintings are often striped with blue, rose-madder and green, producing a vivid sense of vibration, of life and movement that is in striking contrast to the static rigidity of academic painting. And once our eyes have become accustomed to this new vision we cannot return to the murky masterpieces of our forefathers without realizing that our own day and generation has produced an art no less representative of and adequate to its needs than the Romanticism of the Barbizon men was typical of their time, and it is to the lasting honor of Mr. Hassam that he has been one of the pioneers in America of this movement which has rejuvenated modern art.

J. NILSEN LAURVIK.

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Chapter VI

GARI MELCHERS

OF THE relatively few contemporary American painters whose work is known abroad, few have won greater honor than Gari Melchers, whose canvases are vital contributions to that refreshing naturalism which swept out and forever disestablished the old studio conventions.

Born in America of foreign parents, this alien strain in his make-up has been further fostered by the training received in French and German schools, until to-day Gari Melchers expresses in a high degree that cosmopolitanism which is one of the characteristic marks of the modern American. And yet there is something in his work that savors as strongly of Germany as of America. The one seems to have confirmed and complemented the other, producing a rugged naturalism, tempered and revivified by latter-day French art, whose teaching he has absorbed and made his own in a manner refreshingly personal. This has been accomplished without any straining after effect, without any attempt to shock or startle the casual eye of the world by tricks of technique or eccentricities of style.

His work is distinguished by a straightforward frankness that abhors the pretty banalities of the conventional studio picture. A deft and quick workman, he is not cursed with that ready facility which produces a masterpiece every morning before breakfast. A seeker after character, he can be as deliberate as an old master, and no one deplores the haste and hurry of America more than he. Few have a more deep-rooted regard for their art than he, and no consideration of expediency can swerve him in the pursuit of his one ambition—the creation of a good work of art.

Every canvas from his sincere brush is an affirmation of his dictum, pronounced some years ago, that: "Nothing counts in this world with the painter but a good picture; and no matter how good a one you do, you have only to go to the galleries to see how many better ones have been done." In this spirit of never-flagging endeavor have come into being some of the most virile and stimulating paintings produced by an American-born painter.

His themes are unaffectedly simple—goatherds, shepherdesses, the clear-eyed peasantry and the wind-blown sailors of Holland. Although he has made occasional excursions into other fields, he has never wholly forsaken the scenes of his earliest inspiration. Year after year he is drawn back to the little studio at Egmond-aan-Zee, where the homely picturesque-

ness of the natives still supplies him with subject matter, as in those early days, back in 1886, when he made his real debut with "The Sermon," in which is beautifully depicted an episode out of contemporary Dutch life.

The exhibition of this picture in the Salon of the year marks the advent of the real man, who was to develop into the personality we know to-day, although he had made his initial entrance into the world of art some four years earlier with a picture called The Letter, which was followed the next year with two pictures entitled A Woman of Attina and Pater Noster. However, it was not until the appearance of The Sermon that his art created a distinct impression.

He did not altogether "find himself" until that summer in 1884 when he made a casual visit to Holland after a brief visit to his home in America. The discovery of these simple, unspoiled people put him on the track of his own esthetic evolution and from that moment dates his life as a productive artist. Here he found something that aroused slumbering traits of character, quite as unsuspected by himself as by his colleagues and fellow-pupils, among whom were Kampf, Vogel and Hans Hermann.

The people in these canvases of Melchers' are no anemic abstractions; they have the maximum number of red corpuscles in their even-flowing blood. They are distinguished by a sane forthrightness of outlook and execution that holds fast to the real and lets the sentimental go. To me these pictures constitute a truer interpretation of the every-day, actual life of Holland than anything done by Israels, whose representations of Dutch life are slurred over with a romantic and poetic glamour such as never was on dune or sea.

I recall vividly the strong impression of actuality made upon me by Melchers' paintings when, years ago, I first saw them after a prolonged sojourn in Flanders, and I remember how, in the first flush of enthusiasm, I hailed him as a new Dutch painter who had at last succeeded in interpreting the spirit as well as the outward aspect of his people. These peasants were painted with a genuine appreciation of their life and its narrow round of interests.

The name as well as the point of view revealed in these canvases led me to the easy conclusion that this must surely be the work of a Dutchman, nor was I set straight by the Americans whom I then knew; none of them seemed to be aware of the fact that he was a compatriot of theirs; all regarded him at that time as either Dutch or German, and I have since learned that this ignorance of his nativity persisted for many years. It is only within recent years that any very large number of the more cultivated citizens of Detroit have come to realize that in Gari Melchers they possess an artist no less renowned beyond the confines of his own country than the illustrious connoisseur, Mr. Freer. All of which is highly indicative of the reticent, modest personality of this man, who at the age of

MATERNITY. *By Gari Melchers*

fifty has received about every honor that is of any consequence in the world of art.

His career is one of those singular instances of good work getting its prompt reward without the aid of a press agent. There has been a total absence of *réclame*, and all the noise and bluster that even a Whistler considered necessary to the proper appreciation of his art has been as foreign to Gari Melchers as he himself has been to his own countrymen, who did not awaken to the fact that he was an American until long after he had won an international reputation. To me this is not the least of his charms as a man, no less than as an artist.

From the very beginning of his career he has gone his own way undisturbed by fads and fashions in art. Neither a reactionary nor a revolutionary, he has remained unmoved by the clever precociousness of the age, content in the belief that the really fine things in art are so by virtue of kindred attributes, expressing themselves in much the same manner in diverse individuals. Thus his work is related to the past by strong bonds of sympathy as well as practice, while remaining essentially modern in outlook and treatment. His Portrait of a Gentleman has something of the dignity and simplicity of design and treatment of a Velasquez, while in the decorative portrait of Mrs. Melchers is expressed in terms of to-day the flavor of the best achieved by his predecessors. This combination of modernity with a sincere regard for the established achievements of the past gives to the work of Gari Melchers its abiding value.

J. NILSEN LAURVIK.

Chapter VII

EDWARD W. REDFIELD

IN THE early days of reailsm, when Courbet was preaching his invigorating gospel of a return to nature, he laid great stress on the importance of the personal point of view, and nothing has contributed more widely toward an interesting and varied individualism in art than modern lanscape painting.

Bound by fewer conventions and less hampered by tradition than figure and portrait painting, the fine, manly art of landscape painting has drawn to it some of the most adventurous spirits, who have here found a rich field for the free expression of their diverse temperaments. Now and then even the most distinguished figure and portrait painters, jaded by long contact with the social banalities of their profession, have sought refuge in the Elysian Fields of landscape painting, adding a new vigor and freshness to their palette. The landscapes by Rembrandt, Gainsborough and Sargent are not the least notable contributions to this particular domain of art. It is, therefore, not at all surprising to find that the genius of American art achieves its most characteristic and truly national expression in landscape painting. While acknowledging its indebtedness to foreign models, in this as well as in all other branches of artistic endeavor, it cannot be denied that here America is in a fair way of winning artistic independence, and to-day its landscape painters need defer to no one.

Among the men who have done most to infuse an authentic note of nationalism into contemporary American art Edward W. Redfield occupies a prominent position. He is the standard-bearer of that progressive group of painters who are glorifying American landscape painting with a veracity and force that is astonishing the eyes of the Old World, long accustomed to a servile aping of their standard.

Like most of his contemporaries, Mr. Redfield is a realist, who seeks out and depicts with uncompromising, searching strokes the specific, visual aspects of a scene. His power of literal rendition of any particular place is amazing in its topographical veracity. He presents glimpses of nature with all the actuality of a scene viewed through a window, wherein his art is a direct antithesis to that of Whistler and his followers, which is nature viewed through a temperament. One is seldom if ever made conscious of the conventions of art in these luminous, stimulating landscapes; rather, the effect is one of stark reality, in which the accent of light and

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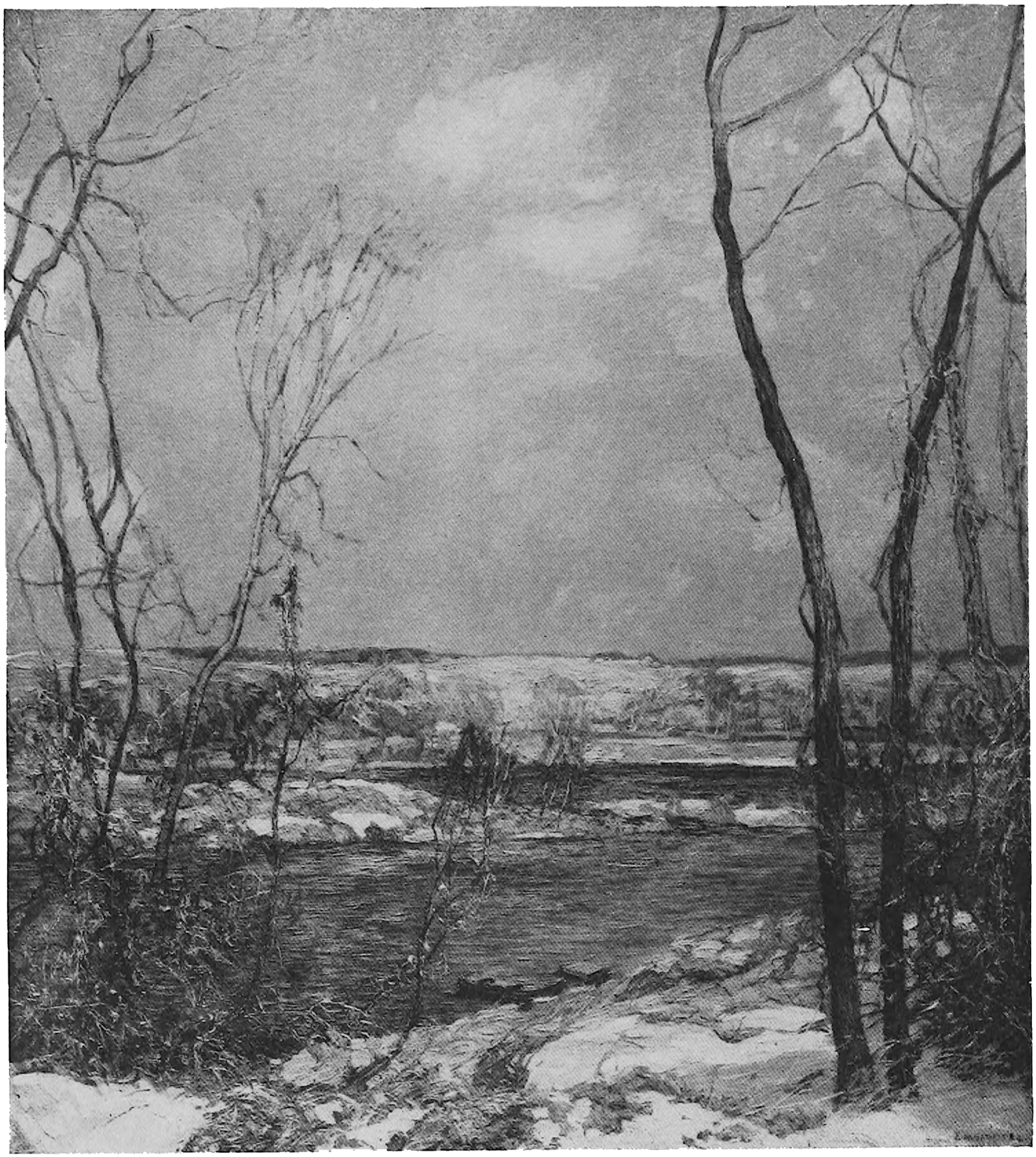
ness of Mr. Redfield, who may well be regarded as the pioneer in this country, at least, of the realistic painting of winter, in which field he has few equals to-day. From this season of the year he has learned the great lesson of simplicity, known of the Japanese, who also love to depict the winter with its bare trees, its sharp horizon, its wide stretches of snow-covered ground, broken here and there by a clump of weeds or protruding laurel which gives a certain dramatic intensity to an otherwise commonplace scene, as in the case of his Hill and Valley or the fine, majestic *Cedar Hill*, both of which are distinguished by a large simplicity of design.

While the greater part of his work celebrates the glories of winter, his whole output reveals a great diversity of subjects; one feels the lack of a formula—each canvas has the freshness of a first discovery. There is nothing flamboyant nor rhetorical in his art. He neither epitomizes nor philosophizes, nor is his work touched with any of that dreamy and speculative hyperestheticism that is emasculating a section of American art. The fads and fancies, the frills and follies of the inner circle of the anemic worshippers at the pale shrine of Beauty hold no appeal for him. One misses in his work all striving after effect, which is the real secret of its striking effectiveness. His color is fresh, alive and beautiful, laid on with a crisp, trenchant touch that bespeaks a robust, masculine vigor. His technical procedure reflects a close and intelligent study of the methods of the Impressionists, which he has adapted to his own uses. And while his art is intensely local in its subject matter his manner of treatment is thoroughly advanced and modern, expressed with amazing virtuosity which is, however, the final result of a long, persistent effort to acquire complete control of his medium. He, like Monet and Kroyer, the great Scandinavian impressionist, works almost exclusively out of doors, in the presence of his subject, and he usually completes a canvas in one sitting. His influence has long since made itself felt in our exhibition halls, where one notes an increasing number of painters who are devoting themselves to the painting of winter and to a more realistic presentation of American landscape in general.

J. NILSEN LAURVIK.



THE BREAKING OF WINTER. *By Edward W. Redfield*

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its startling naturalism, its discerning, soul-searching characterization, its fluent, clairvoyant technique.

There is something of the penetrating, illuminating subtlety of language in his technical processes. Inevitably he recalls to one the clarity, the admirable brevity, the style and personal charm of a page from William James.

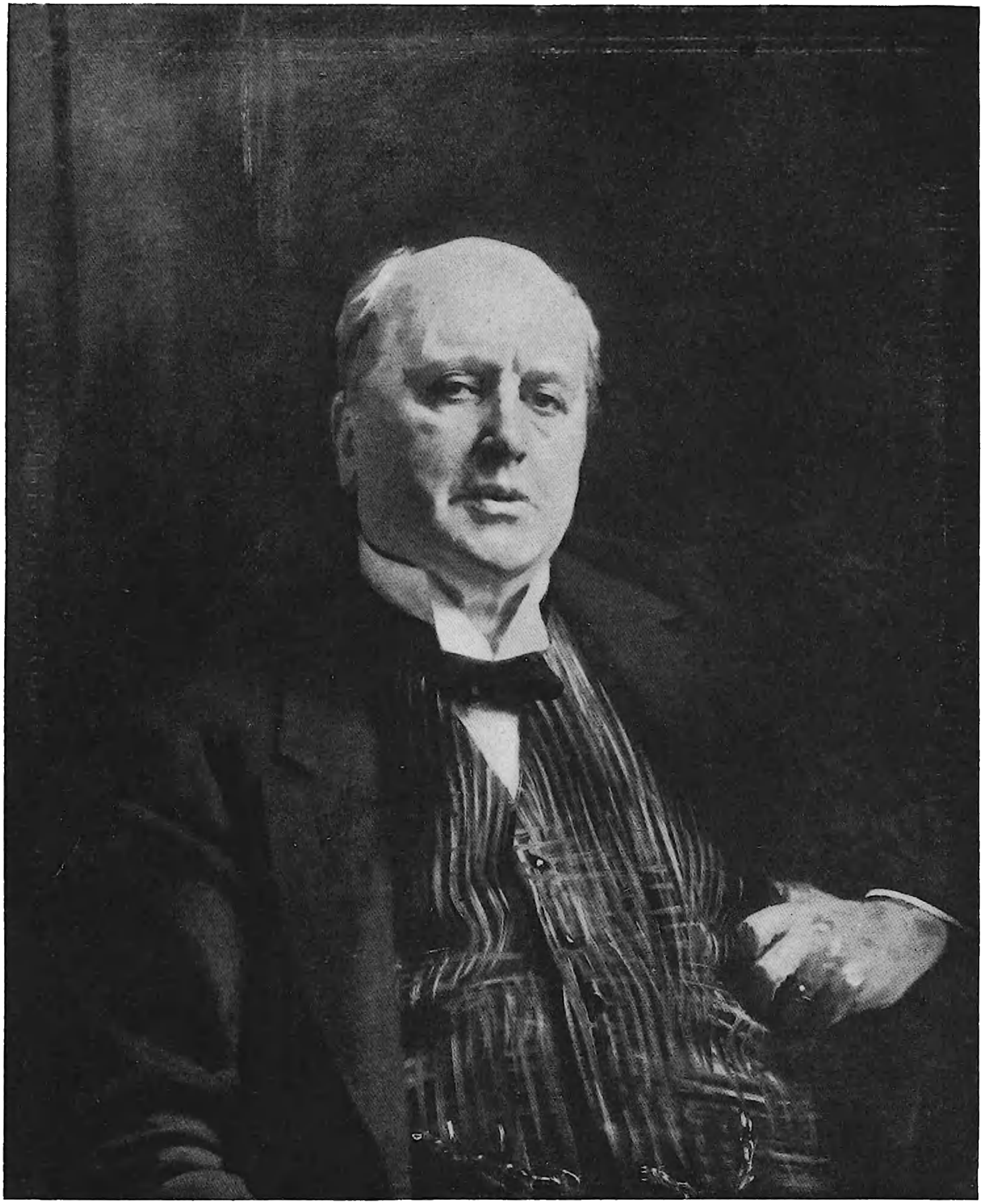
There is the same intuitive understanding of character and the same marvelous lucidity in its presentation as is found in the books of the great psychologist. And as the "right word" always carries with it a sort of inevitableness that disarms criticism, so Sargent's finest creations enforce a like respect.

They appear to be no more and no less than the natural gesture of the man, now expressing itself with a dramatic, sensuous force as in El Jaleo or Carmencita, now with a suave elegance as in the portrait of *Madame Gautreau,* then with a kindly penetration as in his superbly characterized portraits of *Henry James* and the late Secretary of State, *John Hay,* or with the swiftly summarized notation of the portrait of *Mrs. J. William White,* epigrammatic in its terse, laconic delineation. In the atelier of Duran he developed this light, facile brush stroke, rapier-like in its swiftness and sensitiveness. In Sargent the processes of perception and execution are so co-ordinated as to appear identical; rarely has head and hand worked in such close and perfect unison.

With unerring intuition he seizes upon what is significant and personal in his sitter, whether it be the flamboyant gesture of a brother artist or the scrutinizing, speculative gaze of the novelist, *Henry James,* or the twinkling humor in the laughing eyes of the great comedian, *Joseph Jefferson.* This gives to his long series of portraits a variety of interest rarely possessed by those of any other painter.

They are in the nature of personal memoirs, unabashed, frank, unflattering, with the rectitude of truth. Not infrequently his portraits are illumined by a revealing element of caricature, as in the famous Wertheimer and in the more recent portrait of President Emeritus Elliott of Harvard University, which has been interpreted as willful malice, a conclusion quite natural in a day when the chief use of language by polite society is to conceal thought and frankness is the unpardonable sin.

In all of these, whether it be haughty aristocrat or humble commoner, whether soldier or statesman, there pulsates the spirit of our time, presented by one who is possessed to an uncommon degree of the intellectual curiosity of the man of the world coupled with a singularly clear and detached vision. That this finds fullest play in his portraits of women is not surprising; they are at once more provocative and more responsive, and the reaction is therefore more complete and sharply defined than in the case of men, save where these are moved by a similar nervous sensi-



PORTRAIT OF HENRY JAMES, ESQ. *By John Singer Sargent*

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Chapter IX

EDMUND C. TARBELL

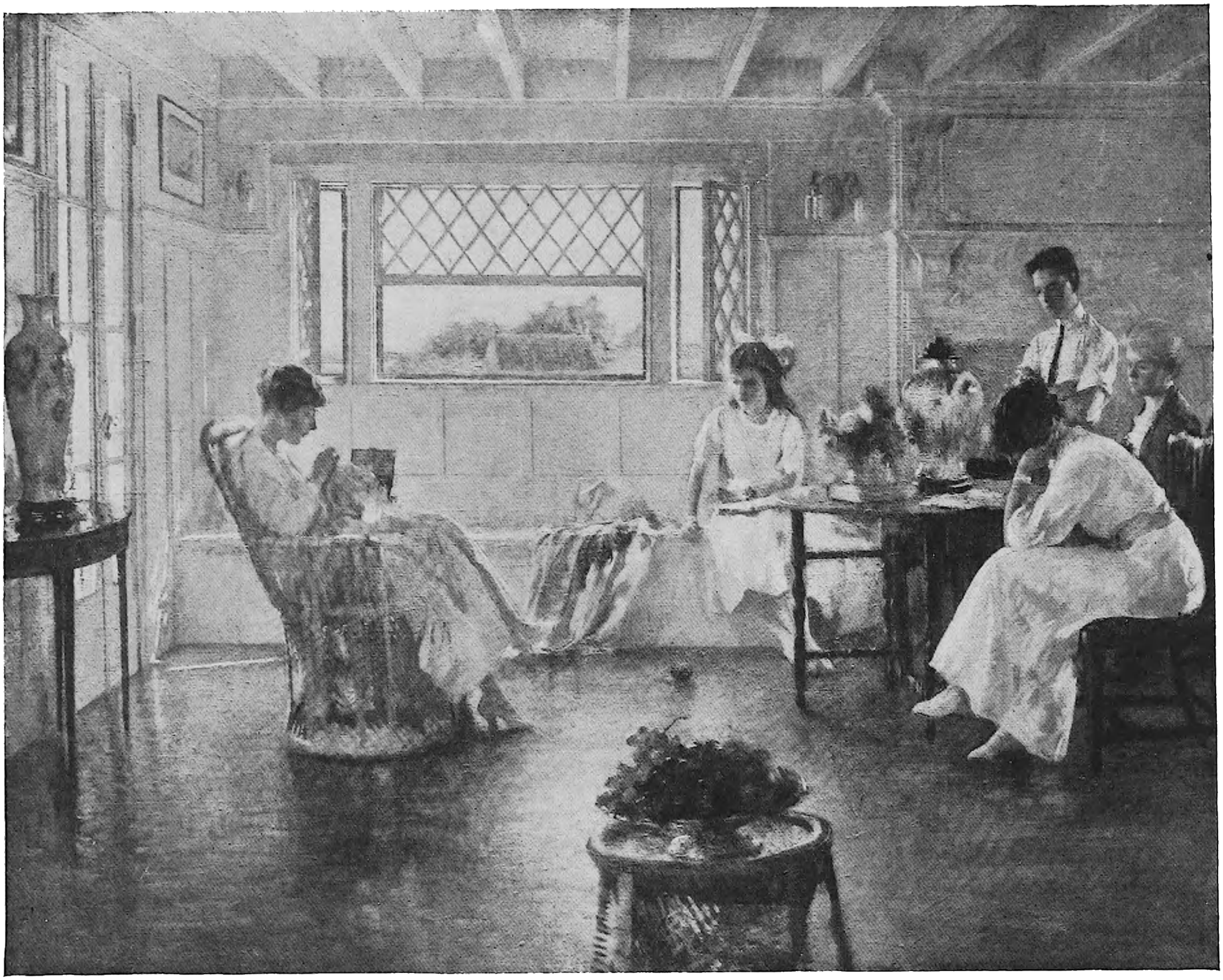
THE WORK of Edmund Tarbell combines something of the manner and spirit of the old Dutch genre painters with tendencies that are wholly of our day. His exquisitely rendered interiors inevitably recall the perfect art of Vermeer of Delft, and Pieter de Hoogh, in its subject matter no less than in its consummate craftsmanship.

Like these early Dutchmen, the art of this Boston painter is an expression of the joy of a realist in realities, in the beauty of texture, and above all, it is an expression of the painter's joy in the rendering of *"values."* With a finesse that approaches a fine camera lens in subtlety, Tarbell pursues the most delicate gradations of tone, until his picture is a series of imperceptible transitions merging one into the other as in nature. A better eye and a surer hand does not exist in contemporary American art.

His art has developed from its frigid rectitude of outline, absorbed from his French masters, Boulanger and Lefebvre, to its present state of limpid, atmospheric realism that notes with unerring exactitude the gradually disappearing *"planes"* of his picture, giving an illusion of air, of light and space that increases the sense of actuality imparted by his work. In this domain of glorified realism he reigns supreme.

In the presence of his art we have a heightened sense of the beauty of material things. The pleasures of the eye are increased and vastly stimulated by these concrete presentations of actuality, because here, within the narrow confines of the frame, is concentrated for our immediate inspection whatever of charm or beauty is possessed by that world of appearances in which, after all, it is the lot of all of us to live, however highly spiritualized may be our *ego*. We are made aware of fugitive and unsuspected nuances of form that lend a sort of romantic glamor to the objects of every-day life, akin to the sensations experienced upon first seeing some unfamiliar object.

The virtue of this frankly objective art resides not alone in its fine emphasis on the purely visual beauty of actuality, but as much in its power to evoke abstract sensations of beauty. This, of course, it has in common with the actuality itself, which is at once the beginning and the end of its inspiration. The real service of this art is its power to open the eyes of people to the unsuspected beauty of their *milieu,* and if all the world



MY FAMILY. *By Edmund C. Tarbell*

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Chapter X

JOHN H. TWACHTMAN

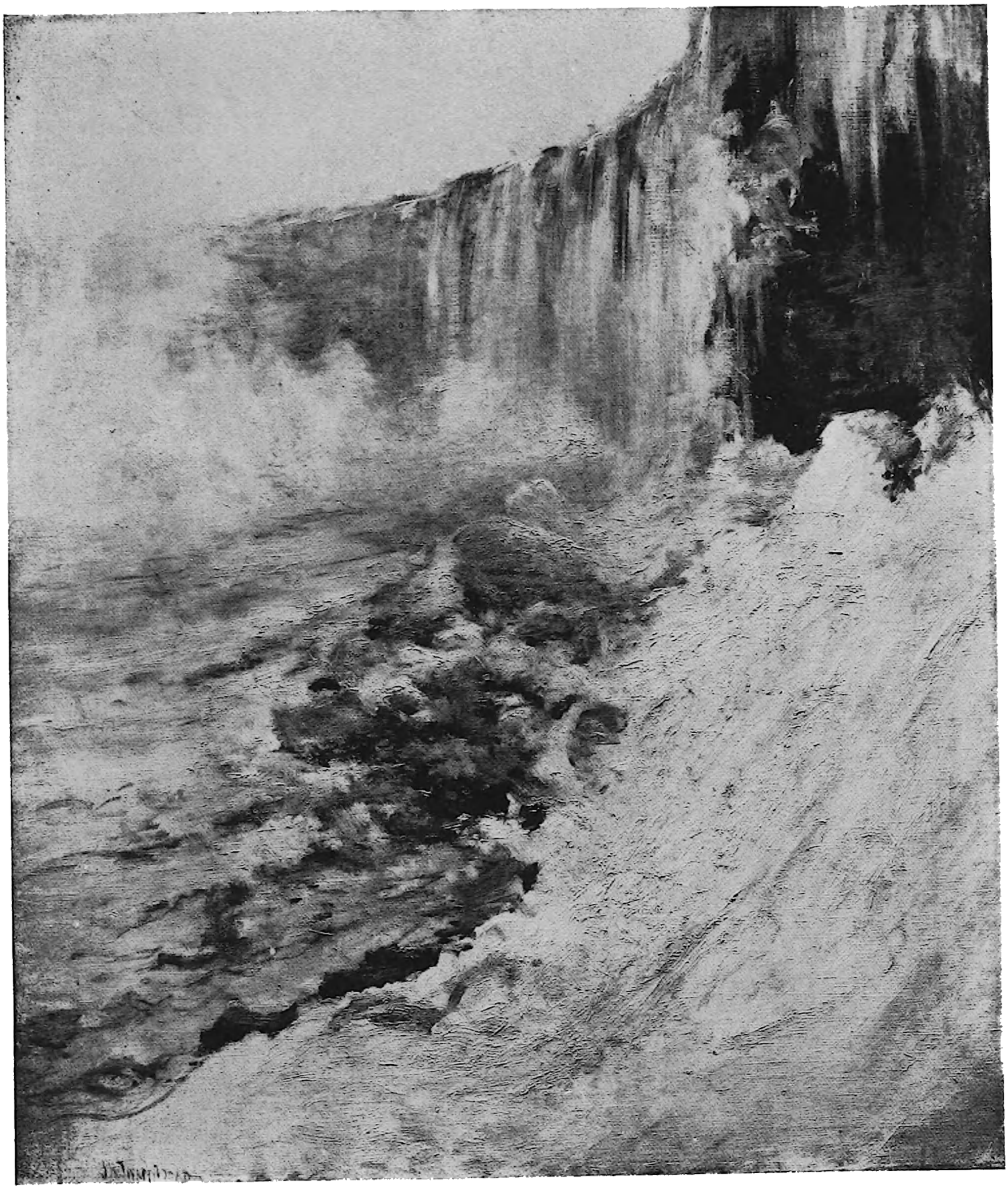
IN HIS study of the initiators of the Japanese Renaissance of the Fifteenth Century, Mr. Laurence Binyon observes that, "in the art inspired by Zen thought, material is dissolved into idea to an extreme that no other art in the world has reached. The typical Zen picture is a landscape; and before a typical Zen landscape one is scarcely conscious of the means employed by the artist; the idea of the artist's mind seems almost disembodied and immaterial, something eluding language."

This description applies with singular fitness to a fine landscape by Twachtman. His work is imbued with something of the same lofty mood, expressed with a spontaneity of impression that recalls the masters of the Kano School of Japanese landscape painters and like the Japanese he too had a fondness for the spacious simplicity, the serene calm of winter.

In its purity of emotion and singleness of purpose his whole attitude toward nature approaches that of these ancient painters. In Twachtman there is something of the same contemplative, poetic brooding, expressed with a technique that is as ethereal as the mood expressed is evanescent and fleeting.

His art is profoundly related to that current of poetic mysticism that flows serenely through our hurly-burly life, and in this sense only can it be called modern. By the uncritical who love to pigeon-hole great men he has been called an Impressionist, and he is accordingly lumped with Monet and Childe Hassam. The truth is, he has little in common with either of these men. His aims are quite other; his achievements altogether different. To be sure, all that gave life and value to the theories and practices of the Impressionists is here, but plus a something which is as old as art itself. He is the one painter who has made the principles of impressionism wholly subservient to the end in view, hence one is seldom conscious of the means employed. His canvases are never scientific demonstrations of any theory whatsoever.

Twachtman's art, like that of Whistler, is distinguished by its great reserve, its delicacy and almost aristocratic aloofness and that great power of suggestion which stirs the imagination of the sensitive beholder like music. In its eery, mystical quality it is of the same stuff as the Paleas and Melisande of Debussy, as the opera Farval of Vincent D'Indy and the



NIAGARA. *By John H. Twachtman*

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he was a consummate master of "values," which is to say that he had the true artist's sense of the proportion and the fitness of things. The "planes" in his pictures succeed each other with a subtle accuracy that creates an unsurpassed effect of atmosphere within the quadrangle of the frame.

Despite its appearance of improvisation his art has *style* in the best sense of the word—a fine, delicate, vibrant line full of nervous energy and feeling, revivified and supported by an uncommon refinement and truth of color. The conventional balancing of *this* with *that* is totally absent in his work, but everywhere there is the equilibrium of nature in whose forms he discovered a natural beauty of design not unlike those remote masters of Japan and China with whom he has so much in common. Hence his art is in advance of his time as is all that is really permanent. Only the transitory, the momentary, is Contemporary; the eternal, like the Kingdom of Heaven, is always of the Future, and all who bring its message are ignored of their day and generation. That is the true measure of their worth. It is the unwilling compliment paid genius by stupidity, and Twachtman was no exception to this rule. His work was done in solitude and he died in comparative obscurity in the very middle of a career that should have lasted far into our own day. Unmindful of the crowd who passed him by he did his work, and it remained for a later generation to do itself the honor of acknowledging his genius.

J. NILSEN LAURVIK.

WHISTLING BOY. *By Frank Duveneck*

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With true American audacity he carried this vague and visionary art, in which the world of visual appearances is reduced to a pleasant blur of subtly related color harmonies, to a point beyond which even his most daring followers have feared to pass. His Nocturnes are the last word in this *Terra Incognita* of the world of art, and will so remain for some time to come. They form the ultimate and logical conclusion of his preoccupation with the flat tonalities of Japanese art as made known to him through the woodcuts of Hokusai, introduced to an astonished world by Bracquemond in 1856. From Hokusai he also learned that surprising pictorial device of high and low horizons and of unexpected view-points, which lends an exotic interest to his landscapes.

The reality upon which these vague and filmy nocturnal symphonies were founded, or perhaps it would be more proper to say the reality by which they were preceded, finds a very tangible expression in the concretely rendered study of "Jo" called *Note Blanche,* wherein the influence of Courbet is plainly visible. In the broad, unctuous strokes, no less than in the strongly contrasted color of the girl's red hair, white dress, and green fields glimpsed through the open window, one discerns the effects upon Whistler of his contact with the robust naturalism of Courbet, with whom he spent the summers of 1865 and 1866 painting at Trouville. And in its softened outline and free handling we see the pre-Raphaelite who has forsaken the outward aspect of Rosetti's art (in its precise linear conventionality), without, however, departing from the type immortalized by Rossetti: the woman with "the star-like sorrows of immortal eyes." Jo, standing dreamily at the open window, is sister to the Blessed Damosel; the fashion of her dress alone is different.

In these early works one is conscious of Whistler's interest in the romantic naturalism of the pre-Raphaelites whilst endeavoring to attain a mastery of the medium of painting which they totally lacked. No better tonic, counteracting the insipid and flaccid sentimentality of the painter of Beatrice, could well be imagined than the robust realism of Courbet. Under the stimulus of its inspiration Whistler produced some of the finest things of his whole career.

To this influence we owe the superb series of landscapes inaugurated in 1861 by the Coast of Brittany, in which nature is represented with a force and truthfulness that at least approaches, if it does not fully attain to the virile realism of the peasant of Ornans, whose example Whistler emulated to the best of his ability. How well he really succeeded may be seen in that masterpiece of observation and fluent rendering, the lovely Blue Wave of Biarritz, painted in 1862, in which he achieves an approximation of the freshness and realism of the great naturalist without his brusqueness of manner. Whistler is no less truthful, but what he has to relate is told more amiably, in terms more suave and ingratiating. The decorative artist, who was to blossom forth later in the series of arrange-

PORTRAIT: MRS. HUTH. *By James McNeill Whistler*

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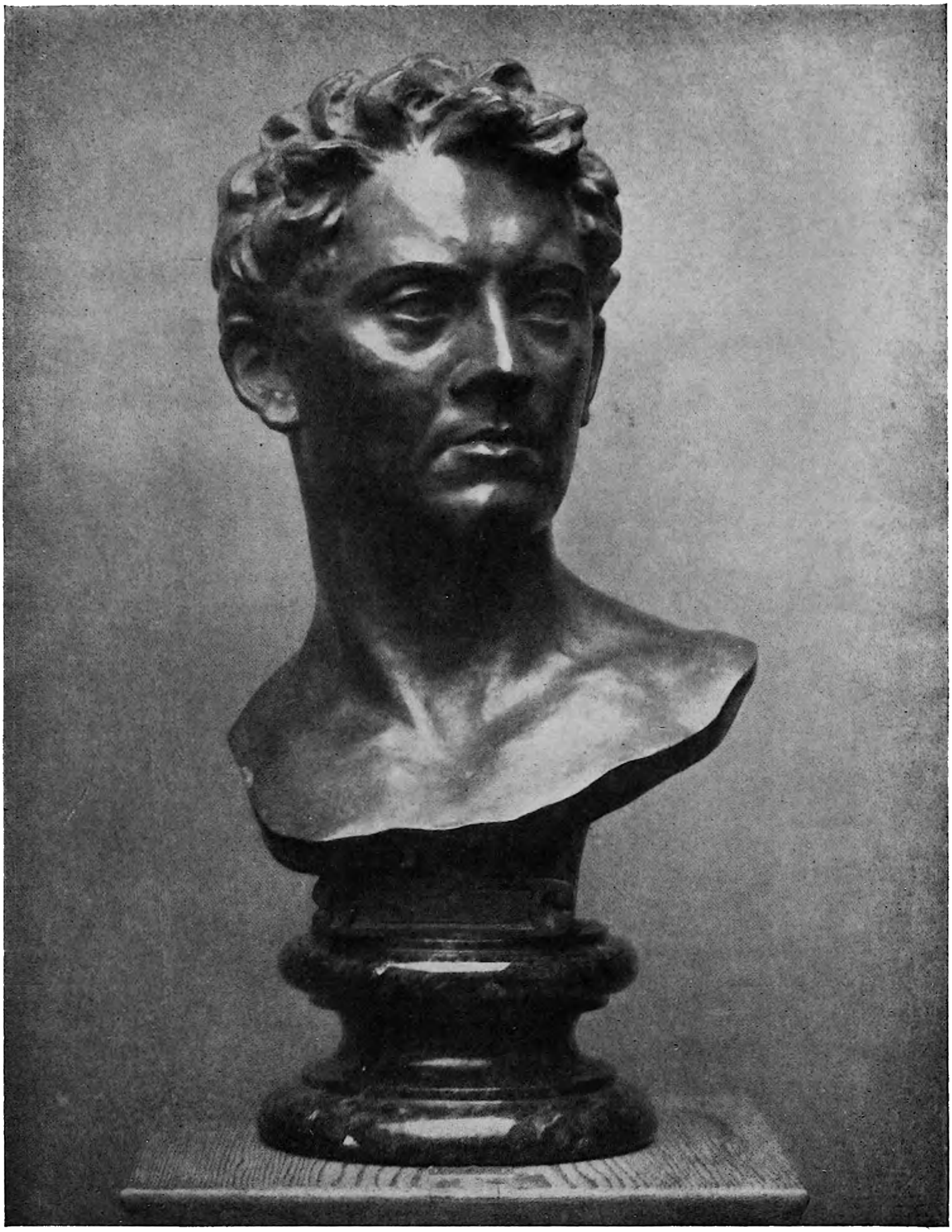
retained throughout his whole career as a painter a certain detachment toward life. Actuality no less than the work of his contemporaries was for him merely subject matter for "future harmonies."

A picturesque and mobile figure, he had the wit and wisdom to separate the chaff from the wheat, and he borrowed from Alfred Stevens no less than from Courbet and Rossetti as well as from Mathew Maris and the Japanese, nor did he fail to pay his homage to Velasquez. His real greatness consisted in transmuting these diverse materials into something homogeneous and personal, something that is as truly Whistlerian as the white lock and the impish pose. And it is perhaps merely the irony of chance that he should have chosen a butterfly as the symbol and hall-mark of his personality. Or was it a profound recognition and a subtle acknowledgment of his eclecticism?

Perhaps in his etchings and lithographs he was most nearly himself. Here we find him asserting a mastery unequaled in modern graphic art and moreover contributing something of substantial value to its development. At the age of twenty-five he had conquered a medium in which but few succeed. As an etcher he was to the manner born, and it may be said that he was no less brilliantly successful as a lithographer. In the first he reigned supreme, unequaled; in the second he was equaled and perhaps surpassed only by Toulouse-Lautrec. In these delicate and precisely delineated portraits of the Thames, crowded with shipping, seen against a background of ancient warehouses, in these Kitchen interiors and later in the Venetian Doorways and Balconies, as well as in those nebulous lithographs of the Thames and in those pliant, lovely nudes and half-draped figures in which the suggestion of form has been achieved by means most slight, we find the master revealing himself in his full stature, frank and devoid of pose. To have succeeded so completely in a domain where so few succeed, even partially, is the full measure of his greatness, and his future fame may well rest upon the imperishable glory of his etchings and lithographs rather than upon the fading splendor of his paintings, in which, to the end, he remained the experimenter, his restless spirit eager for new worlds to conquer.

J. NILSEN LAURVIK.



J. ALDEN WEIR. *By Olin L. Warner*

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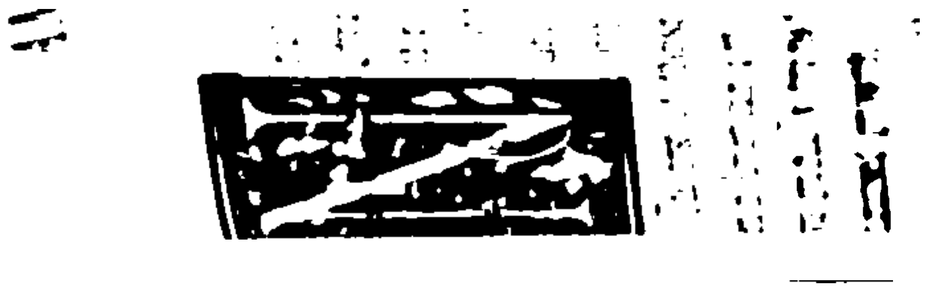

Chapter XII

AMERICAN SCULPTURE

NOTHING has contributed more effectively to fostering a native school of sculptur in America than the various great International Exposions held in this country during the last forty years. Tese International Expositic opened our eyes to the alue and beauty of sculptu decoration while affordin the American sculptor his f opportunity to exercise h talents on a large scale.

The first of these Expositions in 1876 narks the beginning of a r era in American art. What had been a spoadic and largely exotic proc was gradually transformed into a lusty, homogeneous and thoroughly climatised growth. With the gradual imrovement and spread of in the community the American sculptors eceived increasing encou ment to make their own country the scene nd inspiration of their l The earlier tendency had been toward Ialy, where the Thorw Canova traditions of pseudo-classicism wer imbibed by the young can students. And having learned his cra he remained in Italy tice it, producing a succession of meaningess imitations of th much admired in their day, now long since elegated to the lim getfulness. Only now and then is there a situe of such momer Greek Slave," by Hiram Powers, which closely follows and atta purity of Canova's style. Despite the previling indifference to which was shared by such eminent men as he painter Trumbull late as 1820, told John Frazee that nothing n sculpture "would be in this country for yet a hundred years," thee were not lacking me natural talents found an outlet in this muchneglected art.

One of the first and most interesting of hese early sculptors w Philadelphia wood carver, William Rush, who was born in 1756. only was he an accomplished wood carver whose busts are among most authentic pieces of portraiture of that period, but his strong, act forceful personality had a decided influence upon the artistic trend of l time. Together with Charles Willson Peal he was one of the founders of the Pennsylvania Academy of the Fine Ars in 1805, and here a notable exhibition of his works was held in 1812. If his work the portrait *Bust of Lafayette* and the life-like *Self Portrait* rnain striking testimonials of his power of truthful, explicit characterizaon that compares favorably with not a little being done to-day. Succeedig him in fame and influence was the New Haven stone cutter, John Frzec, who successfully devel-

oped and carried the practice of sculpture far into the nineteenth century. He, like Sully in painting, is the connecting link between those early anonymous chiselers and the modern practitioners of sculpture in America. In spite of rebuffs and discouragements he succeeded to an uncommon degree in reflecting something of the character of his time, as may be seen in his frankly rendered *Self Portrait.* There is a solid, workmanlike quality, a real sense of form and character, that commends itself to all admirers of straightforward, unpretentious work.

Contemporary with Frazee and of equal interest was the brief but productive career of Shobal Clevenger, whose portrait busts of prominent men are among the most valued foundation stones of American sculpture. No more faithfully rendered portraiture has come to us from that time than his *Bust of Washington Allston.* It has all the truth and reality of a cast made from life with something of the dry particularity of life itself. He was among the first American sculptors to seek inspiration and instruction in Italy, where he died in 1843, at the age of thirty-one. But what is more significant and worthy of remembrance is the fact that he was the author of a work of art which in its day was characterized as being "The first distinctively American sculpture." His "North American Indian," executed in Rome in 1840, was the precursor of Ward's *Indian Hunter* and that host of Indian and Western plains subjects that have been produced by succeeding generations of sculptors. This single exception to the general practice of his contemporaries stands out conspicuously among the Venuses, Eves and Cleopatras that occupied the attention of American sculptors in the middle of the last century. The most memorable and influential of these sculptors was undoubtedly Hiram Powers, who worked for a time together with H. K. Brown and Clevenger in Cincinnati, before his departure for Italy, where he executed his much-discussed "Greek Slave," now in possession of the Corcoran Gallery in Washington. Few pieces of American sculpture have excited more comment and exerted a more positive influence upon the taste and art of a period than did this echo of classicism. It established in America the taste for mythological motives fostered by Canova and Thorwaldsen in Europe and for a decade American sculptors vied with one another in reproducing the Gods and Goddesses of antiquity. Much really creditable work was done by these expatriated Americans living in Italy and American sculpture became affiliated with the best traditions.

If most of the American sculptors of this period merely played the sedulous ape to this or that classical model, their productions serve at least to supply that solid basis of knowledge upon which future art could develop. Moreover, it quickened a public appreciation of sculpture and gave the sculptor a standing in the community. However, this widespread interest in classical subjects delayed the development and appreciation of a more personal and native art. The sensitive and individual talent of

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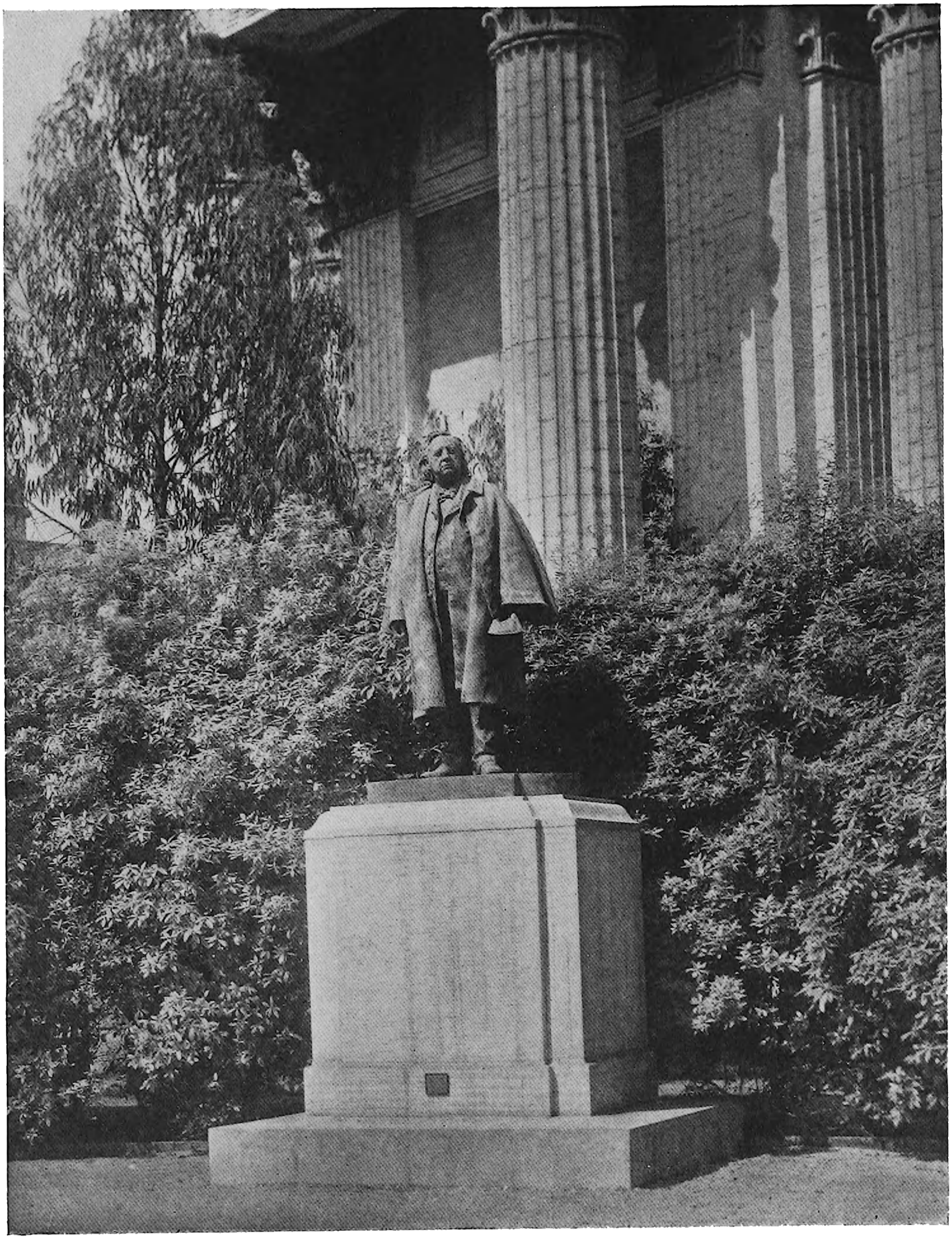
His portrait busts and commemorative statues of Civil War heroes form a memorable Pantheon of its most salient personalities. Nor did he fail to celebrate the rank and file who marched and fought and died for the cause of the Union, as his statue of the "Soldier of the Seventh Regiment on Guard" so eloquently attests. But long before this statue, which was finished in 1869, he had given a definite expression of the trend and temper of his genius with his statue of the *Indian Hunter,* first modelled as a statuette in 1857, and now preserved in bronze in Central Park. This together with the *Freedman,* executed about 1865, opened up to the American sculptor new fields of endeavor that was later to bear rich fruit in the work of such men as the Borglum brothers, Frederick Remington, Louis Potter, Roth, Harvey and a host of others who have devoted themselves to the exploitation of native subjects. Both of these statues were exhibited at the Paris Exposition Universelle of 1867, where they directed much attention to this young and comparatively unknown American sculptor, who, at the age of 37 was definitely launched on a career that lasted into our own time.

Few productions of contemporary art have been received as so fully expressing the fervor of a great national movement as the *Freedman,* though it was never executed larger than a statuette. Although Ward never altogether abandoned the practice of classicism, as may be seen by the number of works from his hand bearing a classic imprint, such as the stately and handsome Washington on the steps of the Sub-Treasury in Wall Street, New York, as well as the decorations of the pediment of the New York Stock Exchange, his main output is frankly naturalistic. In such statues as the dignified *Henry Ward Beecher* Memorial in Brooklyn and the impressive seated figure of Horace Greeley in front of the Tribune Building in New York City, he introduced a note of virile and homely Americanism that is thoroughly national. In both he demonstrated the possibility of making a successful sculpturesque translation of the apparently impossible modern frock coat and trousers.

The example set by him did much to temper the somewhat too ardent classicism of St. Gaudens, who was born eighteen years after Ward in Dublin of a French father and an Irish mother. He was brought to America when but six months old. When little more than a lad he was apprenticed to a cameo cutter in New York City. For six years there was little outward indication that this fashioner of delicately cut medallions was to become one of the chief exponents of the art of monumental sculpture in this country. But in his veins was the blood of generations of Celtic dreamers, and even in those days he aspired to other things. After the day's work he studied drawing, first at Cooper's Institute and later at the Academy of Design. Before he was twenty he had determined upon his career and thence on his devotion to the art of sculpture developed with a consistency and enthusiasm that brought him many well deserved honors. Paris was



HENRY WARD BEECHER. *By John Q. A. Ward*

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ments in equestrian sculpture produced in modern times. Imbued with the same heroic spirit that animates the Lincoln, it is, by virtue of the subject, more dramatic, more instantly compelling to the casual eye of the passer-by. In this work Saint Gaudens has, as it were, dramatized a personality and made vocal with unusual eloquence a chapter of history which, however real and near to many of us, still fails to carry with it that awesome breath of those troublous times, which is the very soul and heart of this monument.

Curiously enough with this equestrian as with that of Washington by Brown, there is associated the work of a younger man who has become an important figure in American sculpture. During its inception and development Frederick MacMonnies was working as an apprentice-pupil in the studio of Saint Gaudens and helped, by modelling certain parts of the statue as well as by suggesting certain changes in the general design. The classic influence absorbed here is evident in nearly all the younger man's work, and he has produced a series of works such as the famous and much discussed "Bacchante," "Pan of Rohallion" and the "Diana" that are of obvious classic derivation, though modernized in treatment. Gradually this feeling of modernity has fashioned his work into something akin to our own day, which finally found expression in his Nathan Hale and the statue of Stranahan in which he solved the difficulty of civilian garb with no less success than did Saint Gaudens in his "Lincoln." But on the whole the art of MacMonnies has reflected more of ancient than of modern spirit and he is a logical product of that movement which has produced such notable figures as Daniel Chester French, a classicist pure and simple, whose love of the antique was nourished during his term of pupilage in Florence, where he studied under Thomas Ball. He supplements and supports the tradition established by Saint Gaudens, well expressed in his memorable achievement called "Death and the Sculptor," no less than in such fine exemplifications of the classic spirit as his *Study of a Head* and the *Alice Freeman Palmer Memorial*. The quality of the sentiment in this particular work is fairly characteristic not only of French's range of emotional expression but more or less also of the whole output of the practitioners of modernized classical sculpture in this country. The work of such men and women as Karl Bitter, James Earle Fraser, Herbert Adams, Charles Henry Niehaus, Stirling Calder, Bela L. Pratt, Isidore Konti, Augustus Lukeman, Herman McNeil, Haig Patigian, Hinton Perry, Attilio Piccirilli, Louis Saint Gaudens, Lorado Taft, Gertrude Vanderbilt Whitney, and Robert Aitken, to mention only the foremost exponents of this style, is in a greater or lesser degree informed with a spirit which has more of elevation than of breadth and depth. Not that it is lacking in either candor or sincerity. Separated from the turmoil of human passion it touches the theme of humanity with a gracious tenderness that leans

SEATED LINCOLN. *By Augustus Saint Gaudens*

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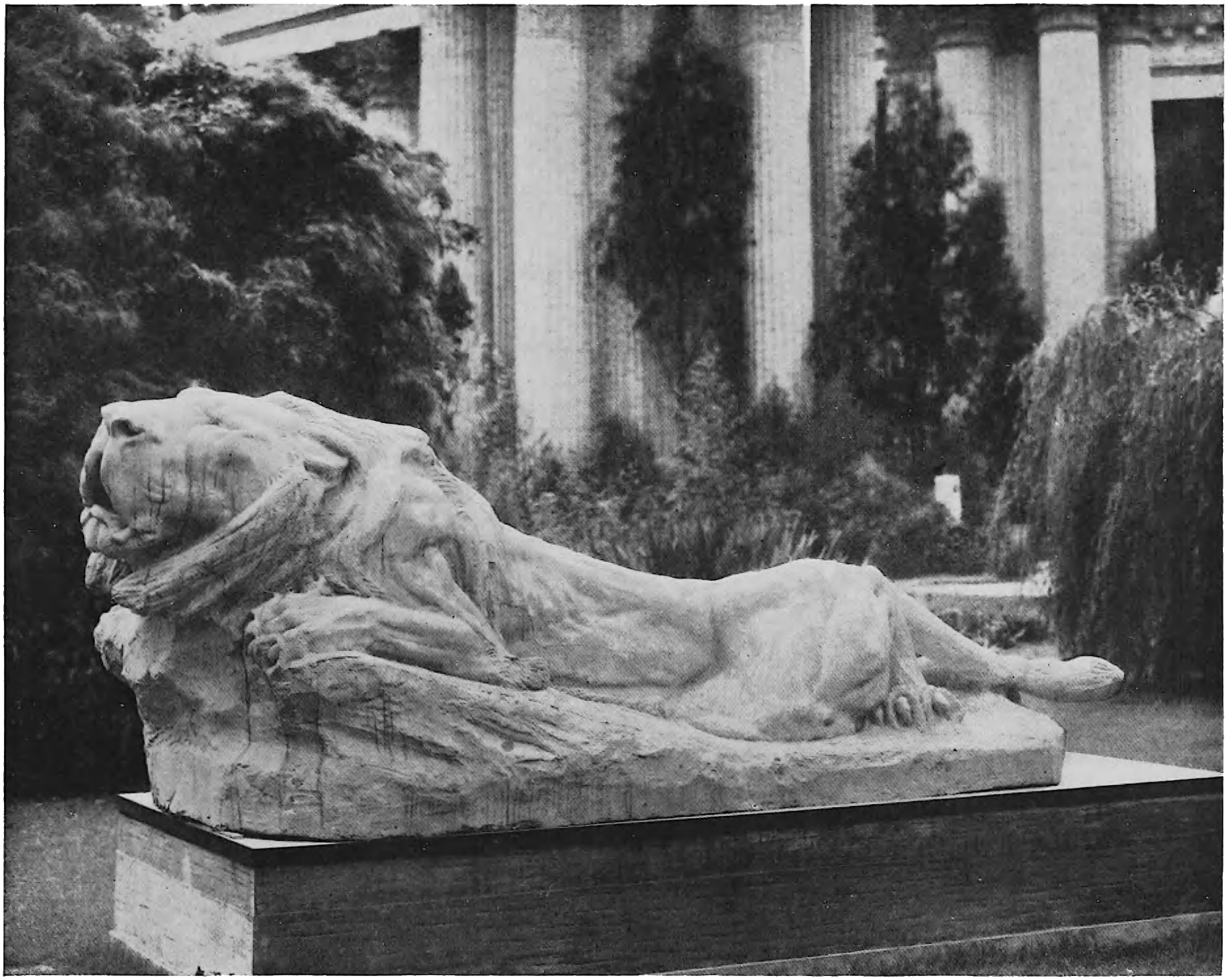
of Polasek is perhaps more closely affiliated with that of his master than that of Manship whose subsequent studies at the American Academy in Rome developed in him certain archaic predilections that sets his work apart from the general trend of contemporary American sculpture. However, its strongly emphasized decorative quality is bound to have a marked influence upon architectural sculpture, which, like our mural painting, has failed to altogether adapt itself to its uses. In Manship is revealed the first evidence of a talent that appears to have an instinctive understanding of the relationship of sculpture to architecture. He has given a new and personal expression to classical traditions that are sharply in conflict with the realistic movement of our day, strikingly typified in *The Nigger* of Arthur Lee.

Not until the Chicago World's Fair opened up opportunities for a more realistic interpretation of contemporary life did American sculpture fully assert its native character. This was further confirmed by the Pan-American and St. Louis Fairs, which furnished opportunities that the sculptors were quick to take advantage of. As many of the subjects given out for treatment were intended to illustrate the habits and pursuits of the people it served to open the eyes of many men to the artistic possibilities of our native life. This was especially true of the sculptors whose task it was to interpret the vast spirit of the West—its conquest, growth, and the hardships endured in its winning, and the life, legend and folk-lore of the once-powerful race of red men revealed undreamed-of material readily adapted to imaginative treatment. "The Sun Vow" of MacNeil, the "Cowboy Caught in a Blizzard" and the *Washington: 1753* of Solon Borglum, *The Broncho Buster* of Frederick Remington, the *Indian Hunter* of Edwin Deming, the *Chief Mahaska* of Sherry Fry, and the story-telling old squaw, *Esoah,* of Joseph Mora, are only a few of the many interesting contributions made to the art of sculpture by the artistic discovery of the West.

From the neo-classicism of the 'fifties to the naturalistic and imaginative work of these men is a leap of great significance to American sculpture. Henceforth our sculpture assumed a native hue and character which it did not before possess. It marked the advent of a group of young sculptors who resolutely set to work to interpret the life and manners of their own day, of which the small statuettes by Miss Eberle are highly representative. Her *Rag Picker,* her two East Side urchins *Dancing on Avenue A* and her *Girl Skipping Rope* are authentic episodes out of our every-day life. Another phase of this life has found a delicate expression in the statuettes of Bessie Potter (Mrs. Vonnoh) whose maternities and little children dancing and playing present the intimate spirit of the home in a manner wholly charming and alluring. While these and kindred sculptors have turned to the human drama constantly being enacted about us for their material not a few have tracked the wild beasts to their lair,



DYING LION. *By Paul Wayland Bartlett*

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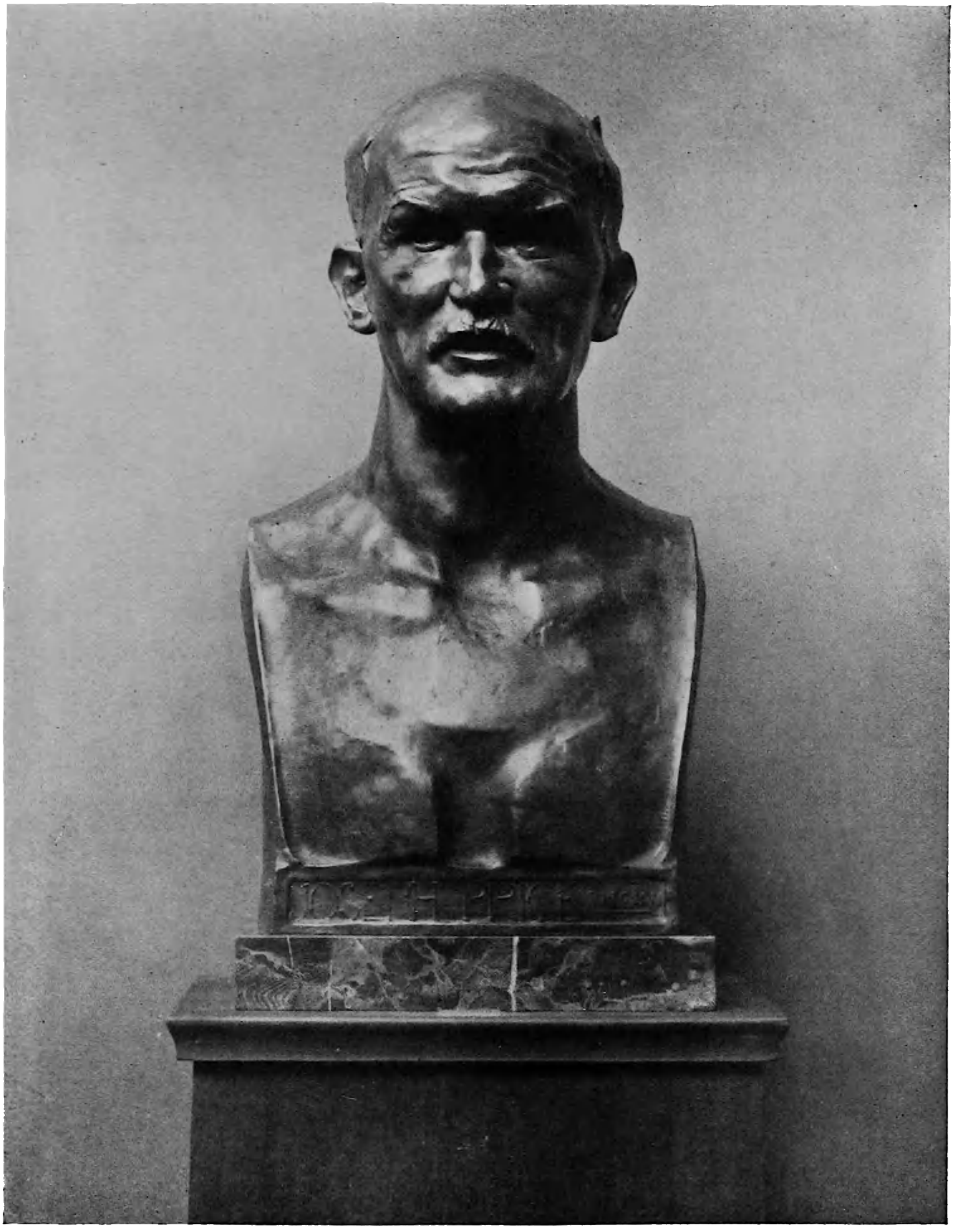
are to-day leading comfortable lives of innocuous sterility, too busy answering 'phone calls, cashing checks, holding receptions and attending to the multitudinous details of a vast business to remember that they are artists of whom something other than a large bank account is expected. But the younger men who did not get the commissions, profited by this failure of the professed high-priests of art to contribute anything of vital moment to the spiritual or esthetic growth of the nation. To them was left the task of exploring the heart of the promised land, opened up by their prosperous brethren who remained behind to woo the golden calf, and a group of men, of which John Bateman, Chester Beach, Albert Laessle, Arthur Lee and Edgar Walter are worthy exponents, has sprung up, whose work promises to do lasting credit to American sculpture. In Chester Beach the Rodin influence upon modern sculpture is introduced into American art plus a sensitive, poetic vision that tends toward a subdued lyricism, while in John Bateman the decorative tendency of our time finds delicate expression, and in Arthur Lee and Edgar Walter we have two realists of great promise and considerable achievement whose past performances arouse our highest expectations. And last but assuredly not least in the annals of contemporary American sculpture, the finished art of Albert Laessle commands the respect and admiration of all who esteem good sound craftsmanship above pyrotechnical display. He achieves a decorative effect by emphasizing the realistic aspect of his subjects, much in the same manner as does Daniel Garber, the landscape painter. No one in America has so closely studied the characteristics of frogs, turtles, lizards, crabs, beetles, katydids, fishes and barn fowls as Laessle, and he has presented his studies with something of the flavor of a humorous naturalist who observes the tragedies and comedies enacted in his little kingdom. His appearance in American sculpture at this time augurs well for an art that is commanding increasing respect and understanding on the part of the general public no less than on the part of artists and connoiseurs. It marks a degree of self-consciousness and self-realization that has at last placed American sculpture on a level of interest with that manifested in the other arts.

J. NILSEN LAURVIK.



THE SURGEON. *By Charles Grafly*

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making were perforce the chief interests of Henry Dawkins, whose quaint *Benjamin Lay,* after a portrait by W. Williams, is noteworthy for its ingenuous caption: "He observed extreem Temperance in his Eating and Drinking, his Fondness for a Particularity in Dress and Customs at times subjected him to the Redicule of the Ignorant, but his Friends, who were intimate with Him, thought Him an Honest, Religious man."

Of this Revolutionary period of crudity in execution belongs also the *George Whitfield, M. A.,* of Elisha Gallaudet and the excellent stipple engraving by Cornelius Tiebout of the *Right Reverend William White.* It is only with the introduction of stipple that American engraving approaches in quality the work of contemporary painters. *The Washington Family* of Edward Savage is excellent in its craftsmanship, as is Tanner's *John Adams,* but it remained to David Edwin in his portrait of *Thomas McKean* (after Gilbert Stuart) and J. B. Longacre in his *Jackson* to show the full resources of stipple. Line engraving may also be said to have reached its culmination in the work of Peter Maverick, of Cheney, whose *Fanny Kemble* after Sully (the painting itself is shown in Gallery 60) lacks none of the charm of the original, and of Asher B. Durand who, in his *Ariadne,* a combination of line engraving with etched background, has produced a veritable masterpiece worthy of being mentioned with the best line engraving of all time. One must not forget to link with the *Ariadne* on the same plane of accomplishment the *Bathers* by Stephen A. Schoff, after William Morris Hunt, and the *Voyage of Life* by James D. Smillie, after Cole. Very little of this is steel engraving, for it was not until 1810 that James Perkins discovered that it was possible to decarbonize steel plates and after engraving to re-harden them again.

Engraving to-day is almost entirely confined to the mechanically perfect banknote, the *carte de visite,* and the machine-ruled postage stamp. Such experiments as the *Arcturus,* by Alden Weir, an exquisite work by a great artist, are unfortunately rare. The process employed alike by Weir and the earlier engravers on metal is identical. It is an intaglio process as distinguished from wood engraving where the printing surface is left in relief.

The portrait of Reverend Richard Mather cut from the side grain of a wood block in 1670 is the first known "wood-cut" executed in the Colonies. It differs wholly in treatment from the bust *Portrait of Washington,* engraved by Alexander Anderson with the burin from the end grain of a boxwood block in the manner of Bewick. Dr. Weitenkampf says of it: "It is dark in tone, the face vigorously modeled without cross hatching and the background *criblée* (white dots on a black ground)." With the discovery of photography it was found possible to photograph tonal as well as linear drawing directly upon the wood block surface. This led to the "New School" of Wood Engraving, a school devoted to the

THE PATRIARCH'S PRAYER. *By William Auerbach Levy*

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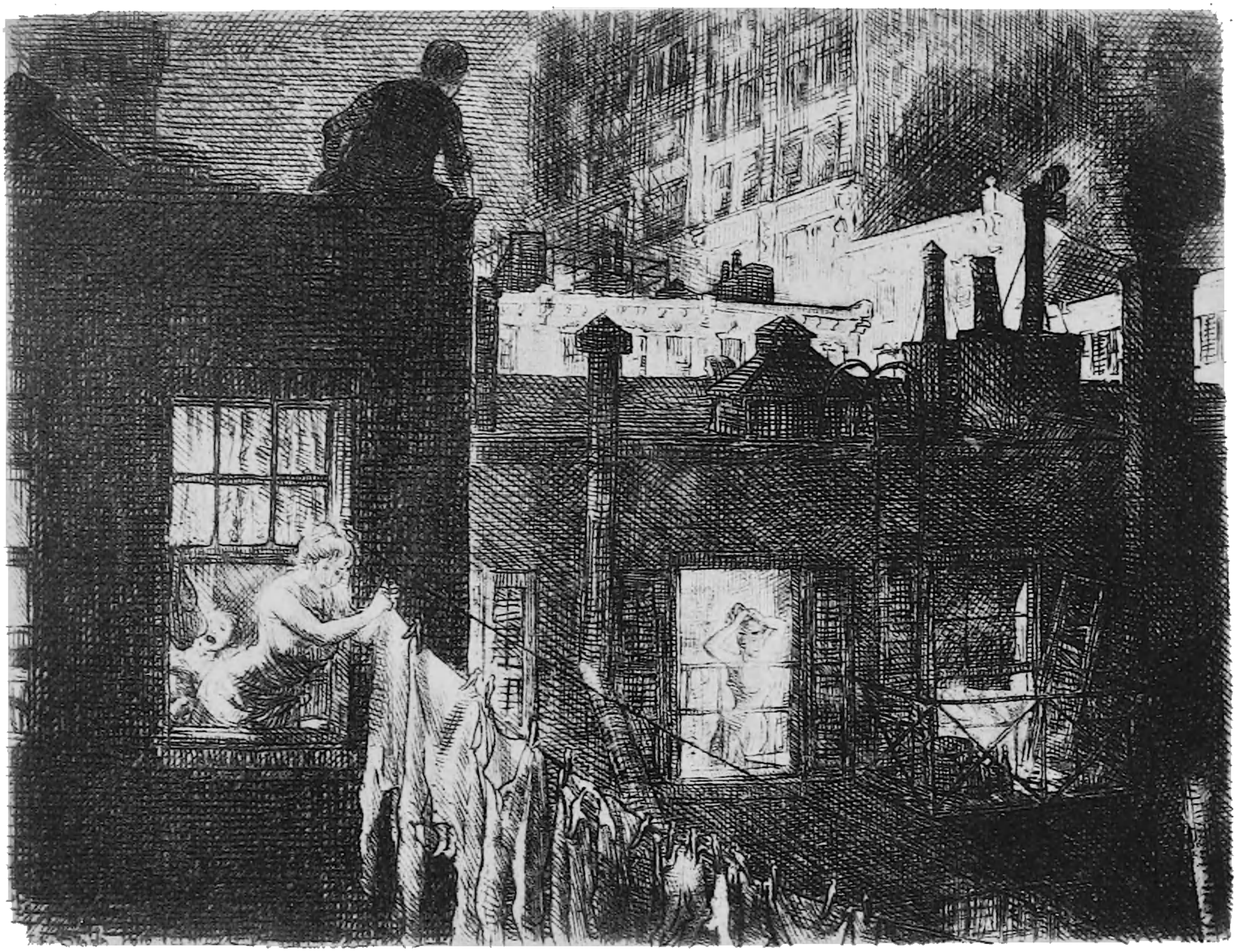
subjects in opaque colors; John Scott Williams is represented by a large composition, *In September*, cut from linoleum. The color monotypes of Clarke Hobart show now the jewel-like quality of Monticelli, now the oriental virtuosity of Besnard, while Perham Nahl contents himself with brownish monotones. The monotype is restricted, as its name implies, to a single print. Painted on a glass or metal plate with pigment or with printers' ink and transferred directly to paper it possesses, in common with lithography, a personal and individual quality.

It was in 1796 that the combination of an unpaid laundry bill, a Solenhofen stone, a piece of black soap, and Aloys Senefelder resulted in the discovery of lithography. The closing words of his book, "The Complete Course of Lithography," show that he appreciated to the full its possibilities: "I desire it may spread over the whole world, bringing much good to humanity through many excellent productions, and that it may never be used for evil purposes. This grant the Almighty. Then may the hour be blessed in which I created it." This pious prayer of the good Senefelder was not altogether answered, for, although artists occasionally produced good lithographs, the art in general became almost wholly commercial—a copying process. It remained for Toulouse-Lautrec and Fantin-Latour in France and Whistler in England to appreciate the possibilities of the medium and to make of it, with its autographic character, the worthy coadjutor of etching.

Although Benjamin West experimented in England in 1801 with lithography, it was not until some twenty years later that Bass Otis made the first American lithograph, a crude little stone house, out of deference perhaps to the material used and a tree which may have been symbolic of Senefelder's aspirations. Some seven years later Rembrandt Peale, who possessed the true spirit of the enthusiastic experimenter, made his *Portrait of Lord Byron*. His fellow Philadelphian, Thomas Sully, tentatively tried out the new art and encouraged Hugh Bridport, the engraver, to copy his *Portrait of John Vaughan*. Even more successful than Bridport is the work of his pupil, the deaf mute Albert Newsam, whose equestrian portrait of General Jackson shows "Old Hickory" in a rather grandiloquent pose, an attribute popularized by French prints of the time.

With the publication in America of books on travel, of magazines and fiction, lithography, although never employed to so great an extent as wood engraving, found a new field. One of the earliest of these lithographs is a series of line drawings for Judd's Margaret by Konrad Huber, reproducing the work of F. O. C. Darley, who may be called, in all honor, the first American illustrator.

Then came the commercial leviathan baited by cheap methods of reproduction, and in its maw individuality and artistic quality was swallowed up. Chromo-lithography appeared and in humorous weeklies, on tomato cans and cigar box lids the commercial "firms" found congenial



NIGHT WINDOWS. By *John Sloan*

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"rocked" by Peter Pelham in 1727. It was not until the Revolutionary period that Charles Willson Peale produced the *Portrait of Rev. Joseph Pilmore*. John Sartain attained a surprising proficiency in magazine and book illustration and his plate after Sir Thomas Lawrence's self-portrait ranks him as little inferior to his English contemporaries. Stauffer in his "American Engravers" stamps William Warner's *Portrait of Sir Charles Metcalfe*, as admirable, and certainly the *Reverend James Milnor* by William Page is no less excellent. Later men, with the exception of Max Rosenthal, and Dawson-Watson, who pursued the traditions of the English portrait reproduction school, have seen in the medium new possibilities. James D. Smillie "scraped" his *Hollyhocks* from nature; S. Arlent Edwards has made many researches into color printing, while Joseph Pennell and George T. Plowman show in their work its application to landscapes. Joseph Pennell has also made use of what is known as the "sand-paper mezzotint" in his twilight and evening nocturnes. In this process a sheet of sand-paper covering the plate is run through a press, cutting through the "ground" with an infinite number of tiny perforations. The lights are "stopped out" and the alternate process of "stopping out" and "biting" is continued until the requisite strength in the darks is obtained. Phil Sawyer has used the medium in a personal way in one or two color plates of animals.

Aquatint, like mezzotint, is essentially a tonal art, but whereas mezzotint is primarily susceptible of nuance and variety of tone, aquatint, because of the way it is produced, is inherently flat and even. Grains of resin or asphaltum are dusted on the plate, fixed over the flame, and the plate "bitten" by acid into a pitted surface, which holds the ink, and which when printed gives flat tones like washes of water color. It was this quality of flatness which led Charles St. Memin, in his tiny portraits, to use roulette with which to give rotundity to his forms. A charcoal drawing (of which there is an example by his hand in the historic loan collection of paintings) was first made and reduced by means of a pantagraph of special design to a circle about two inches in diameter before being aquatinted. While St. Memin wandered over Pennsylvania, Maryland, Virginia and the Carolinas, producing some eight hundred of his tiny portraits, John Hill in New York occupied himself with views of the city, of the harbor, and even worked out a series of color aquatints for his *American Drawing Book*.

The present day American etchers are turning again to aquatint after a lapse of many years. The late A. T. Millar used it with delightful effect on trees and thatched houses in his Dutch series, Maud Squire to give flat color tones to her brokenly etched Brittany groups of market women, and Pedro J. Lemos employed it in connection with soft ground for his California landscapes. The variation of qualities obtained by large grains of asphaltum, as well as "dust ground," the crackle given by resin

EDAM. *By W. O. J. Nieuwenkamp*

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pected patterns of dark and light, in originality of composition, have never been surpassed. There is such unerring characterization of wherryman and wharfinger against the Thames background, of Limeburner and lime kiln, such a psychological linking of tradesman with his trade as to make both craft and craftsman forever inseparable.

"The Miller on the River Dee" is inevitably a part of his mill, St. Simeon for all time is wedded to his pillar and each is unmistakably influenced by his environment. This interchange of influences, Whistler, with a sympathetic sensitiveness, almost intuitive, was quick to catch and stamp with kinship.

The later series of etched plates produced in Venice and in Holland show even more elimination of non-essentials. *The Piazetta,* the *Riva No. 1, The Little Mast* and *The Traghetto* center interest at one point in carefully detailed line which vibrates with eloquent and nervous accuracy, leaving the rest of the plate with its suggestions of cobble stones, of palace facade, of incidental beggar lad and accessory marble pillar as guiding strings to the eye. *Long Venice* is indeed nothing more than a distant cobweb of gossamer delicacy spun above a film of ink, subtly and exquisitely gradated by the butterfly hand of Whistler with its "palm like a duchess."

Of Whistler's portraits the dry point *Weary* is perhaps even more of a masterpiece than are his etchings of landscapes. It has in common with the greatest works of art a tranquillity, a completeness, an air of estrangement from the world, of spirituality, ineffable and remote.

It is a moot question whether Whistler reached his greatest achievement in etching or in lithography. The same lightness of touch, the same studied economy of means is used, but in lithography Whistler was practically an innovator. Rembrandt and Canaletto had never worked on stone, so that here the master is peculiarly himself. It is not surprising then that many of the drawings made with lithographic crayon suggest the handling of his pastels, or that the lithotints bring back the "Nocturnes." He made, indeed, for *The Thames* a study in oils before laying with greasy ink his broad and luminous washes on the stone. Practically all, however, of his lithographs were made on paper and afterwards transferred. To this class belong the series of charming nudes, of which *The Little Model Reading* is at the same time the most graceful and the most masterly.

Little shops, time-worn doorways, craftsmen at work and garden corners are favorite subjects. *The Smith, Passage du Dragon* is characteristic; unusual also because of the carefully stumped interior, for except for the occasional use of the scraper in the lithotints, all of Whistler's lithographs are made in the most direct manner.

It is to be regretted that Whistler did not carry color lithography beyond a few rare and tentative experiments. The present exhibition is

fortunate in including the *Draped Figure Reclining*, the most noteworthy of his five essays in color lithography.

Otto Bacher has recounted his experiences "With Whistler in Venice," and all the world knows Joseph Pennell's generous tribute to "The Master." The "stay at homes," however, were blind to his subtle art and worked out their own salvation slowly. Stephen Farris and Thomas Moran learned the rudiments of the craft from John Sartain and Henry Farrar; James D. Smillie and Peter Moran produced landscapes and flower studies and grazing cattle of much distinction. The work of Mary Nimmo Moran, the wife of Thomas Moran, was perhaps more modern in feeling; certainly it was most virile and masculine. In *Twilight, East-hampton* she shows her versatility by the employment of Scotch stone and the roulette. It is significant that four of the most noted etchers of this period, Stephen Parrish, Thomas Moran, Charles A. Platt and J. Alden Weir, have laid aside the needle. Overproduction, "remarque" proofs, and department store plates with their perfunctory printing may have caused this defection. Too soon death took Robert Blum, whose *Hag* and *Self-Portrait* have the sparkle and snap of his pen drawings, and John H. Twachtman, whose plates possess the airy grace and synthetic qualities of his paintings.

The last ten years has witnessed remarkable growth in American etching, not only in quantity, but in real achievement. A new understanding of the medium is apparent, and, while Richard Miller once said: "Anybody can get quality with old Dutch paper and etching ink," yet the fact remains that the modern American etcher has become more and more reverent toward his material, and the title "painter-etcher" is no longer a misnomer. He is an eager though seldom slavish assimilator of the great masters, Rembrandt, Whistler, Zorn, Brangwyn, and Meryon. That he is open to the charge of seeking his subjects in foreign lands is true, but that some of his best work is being done in his own country is not so well known. Following Pennell's lead of "Doing America first," at least industrially, Bror Olssen Nordfeldt has etched street scenes in San Francisco and Chicago, of which *The Little Hub* shows most intimate and first hand knowledge. Ralph Pearson contributes groups of workmen, well printed, and well "bitten" plates, Sears Gallagher—historic Boston, and he as well as Will Quinlan shows New York skyscrapers; E. K. K. Wetherill and Thomas and Helen Stevens views of American Universities. The *Bow and Arrow* plate by Thomas Stevens is particularly fine in composition, recalling linear schemes of Hokusai. It is well worthy of this many sided genius, who somehow finds time to write (when he is not conducting pageants or directing the School of the Drama at the Carnegie Institute) such illuminating and clever criticism as in his book "The Etching of Cities."

Of the nature group, the lovers of field and stream and native tree,

Charles W. Dahlgreen, uses, as did the California painter Keith, a massed screen of wavering trees, cutting out roundish pockets of sky to give charming ways of visual escape. Earl Reed covers his familiar "dunes" with wiry grass, and Ernest Haskell employs in a delightful manner a decorative linear dot to form billowy clouds and lazy distances. Decorative also may be called the prints of Earl Horter and Arthur Covey, but a decorativeness of masses inspired primarily by Brangwyn, to which each has added a personal and individual quality. And this indeed is, to some extent, the secret of the fascination of etching. It is impossible to remain for long other than self-revealing. The concentration required by the needle from brain and finger tip excludes impersonality. The work of Roy Partridge is decorative again, but decorative in an introspective sort of way. Influences of Böcklin and Beardsley, of oriental myth and theory appear only to be transmuted through the leaven of a healthy mind. Interesting as are all of Partridge's etchings, the *Dancing Water* with its rich pattern and wide grey-lined rendition of the stone work of Pont Neuf asks for technical description. Made directly on the clean plate with pen and non-waterproof ink, covered with a thin ground and immersed in water, presently the ground breaks above the swollen ink lines where they have absorbed the moisture; when the plate is brushed lightly with a ball of cotton and cleansed before biting. Over forty etchings have been made, they say, of the causway of Henri Quatre, yet none more personal than this. In Paris also George Aid and Lester Hornby, Frank Armington, Katherine Kimball, Louis Orr and Herman Webster have found the greater part of their subject matter. Both Aid and Webster know well their craft, both work with the utmost conscientiousness to perfect it. In such an atmosphere it is hardly surprising that Webster, in particular, has fallen under the spell of Meryon, or that the technical mantle of the master, who saw old Paris through eyes gloomy and sinister, should have fallen on his shoulders. Cathedral interiors attract Orr, while Hornby has sought and obtained *plein air* quality of quivering light—an achievement as new to etching as it was to pre-impressionist painting. George T. Plowman (whose technical treatise on "Etching" is just off the press) produced in Paris his best plate, *St. Nicholas du Chardonnet.* Charles H. White has found congenial subjects in the tottering tanneries of the Bièvre district and in Bruges, where, as he says in one of his humorous and discursive travel notes: "All artists go," but he has made in our own country a series of plates in which he has searched out and laid bare the secret soul of Burgher New York, of Quaker Philadelphia, of the grimy Titan which is Pittsburgh, and of sleepy Charleston, whose mansions drowse in sun-flecked somnolence. Bruges also—sad cloistered sister of Venice, with canals "like frozen arteries remote from the pulse of the sea," has cast her mediæval lure about John Cotton, Petrus Paulus and George Senseney, while Armin Hansen has sought his subjects along the sea coast at Ostend.

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Whistler's pupil, Clifford Addams, Henry Winslow, and George Plowman as well as Whistler and Pennell found in London a fruitful field, as have John C. Vondrous in Prague, and George Walter Chandler in India and Algiers.

The city of Venice, however, more than any other, possesses an individual *geist*—a lyric joyousness which demands of the etcher, who seeks to interpret her, a measure of clairvoyance, a certainty of inward vision. It is with this sensitive vision that Shaw MacLaughlin, Ernest Roth and André Smith have liberated the mystic romance of the Queen of the Adriatic. Roth with his *Campo Margherita,* shows a little piazza filled with graceful women loitering about the well head, who seem to be gossiping of the love of Desdemona for the gorgeous Moor. MacLaughlin, in a more literally romantic manner, has given us the Venice Canaletto saw, whereas André Smith has inspired his architect's severity upon the elusive outlines of dome and tower and has defined them against the sky as though he had lifted her silken mask and had seen undaunted the stern faces of "The Ten." The Venice of John Marin is one of dainty palaces and fairy campanili, and Bertha Jacques, whose tireless energy has been unselfishly devoted for many years to the service of her fellow craftsmen, has etched some of her best plates among the lobster pots and fishermen of Chioggia.

The dominance of the landscape in American painting is reflected in our etching as well, but Levy's old Rabbis, Nordtfeld's *Mother,* Washburn's peons and Franklin Wood's *Old Man of Taormina* and *Jean Marie*—the latter a dry point with sparkling blacks, measure up with the figure etchers of any land. The work of Allen Lewis, one of our best printers, whose *Climbing Boy* suggests Legros, Dwight C. Sturges, who has built on Zorn, Eugene Higgins—introspective and socialistic with a slight flavor of Gavarni, and John Sloan whose kindly satires are cast on the stage of John Leech, call for especial admiration.

It is singularly appropriate that the man who first realized the picturesque possibilities of the Panama Canal should be awarded at the Panama-Pacific International Exposition the distinction of an individual gallery. Mr. Pennell's fame, however, does not rest alone upon the dramatic lithographs of the Canal. Through his eyes for many years we have visualized the embroidered pattern of cathedral doorways and rose windows, towered Tuscany, Alhambran lace-work, fairy spires of St. Michel, grim gargoyles of Notre Dame, and time worn edifices which have been a part of history in many lands. Always they are seen with a surprisingly fresh view-point, always they are composed in line and accented in Notan with a fertility of arrangement that recalls the best of the Japanese color printers. If, indeed, Mr. Pennell may be called the Piranesi of London and Toledo and Sienna, we may also think of him as an occidental, left-handed Hiroshige, with the same calligraphic attack, with the same tireless energy and resource.

Of late years Mr. Pennell has devoted himself to lithography, and as President of the Senefelder Club, he has done much to gain recognition for this much abused medium. In his own work he fittingly employs lithography for subjects of a certain grandeur and bigness. In the *Yosemite,* the *Grand Canyon,* the *Greek* and the *Italian,* as well as in the *Zeppelin* and *London in War Time* and the *Panama Series,* he has most marvelously shown the possibilities of the craft from gossamer delicacy to most vigorous, velvety blacks, a gamut of surprising range and brilliancy.

Coincident with the development of his interest in lithography, he has in his etchings been drawn more and more toward that type of subject which might be called "industrial." Where Ruskin could see only ugliness, what to Meunier meant the sordid struggle of man with his environment, to him, less introspective perhaps, and more fortunately so, factory chimneys become campanili, teeming skyscrapers, the light and airy palaces of a fortunate race, and the smoke from mill and Bessemer converters incense glorifying the evening sky. If William Morris' pen has preached the joy of work, surely Pennell's needle has no less successfully shown its beauty.

In the French section we come upon old friends, for many prints have been chosen from the Luxembourg and from the Print Rooms in the Petit Palais, a semi-retrospective group, conservative, fully representative of the best traditions of France, that mother of artistic tradition. Auguste Lepère, the great modern master of original wood engraving is represented also by an etching of Notre Dame seen from the north bank of the Seine, just opposite the Hotel of the Bon Pecheurs and the narrow street where once dwelt the choristers of the great cathedral, a street unchanged since Meryon's time. Smoke rises from early morning fires on board the freight bateaux beached for the night and the twin towers of our Lady of Paris uprear themselves, tremulous against the dawn.

Jean Vibert has long been known as a satirical painter of Parisian types, with a grotesque *flair.* In his color lithograph *D'Or* half human beings on holiday from some Walpurgis night, creatures perhaps from whom Quasimodo rescued Esmeralda, race madly, cart wheels awhirl, diabolic in their frenzied "greed for gold."

Death and the Wood Cutter, by Legros, who has done so much for English graphics, lithographs by Dinet of Algerian and Parisian subjects, and in a lighter vein by Willette and Cheret, quick sketches on transfer paper by Paul Renouard, and the nebulous work of Fantin, happily included for contrast with Whistler, show the achievements of the French masters.

The medalist Pierre Roche has invented a process which he calls *lypsographie,* peculiarly soft in its silver point greys, as though rubbings had been taken from inked medals. A view of the Seine, clean bitten and decisive by Bejot, and a crouching woman by Besnard, showing that

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artist's affinity with Zorn, aquatints in colors by de Monvel, who reaches back to hoop skirts, to bell-hats "and when the patch was worn," and a *Spanish Dance* by Lunois give variety and color notes to a most noteworthy collection.

Leibl once expressed distrust of a brother painter because he suspected him of glazing! To many, water color painting means only transparent washes on white paper, and the purist in etching demands that each line must grin in all its pristine brilliancy from a clean-wiped plate. Naturally enough the name of Brangwyn is anathema to the purist; he is brought face to face with something new and the overpoweringly new is always offensive. "Too large," says the purist, forgetting Piranesi and Legros. "Ink paintings, monotypes," he complains, forgetting again that his exemplars Whistler and Rembrandt did not disdain the tonal plate, and that some of Whistler's Venetian prints, in particular, would be mere scratches but for "retroussage" and ink manipulation. "Other times, other manners," and who is so bold as to maintain that Brangwyn does not mirror this industrial age or that his powerful plates with their largeness and sense of grandeur, do not adequately give in pictorial form the spirit of his century and the life of his contemporaries. There is also, as Shaw-Sparrow points out: "a masculinity, a sympathy with down-at-heels," great fertility of invention and opulence of patterns in all his plates.

His technical methods are as original as his point of view. Other etchers rigorously scrape and burnish out "false biting," the wayward tricks of acid. Brangwyn never forgets his mistakes but applies them for textures in later plates. With no other tools than a warm rag and ink he achieves a flat golden passage or a luminous sky, or drags from deeply bitten lines a tone which envelopes and masks with mystery and glamor the depths of his great shadow masses.

In the eighty-four plates of this exhibition there is opportunity to view in retrospect his earlier plates of London, Ghent, Montreuil and Venice, as well as his later series at Dixmude, Messina and Paris, and many another old world city.

The most characteristic quality of Swedish art, indeed of all Scandinavian art, is its strength, its fearless fidelity to truth, its sometimes brutal, sometimes crude technique. It is rather surprising then to come upon the line and soft ground etchings of Carl Larsson, marked as they are by quiet delicacy and refinement. The two nudes made evidently on a paper with a fibery surface are by reason of gracious and Hellenic flow of line among the most beautiful in contemporary art, as fine in quality though without the dryness of a drawing by Ingres. In sharp contrast is the work of Ossian Elgstrom, prints from a wood key-block on canvas, sometimes on paper, and afterwards touched in with water color. One wonders whether Elgstrom consciously employed an oriental medium for his delineations of the folk-tales of Lapland. They breathe—these Mongol legends—

murder, rapine and sorcery, domestic tragedy and tribal feud, set quaintly enough, for the most part, at a time when the matchlock was about to displace the bow.

The wood-cut, not wood-engraving, is a favorite medium with the Swedes. Carlo Petersén, Sigge Bergstrôm, Harriet Sundstrôm show excellent prints. Gustav Ramberg uses Bewick's white line, while Arthur Sahlén reverts to the age of crinoline for his wood blocks, printed in analogous browns. In etching Magnusson is influenced by Max Klinger and the modernists and Ferdinand Boberg, architect as well as etcher, whose smallest distinction is certainly not that he is the husband of Madame Anna Boberg, treads conservatively the path of Baertson, if not in subject matter, at least in point of view.

The most finished technician among the Norwegian print-makers whose works are exposed is Olaf Lange. They show many printings so involved as almost to defy translation. On a probable base of color monotype plates are used which are, now aquatint, now soft ground, now played upon by false biting and roulette in the hands of a master craftsman with no loss of color clearness and with a startling originality of massing altogether admirable. Pola Gauguin, the son of the "Post Impressionist," whose wife is Norwegian, and who himself has become a naturalized Norwegian citizen, is represented by wood-blocks in primary colors, while the powerful Edvard Munch, whose soul seems possessed by a demon of unrest, shows endless impressions in etching, in color lithography and wood-blocks, which seem to have been produced with a spirit of improvisation. This singular man, so shy that for twenty years he has not set foot on the chief avenue of Christiania, a living anachronism, self-critical, slipping quietly from one of his five studios to another, shows in private life strong contrast with his work.

The Austrians and Hungarians have given us a group of etchings of vast and complicated interest. Brilliant and nervous, swayed by a sense of rhythm, keenly alert to the dramatic moment; their landscapes become a series of portraits—and their portraits bits of literature. A certain sparkling *esprit* in securing the personality of the sitter seems to be characteristic of these etchers: Emil Orlik has caught it in the head of *Mahler* and *Architect Hoffman.* Ferdinand Schmutzer, too, seems inspired by human interest and the direct personality of his subject, Julius Conrad's wood blocks bring back the Florence of Lorenzo the Magnificent, and Fritz Lederer gives to his landscapes an atmosphere of wit and terseness, of detail which might form a scene for a tale by de Maupassant. L. H. Jungnickel, whose color prints are filled with bizarre and acrid hues, has found his animals in the haunted forests of La Fontaine, while the droll tumbling of mountain goats and the comical adventures of oriental life are made with chuckling and necromantic touch. One is not surprised that Walter Klemm rejoices in *Don Quixote;* the satire is almost as bit-

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ing as if the acid in his medium had touched it literally. Rippl-Rónai, the great Hungarian modernist, has turned from etching to color lithography, but T. F. Simon, born in Prague, now identified with the Paris color printers, remains true to the color aquatint. Willy Pogany in his combination aquatint and line etching of Beethoven shows the same death mask of the great symphonic master which Klinger used, and faintly in the background appear, like wraiths, the pale spirits which glide through the "Eroica."

They say that with every language man gains a soul, but this is not true of the Dutch people, for in spite of their gift of tongue it is a distinctly Dutch soul which inspires each speech. The *White Herons* of Van Hoytema, for all their strange little setting of rock and fern, still has a character distinct from the Japanese. Etienne Bosch's *Salerno* is etched in Italy, but his milk maids come from Holland, and the grotesque figures of Nieuwenkamp's *Wood Cutters,* quaintly partaking of the character of the trees, are not of another world, but only a fantastic possibility.

M. A. J. Bauer's etchings, though rich and beautifully strange to us, evoke the orient with a riot of line and delicate dramatic sense, yet possess that same national flavor identifying him as a legitimate son of Rembrandt. Exquisitely constructed, though with an abandonment of careful technique, they give a human probability to the most elaborate Orientalism.

William Witsen speaks, since "blood will tell," most beautiful Dutch in his locks and canals of Amsterdam. The squat Dutch boats resting in the harbors are etched with a sureness of line which comes from the native heart. A settled contentment and shadowed stillness seems to breathe from his plates. No nostalgia for far Cathay beats in his sails; they rest upon the quiet thwarts like folded hands.

ROBERT B. HARSHE.

Chapter XIV

THE ART OF ARGENTINA

SOME DAY there will be written the full history of the relation of the arts to the material activities of national life. When this is done it will be found that esthetic intercourse between the nations follows commercial interest; but, following commerce, binds people unto people with bonds of heart and mind more powerful than any trade relations.

That art of Argentina is today more nearly related to the art of modern Italy than to any other because of the wise fostering, under governmental aid, of excellent and adequate steamship service between the River Plate and Italian ports with all the attendant intimacies. The mutual esthetic understanding and sympathy in taste which has thus arisen binds these two nations more firmly than could any formal treaty.

In the Fine Arts Section of the Argentine Republic in the Panama-Pacific International Exposition there is no work shown which is not the work of a native of Argentina, yet it is probably true that were the entire showing transferred to the Italian Section there would be no jarring note. It is testimony, too, to the wonderful cultural advance of the great republic of the south, that were such transfer made, no great lowering of standard would be apparent.

Such a canvas as *Confession* by Antonio Alice would honor any exhibition anywhere although in this case one surmises the training of France and feels the painter's sympathy for French influences rather than for the Italian. *Morning Sun in Bogliasco,* from the same talented brush, shows the same attitude of mind and the same virtuosity in the handling of the landscape problem, but as a rule the painters of Argentina seem to have made their greatest successes in the rendering of the figure.

A Woman from Chioggia by Héctor Nava, and *Argentine Cowboy of the North* by Jorge Bermudez, differing as they do in method, both possess a characteristic bigness of design and especially in the latter as in *The Pig's Meal* by Fernando Fader is found the strength and vigor of a young and virile school of painting.

Nor is this force confined to painting. *Increase and Multiply,* the bronze by which Pedro Zonza Briano is represented, loses nothing in power from its remarkable suavity of modelling, and with such works as the three heads of varying types of Alberto Lagos, the extremely witty *Smiling* by Juan Carlos Oliva Navarro, and the less convincing but

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nevertheless rugged and firmly-modelled *Remorse* of Hernan Cullen evidences a generation of sculptors who are laying the foundation for a national expression in plastic form. Indeed the sculptors seem a step in advance of their brothers of the brush—another evidence of the influence of modern Italy.

Born without traditions of culture some thirty years after Charles Willson Peale was painting General Washington upon the battlefield at Princeton, and with an infancy and early youth distraught by local strife, Argentina has only in the lifetime of those still living begun the development of the graphic and plastic arts. Wise governmental aid through scholarships and patronage and the fostering influence of the National Museum of Fine Arts have, however, stimulated the painter and the sculptor to take their places on the same high plane with their brothers in art who have given Buenos Aires the best opera of the western world and an architecture which may well be the envy of any capital city.

The first general view of the art of Argentina was given to the world in the Exposicion de Arte del Centenario held in Buenos Aires in 1910. The marvellous advance of her artists in the succeeding five years is at once a testimonial to the wisdom of those who built that exposition and a proof, if proof were needed, of the value of international interchange of ideas and ideals.

In this connection it is pleasant to find in San Francisco the sound and convincing *Self Portrait* of Eduardo Sívori, Chairman of the International Jury of Award in 1910 and the instructor of many of those painters who now hold high place.

Sooner or later the artists of any nation reflect the attitude toward art, of that nation as a whole, and the artistic attitude of any people exactly indexes the public intelligence. That the painters and the sculptors of Argentina are growing into a body to be reckoned with by the art-historians of the twentieth century is merely evidence of the general culture of their country. That up to the present time their effort, with some notable exceptions, has somewhat outrun technical accomplishment, is merely proof of the lofty aspiration of a young but great and growing nation.

J. E. D. T.

Chapter XV

ANCIENT CHINESE ART

ACCORDING to the records of history, the art of painting in China had its origin in the Classical Period, which opened five centuries before Christ, but no specimens from these early days have survived; in fact, the earliest authentic works in our possession may be said to date from about the sixth century of our era, although a scroll which is believed to be by Ku K'ai-chih of the fourth and fifth centuries is now in the British Museum, and works attributed to this great master occasionally appear, while the Golden Age of Chinese Pictorial Art, which reached its zenith during the Sung dynasty (960-1280 A. D.), opened in his day.

The division into what are known as the Northern and Southern schools of painting took place under the T'ang dynasty (618-960 A. D.), when men had begun to search for spiritual meanings beneath the outer semblance of their surroundings; the former being founded by Li Ssü-shün, the latter by Wang Wei, whose pictures were described as "poems," while his poems were called "pictures." The characteristic of the Northern school is a certain virile sternness; that of the Southern, delicate refinement.

Through the succeeding centuries the art of painting, in conjunction with those of music and poetry, rose high in favor, and became the acknowledged pastime of the literati and the officials of all ranks. We of the West cannot but be struck by the universality of the talents in those halcyon days, ere the art of leisure had been lost, and we find in the countless biographies of men long dead, a curious monotony in the recital of their accomplishments.

To appreciate Chinese painting at its true worth the Occidental must adopt a point of view differing in many ways from that in which he has been educated. He must realize, firstly, that the outlook of the artist is that of a bird on the wing, and that the perspective in the apparently fantastic landscapes he is studying, seems so strange, because in the majority of cases, the painter has regarded his subject from above, he has walked among the mountains, or has remained seated by the window of his rustic dwelling, gazing down upon the scene below him until it has impressed itself upon his very soul, then, and then only, has he, in the privacy of his chamber, transferred it to his silk. "I have it all in my heart" was the reply of the great WuTao-tzu to his Emperor who had despatched him

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to depict the beautiful scenery on the Chia-ling river Ssu-ch'üan, and who was amazed when the painter returned empty-handed.

Secondly, the distinctive attitude which the Oriental assumes towards Nature must be taken into consideration. Here, indeed, lies the very crux of the matter, whereas to the individualistic West man is the centre and lord of the Universe, he is on the contrary, to the more integral East, but one of the component parts of Creation. The philosophy which since the days of the I Ching (the oldest book of the Far East), has directed the evolution of the Chinese mind, considers "every being in the world, every manifestation of Nature, every genii, every god, as an active part of the great whole, of that Reality which is behind and beyond the flux of phenomena." This philosophy it is which has given the Oriental his marvelous comprehension of Nature in all her moods and works, be these of the most trivial. With a flower, a bird, a tree, he feels a sense of kinship which must, of necessity, be denied his more sophisticated brother of the West, and the Chinese artist strives to interpret the very soul of Nature, as our portrait painter strives to unveil the most intimate characteristics of those whose features he is delineating.

Further, it must never be forgotten that the pictorial art of China is in no sense photographic or objective; in fact it is entirely suggestive and subjective, thus, corresponding, in many respects, more to our music than to our painting. This analogy is well expounded by Laufer in his essay on the "Wang Ch'uan Tu, a landscape by Wang Wei," which closes as follows: "The same lofty thoughts and emotions, expressed by Beethoven, through the revelation of a god in his heart in his sonatas and symphonies, find an echo in the works of those Chinese painters. . . . Indeed the psychological difference of Chinese painting, from our own, rests mainly on the basis that the Chinese handle painting, not as we handle painting, but as we handle music, for the purpose of lending color to, and evoking the whole range of sentiments and emotions of humanity. In depth of feeling, and thought, the great T'ang masters, in their symphonic compositions, vie with Beethoven, and in line and color almost reach Mozart's eternal grace and beauty. . . . Chinese pictorial art is, I believe, painted music, with all its shades of expressive modulation. It is known, so far, in its highest accomplishments, to a few initiated only, but we trust that the time will come when its gospel will be preached everywhere, and when, like Beethoven, it will conquer the world."

In the collection before us, which has been assembled by Mr. Liu, in the course of a lifetime, we find, not only examples of painting from the Golden Age of Chinese Art, but also a group of most interesting studies by the painters of yesterday and to-day. While it cannot be contended these equal, in any sense, the works of those masters of the T'ang and Sung dynasties whose works are also represented, they indubitably display

talent and a keen feeling for Nature. It would be well, therefore, to approach them in the spirit indicated by Dr. Hirth, who writes in his "Scraps from a Collector's Note-book" as follows:

"The old masters of the Chinese, especially the classics (of the tenth to the fourteenth centuries), have served as models to two classes of imitators, the Chinese and the Japanese. . . . I am far from wishing to belittle Japanese successes in this respect. But it seems to me that our appreciation of Chinese efforts in the same direction has somewhat suffered by our enthusiasm about the rival art of Japan. Chinese painters of the Ming and present dynasties have been stigmatized as representing a period of decadence, because it seems a matter of course that their works should be measured in proportion to the undisputed merits of their own ancestors. Moreover, the Chinese of the present day are utterly indifferent as to whether their art makes an impression on us, or not; for although we have had ample opportunity to admire the oratorical powers of Chinese speakers before Western audiences, none has as yet come forward as an interpreter of that subject so familiar to all educated Chinese, his native art. . . . All this has tended to cause modern Chinese art to be neglected in a measure quite out of proportion to its real merit. The better masters of the Ming and present dynasties may not come up to those of preceding periods, yet they have created excellent works. . . . I shall not attempt to persuade readers of the superiority of Chinese pictorial art during the last two or three hundred years; . . . but I would advise serious enquirers not to be carried away by prejudices without an effort to see some good works by recognized masters of the period."

CLASSES OF CHINESE PAINTINGS

THE DIVISIONS ACCORDING TO SIZE

TA CHUNG T'ANG
CHUNG T'ANG
LI CHOU

P'ING T'IAO
HÊNG P'I

These are designed for wall decoration, and are hung according to certain conventions.

Those known as Ta Chung T'ang and Chung T'ang, are hung upon ceremonial occasions, the former opposite the door in the central hall of a Chinese house, the latter, in pairs, on the side walls of this same hall. The place of the Chung T'ang may be taken, on ordinary occasions, by sets of scrolls upon which are written couplets or quotations from the Classics.

The rules governing the hanging of pictures in the inner rooms of a house are not so strict, and here we may find on the center wall a Li Chou which is of the size smaller than the two preceding, while on the side walls

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may be hung P'ing T'iao—the small pictures in sets of four—or Hêng P'i by which name are known the highly popular horizontal pictures.

SHOU CHÜAN TS'Ê YEH

By these names are known respectively, the hand scrolls and the albums, which latter are madė from long strips of paper folded in the form of books.

THE DIVISIONS ACCORDING TO SUBJECT.

SHAN SHUI, Landscapes
HUA HUI, Flowering Plants
JEN WU, Men and Things
FÔ HSIANG, Buddhist Figures
KUNG TIEN, Palaces and Halls
LING MAO, Plumes and Feathers
SHU MU, Trees
TSCU SHOU, Quadrupeds
SHIH NÜ, Ladies
TSAO CHUNG, Grass and Insects

There is, in addition, a class of painting, examples of which, although of great interest to Occidentals, never appear in the collection of a Chinese amateur. These are the Ta Shou or Ancestral portraits, painted, as a rule, after death, wherein the spirit of the departed has its seat. The Chinese regard them as sacred objects, and not as works of art (see "Chinese Pictorial Art," by E. A. Strehlneek, p. 190).

LIST OF CHINESE DYNASTIES.

SHANG Dynasty	B. C. 1766—1122
CHOU Dynasty	B. C. 1122— 255
HAN Dynasty	B. C. 206—A. D. 220
WEI Dynasty	A. D. 220— 264
TSIN Dynasty	A. D. 264— 420

PERIOD OF UNREST
A. D. 420-618

T'ANG Dynasty	A. D. 618— 906
THE FIVE DYNASTIES	A. D. 906— 960
SUNG Dynasty	A. D. 960—1277
YUAN Dynasty	A. D. 1277—1368
MING Dynasty	A. D. 1368—1644
CH'ING Dynasty	A. D. 1644—1911

FLORENCE WHEELOCK AYSCOUGH.

Chapter XVI

THE ART OF CUBA

THE DOMINANT note of the Cuban Section in the Palace of Fine Arts is one of gentle melancholy—but a melancholy tempered by religion and relieved here and there by gayer passages. In a country so obviously influenced by Spanish art it is worthy of note that so little of the modern Spanish spirit, with its bright color and its fete-day feeling has been caught. It is not the Sorolla of Valencian beaches, of nude bathers and bellying sails who has influenced Romanach but rather the Sorolla of an earlier time, the Sorolla of "Another Marguerite" which happily enough, although itself unhappy in subject, enriches the walls of an American museum. There is the same subordination of the soldiers to the manacled woman in Sorolla's canvas as in the background figure of Romanach's pawnshop interior, *The Last Jewel*, the same unerring adoption of the visual truth that local color loses in intensity as it is removed from the artist's focal center, from the area where is located his chief interest. In similar vein *The Vow*, a maiden overcome before her lover's portrait, and *Fulfilling the Vow*, which would seem to be the same wistful Nicolette, crucifix aloft and cruel cobblestones beneath her tender knees, carry the identical message of semi-martyrdom, of sacrifice, of an almost saintly resignation. *The Old Man at Prayer* tells his beads in like spirit and *The Drinker* is sadder and indeed more sober than drinkers habitually are portrayed.

Very charming are the pastel heads of Castilian beauties by Margarita de Aragon and Maria Mantilla. That the last named painter is still a student in the Professional School of Painting and Sculpture in Havana is in itself an index of what may be expected from the new republic. Her sketch *At the Sea Shore* is really vigorous and drenched in sunshine.

To an older and less palpitant school belong the landscapes of Rodriguez Morey, Aurelio Melero and the large battlepiece by Armando Menocal, *The Death of General Antonio Maceo*, which has gained for the artist a unique place in the affection of his countrymen.

While of course it is quite true that there is as yet no distinct national movement, in Cuba, in painting nor in sculpture, it is not too much to hope that from this newest of nations there will in time come an art reflecting more and more the Cuban bent for the poetic and the characteristic seeking for dramatic force.

ROBERT B. HARSHE.

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Chapter XVII

MODERN FRENCH ART

THE DATE 1870 is a memorable one in the history of the fine arts as well as in national history. From the political and social point of view it marks the commencement of a new line of progress which must inevitably lead to the firm establishment of the republican regime and to the progressive realization of the democratic ideal; from the point of view of the fine arts it marks also a new achievement of the School and the fruition of all the efforts made by the most original teachers since the beginning of the century to put art back again into its normal field of being the expression of contemporary life, not only in its outward aspects, but in its characteristic aspirations constituting the personal ideal of our times.

The grave lesson of events has borne significant fruit. In defeat France has found the source of her reinvigoration. From the first hour she has been an immense hive of industry. Everywhere each man and woman bravely goes on with the daily tasks, even among the ruins which will soon be repaired. In the country now being recreated French art has from the outset given proof of innate vigor and of racial vitality by the exceptional splendor manifested soon after apparent defeat, notably in 1873, at the international exposition at Vienna and by the triumphant display at the universal exposition of 1878.

Of those illustrious forbears who flung afar the famed banners of the School after struggles that seem now touched with romance, of these men a considerable number are still alive and in full productivity; Jules Dupre, Lami, Cabat, Robert-Fleury, Isabey, Gigoux, Meissonier—these are yet with us, while the great naturalists or realists of yesterday, Corot, Millet or Courbet, marked by their death the opening of a new period of productivity, arising like the storied phoenix from their ashes. All this magnificent labor of three score and fifteen years was destined to be cast into a common flux during the last quarter century, and new ideas were brewed in this great melting pot of ideas.

In imagery, the great idealist current culminates in the wide and monumental development of painting best exemplified in the work of Paul Baudry and particularly of Puvis de Chavannes. In observation, the realist current is carried on and refined by a tendency toward keener analysis, toward more methodical, scientific precision in the treatment of the physical phenomena of light and atmosphere, and, we may add, the

moral and social phenomena of present-day surroundings.

It is just here that the two formulas of impressionism come into existence, with masters like Manet and Degas, Claude Monet and Renoir, who opened up such a new and original field to their successors, and, at the same time, that compromise between the practices of tradition and the bolder vision of the independent groups, first finding its prophet in Bastien Lepage, who acquired throughout the whole world so lasting a renown.

It would be too pretentious, in connection with the present Exposition, to retrace here the history of this period of the development of the fine arts in France, since the attempt would necessarily go beyond the scope of this introduction. One fact, however, deserves to be noted, for it is of such a character as to be long remembered, namely, the apparently singular coincidence between the last great crisis in French art and the last great crisis of the national existence. Curiously enough, this parallel is found to have repeated itself in the past with the same exact periodicity at each phase of the political life of the nation or of the development of the School. For if, indeed, we find the unfolding of Impressionism corresponding to the date of 1870, do not also the dates of our anterior revolutions manifest a similar significant phenomēnon—for example, the Great Revolution of 1789, which seems to consecrate David's reform, and the later upheavals of 1830 and 1848, marking, respectively, the triumph of Romanticism and the public appearance of Realism.

The moral of all these parallels is that art in France is ever in intimate relation with life, of which it is the faithful mirror and the supreme expression. For this reason it is thus within our grasp; it speaks to us in the language that we speak and understand; it touches and stirs us. This eminently human function explains the methodical and progressive development of the French School; this school is not constituted like so many others, by artificial currents systematically fostered in the exclusive and stifling atmosphere of academies and museums. It is at the Louvre, surely, that our boldest innovators have gained their education—even those artists who, owing to various unfortunate misunderstandings, were considered to be in opposition to our old traditions—yet never has the School been confined to the enervating atmosphere of museums. On the contrary, it has always gazed outward into nature and into life, and inward into the depths of the human soul.

To cite illustrious examples, it is this that makes the difference between a Lenbach, the able dilettante, the savant who wriggles his way into the garments of all the masters in order to hoodwink us and gain our admiration by surprise, and a Ricard, on the other hand, who subtly assimilates their various techniques, who saturates and imbues himself with their genius in order later to exalt, through the magic of his palette, the troubling mystery of the human face.

Thanks to attentive observation, kept keenly awake by delicate sensi-

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devastation, thought of no other revenge than by the peaceful weapons of letters, arts and sciences, by the propagation of the most noble ideas, by the most unselfish sentiments of human brotherhood.

The alert and proud *semeuse* has done a good work in abundantly scattering the good seed, without stint upon all kinds of ground, despite contrary winds. Today the harvest rises thick and magnificent beside her. The graceful *esperance* of Puvis de Chavannes can now see flowering the frail blade that sprouted timidly with her amidst the ruins in those first chaotic days of 1870.

In conclusion, there will be found in one show case of this Exposition another work of one of our artists which is likewise significant of the mission of French genius. It is a small medallion by a young master engraver, Ovide Yencesse, who made it after a design of Eugene Carrière, representing two heads united by a "peaceful kiss." This little medallion, like the grave, tender and beautiful design is the outer representation of a really prophetic saying of the great visionary Michelet, a phrase which cannot be read today without a thrill of emotion, of proud patriotism and trust in the future. IN THE TWENTIETH CENTURY FRANCE WILL DECLARE PEACE UPON THE WORLD.

LÉONCE BÉNÉDITE.

THE LADY WITH THE HYDRANGEA. *By Henri Caro-Delvaille*

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wonderfully talented, productive artist, a true successor of the Renaissance masters. He was equally great in portrait, landscape and in composition. He is the foremost, universal, the only large-scaled Hungarian composition artist. In Munkácsy is expressed the Hungarian painter-talent as rooted in the national force. In Páal flames the nature-loving soul of the Hungarians, which is sometimes critically meditative, but never sentimental; sometimes dramatically dark and mercurial, but has never vacillating Hamlet moods. Páal also lived in Paris, was a contemporary of Munkácsy, and died very young. Nobody understood better the Fontainebleau forest and painted it more truthfully than he. The Hungarians regard Páal as one of the progenitors of modern Hungarian art.

Modern art had not to struggle with so many difficulties in Hungary as in other countries, as in France or Germany, for example. Hungary had no old traditions, which were difficult to disturb, had no academicians, had no inherited national plastic traditions. During the last hundred years it was the painters themselves who created the national plastic traditions.

Portrait painting began in Hungary under English influence. But already in the middle of the last century a quite personal Hungarian portrait painter appeared: Miklós Barabás (1810-1898). The influence of Corot was to be felt on landscape painting, even in the time of Géza Mészöly (1844-1887). But Páal already, through his intense personality, gives to Hungarian landscape painting a strong flavor of national character. It was, and it is, in landscape painting that Hungarian art developes frankly, profoundly and unreservedly. The landscape gave power even to the academical style, the landscape opened ways and possibilities for many personal talents. There are several excellent Hungarian painters, from the time when the academical style was supplanted by modern art, who are great mainly through their landscapes. One of these is Lajos Bruck (1846-1910), whose French landscapes show him to be one of the most perfect artists of his time. There are moments when his place is somewhere between Constable and Manet. The best pictures of Károly Lotz (1833-1904) are those of his youth. His Hungarian "puszta" (prairie) pictures, his nature-scenes, are much finer than his portraits and decorative paintings, which made his fame and success with the public.

Pál de Szinnyei-Merse, born in 1845, was the one who freed himself quite and absolutely of academical formulas. He studied in Munich with Böcklin and witnessed Courbet's great victories in Germany. Thus he was influenced by the interest for color problems and by the love for naturalism which spread in that time over the whole of Europe. He became an artist who painted freely all the rich colors and atmospherical elements of nature. Knowing very little of Claude Monet's aspirations, he nevertheless solved color and light problems. He was the first Hungarian impressionist. Hungarian art is proud of the fact that he painted the first

MELTING SNOW. *By Pál Szinnyei-Merse*

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is slaughtered, another day we take a walk along the seashore, and once more we are back in the studio, where a thin Gypsy girl is playing the guitar. Rippl-Rónai animates with life objects and their surroundings. He is the Francis Jammes of Hungarian painting.

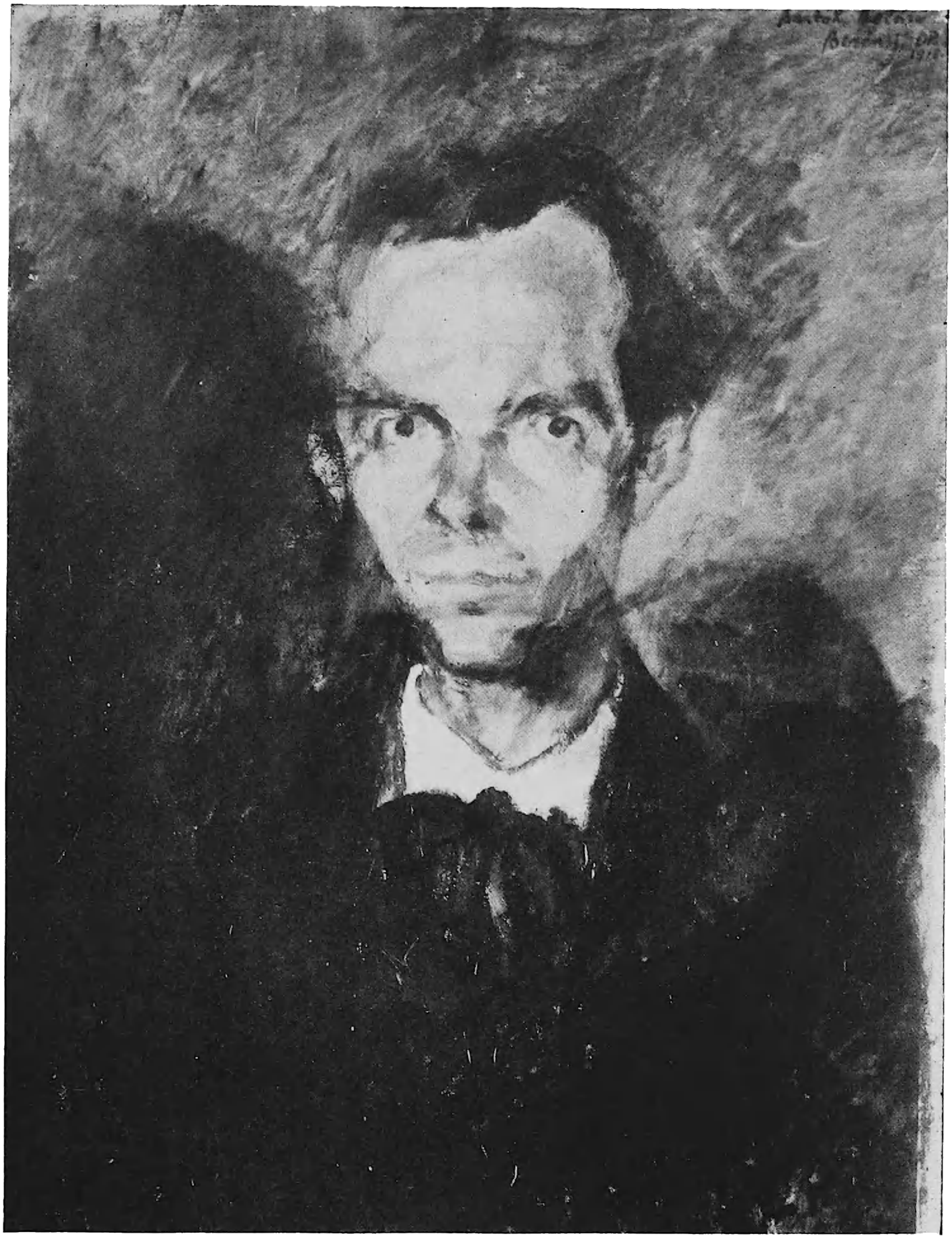
After Rippl-Rónai it is Károly Kernstock, who marks a new development in modern Hungarian art. *He achieves the evolution of important problems of form.* His appearance in art is a warning to modern painters not to fall into profligacy in the pursuit of impressionism. At the time when Kernstock began to play a role, Césanne gained power everywhere. A group of artists in Paris, whose leader was Henri Matisse, had a certain influence upon Kernstock. But he worshipped only their constructive power, which helps to intensify the most important part of painting. Color-harmonies do not interest him especially, but there is a wonderfully sensitive equilibrium of masses in his pictures, composed by the rhythm of lines. His pictures have a homogeneous construction wherein every line is preconceived and calculated, wherein "Man" appears with the whole weight of his body with a fixed plan as the highest and worthiest mass that painting can reproduce. The style of his pictures is logical, and though it is conscious, intellectual, deliberate and well considered, yet its form is truly Hungarian: simple, dry and taciturn as the thoughts of the Hungarian peasants.

The latest Hungarian art has its link with the quite modern French art, through a little group of artists called "The Eight." Everything that is original, valuable and settled in modern art, we find reflected in them. We cannot say of them that they are neo-impressionists, nor cubists, neither futurists, because they are neither one nor the other of these. We can only say that they are very talented. Everything that is turbulent and aspiring in the art of recent years finds echo in them. In Bertalan Pór we feel the importance of the monumentality of design. We feel how his human figures are galvanized by an inward energy. The composition and harmonious interweaving of Róbert Berény's colors are bewitching. His works are not only beautiful and personal, but they have also a certain diabolic power. Lajos Tihanyi is very interesting and valuable. He feels with a nearly superhuman instinct the human character and in the faces of his portraits he succeeds in reproducing the most profound qualities of their soul. Ödön Márfy and Dezsö Czigány belong also to this group.

The breath of the new art reached also János Vaszary, though he was regarded ten years ago as an artist whose evolution was completed.

Briefly, this is the evolution of Hungarian art up to the present time. It is really a considerable achievement for such a small country as is Hungary. Beneath and above this line of development there are yet, very, very many who can compare their force with artists of other nations.

Gyula Benczur is one of those academical painters upon whom is bestowed all the honors and laurels of official Hungary. There are many



PORTRAIT: COMPOSER BARTÓK. *By Robert Bereny*

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Chapter XIX

CONTEMPORARY ITALIAN ART

THE VARIED and cosmopolitan art of present-day Italy, especially that of figure painting, is brilliantly exemplified in the dazzling improvisations of Antonio Mancini and the very colorful and vigorously executed work of Ettore Tito. These two painters are worthy exponents of this highly important phase of painting. In their work we see great natural gifts developed to their full fruition by years of serious devotion to their craft.

After two decades of the most astounding creative activity, well nigh unparalleled in modern art, that has produced a series of memorable masterpieces, we see Mancini maintaining his unrivaled position of pre-eminence in contemporary Italian art. In him the emotional theatricalism of his race achieves its highest expression and in the alembic of his genius is transmuted into art. Few artists of modern times have been more essentially and exclusively the painter than has he, and none has been more recklessly indifferent to the conventions imposed by the schools as well as society. Both have been shocked out of their equanimity by this bold individualist, who paints and lives according to no prescribed formula whatever. More than most painters, Mancini is a law unto himself, deliberately defying tradition.

In his highly original mode of painting, so conspicuously illustrated in the *Portrait* of a Roman dandy and in the brilliantly characterized portrait of the *Bohemian,* Mancini resorts to methods at once fantastic, artificial and audaciously negligent. The charge is frequently made that his work is deficient in intellectual quality or sentiment, but it cannot be denied that everything produced by him exercises a fascination not easily surpassed, notwithstanding his almost brutal chromatic sensuality. And if at first glance we are conscious of a certain want of the ordered formality imposed by the established canons we quickly perceive that this is more apparent than real, and that within this apparent disorder lies concealed a very definite artistic intention which obeys a higher law and whose mission it is to evoke the spirit which animates nature. In the uniform success with which he achieves this very difficult and rarely realized result lies his indisputable claim to greatness.

In the five canvases contributed by Tito we see a man endowed with varied gifts skillfully expressed. The grace of his composition, the vivacious charm of color, the firmness with which he gives every color its

BOHEMIAN. *By Antonio Mancini*

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confirms the influence of French ideas in art in Italy no less than elsewhere.

If Lionardo Bazzaro, in the admirable figure *On the Diving Board;* Vincenzo Caprile, in his *View of Venice;* Umberto Coromaldi, in the *Return From the Fields* and the *Winnower;* Vincenzo Migliaro, in the bit of *Old Naples;* Allessandro Battaglia, in the simple episodic *Hour of Rest,* and Alfredo Protti, in *The Pearls,* do no more than repeat, albeit gracefully and vigorously, pictorial motives already too frequently exploited by them in the past, and if Pio Joris, with all the resources of his palette, does not rise much above an intelligent and agreeable colorist in his *Ponte Sisto,* we nevertheless discern in the work of these men, all of whom are young and at the beginning of their career, an effort to make their art express something new or at least present a trite subject in a manner new and unusual as compared with the hackneyed rehash of their predecessors in the same field.

With its varied landscape and picturesque peasantry, Italy offers the modern painter a combination of subject matter that is not being neglected by the Italian painters. Among the Lombard group few are better known in his own country than Emilo Gola, whose view *Near the Bridge* is illustrative of his usual manner and matter, while Giorgi Belloni and Giuseppe Carosi enjoy the special homage of their compatriots for reasons amply apparent in *The Poet,* by the first, and in the two *Landscapes,* by the second.

Somewhat more diverse than the Lombardy group, though perhaps less interesting and certainly less vigorous, the Piedmont landscapists are well represented in the work shown by Morbelli, Tavernier, Petiti and Reycend. In contrast to the foregoing, the Venetians appear at once more varied and brilliant. Besides the melancholy Fragiacomo, the poetic Bezzi and the joyous Brass, we find among them Scattola, Favai, Chitarin, and Sartorelli represented by works more or less attractive and characteristic; and last, but not least, the Ciardi family, Guglielmo, Beppe and Emma, present their varied talents to a public always ready to applaud their ambitious efforts.

Of the Bolognese landscapists, Zanetti is one of the acknowledged representatives at home, as is Gioli among the Tuscans and Villani of the Neapolitans, while the Roman school, Carlandi, Ricci, Parisani and Mengarini, has for some time occupied a prominent place, not to mention the very colorful, Brangwyn-like designed figures silhouetted against sun-flecked hills by Yrolli and the broadly painted bathing girls by Bazzaro, which introduces a more sturdy note into the somewhat attenuated refinement of contemporary Italian art.

(The author gratefully acknowledges his indebtedness to the noted Italian art critic, Vittorio Pica, for the material upon which this survey of present-day Italian art is based.)

J. NILSEN LAURVIK.

GREEN SHAWL. *By Camillo Innocenti*

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Direct intercourse with China was opened during the Nara period, 708-781, and a marked advance was made in our civilization, and our art and literature were greatly influenced by that of China, which was then in its highest state of civilization, and its art and literature were in their zenith.

Nara became the center of our civilization and art when Emperor Shomu made it the Imperial capital. Emperor Shomu and Empress Komio built many great temples and commanded many statues of the Buddha and his saints to be made, which gave a great impetus to our artistic activity and its rapid advancement. The most famous art specimen of this period is the graceful portrait of Kichijoten, which is one of the art treasures of Yakushiji temple, near Nara, and the beautiful statue of Kwannon of the Denboin in Horiuji temple near Nara, is one of the finest examples of our sculpture of that period. Very strong religious feeling created in our people's minds during the early days of Buddhism was reflected in our art works produced during that period, which are full of the deepest religious feeling and sentiment.

Emperor Kwammu removed the Imperial capital to Kioto from Nara in 782 and his new palace was built after a modified Chinese architecture. His court was somewhat Chinafied. He dispatched an embassy to China and ordered several priests and students to go to that country to study their religious institutions, literature and art, which subsequently gave us a more dignified art, influenced by the best Chinese art. We have, among the existing art examples of this period, a portrait of Riumio Bosatsu painted by Kobo Daishi, founder of the Koyasan temples, and a picture of Red Fudo Mioo attributed to Chisho Daishi.

When the Fujiwara family came into power, 889-1155 in our government, our embassy to China was abolished and our intercourse with that country was suspended for a time. This policy had a powerful tendency to foster our independent national spirit and our art and literature became more of our own in style and feeling. Our greatest master of painting, Kose no Kanaoka, flourished during the period, and the portrait of Prince Shotoku Taishi, of Ninnaji in Kioto, the Wind and Thunder Gods of Raikoji Temple in Bizen, and the picture of Lotus and Wild Ducks of Horiuji Temple near Nara are attributed to his wonderful brush.

He painted on the panels of sliding doors of the Imperial palace in Kioto by the order of Emperor Uda in 888, but the pictures were burned when the palace was destroyed by fire. The painting on the door and wall panels of the Phoenix Hall of Biodoin of Uji, painted by Tamenari of Takuma school; the picture of the twenty-five Bosatsu painted by Yeshin Sozu and the roll pictures of Caricatures, painted by Toba Sojo, owned by the Kozanji Temple of Yamashiro, are among the art treasures of this period.

MOVING CLOUDS. *By Ranshu Dan*

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bun, Kao, Keishoki, and Mitsuanobu of Tosa school are the celebrated painters of the Ashikaga period.

Of the famous pictures of this period we may mention the pictures of five hundred Arahats painted in colors on fifty Kakemonos and the portrait of Priest Shoichi which are in the art collection of Tofukuji Temple in Kioto, Sesshu's most famous landscape rolls and landscape screens owned by Prince Mori, the famous landscapes of the four seasons in Marquis Kuroda's collection, and the Buddha and his sixteen Arahats of Honpoji Temple of Kioto, Keishoki's three Kakemono pictures of Kwannon, Lihaku and Toyenmei in Prince Mori's collection. The picture of the three jolly sages of China in the collection of Daitokuji Temple in Kioto and the picture of Monju in Mr. R. Uyeno's collection of Osaka, Shubun's landscape screens owned by Marquis S. Matsudaira and the autumn landscape picture in Mr. Fugita's collection, Kano Motonobu's pictures of the waterfall landscapes and birds in the collection of Mioshinji Temple in Kioto, Tosa Mitsunobu's roll pictures of the story of Kiyomidsu Temple now in the Imperial Museum, and the roll pictures of the hundred devils at night in Daitokuji Temple of Kioto, and the picture of Kanzan the famous Chinese priest, painted by Kao, owned by Baron Go of Tokio.

Toyotomi period, 1573-1602. Toyotomi Hideyoshi, commonly known as Taiko, made his way up to the highest station from the lowest born, a mere farmer's son, and by his wonderful intellect he became the supreme military commander of the Empire. In spite of the unsettled conditions, he had the great castle of Osaka constructed and the two splendid palaces of Shuraku and Momoyama of Kioto were built in a new style of architecture and were decorated in the most gorgeous and magnificent style, unlike anything seen before. He also encouraged the culture of the spiritual tea to quiet down the too warlike disposition of our warrior class of that time.

Senno Kikiu, the great master of the spiritual tea, perfected the rules of the tea rites by his special command and he also designed many artistic tea cottages. We see in this period the two extremes meeting, on the one side the most gorgeous and splendid and on the other side the most sober and refined.

Among the representative artists were Yeitoku, Sanraku, and Koi of Kano school, Soga Chokuan of Mincho school, Togan of Unkoku school and Yusho of Kaihoku school. Yeitoku, a great favorite of Taiko, was bold and his conception original and his brush work was vigorous and his coloring wonderful. Sanraku was a skillful painter of human figures. Among the famous works of this period there are the large screens of lions painted by Yeitoku in the Imperial collection, Sanraku's flowers and birds screen in Marquis Tokugawa's collection, Yusho's flower screen in Mioshinji Temple of Kioto, and Chokuan's hawk screen in Daitokuji of Kioto.

SAILING BO
By Keisui Ito

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distinguished painter of Nanso school; Hishikawa Moronobu, the founder of Ukiyoye school; Torii Kiyonobu, Kaigestsudo, Okumura Masanobu, Nishikawa Sukenobu, Miyagawa Choshun, Suzuki Harunobu, Katsukawa Shunsho, Hosoda Yeishi, Torii Kiyonaga, Kitagawa Utamano, Saito Sharaku, Utagawa Toyoharu and Toyokuni Katsushika Hokusai and Ando Hiroshige, of Ukiyoye school.

Pictures of chrysanthemums and quail painted by Tosa Mitsuki and Mitsunari, of the Imperial Museum; Tanniu's portrait of Lady Murasaki Shikibu, of Mr. Hara's collection; Korin's iris screens, of Mr. Nedzu's collection; Okio's carp under a pine tree, owned by Mr. Ohtsu of Ise; Tosen's monkeys, owned by Mr. Kimura; Soga Shohaku's landscape, in Mr. Nakaoka's collection of Kioto; Ganku's peacocks, of Mr. Nishimura's collection in Kioto; Moronobu's green room picture, in Mr. Masuda's collection; Choshun's flower party, of the Imperial Museum; Harunobu's beauties and iris flowers, in Governor Hattori's collection; Shunsho's beauties of bamboo forest, of the Tokio Fine Art School; Toyoharu's beauties and a boy catching fireflies, in Governor Hattori's collection; Hokusai's beauty with a flower, of Mr. Ban's collection; Hiroshige's landscape with a rope bridge, in Mr. Takamine's collection; Taigado's landscape, in Mr. Fugita's collection; Buncho's landscape, in Count Tokugawa's collection; Kwazan's the Mount Fiiji in winter, of Mr. Takata's collection, are a few noted examples of this period.

Meiji period, 1868 to the present day. In its early days Japan was in the state of great agitation and confusion, owing to the great changes in our new government after the restoration of the supreme actual ruling power to the Emporer, and our art world was in a lifeless, dull condition for a time, but when the Imperial government was fully organized and Tokio became the capital, our renewed national life began to pursue its great course of enlightenment and progress. Our late wise great Emperor took a strong interest in our education and art and encouraged our art and art industries. Since we participated in the International Exposition held in Vienna in 1875 a strong movement for preserving our art and for introducing some advanced European art industries was started by our leading men; artistic societies and art schools were established, by which our artistic life revived. We are still in the reconstructive stage and it is one of the most critical periods in our art life, but we hope to pass through this crisis to come out in a better and stronger form, keeping an ideal of good old Japanese art spirit from out of the menacing universal commercialism which seems to us is injuring the healthy development of the true art and artistic spirit not only in the East, but also in the West. Of the earlier Muji artists I may mention Kikuchi Yosai, the well-known historical painter; Shibata Zeshin, painter and lacquerer; Kano Hogai, Hashimoto Gaho, who is considered as the greatest painter of the Meiji period; Kano Tomonobu, of Kano school; Kawasaki Chitora and Kawabe Mitate,

of Tosa school; Yamana Kwangi and Morizumi Kwangio, of Sumiyoshi school; Araki Kwampo and Tazaki Soun, of Buncho school; Suzuki Hiakunen and Shonen Imaokeinen, Kubota Beisen and Kawabata Giokusho, of Maruyama school; Nomura Bunkio, Kumagae Naohiko, Yamamoto Beirei and Shiokawa Bunrin, of Shiji school; Taki Katei, Noguchi Ukoku, Kishi Chikudo, Mochidsuki Kimpo, Noguchi Shohin, Kawanabe Giosai, and of the younger living artists we may mention only a few well-known painters, Takenouchi Seiho, Terazaki Kogio, Kobori Tomoto, Shimomura Kwanzan, Takashima Hokkai, Yokoyama Taikwan, Murata Tenrio, Tanaka Reisho, Satake Yeirio, Araki Jippo, Hirose Toho, Shimazaki Riuwo, Torii Kiyotada, Matsubayashi Keigetsu, Ikegami Shuko, Sakuma Tetsuyen, Komuro Suiun, Suzuki Kason, Yamamoto Shunkio and Ohashi Suiseki.

H. SHUGIO.

Chapter XXI

THE ART OF THE NETHERLANDS

IN ITS sobriety, vigor and truth, contemporary Dutch art remains faithful to a long established tradition, ably promulgated through centuries of fruitful activity. With that clear-sighted sense of reality which has characterized the political and social conduct of the Dutch nation, Dutch art has from the beginning occupied itself with a veracious observation of actuality. To be sure, there have been notable exceptions to this, both in ancient and modern times, but these exceptions have only served to establish the rule, and the art of Holland is today essentially what it was in the days of Rembrandt, Hals, Vermeer and Pieter de Hoogh, that is, a realistic art, dedicated to a specific rendering of the face of actuality.

No more brilliant confirmation of this fact could well be desired than the work produced by that illustrious company, now known as the Hague School, who made the latter half of the nineteenth century Dutch art resplendent with their genius. Deep from within the wells of national character there surged forth an art that did honor to Holland, commanding the respect and admiration of the world which was quick to recognize in this revival a true reflection of the soul of her people. In this important respect it differed very largely from similar movements in other countries such as France and Germany, for example, which were largely inspired by outside influences.

The movement initiated by Johannes Bosboom in Holland was in the best sense of the word a revival which carried forward the traditions bequeathed by the old masters of Dutch art. In those luminous, well balanced church interiors, which have made Bosboom famous the world over, we have an extension of the practices of Vermeer and Pieter de Hoogh, while the simply conceived domestic episodes of Josef Israels, Blommers and Neuhuys retell with a modern accent the tale of domestic life told by their predecessors of the seventeenth century. That it was possible successfully to reconstruct an art on lines so closely paralleling those of a bygone period demonstrates the inherent vitality of the Dutch race no less than of Dutch art, whose history had, previous to the appearance of these men, been regarded as a closed chapter in the annals of art.

Dutch life and landscape still sufficed for the creation of masterpieces that have made the names of Anton Mauve, of Weissenbruch and Mes-

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dag, together with the three Maris brothers, Jacob, Willem and Matthys, famous the world over, while furnishing inspiration to a score of lesser painters such as Kever, Bisschop, Jongkind, Van Maarel, Van der Way, Wysmuller, Zilcken, Koster, Reicher, Tholen, Daks, van Soest and Monnickendam, whose renown in their own country is second only to that of the illustrious initiators of this movement.

If present-day Dutch art does not compare in importance with that produced during the latter half of the nineteenth century it is not without its great names. M. A. J. Bauer is a worthy successor to his great predecessors. As an original etcher he has few equals today. He carries forward the noble tradition begun by Rembrandt and may be said to be the first really great etcher that has appeared in Holland since the master of Leyden established his supremacy in this art. He is unquestionably the most commanding figure in contemporary Dutch art, whose qualities of underlying seriousness and integrity of purpose are further emphasized with a vigorous summariness of impression in the fine harbor scenes of Mastenbroek and the beautifully painted town views of that acknowledged master, Breitner.

The solid conservative achievements of contemporary Dutch art are well expressed in the foggy winter landscapes of Martinus Kramer, in the broadly painted, colorful, sunlit village view of C. Vreedenberg, in the busy, ably painted dock scenes of G. J. van Overbeck, in the truthfully rendered town views of Jan Willem Weissenbruch, in the humid, characteristically cloudy landscapes of Cornelius Anthony van Waning, in the delicately observed landscapes of Johan Meyer, suffused with a silvery, violet mist, in the capable figure paintings by M. van der Maarel, in the correctly observed moonlight landscapes of Derk Wiggers, and in the boldly executed still-life pieces of David Bautz, whose palette has something of the juicy rich color of Vollon.

Notable among these present-day artists are Willy Sluiter and Pieter van der Hem, whose frank portraits of the sturdy peasants and fishermen of Katwyk, their picturesque figures silhouetted sharply against the sky, are admirable examples of the forthright vigor of the younger generation of Dutch painters now coming to the fore. These and others, such as the sympathetically rendered canal views of Nicholas Bastert, the Israels-like interiors of Arend Hyner, the very interesting aquarium studies of G. W. Dysselhof, the closely studied and beautifully painted views of Amsterdam of W. Witsen, the fine arts commissioner of this section, the truthfully observed and ablv presented landscapes of Arnold Marc Gorter and the fine, impressionistically treated figure studies of Isaac Israels, son of the late Josef Israels, serve to illustrate and emphasize the prevailing characteristics of contemporary Dutch art.

J. NILSEN LAURVIK.

Chapter XXII

MODERN NORWEGIAN ART

MODERN Norwegian art is of comparatively recent origin and coincides in its development with that of Hungary and America. Prior to 1814—the year of the modern Norwegian Constitution—we had no artistic traditions whatever and those that we have acquired since then have been imported from Dusseldorf, Munich and Paris, very much as have the artistic traditions of America and Hungary. However, in the case of Norway as well as Hungary, we have to reckon with a very important factor in their artistic evolution, especially potent in the development of their modern art, which is altogether absent in the art of America, namely: their peasant art. Long before the art of painting was practiced in Norway, the Norwegian peasant, like his Magyar contemporary, had developed an art that was, and still remains, thoroughly national. The Norwegian peasant art, like that of other countries, is characterized by a primitive purity of color that anticipates the art of to-day, and forms, so to speak, the connecting link that ties the present to the past. If we remember the crude vigor and bold color of this early peasant art we shall perhaps better understand contemporary Norwegian art.

Temperamentally they are the same. We find in both the same characteristic forthrightness of expression, the same bold, uncompromising design and color. Moreover, they are both alike in that the aim of each is to fill a given space with a design that shall form a decoration. The whole intention of modern art is in this direction, and contemporary Norwegian art is no exception to this. If this art appears somewhat rough and crude, more forceful and original than polished and ingratiating, it is the fault of the national character rather than of the art itself. We are not a suave people—we are somewhat blunt and direct and these racial qualities are expressing themselves more and more in our art, the more it emancipates itself from foreign influences and returns to its basic character.

By what a circuitous route this has been arrived at will be seen from the genesis of our modern art, which was nurtured in the matter of fact atmosphere of Dresden and Dusseldorf. Here our first painters received their artistic sustenance and here Johan Christian Dahl, the father of Norwegian painting, continued to exercise his talent, not alone as a creative artist of commanding ability, but also as a highly respected professor whose prestige drew many of his compatriots to the Academy at Dresden, where they

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imbibed the master's love of the grandiose Norwegian scenery. Of these, none did more to foster this latent nationalism than the young and highly gifted Fearnley, who, together with Dahl, explored the fjords and mountain fastnesses of their native land. These realistic and remarkably truthful interpretations of Norwegian scenery, which attracted widespread attention in the early part of the last century, form the basis of an art that has grown increasingly national with the years.

The impulses of nationalism loosened and set in motion by the dissolution of the union with Denmark in 1814 were crystallized in the fervent poetry of our first great modern poet, Henrich Wergeland. In lines throbbing with pátriotic fervor he directed attention to our long-neglected heritage of song and story and to the ancient sagas of our sturdy peasantry which still dwelt among us. It inaugurated a period of national activity that found fruitful expression in historical research, in various literary and social movements, no less than in the art of such men as Tidemand and Gude who depicted with sincerity and ability, the life and character of the people as well as the country in which they lived. Colored by the romanticism of the Dusseldorf anecdotal school of painting, in which they were nurtured, the art of these two men nevertheless contributed largely toward a repartriation of the Norwegian people which had, for centuries, lived in their own country without really being of it.

There was something so novel in the idea of our own peasants and our own scenery being regarded as fit subject matter for a painter that it stirred our national pride, and Tidemand's genre pieces and Gude's landscapes met with a ready reception at home as well as abroad. The interest was, of course, stimulated by the fact that Gude occupied the enviable position of professor in the Academy at Dusseldorf and later in Karlsruhe and Berlin. where he attracted to him students not only from Norway but from America and other foreign countries as well. It put the stamp of continental approval upon our art and did much to make it respected both at home and abroad. It formed the prelude to that chapter in our history which was destined to fulfill our national aspirations, culturally as well as politically, foreshadowed in the early peasant tales of Björnson and the Viking dramas of Ibsen, and reaffirmed in the naturalistic novels of Garborg and Jaeger.

In art this was preceded by a brief novitiate in the academies of Munich, whose vigorous, painter-like technique supplanted the meticulous anecdotalism of Dusseldorf, and supplied our young painters of the 'eighties—Werenskiold, Munthe, Kittelsen, Harriett Bacher, Eilif Petersen and Skredsvig—with something substantial upon which to expend their ebullient energy. From this to the naturalism of Courbet and his followers was but a step, and our young revolutionaries took it with a bound that landed them squarely in the midst of that realistic movement which was then at gripes with the false studio conventions of the Academies.

Manet was fighting his famous battles, Monet was performing his epoch-making experiments and Zola was championing the cause of both, and incidentally of that realism in literature of which he was the foremost exemplar. Paris was then as now a seething vortex of radicalism in which only the strongest survived.

Needless to say, our sturdy and belligerent young Norwegians reveled in this atmosphere of contention and even occupied a portion of the stage during their brief sojourn—Paris paused and gazed with open-eyed astonishment at the heroic figures of Thaulow, Krohg and Björnson as they passed arm in arm down the Bois de Boulogne. But the astonishment of Christiania was even greater when these painters returned with their prismatic canvases that outraged all the established conceptions of art. For a time, the battles of Manet with academic tradition were re-fought in the capital of Norway by Christian Krohg, the social narrator; Thaulow, the snow painter; Werenskiold, the intimate portraitist, and Munthe, the Norwegian landscape painter par excellence, and naturalism received its baptism of blood here as elsewhere. With it we reached the final stage of our dependence upon foreign models and thenceforth our art developed along lines increasingly national and personal. Powerfully augmented and fostered by the fresh and bold virility of Christian Krohg, whose picturesque personality has expressed itself in a varied and colorful realism that has taken all life for its province, this movement has attracted to it some of the ablest of our modern painters. Directly or indirectly it has strongly influenced the art of such men as Edvard Diriks, whose fresh palette and clear vision carries forward the gospel of light and air so eloquently propounded by Krohg, to whom also is due, in a measure, the modernity of viewpoint so vividly and vigorously expressed in the art of Halfdan Ström and Thorolf Holmboe, both of whom have produced works of more than ordinary interest and power.

Coming as a sort of interlude in our art, is the poetic and romantic figure of Harold Sohlberg, who has held aloof from the impressionist movement of his time. In his serenely beautiful landscapes, our eery, Northern nature has been rendered with a poetry and a veracity that make them at once national in character and universal in their appeal. In him the spirit of Norway—its silent winter nights, its mystic midsummer evenings—has found a fit interpreter.

But the most striking evidence of the potential value of this re-creating force in our art found expression in the early nineties in the very original personality of Edvard Munch. He is the father of the present movement in Norwegian art which claims the allegiance of the ablest and most promising of our younger painters. His independence has given others courage to be themselves. As a revolutionary, original and disturbing force he occupies in Norwegian art a position akin to that occupied by Ibsen in Norwegian literature, and he has met with a somewhat similar

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reception in his own country. Accepted and acknowledged abroad as one of the greatest artists of modern times, he is rejected and despised at home by the majority of his own countrymen, who can see nothing but madness and perversity in his masterly revelations of the psychic verities of the soul. Gifted beyond all others with a rare color sense and an instinctive feeling for design, he has enriched Norwegian art with a series of masterpieces that will some day be claimed by the world and which have already borne fruit in the richer, more resonant palette of the younger generation. That he has the root of the matter in him is clearly shown by the fact that his disciples are even now meeting with acceptance.

Henrik Lund and Ludwig Karsten, the two foremost products of Munch's influence, are winning recognition where Munch received nothing but derision. Resolutely modern in color and treatment, Lund's portraits and figure pieces have something of the searching, soul-revealing quality of great caricature expressed with a terse, almost stenographic economy of line and color. This uncommon power of characterization combined with his extraordinary virtuosity as a painter and his fresh, charming sense of color give unusual value and potency to his art. These qualities are brilliantly epitomized in his unconventional portrait of *The Dramatist, Gunnar Heiberg and Friends in the Garden,* a veritable *tour de force* of instantaneous impressionism that has fixed upon the salient traits of character with the utmost certainty and apparent ease. Lund's only rival at present is the inimitable Karsten, unfortunately not represented in this collection. His rich, gorgeous color harmonies, vibrantly alive with unsuspected nuances that play within the depths of his chords like the flute-like voice heard above the profound bass of an organ are imbued with a deep seriousness and have, moreover, a weight and solid amplitude as of nature itself. He is perhaps the nearest and the most worthy inheritor of Munch's mantle of subjective art, with which his strongly designed and subtly colorful arabesques compete.

Related to these men we find the richly subdued colorist Sören Onsager, whose *Sleeping Children* deserves a place with the best products of modern Norwegian art, whilst, of the younger generation, the work of Per Deberitz, Otto Johansen, Henrik Sörensen and Örnulf Salicath command attention by reason of qualities of design and color that contain rich promise for the future of Norwegian art. In this connection I would like to mention Pola Gauguin, whose recently acquired Norwegian citizenship as well as his Norwegian wife and Danish mother sufficiently identify him with Scandinavia to be considered in any reference to the younger group of Norwegian painters, despite the exotic shadow cast over him by his famous father, who embraced the life and customs of the Tahitians. He is a man highly gifted, from whom much may be expected. Perhaps the most accomplished and personal of this younger group is Arne Kavli, whose expressive, self-contained art is the expression of a purist in color.

In its delicate, pearly, violet gray tonalities it bears a strong kinship to the water colors of Cèzanne, who appears to be wielding a growing influence over the younger painters in Norway as elsewhere in the world.

This influence is perhaps more obvious in the art of Per Deberitz and Otto Johansen than in that of any other of our younger artists, save Pola Gauguin, who combines something of the color sense of his father with a sense of form derived from Cèzanne, while the original and vigorously executed designs of Dagfin Werenskiold, cut in wood, introduce into our decorative art something of the bold vigor of line and color of our peasant art. An eye as innocent as theirs and a wrist as strong has shaped these forms and given to them a color whose crude richness recalls the curiously embellished harnesses of the peasants of Gudbrandsdalen. In these richly colored carvings of young Werenskiold the circle of our development is completed. After many and diverse wanderings we have at last returned to our own, assured that in art as in literature and music the accumulated heritage of our race holds for us the richest inspiration.

J. NILSEN LAURVIK.

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Chapter XXIII

THE ART OF THE PHILIPPINE ISLANDS

IT IS incontrovertible that art in the Philippines began to develop long before other knowledge had taken root in the spirit of its inhabitants; for, owing to the evangelization exercised upon them by the Spanish missionaries the Filipinos cultivated, before they did any other branch of fine arts, painting and sculpture, as applied to sacred iconography, following models brought from Mexico. This beginning of plastic arts took more definite form in the succeeding epochs until it attained the goal that we now see.

The Spanish government, which never haggled about anything it believed to be of some benefit to the Filipino, founded in 1849 the first academy of design and painting in which many pupils have been trained. With the exception of Don Lorenzo Rocha the instructors of the academy were brought from Spain and all were members of very well known artistic societies existing at that time.

Andrés Nieto, Manuel Cortina, Nicolás Valdé, Augustin Sáez, Lorenzo Rocha, and the professors of well-earned reputation of the School of Fine Arts of the present, founded in this period of American regime, impressed upon the Filipino artists the seal of their classic school, but those who permitted themselves to be led by their own temperament, acquired the semblance of Goya's peculiar style, thus disregarding the traditional canons which killed all spontaneity in the individual expression of sensations.

Thus the rudiment of art which the natives possessed at the advent of the Spaniards gradually vanished, being at the present time substituted by influences entirely occidental. There are some critics who, without stopping to consider the peculiarities of the Filipino race, have regretted the disappearance of genuine Filipino art. If what is exotic was permitted to replace that which is inherently embryonic, it was certainly not due to any disregard of an antique inheritance but to the fact that the ancient inhabitants of those oceanic lands became convinced that, by holding fast to their naïve conceptions and primitive methods, they could progress but little in portraying nature. They did not hesitate, therefore, to recognize foreign art, assimilating whatever it had that was wholesome and wise and rejecting schools and styles not in harmony with good sense and sound interpretation of nature.

The Filipino painter is not servile in portraying nature, for he knows

that by so doing he buries the main object beneath a complexity of details that belittles, if it does not altogether destroy it. He does not waste his time in metaphysical subtleties where only the extravagance of the painter is the thing appreciated; of those painters, indeed, who seem to long for notoriety, destroying what had been established in the past, rather than accomplishing the ends of traditional art.

This can be understood by closely examining the paintings of Resurrección é Hidalgo executed with a profound consciousness and thorough understanding of nature, a quality reflected even in *Archeronte,* in spite of its being a purely mythological subject; also those of Luna, Lorenzo Guerrero, Santos, Enriques, now found in Europe and in the Philippines; those of De la Rosa, Zaragoza, Herrer, Rivera, O'Farrell, Asunción Espiritu, and others whose works are shown at this Exposition.

They conserve the good and wise traditions of art, modified only by energetic or restless individuality, or by quiet and meditative personality. They are realists and dislike gross naturalism. They are designers of steady and vigorous stroke, and colorists without affectation.

In brief, it may be said that pictorial art in the Philippines is in a way to inherit the treasure of artistic sentiments accumulated for generations, but which is despised by modern artists who seem to show certain predilections towards the rudimentary art of primitive man, proclaiming themselves the heralds of a new civilization of inconceivable psychical refinement.

LEON M. GUERRERO.

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Chapter XIV

THE ART OF PORTUGUL

THE EARLIEST Portuguese painter whose name has come down to us was Alvaro de Pedro and a little later in the fifteenth century, during the reign of King Manuel, we know that Duarte D'Armas was justly celebrated because of his heraldic and armorial paintings. Vasco Fernandes born in 1480, or Grao Vasco, as he was sometimes called, is, however, the best known of these early men. The work of Vasco and of his contemporaries is distinctly Flemish of the period of Van der Goes, Memling and Van der Weyden. It is on record that diplomatic and commercial relationships with Flanders were close and art naturally followed trade routes. Among other Flemish artists the great Van Dyck visited Lisbon and left a lasting impression on Portuguese art.

With the accession of John the Fifth the fine arts received generous support and artists and craftsmen prospered. The paintings of the time were, in the main, religious, and religious dominance over pictorial art increased until the end of the sixteenth century.

After the earthquake of 1755 many churches were rebuilt and there was in consequence great demand for the religio-decorative painter. What therefore seemed, and indeed was, a national calamity, proved to the painter of the "Twelve Stations," of Madonnas, and Annunciations, to the maker of saints' images, to the carver and gilder and to the leather and textile worker a blessing in disguise. The effect of another national misfortune, the wars of the Napoleonic era, was not so fortunate. Seldom indeed has great art been produced by a warring nation. Granted that a certain solidarity, a certain unification and quickening of national consciousness may result to a people engaged in war and granted that this may revivify their art, yet always a period of prosperity and tranquillity must follow before creative work is possible. Unfortunately this was not permitted Portugal. Not until 1836 did this chaotic and non-creative period come to an end and its pictorial art phase take on, in the work of Antonio da Fonseca and his followers, somewhat later than in other lands, the mythological and historical trend. Historic still in subject but breaking away from academic conventions in treatment Jose Thomas da Annunciacao and Miguel Angelo Luppi did much, although bitumen has here as elsewhere traced its sooty and obliterating paths to bridge the gap to realism. To another name, that of Silva Porta must

be given the credit of inaugurating in 1880 the naturalistic and realistic movement. Of the men represented in the present exhibition Malhoa, Joao Vaz, Christino da Silva, among others, have been directly influenced by his personality and teaching.

Jose Malhoa, awarded a grand prize by the international jury, shows in his masterly canvases certain traits which are common to many of his fellow painters. He loves, we are sure, with no perfunctory affection, his native land. His peasants are portrayed with sympathetic insight and personal understanding joined to humor as rare as it is delightful. Never does disgust either in *Home from the Festival* or in *The Drunkards* blind us to his keen psychological analysis, to his tolerant, even kindly, acceptance of human frailty. Malhoa never uses the surgeon's scalpel; rather is he the old family doctor, intimate friend and confidant. The native folk song, Fada, older than Moorish or Carthaginian times, pure Iberian in its origin, has power when joined to the plaintive melody of Portuguese guitar to touch even the woman of the underworld. The beggars by the roadside in *A Catholic Procession in the Country* are as ragged as the beggars of Vierge or Zuloaga but they are neither hopeless nor degraded. Tomorrow, which is not necessarily *mañana,* they will perhaps be pottering about on odd jobs bent but loitering for a toothless gossip in the sunshine or perhaps enjoying a siesta in the shade of the ilex.

The *Pilgrimage* by Andriano de Sousa Lopes, Portugese Commissioner of Fine Arts, is again a pictorial and intimate description of a saints' day processional so frequent and so dear to the Portuguese heart. Preceded by a banner, *pendão,* whereon is painted the likeness of the commemorated saint, with hooded and wooden-wheeled c*arro alemtejano,* peasant youths in tasseled caps, *barrete,* peasant maidens in brilliant head dress and more brilliant embroidered shawls, give to the feast day a truly festal aspect. Sousa-Lopes is perhaps more versatile, certainly he is more cosmopolitan than any of his compatriots. His *Effect of Moon, Venice* is only a sketch but remarkable in its directness, in its truth of relationships, in its refracted edges and in its revelation of mysterious and suggested beauty. *Effect of Light; Study* is a piece of most serious psychological portraiture of a personality pensive and introspective. His eyes are the eyes of a dreamer and his hands capable of moulding dreams into realities. The portraits of Columbano, while perhaps less satisfying in color, possess the same desire to show the elusive personality which hides beneath the skin and which occasionally reveals itself. The grave dignity of the poet Pato, the mobile and humorous, the almost Whitcomb Riley face of Portugal's great actor Vale emphasize the fact that Columbano's fame does not rest on technical facility alone.

In the realm of the ideal, in the nude nymphs of Veloso Salgado, Jose de Brito, Fonseca, and the marble *Hebe* of Costa, it is apparent that

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there is less sincerity, less inward impulse to create, impeccable though these works may be in technique.

The primitive crafts of the land and its primitive utensils no less so than its costumes and customs are evidently found worthy of record by these painters by whom every detail which goes to sum up racial singularity or national picturesqueness is cherished. Malhoa's *Country Schoolmaster* holds the obsolete wooden paddle of chastisement, Cardoso's *Weaving*, a Sargentesque interior, shows a loom of most elemental character, while Ribeiro's *Potter* manipulates a kick-wheel of a type as ancient as that of Egypt.

In sculpture the dignity of old age is revealed in Limoes' *Old Woman;* its semi-senility in the *Octogenarian* of Julio Vaz; the naive charm of its second childhood in his *Grandmother*, while childhood itself, or rather the merging of childhood into adolescence, is shown in Costa's *David*, an angular, almost coltish lad engaging as is the young of all animals.

It has already been pointed out that the artists of this section are wholeheartedly devoted to their native country. They are not, speaking generally, clever painters of surfaces; they seek rather for the essential and inherent meaning of the subject in hand whether it be in portraiture or landscape.

When it is considered that nine-tenths of the painters represented in the Portuguese galleries have been pupils of the Fine Arts School of Lisbon, that few canvases are not actually Portuguese in subject with little indication of extra-national technical influence, it is not to be wondered at that the section as a whole presents a unity of impression and a most admirable solidarity.

ROBERT B. HARSHE.

Chapter XXV

MODERN SWEDISH ART

CONTEMPORARY Swedish art betrays its Continental affiliations in much the same manner as does the art of Norway and Denmark. It must be admitted, however, that the Swedish artist has understood better how to turn these foreign influences to personal account than has his Norwegian confrère. In matters of culture the Swede is and always has been more to the manner born than we Norwegians. This inborn cosmopolitanism finds expression in their art, which is characterized by a refined and highly intellectualized eclecticism that achieves its culmination in contemporary Swedish art.

It is the final product of many and diverse influences that had their beginning in the seventeenth and eighteenth centuries in the inter-communion of interests, then established between Sweden and her political ally, France. This even extended to a sort of cultural exchange in which Sweden contributed several artists of distinction to the brilliant entourage of Richelieu, just as Norway at a later date repaid her debt to Germany with Dahl and Gude. These early painters—Hall, Roslin, Lundberg and Lavrience, to mention only the foremost—materially augmented that prestige which Sweden was fast acquiring in the world under the wise leadership of Gustavus Adolphus II and his able successors, Charles X, Charles XI and Charles XII, in whom the aspirations of the nation found a glorious climax.

The art of this period finds its most typical expression in the somewhat pompous portraits of Ehrenstrahl, who is called the father of Swedish painting. His Italo-German baroque style reflects the sumptuous formality of those days, whose social life was so strongly colored by foreign manners and speech—French was the language of polite society as well as of the court. To this day France remains the dominant influence in the social and cultural life of Sweden, as may be seen in the work of her contemporary artists. To be sure, for a time Swedish art, like that of her neighbors, reflected the influence of German romanticism, which served as a transition from the elegant formalism of the Gustavian period to the free and colorful impressionism of to-day. And just as their predecessors had produced an art that adequately reflected the cultural tendencies of their day, so these men produced paintings that are in the best sense typical of the romanticism of their time. August Malmström and later Fagerlin and A. Jernberg, the genre painters, and Reinhold Norstedt, the landscapist, to-

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gether with J. Höckert, J. Kronberg, G. Von Rosen and G. Cederström, afford the best examples of the prevailing tendencies which flowed into Sweden from Dusseldorf and Munich as well as from Brussels and Paris.

These diverse currents of Continental influence which penetrated the artistic life of Sweden in the seventies were merely the prelude to the torrent of modernity that was to sweep Swedish esthetics out into the troubled waters of modern art. But here as elsewhere the Swedish artist has known how to steer a safe course and few talents have been wrecked on the rocks of ultra-radicalism. Like their ancestors they have chosen with wise discrimination the best and most serviceable elements in modern art, with the result that to-day their art is sanely progressive rather than madly revolutionary. Nowhere is this more perfectly exemplified than in the colorful and cosmopolitan art of Anders Zorn, Carl Larsson and Bruno Liljefors, in which is expressed the best fruits of French realism.

With the advent of these three men Swedish art became a part of that modern movement which has rejuvenated the art of the whole world. In Zorn, Sweden possesses one of the greatest realists since Franz Hals, and to him, more than to any other, is due the eminent position occupied by Swedish art to-day. Cosmopolitan in character, as is so much of Swedish art, the subject matter of a large part of his work is so distinctively Swedish as to make him in a very real sense the foremost exponent of the national character. His portraits of the Dalecarlian peasants portray the very soul of Sweden and will remain as authentic documents of the race. No less specific but somewhat less accomplished technically than Zorn, the art of Emil Österman is a brilliant affirmation of the polish and verve of modern Swedish art which finds additional confirmation in the highly accomplished portraits of Helmer Masolle. What Zorn has done for the peasantry of Sweden, Liljefors has done for the wild life that inhabits its forests and fields, while Carl Larsson has performed a kindred service for the home-life of the country. With unswerving exclusiveness each man has followed the particular bent of his genius, producing an art at once personal and nationally revealing.

Few artists to-day enjoy such widespread national fame as does Carl Larsson. He is the popular idol of Swedish children, the creator of the fairy-haunted paradise of their childish dreams, whose fantastic inhabitants are to them no less real than their immediate kin, so clearly has he visualized that kingdom of princes and princesses, of gnomes and ogres. Apart from its charming story-telling qualities, his work has the unusual charm of actuality, which gains rather than loses by its academic rendering. The convention established in his art is so clearly and consistently maintained throughout that the final effect is one of decorative simplicity, in which his purity of color and consummate draughtsmanship are the main factors. Whether covering the ceiling of the Dramatic Theater in Stockholm or the walls of the National Museum, or designing an illustra-

tion for a fairy tale, the result is a piece of decoration that has all the qualities of good mural painting. That he excels in this field no less than in the more circumscribed field of book illustration will be no surprise to those who have seen his large decorative canvas depicting a picnic party *Between the White Trunks.*

This pronounced tendency toward decoration evinced by Swedish artists, no less than by contemporary artists the world over, is not without its deeper significance. It marks an important change in the attitude of the modern artist toward the easel picture. He is becoming conscious of its uselessness, nay, its utter impropriety in the modern home, and he is trying to make it conform to some decorative purpose, and in so doing he is returning to the principals of mural painting. This change is very evident in the development of the art of Liljefors, which has evolved from a frankly realistic rendering of the life of animals to a more decorative treatment of the same subject. The *Swans,* for example, is almost pure decoration. In its linear movement, in its subordination of realism to a simplified form and unity of effect as well as in its flat tonalities, it approaches the best ideals of wall painting, especially as exemplified in the screens of the Japanese, with whom Liljefors has much in common.

How general and active is this movement toward decoration reveals itself variously in the art of Backlund-Celsing and Hesselbom, in Schultzberg and Osslund, no less than in Larsson and Liljefors. The *Ski Runner* of Backlund-Celsing is a definite attempt in this direction, and the vivid colorful landscapes of Osslund are imbued with a similar decorative intent, visible in the frank reduction of form to flat surfaces and in the pattern of the whole, also true of certain of Schultzberg's winter landscapes, notably *Winter in the Forest,* in which he achieves an effect approaching the decorative simplicity of Fjaestad with a sense of greater reality. The latter is the foremost exponent in Sweden of this return to decorative principles in easel painting. Not only has he carried this out consistently in his paintings, whose flat surfaces and carefully designed patterns make them admirable wall decorations, but he has transferred his activities as well as the motifs of his paintings to his looms with pronounced success. His tapestries are the logical result of an easel painter's preoccupation with decoration, and point the way to a revival of industrial art based upon the fine arts.

This movement had the unqualified allegiance of the late Otto Hesselbom, whose simplified, strongly designed landscapes express the melancholy poetry of fir-fringed lakes and sequestered tarns. His *View Over the Lake Arran* and *My Native Country,* showing wide expanses of twilight country cut up by the far-reaching arms of inland fjords are imbued with the true spirit of Sweden. Strongly designed, rich and sombre in color, it conveys in a most striking manner the stark grandeur and austere solemnity which constitutes the all-pervasive character of these inland lake

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Chapter XXVI

THE ART OF URUGUAY

THE ART product of the Republica Oriental del Uruguay is marked by a most astonishing variety; by influences which may easily be traced to their origins in Paris, in Munich, in Rome, or in Madrid. The artist of Montevideo is an exemplar of Whistler's dictum that art has no country; he is essentially eclectic, especially cosmopolitan; but for the fact that his subject matter smacks of the soil he might live in Montmartre, in Valencia or on the Roman Campagna. The pioneer artists of Uruguay were, however, of a very different type. The battle pieces of Diogenes Hecquet celebrating the wars and independence of Uruguay are treasured in the national museum. They combine the apotheosis of military glory with true patriotic fervor. Historical painting in the grand manner, episodes of national interest or reflections of national pride, pictures which invariably not only told a story but had a story to tell, filled these early canvases. There was, naturally enough, the occasional portrait, almost inevitably that of military hero or revolutionary general which served to inspire youthful valor or quicken the Latin pulse of the veteran. Among the great names of these early men Jose Maria Blanes is worthy of especial mention. Although he had the historical bias, he gave also a true conception of the manners and customs of his contemporaries. His canvases hang in continental galleries and continental critics have pronounced his "Yellow Fever" a masterpiece of realism.

Suddenly, without transition from the historical genre, Dusseldorfian with the grandiose flavor of the Napoleonic era, we are plunged into modernity with all that modernity implies, brilliancy of pigment, directness of attack—virtuosity. This singular and unprecedented change of technique, of point of view is the result of a wise and paternal policy of the government itself. Each year through competitions a number of promising young men are awarded European scholarships, a recognition of the necessity for official encouragement which must again remind us north-of-the-equator Americans of our official indifference to art however progressive we may be commercially and industrially. The present exhibition is then the first fruits of this policy, it is indeed almost wholly the work of young men who have received governmental aid in their profession. Manuel Rosé, for instance, is only twenty-six years of age, but already he has absorbed and made his own the technical methods of many

INTERIOR OF CAFÉ. *By Manuel Rosé*

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Chapter XXVII

AXEL GALLEN-KALLELA OF FINLAND

IN THE little town of Helsingfors, once the proud capital of Finland, now the center of its deferred aspirations, there lives a man in whom the repressed consciousness of the nation finds expression.

Axel Gallen-Kallela is like a window turned toward the outer world through which we are permitted to look upon the soul of the Finnish people. And after the first shock of surprise we soon discover that this art is neither Scandinavian nor Slav, nor yet a mixture of these, but something quite other, strange and unfamiliar, in which a faint and tantalizing echo of an alien race persists. Though obviously of French origin in its technical derivation (as what art to-day is not?), in its deeper significance it appears related to the Magyars, or some such Eastern race whose racial virility has preserved intact the heritage of their forefathers.

Like the very personal art of Hungary, that of Finland has its affiliations with Continental art, while maintaining its national integrity of form and color, which gives to it its distinctive flavor. Nowhere is this more apparent than in the art of Axel Gallen-Kallela, in whom is clearly mirrored the outside influences that have played their part in the cultural development of modern Finland as well as those inner forces that have been the real progenitors of modern Finnish art.

Gallen-Kallela is one of those rare beings in whom the course of natural development has progressed unswervingly toward its final efflorescence with the force and inevitableness of nature itself. He has in every stage of his artistic evolution been true to himself, hence the sum-total of his art forms a true picture of the growth of a man through the various epochs of his development, from youth to full maturity. This perhaps is its real value to our own day and generation as was that of the art of Rembrandt to his time.

In Gallen's art is reflected the struggle of modern man to realize the true meaning of his age, as it courses through his own consciousness. In every step of this development we see the realization of this meaning growing clearer within him until it achieves a positive and definite form in the works of his maturity. From the photographic realism of the *Mother and Infant*, painted at the age of twenty-four, to the impressionistic naturalism of his African hunting series, finished four years ago, we have the completed cycle of his evolution. That instinctive love of reality

PORTRAIT: MOTHER AND INFANT. *By Axel Gallen-Kallela*

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decorative panel whose motive, the *Kullerve Warrior*, introduces an episode in Finnish folk lore. The innate sense of decoration which here expresses itself within the limitations of a prescribed convention achieves a freer expression in the swiftly moving figures of the *Ski Runners* going homewards against the setting sun. Painted in the same year as the *Bathers*, it combines a vivid realism with a decorative sense of line and movement that gives something more than pictorial value to this astonishing composition.

We note in the works of this period an increasing naturalism of effect obtained by a bold elimination of unessentials, already visible in the forthright realism of the full length portrait of the *Lynx Hunter* and the *Scorched Fir Tree, Winter*, both painted about 1905-06. His art becomes more frankly realistic, more forceful in color and treatment, developing with logical sequence from the simple and powerfully characterized *Portrait of Robert Kajanus*, painted in 1906, and the boldly modeled *Portrait of Madam M. G. K.*, painted the following year, to the simplified realism of the *Landscape Painter* of 1908 which preceded that notable series of African impressions gleaned in 1909 in Ukamba, wherein the realism of Gallen achieves its most striking expression. In those African studies he reaches a degree of synthetic simplification of form and color that places him among the foremost realists. The result of this African sojourn upon his work finds its culmination in the vivid, arresting *Portrait of Waino Salmin*, painted in 1911, whose vivid, pulsating realism, attained by means most simple and direct, achieve a more subtle and ingratiating reality in the laughing girl with *The Wreath of Anemones* crowning her dark head. This canvas, painted in 1914, marks the fruition of a life-long study of form and color and is a brilliant epitome of his whole development since the *Mother and Infant* was painted in 1891.

This ripened sense of color, this profound knowledge of form and of simplified, expressive line has found full expression in his recently completed decorations of the *Cupola of the Capitol Building at Helsingfors*. The four episodes from the Finnish epic Kalevala that fill the four segments of the cupola, are treated with an aptness and a decorative effect that retains the pictorial value of these old legends, while preserving a modernity of vision that unites them with our present-day development. It is the final affirmation of the artist who has arrived at the full maturity of his powers by the simple process of allowing nature to work out its will in him. This has happened with a sort of inevitableness as of nature itself, until to-day we see the man full grown, expressing himself with all the vigor and certainty of a natural force liberated.

J. NILSEN LAURVIK.

THE WREATH OF ANEMONES.
By Axel Gallen-Kallela

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Is it not, indeed, a return to the Academy to declare that the subject, in painting, is of perfectly insignificant value?

We declare, on the contrary, that there can be no modern painting without the starting point of an absolutely modern sensation, and none can contradict us when we state that *painting* and *sensation are two* inseparable words.

If our pictures are futurist, it is because they are the result of absolutely futurist conceptions, ethical, esthetic, political and social.

To paint from the posing model is an absurdity, and an act of mental cowardice, even if the model be translated upon the picture in linear, spherical or cubic forms.

To lend an allegorical significance to an ordinary nude figure, deriving the meaning of the picture from the objects held by the model or from those which are arranged about him, is to our mind the evidence of a traditional and academic mentality.

This method, very similar to that employed by the Greeks, by Raphael, by Titian, by Veronese, must necessarily displease us.

While we repudiate impressionism, we emphatically condemn the present reaction which in order to kill impressionism, brings back painting to old academic forms.

It is only possible to react against impressionism by surpassing it.

Nothing is more absurd than to fight it by adopting the pictorial laws which preceded it.

The points of contact which the quest of style may have with the so-called classic art do not concern us.

Others will seek, and will, no doubt, discover, these analogies which in any case cannot be looked upon as a return to methods, conceptions and values transmitted by classical painting.

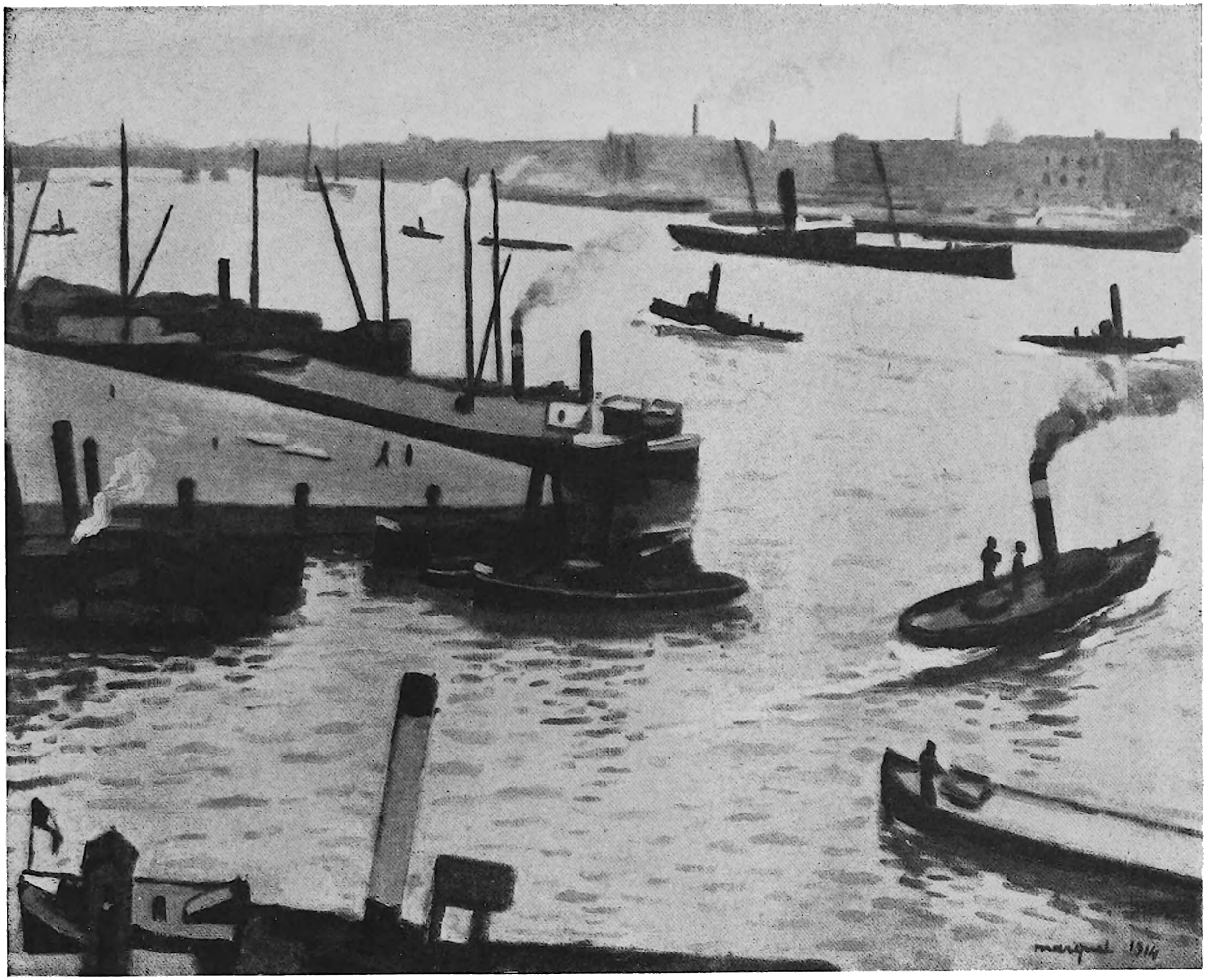
A few examples will illustrate our theory.

We see no difference between one of those nude figures commonly called ARTISTIC and an anatomical plate. There is, on the other hand, an enormous difference between one of these nude figures and our futurist conception of the human body.

Perspective, such as it is understood by the majority of painters, has for us the very same value which they lend to an engineer's design.

The simultaneousness of states of mind in the work of art; that is the intoxicating aim of our art.

Let us explain again by examples. In painting a person on a balcony, seen from inside the room, we do not limit the scene to what the square frame of the window renders visible; but we try to render the sum total of visual sensations which the person on the balcony has experienced; the sun-bathed throng in the street, the double row of houses which stretch to right and left, the beflowered balconies, etc. This implies the simultaneousness of the ambient, and, therefore, the dislocation and dismemberment of



HARBOR: ROTTERDAM. *By Albert Marquet*

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the right ear of a figure, we deem it totally vain and useless to reproduce the left shoulder or the left ear. We do not draw sounds, but their vibrating intervals. We do not paint diseases, but their symptoms and their consequences.

We may further explain our idea by a comparison drawn from the evolution of music.

Not only have we radically abandoned the motive fully developed according to its determined and, therefore, artificial equilibrium, but we suddenly and purposely intersect each motive with one or more other motives of which we never give the full development but merely the initial, central, or final notes.

As you see, there is with us not merely variety, but chaos and clashing of rhythms, totally opposed to one another, which we nevertheless assemble into a new harmony.

We thus arrive at what we call the PAINTING OF STATES OF MIND.

In the pictorial description of the various states of mind of a leave-taking, perpendicular lines, undulating and as it were worn out, clinging here and there to silhouettes of empty bodies, may well express languidness and discouragement.

Confused and trepidating lines, either straight or curved, mingled with the outlined hurried gestures of people calling one another, will express a sensation of chaotic excitement.

On the other hand, horizontal lines, fleeting, rapid and jerky, brutally cutting into half lost profiles of faces or crumbling and rebounding fragments of landscape, will give the tumultuous feelings of the persons going away.

It is practically impossible to express in words the essential values of painting.

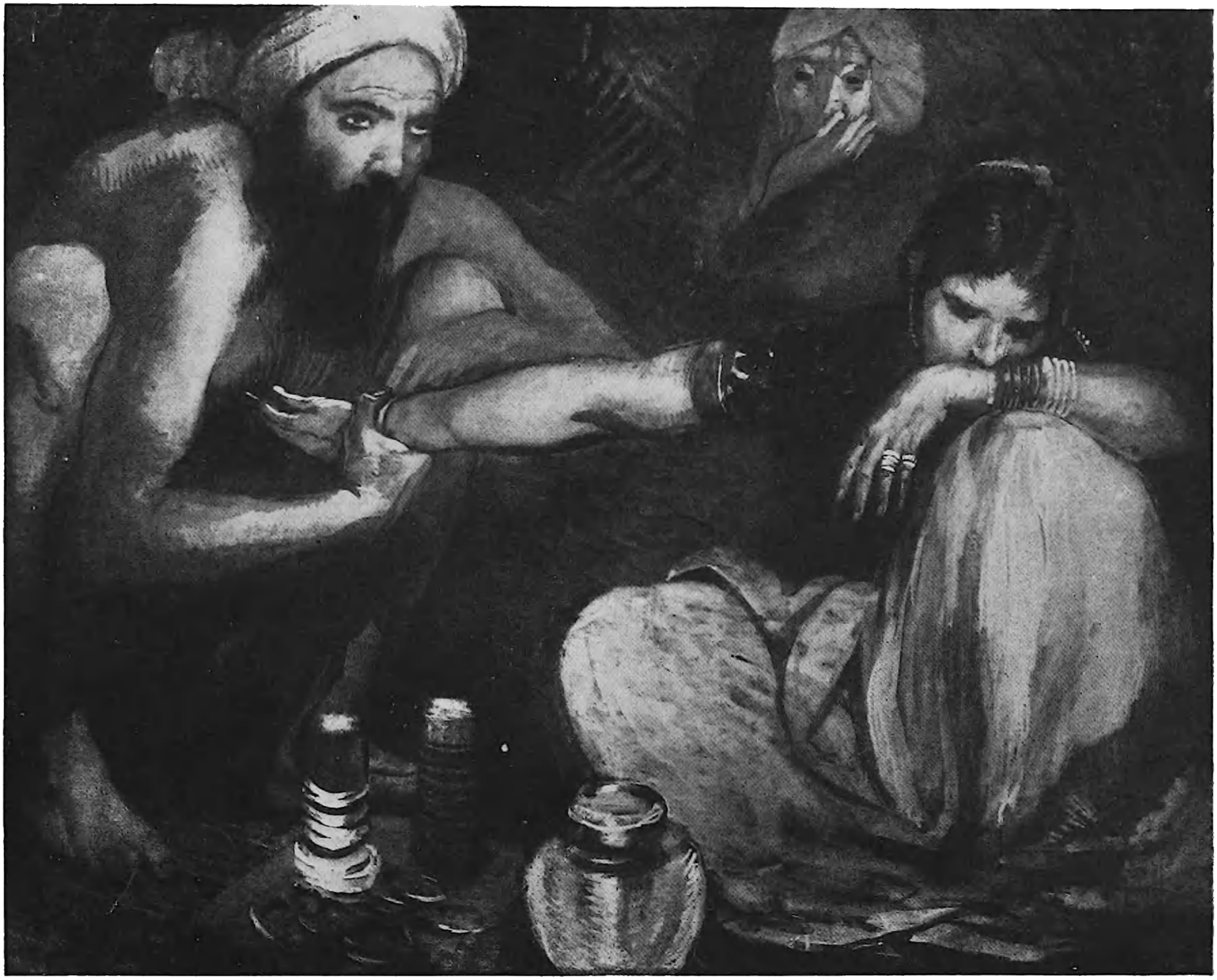
The public must also be convinced that in order to understand æsthetic sensations to which one is not accustomed, it is necessary to forget entirely one's intellectual culture, not in order to ASSIMILATE the work of art, but to DELIVER ONE'S SELF UP to it heart and soul.

We are beginning a new epoch of painting.

We are sure henceforward of realizing conceptions of the highest importance and the most unquestionable originality. Others will follow who, with equal daring and determination, will conquer those summits of which we can only catch a glimpse. That is why we have proclaimed ourselves to be THE PRIMITIVES OF A COMPLETELY RENOVATED SENSITIVENESS.

In several of the pictures which we are presenting to the public, vibration and motion endlessly multiply each object. We have thus justified our famous statement regarding the "RUNNING HORSE WHICH HAS NOT FOUR LEGS, BUT TWENTY."

One may remark, also, in our pictures spots, lines, zones of color which do not correspond to any reality, but which, in accordance with a law of



THE BRACELET SELLER. *By Albert Besnard*

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Chapter XXIX

POST SCRIPTUM: APROPOS NEW TENDENCIES

ONLY THE new and the strange arouse the antagonism of popular opinion, for it is one of the peculiar attributes of popular opinion that it is ever ready to pronounce judgment upon the new, of which it knows nothing, while remaining in a state of complacent indifference to the old, with which it has had every opportunity to become familiar. Hence the extraordinary virtue residing in old masters is readily discovered and freely proclaimed by every new fledgling of culture.

And yet, to cite a typical case, Rembrandt died poor and neglected, overshadowed by obscurity, and, according to Houbraken, a contemporary writer, after Rembrandt's transient popularity, "true connoisseurs turned from him when their eyes were opened, and when light painting came into favor again." Since his day great masters have come and gone without once gaining the popular suffrage of their contemporaries.

Only yesterday Millet and Courbet, Manet, Degas, Whistler, Renoir and Cèzanne were among the despised and rejected of men, and one and all were voted failures by the popular voice. Their works aroused a storm of abuse that stopped at neither personal villification nor critical misrepresentation, and in Paris guards had to be stationed in front of their pictures when they were shown in one of the rare exhibitions to which they were admitted. Today they are accepted among the elect; great museums vie with one another for their possession and fortunes are exchanged for canvases that scarcely fetched the cost of materials when they were painted.

Still popular opinion clamors for its victims and, in the name of Art, plays the executioner to genius, denying it the common right of existence. No one is quite so ignorant as to feel himself wholly incapable of passing judgment upon the latest manifestation of the genius of mankind, and Orville and Wilbur Wright, Cèzanne and Guglielmo Marconi and Henrik Ibsen are lumped together as wild visionaries, whose ideas and teachings threaten the foundations of humanity. Now don't you protest your allegiance to these men because a discerning friend persuaded you to invest in wireless and you took a chance flier in Bleriot stock, when the market seemed propitious, for you know you were among the mockers who derided their ideas as preposterous when first they were promulgated.

You may even own a Manet, now generally regarded by all who can afford it as a patent of nobility, and be a subscriber to the Little Theatre, and it will avail you nothing if you still remain intolerant of the new and the strange, simply because it lies outside of your ken. Nor can you continue to take refuge in that blind alley of critical discernment: "I don't know anything about art, but I know what I like," without exposing yourself to final defeat and ridicule. You may successfully appraise the worth of a sausage in that off-hand manner, but you cannot apply the same standard to a work of art, and your companions in intolerance will be the first to make you the butt of their ridicule, if perchance they awaken before you.

Instead of tumbling headlong into this easy pitfall prepared by genius for the confusion of the ignorant and the indifferent, you had better wrestle with this tormenting spirit. Force it to reveal its real identity, make it uncover its brow and show the mark of its God-given authority, but don't dismiss it with an airy "Pough!" The moment you do that, that thing is lost to you.

Every new work of art imbued with generic vitality is a challenge to fixed standards and established customs, and it cannot be approached through the usual avenues of preconceived notions of what is art. Its chief virtue lies in the fact that it opens up new roads, and the more it appears to flout these fixed standards and preconceived notions, the more surely is it deserving of study and critical attention, and "It is not the material of it but the mind behind it that invites critical interpretation," as Mr. W. C. Brownell remarks in his brilliant essay on "Criticism."

Here we have come to the crux of the whole matter: What are these "lawless radicals" driving at in their apparently chaotic paintings, in which the ordinary conceptions of form and color are ruthlessly discarded? Nothing less than a new form, based upon ancient primitive forms, that shall express with greater intensity the new feelings and emotions aroused in man by all the objects in the natural world—that is what they are searching for, and all modern art that is not dominated by the photographic vision is engaged in the same quest. Altogether new feelings and emotions have been expressed by these "new forms" derived through the conjunction of art with anthropology. For, despite the undeniable fact that these "new forms" find their origin in the art of primitive races, they none the less express through the reaction of these primitive forms upon the mind of civilized man something quite new and hitherto unknown in art.

These young modernists whose paintings so grievously offend popular opinion, are merely a part of a world-wide movement of spiritual and intellectual evolution that finds its analogies in all the arts: music, sculpture, literature and the drama are likewise affected.

Everywhere we find political, social and religious conflicts. No one

is satisfied with the stagnation of general conditions—the poor because they suffer, the middle class because they aspire, the rich because they feel their interests threatened and assailed. Everywhere is felt the terrific pressure of materialism, crushing out the spirit of man and thwarting his ideals.

The revolt against idealism brought about in the middle of the last century by the conquests of natural sciences resulted in a glorification of realism. The exponents of this realistic movement have been occupied one way or another with the task of presenting life and the things around us "as they really are." The attention has been focussed on a rigorously truthful rendering of external reality, until we have become surfeited with facts and wearied with tabulated reports and statistical epics that never for a moment took flight into the realm of ideals. And for a time humanity, nurtured in a false idealism, rebelled and would have none of this realism that represented things "as they really are," which was contrary to their most cherished ideas of things.

This new truth was called an ugly defiance of all the known canons of beauty, by which they really meant that these men refused to paint life according to saccharine formulas and schools of mincing romanticists. And with an air of finality that brooked no argument these recalcitrants boldly asserted that life had nothing whatever to do with art, anyway, and that those who persisted in mixing the two were no better than mountebanks, unworthy the attention of serious people. And the artist replied proudly and defiantly, "that if his work ran counter to the current conception of art, then those conceptions would have to change to conform to his art." They did, and they will again. Thus the pioneers of realism were regarded for many years, until slowly it began to dawn upon some of the more open-minded of their critics, that in this apparent ugliness there lay hidden a new beauty—the beauty of character—and the ugliness of truth gradually ceased to shock and offend the delicate sensibilities of the gentle votaries of beauty.

In fact, new sources of esthetic pleasure were discovered and enjoyed in this new element of character inherent in all truthfully presented reality, which, by the way, was in no wise different from that presented to the world some two hundred and fifty years earlier by Franz Hals, Rembrandt, Velasquez, and Goya, who were the real fountain heads of this back-to-nature movement that revivified all modern art.

The inevitable consequence of the aforesaid return to nature was a perfect spawn of realistic painters and journalistic novelists, of whom Arnold Bennett is the arch type, each one trying to outdo the other in presenting things "as they really are." The movement has run its course and the wave of realism has reached its height, is breaking, and, obedient to the natural law of flux and reflux, the inevitable reaction has already set in.

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critics and public alike, who are ignominiously left in the lurch for the want of some sort of a clew to its meaning. However, I am certain that this whole misunderstanding is primarily due to an ignorance of the causes underlying this movement of which the public has so far seen only the effects. Not realizing that the whole thing is an evolution and being ignorant of the generating elements it could hardly be expected of any one to understand the results. This will require a sympathetic and receptive attitude on the part of the public and long and patient study on the part of the critics who have presented them a unique opportunity to render a real public service by providing a clear, scientific analysis of the relations and ramifications of these unknown elements.

Within the limits of this brief post scriptum I can only indicate the general direction and intent of these new and disturbing forces in our present-day art. In the meantime I strongly urge the propriety of regarding as neither madman nor charlatan every man who puts forth a piece of work that runs counter to popular taste or popular understanding, and that the exercise of a little independent open-minded thinking on the matter would in itself be a source of pleasure and profit such as one experiences in the effort to unravel the enigmatic. Modern art, being more highly intellectualized than any previous art, especially demands this effort of thought as a concomitant of pleasurable enjoyment.

J. NILSEN LAURVIK.

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FOREWORD

There are in the Department of Fine Arts separate sections for each of the twelve foreign nations officially represented in the Department, an United States Section and an International Section.

In the International Section are shown works by artists of foreign nations not represented by Commissioners of Fine Arts or by National Committees. The International Section occupies Gallery One Hundred and Eight (in the Palace of Fine Arts) and Galleries One Hundred and Twenty-one to One Hundred and Forty-three (in the Annex).

The Comparative Loan Collection comprises a selection of especially interesting works from institutions and private collections arranged for the purpose of outlining historically the derivation of the technical methods of contemporary artists. The Loan Collection is found in Galleries Sixty-one, Sixty-two, Sixty-three, Ninety-one and Ninety-two (Palace of Fine Arts).

The United States Historical Section presents the development of painting and sculpture in this country. Galleries Fifty-eight, Fifty-nine, Sixty and Sixty-four (Palace of Fine Arts) contain this section.

A collection of photographs of mural paintings and sculpture, the works themselves being for various reasons unavailable for exhibition, is installed in Gallery Twenty-seven and on the B wall of Gallery Twenty-eight.

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JAPANESE SECTION

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Secretary

GALLERIES ONE TO TEN

OIL PAINTINGS AND WATER COLORS

SHODO HIRATA: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
1. Voices of Little Birds.

YOSHINE MORIMURA AICHI
Awarded Gold Medal: P. P. *I. E., 1915.*
2. Festival of Nara.

HOKO MURAKAMI: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
3. Mulberry and Cocoon.

TESSHU OKAJIMA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
4. Early Summer Day.

SHUNKI TAMAYA: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
5. The Zephyr.

KEISUI ITO: OSAKA
Awarded Medal of Honor: P. P. *I. E., 1915.*
6. Sailing Boats.

KASHU KIKUCHI: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
7. Scarlet Leaves.

TAISEI, MINAKAMI: FUKUOKA
Awarded Gold Medal: P. P. *I. E., 1915.*
8. Flower of Ryukyu.

BANRI MITSUI: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
9. Spring-Time in the Palace Garden.

BUNTO HAYASHI: KYOTO
Awarded Gold Medal: P. *P. I. E., 1915.*
10. The Woodcutters.

SESSO OKADA: OSAKA
Awarded Silver Medal: P. P. *I. E., 1915.*
11. Morning in Shuri (Ryukyu).
12. Evening: Nawa Harbor (Ryukyu).

SHOYEN IKEDA: TOKYO
Awarded Medal of Honor: P. P. *I. E., 1915.*
13. The Intermission.

TEIUN TOSHIMA:: OSAKA
Awarded Silver Medal: P. P. *I. E., 1915.*
14. Before the Sunrise.

RANSHU DAN: TOKYO
Awarded Medal of Honor: P. P. I. E., 1915.
15. Moving Clouds.

TOYEN OKA: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
16. Summer Midday.

BANYOH SHIBATA: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
17. In the Field.

KANGAI TAKAKURA: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
18. Spring on the Kamo River (Kyoto).

TOMOTO KOBORI: TOKYO
Awarded Medal of Honor: P. P. *I. E., 1915.*
19. Masatsura Kusunoki Rescuing His Drowning Foes.

KOGYO TSUKIOKA: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
20. Horse Fair at Kiso.

TOHO HIROSE: TOKYO
Awarded Medal of Honor: P. P. *I. E., 1915.*
21. Spring Rain.

OSHU NISHI: KYOTO
Awarded Bronze Medal: P. P. *I. E., 1915.*
22. Praying for Luck.

HOSUI OKAMOTO: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
23. Twilight.

KIJIRO OTTA: KYOTO
Awarded Bronze Medal: P. P. *I. E., 1915.*
24. A Nurse.

GENTARO KOITO: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
25. A Cloudy Day.

BANKA MARUYAMA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
26. Saigo Harbor of Oki.

HAKUTEI ISHII: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
27. A Shower.

HISASHI TSUJI: TOKYO
Awarded Bronze Medal: P. *P. I. E., 1915.*
28. Early Autumn.

IKUNOSUKE SHIRATAKI: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
29. Portrait of Mr. Y. Nomura.

KUNISHIRO MITSUTANI: TOKYO
30. A Fisherman's Home.

EISAKU WADA: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
31. On the Seashore.

HIROMITSU NAKAZAWA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
32. Dim Light.

KATSUMI MIYAKE: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
33. Afternoon at Haneda.

HIROSHI YOSHIDA: TOKYO
34. A Creek.

HACHIRO NAKAGAWA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
35. Summer Morning in the Inland Sea.

MORINOSUKE YAMAMOTO: TOKYO
36. Kiokuho. (Sea Shore.)

TORAJI ISHIKAWA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
37. Grapes.

FUSETSU NAKAMURA: TOKYO
38. Rakan (A Disciple of Buddha).

TAKEJI FUJISHIMA: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
39. Femme Pensive.

NAOHIKO AIDA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
40. Storehouse on Water Front.

SCULPTURES

CHOUN YAMAZAKI: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
41. Tribute to a Dead Classmate (Wood).
42. The Broken Branches (Wood).

UNKAI YONEHARA: TOKYO
43. Sowing (Wood).

UZAN SHIRAI: TOKYO
44. Gama Sennin (A Chinese Hermit) Bronze.

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
45. Filial Son (Wood).

ICHIGA NUMATA and NOBUO TSUDA: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
46. Manzai (Bronze).

IKKA TASHIMA: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
47. Goats (Bronze).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
48. A Boy with Mantle (Wood).

BUNSHIN YASUDA
Awarded Silver Medal: P. P. *I. E., 1915.*
49. "Uraraka" (Ivory).

HODO TOMIOKA: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
50. Rest (Ivory).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
51. Old Man with Rabbit (Ivory).

MITSUKASU SANO: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
52. The Smokers (Ivory).

SHOKICHI HATA: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
53. Portrait of Count Okuma (Bronze).
54. Hagoromo (Silver Medal).

KOGAN TOBARI: TOKYO
55. A Woman (Plaster).
56. A Woman Juggler (Bronze).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
57. Arayori: A Peasant Woman (Wood).

OSAO WATANABE: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
58. The Strike (Plaster).

YUHACHI IKEDA: TOKYO
59. Horse Eating Hay (Bronze).

CHOSHUN MATSUO: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
60. Wadatsumi Girls (Wood).
61. Inspiration (Wood).

KUNIYO KAWAKAMI: TOKYO
62. Spade (Wood).

SEIBO KITAMURA: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
63. Hopeless Love (Plaster).

SHIGEO KAWASAKI: TOKYO
64. Deep Water (Plaster).

UICHIRO OGURA: TOKYO
65. A Rich Harvest (Plaster).

HOMEI YOSHIDA: TOKYO
Awarded Gold Medal: P. P. *I. E., 1915.*
66. Child (Wood).

MBTAL WORKS

MASATADA OHTA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
67. Silver Box: Design Autumn Hedge Grass.

MASACHIKA OTA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
68. Silver Box: Design, a Tower in Mist.

SADAJIRO AMETANI: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
69. Copper Relief God of Thunder.

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IKUNOSUKE SHIRATAKI: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
29. Portrait of Mr. Y. Nomura.

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Awarded Gold *Medal:* P. P. *I. E., 1915.*
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HOMEI YOSHIDA: TOKO
Awarded Gold Medal: P. P. *I. E., 1915.*
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MITSUKASU SANO: TOKO
Awarded Bronze *Medal:* P. P. *I. E., 1915.*
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SHOKICHI HATA: TOKO
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KOGAN TOBARI: TOKO
55. A Woman (Plaster)
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HOMEI YOSHIDA: TOKO
Awarded Gold Medal: P. P. *I. E., 1915.*
57. Arayori: A Peasant Woman (Wood).

OSAO WATANABE: TOKYO
Awarded Silver Medal: P. P. *I. E., 1915.*
58. The Strike (Plaster

YUHACHI IKEDA: TOKO
59. Horse Eating Hay Bronze).

CHOSHUN MATSUO: TOKYO
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KUNIYO KAWAKAMI: TOKYO
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SEIBO KITAMURA: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
63. Hopeless Love (Plaer).

SHIGEO KAWASAKI: TOKYO
64. Deep Water (Plaste).

UICHIRO OGURA: TOKO
65. A Rich Harvest (Paster).

HOMEI YOSHIDA: TOKO
Awarded Gold *Medal:* P. P. *I. E., 1915.*
66. Child (Wood).

METAL WORS

MASATADA OHTA: TOKYO
Awarded Bronze *Medal* P. P. *I. E., 1915.*
67. Silver Box: Design Autumn Hedge Grass.

MASACHIKA OTA: TOKYO
Awarded Bronze *Medal* P. P. *I. E., 1915.*
68. Silver Box: Design a Tower in Mist.

SADAJIRO AMETANI: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
69. Copper Relief God of Thunder.

HAMMER
IRON
ORNAMEN
By Chozabu
Yamada

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TOKUMATSU TAKASHIMA: AICHI
Awarded Bronze Medal: P. P. *I. E., 1915.*
118. Porcelain Vase: Design of Plant.

YOSHITARO HAYAKAWA: AICHI
Awarded Gold Medal: P. P. *I. E., 1915.*
119. Incense Burner: Cloisonne.

JUJI ANDO: TOYKO
120. Cloisonne Vase: A pair.

YOSHITARO HAYAKAWA: AICHI
Awarded Gold Medal: P. P. *I. E., 1915.*
121. Cloisonne Vase: Phoenix (a pair).
122. Box: Silver Cloisonne: Gold Fish.

SOSUKE NAMIKAWA: TOKYO
Awarded Medal of Honor: P. P. *I. E., 1915.*
123. Cloisonne Vase: Pomegranate (a pair).
124. Cloisonne Screen: Fish and Wagtail.

SHIBATARO KAWADE: AICHI
Awarded Gold Medal: P. P. *I. E., 1915.*
125. Vase: A pair, Cloisonne: Plum.

SHUTO NAKAMURA: ISHIKAWA
Awarded Silver Medal: P. P. *I. E., 1915.*
126. Porcelain Vase: Phoenix and Plant.

SOBEI KINKOZAN: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
127. Pottery Vase: Flower and Bird.
128. Pottery Vase: Plant.
129. Pottery Vase: Phoenix and Tree.
130. Pottery Vase: Flower.
131. Curved Pottery Vase: Scenery.

YOHEI SEIFU
Awarded Medal of Honor: P. P. *I. E., 1915.*
132. Porcelain Vase: Chysanthemum.
133. Porcelain Vase: Cherry.
134. Porcelain Vase: Chrysanthemum
135. Porcelain Incense Burner: Four Saints.
136. Porcelain Vase: Hydrangea.

ROKUBEI SHIMIZU: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
137. Pottery Vase: Flower.

MAIZAN YABU: OSAKA
Awarded Gold Medal: P. P. *I. E., 1915.*
138. Pottery Bowl: Peony.
139. Pottery Bowl: Procession of Daimio.
140. Pottery Vase: Cherry.
141. Pottery Incense Box: Bamboo.
142. Pottery Incense Box: Phoenix and Paulownia.
143. Pottery Incense Box: Trees.

TOZAN ITO: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
144. Pottery Vase: Design of Plant.

DYED FABRICS AND EMBROIDERIES

SEIZABURO KAJIMOTO: KYOTO
Awarded Medal of Honor: P. P. *I. E., 1915.*
145. Screen: Embroidered: Ocean Waves.

TAKEZO OKAWA: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
146. Screen: Embroidered: Iris and Heron.

GIZO SHIBATA: KYOTO
Awarded Bronze Medal: P. P. *I. E., 1915.*
147. Screen: Embroidered: Seagulls.

ROKO SAKAKIBARA and MATSUKICHI ASADA: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
148. Picture: Dyed Cut Velvet. Autumn Scene.

JINBEI KAWASHIMA: KYOTO
Awarded Grand Prize: P. P. *I. E., 1915.*
149. Costume for NO Dance.
150. Tapestry: Design of Flower.

YOZO NAGARA and KIYOSHI HASHIO: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
151. Screen: Embroidered: Lion.

CHOKUREI HAMAMURA: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
152. Wall Hanging: Cut Velvet: Fuji Mountain.

GOUN NAMIKAWA and TORAKICHI NARITA: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
153. Screen Embroidered: Pheasant.

SENREI ICHIKI and YONEZO KITANI: KYOTO
Awarded Silver Medal: P. P. *I. E., 1915.*
154. Screen: Embroidered: Crane and Pine.

SAIJI KOBAYASHI: KYOTO
Awarded Gold Medal: P. P. *I. E., 1915.*
155. Screen: Embroidered: Reed and Wild Ducks.

SEIFU TSUDA: TOKYO
Honorable Mention: P. P. *I. E., 1915.*
156. Cushions: Embroidered: Design of Carnations.

PRINTS

YETSUTARO YOSHIDA: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
157. Persimmon and Net (wood-block printing).

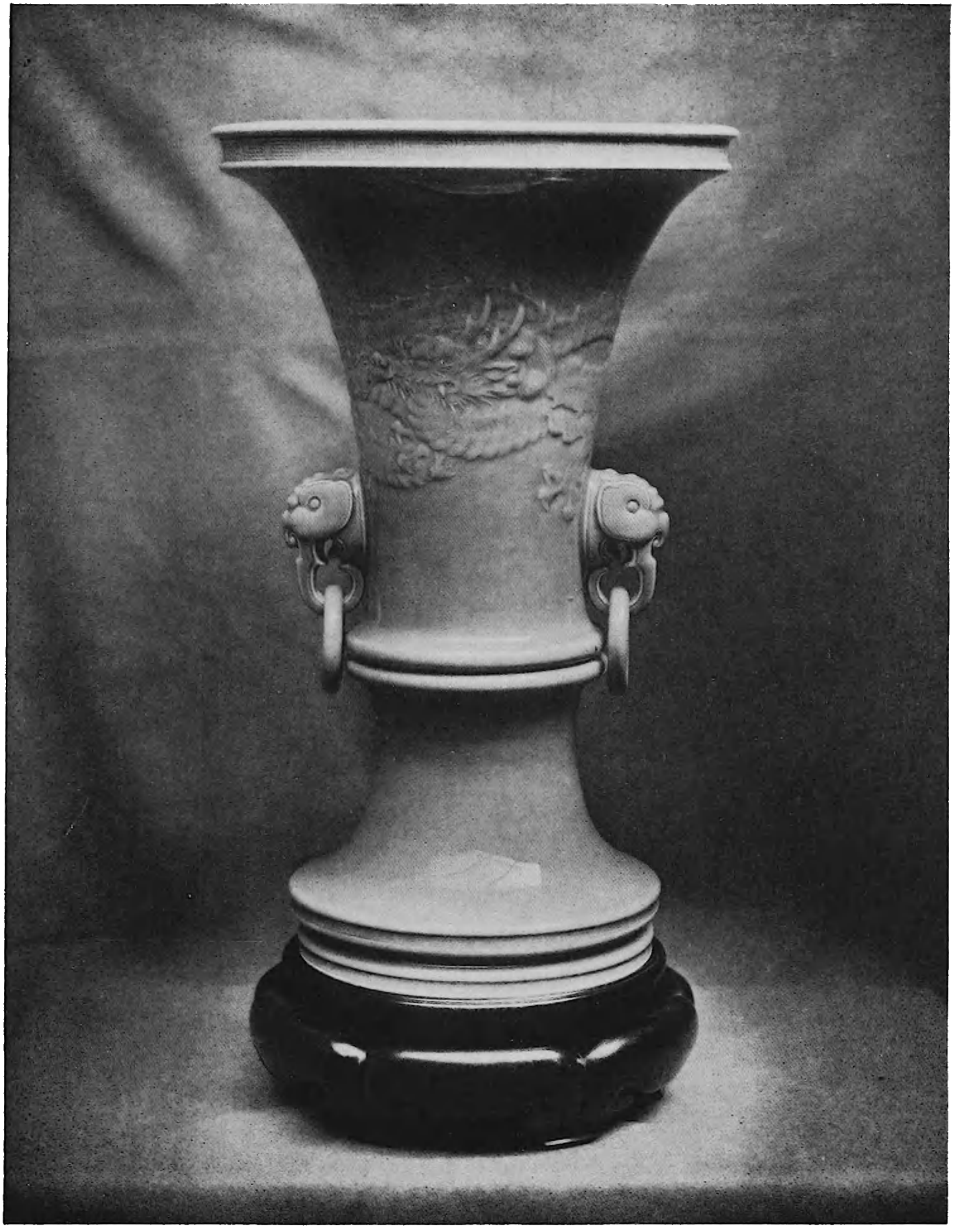
SHIRO MAKINO: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
158. Boat in Snow (wood-block printing).

BONKOTSU IGAMI: TOKYO
159. Madrid (wood-block printing).
160. Ground of Yushima Shrine (wood-block printing).

NAOSABURO YAMADA: KYOTO
161. A Horse (wood-block printing).

DESIGN

KOHO GOTO: TOKYO
Awarded Bronze Medal: P. P. *I. E., 1915.*
162. Design for Screen: Boat in Reed.



PORCELAIN VASE. *By Kozan Miyagawa*

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EITOKU KANO (1543-1590)
196. Pine and Eagle (Screen: a pair).
Lent by Tokyo Fine Art School.

TOKO KURODA (about 1800)
197. Group of Carps Screen. A pair.
Lent by Tokyo Fine Art School.

SESSON (1420-1506)
198. Tiger and Bamboo.
Lent by Tokyo Fine Art School.

TANNYU KANO (1602-1674)
199. Birds.
Lent by Tokyo Fine Art School.

OKYO MARUYAMA (1733-1795)
200. Bamboo and Rooster.
Lent by Tokyo Fine Art School.

SHUNSHO KATSUKAWA (1726-1792)
201. A Woman.
Lent by Tokyo Fine Art School.

SHOHAKU SOGA (1729-1783)
202. A Ghost under Willow Screen.
Lent by Tokyo Fine Art School.

TSUNENOBU KANO (1636-1713)
203. White Hawk.
Lent by Tokyo Fine Art School.

KAGEI TATEBAYASHI (about 1750)
204. Flowers.
Lent by Tokyo Fine Art School.

SANSETSU KANO (1688-1751)
205. Scenery Screen: a pair.
Lent by Viscount Kencho Suyematsu.

TOYEKI (about 1620)
206. Scenery Screen: A pair.
Lent by Viscount Kentaro Kaneko.

JAKUCHU ITO (1715-1800)
207. Pine and Peacock (Copy).
Lent by Jimbei Kawashima.
208. A Group of Insects (Copy).
Lent by Jimbei Kawashima.
209. Flower of Lotus (Copy).
Lent by Jimbei Kawashima.
210. A Group of Shells (Copy).
Lent by Jimbei Kawashima.
211. A Group of Fishes (Copy).
Lent by Jimbei Kawashima.
212. Mandarin Ducks (Copy).
Lent by Jimbei Kawashima.
213. A Group of Roosters (Copy).
Lent by Jimbei Kawashima.
214. Pine and Phoenix (Copy).
Lent by Jimbei Kawashima.

SCULPTURE

TOIN MORIKAWA
216. Ornament: Kanjiogaku: Wood.
Lent by the Imperial Household.
217. Tentoki: Wooden Lantern by Koben (Copy).
Lent by Imperial Museum, Tokyo.
218. Ryutoki: Wooden Lantern by Koben (Copy).
Lent by Imperial Museum, Tokyo.
219. Three Gigaku Masks.
Lent by Imperial Museum, Tokyo.
220. Three "No" Drama Masks.
Lent by Imperial Museum, Tokyo.

METAL WORK

SHUKYO TSUKADA
221. Silver Vase: Design Horai Mountain.
Lent by the Imperial Household.

ICHIGA NUMADA AND KOMAKICHI HIRATSUKA
222. Bronze Ornament: Fighting Soldier.
Lent by the Imperial Household.

BISEI UNNO
223. Silver Ornament: A Mountain Archer.
Lent by the Imperial Household.

EISHO KUROKAWA AND ICHIYA SEKIGUCHI
224. Incense Burner.
Lent by the Imperial Household.

KATSUYOSHI SHOAMI
225. Incense Box: Design of Bamboo, Pine, Plum (metal).
Lent by the Imperial Household.

YUKIYASU NAMINOHIRA
226. Sword.
Lent by the Imperial Household.

YOSHIHIRO SAGAMINOKUNI
227. Short Sword.
Lent by the Imperial Household.

LACQUER

ARTIST UNKNOWN
228. Stand: (Tsuishu Carved Red Lacquer).
Lent by the Imperial Household.

ARTIST UNKNOWN
229. Writing Box: Design of Chrysanthemum and Iris.
Lent by the Imperial Household.

ARTIST UNKNOWN
230. Hand Box Called "Katawaguruma" (Copy).
Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN
231. Paper Box: Design of Hedge and Chrysanthemum.
Lent by Imperial Museum, Tokyo.

ARTIST UNKNOWN
232. Writing Box: Design Deer and Autumu Grass.
Lent by Imperial Museum, Tokyo.

SPRING RAIN. *By Toho Hirose*

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FRENCH SECTION

The exhibits in the French Section were not in competition for awards.

ALBERT TIRMAN
Commissioner General.

JEAN GUIFFREY
Commissioner of Fine Arts.

GALLERIES ELEVEN TO EIGHTEEN

PAINTINGS

ADAN, LOUIS-ÉMILE
230. Holy Family.

ADLER, JULES
231. Christmas in the Faubourg.

AGACHE, ALFRED-PIERRE
232. The Sword.

AGUTTE, GEORGETTE
233. My Garden in Spring: From the Studio.
234. Lake Campfer: Winter.

AMAN-JEAN, EDMOND
235. Woman with a Carnation.
236. Portrait of a Woman.

ANDRÉ, ALBERT
237. Tulips and Iris.
238. The Old Castle.

AUBURTIN, J. FRANCIS
238A. The Swan.
239. Landscape.

AVY, JOSEPH-MARIUS
240. The Last Pin.
241. Fruit.

BAIL, FRANCK-ANTOINE
242. The Kitchens: Chateau de Fleury-en-Bierre.

BALANDE, GASTON
243. The Greased Pole.

BASCHET, MARCEL
244. Portrait of Miss W.

BAUDE, FRANÇOIS-CHARLES
245. Communicants: Flanders.

BAUDOÜIN, PAUL
246. Ivy.

BAUGNIES, JACQUES
247. The Mantelpiece.

BEAUMONT, HUGUES DE
248. Gallery of the Henri Cain Collection.
249. Corner of the Room: Jacques Doucet Collection.

BÉRAUD, JEAN
250. The Widower.

BERGÈS, GEORGES
251. Parrots.

BERTEAUX, HIPPOLYTE
252. Goats Waiting to be Milked.
253. The Wild Coast.

BESNARD, ALBERT
254. Woman Sleeping.
255. The Gypsy.

BLANCHE, JACQUES-ÉMILE
256. Madame Ida Rubinstein as Sheherazade.
257. Nijinski in the Ballet: The Feast.

BOMPARD, MAURICE
258. Persian Pottery.

BONNARD, PIERRE
259. Dining Room in the Country.

BONNETON, GERMAN-EUGÉNE
260. Tanneries on the Banks of the Bièvre.

GUILLAUME-ROGER
261. Snow Scene: Rue Clovis, Paris.

BOULARD, ÉMILE
262. The Hay Stacks.

BOUTET DE MONVEL, BERNARD
263. The Village.
264. The Little Town.

BRAQUAVAL, LOUIS
265. The Bay of the Somme.
266. The Stairway at Saint-Tropez.

BRISSAUD, JACQUES
267. Portrait.
268. The Institute.
269. Horse Market.
270. Before the Mirror.

BROCA, ALEXIS DE
271. The Island of Arz: Brittany.

BROUILLET, ANDRÉ
272. Among the Dunes.
273. House of the Painter.

BUFFET, PAUL
274. Plain: Evening.

CALBET, ANTOUIN
275. Reading.

CALMETTE, PIERRE-PAUL
276. The Boudoir.

CAMOIN, CHARLES
277. Beach at Tangier.

SEATED WOMAN. *By Charles Cottet*

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CANNICCIONI, LÉON-CHARLES
278. Departure for the Fair; Corsican Peasants.

CARO-DELVAILLE, HENRI
279. September.
280. The Lady with the Hydrangea.

CARPENTIER, MARIE-PAULE
281. Interior: Salon de la Paix: Versailles.
282. Fountain: Combat of Animals: Versailles.

CARRERA, AUGUSTIN
283. The Flags.

CARRIER BELLEUSE, PIERRE
284. The Ballet Slipper.

CARTIER, KARL
285. Evening: Moret-sur-Loing.

CAVÉ, JULES-CYRILLE
286. Saint Cecilia in the Catacombs.

CAYROU, JULES
287. Salon of the Chateau.
288. The Green Turban.

CAZIN, MARIE
289. Diana Asleep.

CHABAS, MAURICE
290. In Brittany.

CHAPUY, ANDRÉ
291. Banks of the Marne.

CHIGOT, EUGÈNE
292. Grand Trianon.

CLAIRIN, GEORGES
293. Moroccan Women.

COLLIN, RAPHAËL
294. Nonchalance.

COSSON, MARCEL
295. The Salute.
296. Dancers.

COTTET, CHARLES
297. The Cathedral: Segovia.
298. Seated Woman.

CRESPEL, BERTHE
299. The Basket of Dahlias.

DABADIE, HENRI
300. Summer: Bouzareah: Algeria.
301. The Straits of Ferlez: Bréhat, Brittanv.

DARRIEUX, CHARLES-RENÉ
302. Religious Festival: Douarnenez, Brittany.

DAUCHEZ, ANDRÉ
303. The Walled Town: Concarneau.
304. Le Pouldu: Finistere.

DAVID-NILLET, GERMAIN
305. Notre Dame.
306. Interior: Church of Saint-Maclou.

DAYOT, MAGDELEINE
307. Still Life.

DÉCHENAUD, ADOLPHE
308. Portrait of My Father.
309. Portrait the late Dujardin-Beaumetz.

DEGAS, EDGAR HILAIRE
310. Café Concert.

DELACHAUX, LÉON
311. The Convalescent.

DELASALLE, ANGÈLE
312. The Bois de Boulogne.

DENIS, MAURICE
313. Renaud and Armide.
314. Communicants.
314A. Bathers.
314B. Nausicaa.
314C. Ball Game.
314D. Ball Game.
314E. The Shore.
314F. The Cart.

DESCH, THÉO-AUGUSTE
315. The Child in Crinoline.

DESVALLIÈRES, GEORGES
316. Sacred Heart.

DETHOMAS, MAXIME-PIERRE
317. Yvonne.
318. Jeanne.

DEVAMBEZ, ANDRÉ
319. The Assault.

DEVOUX, RAYMOND-GEORGES
320. Farewell.

DIDIER-TOURNÉ, JEAN-EMILE
321. War.

DINET, ÉTIENNE
322. Slave of Love and Light of Eyes.

DOIGNEAU, ÉDOUARD
323. The Guardian of Camargue.

DOMERGUE, JEAN-GABRIEL
324. The Frog or the Interrupted Toilette.
325. Gina Mabille, Dancer.

DUBOURG, MME. FANTIN-LATOUR
326. Bouquet.

DUFAU, CLÉMENTINE-HÉLÈNE
327. The Woman with the Coffer.

DURFÉNOY, GEORGES
328. Still Life.
329. Parodi Fountain: Genoa.

DUPUY, PAUL-MICHEL
330. Camping Nomads: Alicante.

DURENNE, EUGÈNE-ANTOINE
331. Breakfast in the Garden.
332. Child Writing.

DUVENT, CHARLES
333. Boats on the Giudecca Canal: Venice.

ESTIENNE, HENRY d'
334. Arab Girl Carrying Bread.

ETCHEVERRY, HUBERT-DENIS
335. Corner of the Market Place: Granada.
336. Portrait of Léon Bonnat.

FAIVRE, JULES-ABEL
337. Parisian Woman.
338. Girl With a Hat.

FARRÉ, HENRY
339. Portrait of My Mother.

FAUGERON, ADOLPHE
340. Night: Venice.

FELIX, LÉON-PIERRE
341. Breakfast under the Arbor.

FILLIARD, ERNEST
342. Dahlias.
343. Red Roses.

FLAMENG, FRANÇOIS
344. Venetian Fête.
345. Portrait of Madame Letellier.

FLANDRIN, JULES
346. Paris: Panoramic View from the Trocadero.
347. Venice.

FONTAINES, ANDRÉ DES
348. Pasture.

FOREAU, HENRI
349. In the Village: Burial of a French Soldier.

FOUGEROUSSE, JEAN-LOUIS
350. Marionettes: The Crime.

FOUQUERAY, CHARLES
351. The Invincible Armada.

GALTIER-BOISSÈRE, LOUISE
352. Musical Instruments.

GARDIER, RAOUL DU
353. Summer Morning.

GEORGET, HENRI
354. Morning in Provence.

GILLOT, E. LOUIS
355. Notre Dame.
356. Boulevard des Italiens.

GIRARDOT, LOUIS-AUGUSTE
357. Moroccan Women on the Terraces: Tangier.

GODEBY, CHARLES
358. Autumn Sunlight: Douarnenez.

GOSSELIN, ALBERT
359. The Bridge: Hulay.

GOURDAULT, PIERRE
360. An Arab Woman Warming Herself.

GRIVEAU, GEORGES
361. Women Bathing.
362. A Profaned Church.

GRIVEAU, LUCIEN
363. Cows by the Pool: End of September.
364. The Silver Thread: The Marne.

GROSJEAN, HENRY
365. The Bottoms: Valromey.

GRÜN, JULES
366. Girl with a Glass of Water.

GUÉRIN, CHARLES
367. Man with Gourd.
368. Silver Cups.

GUIGNARD, GASTON
369. Cavalry Manoeuvres.

GUILLAUME, ALBERT
370. Patter.
371. At Drill.

GUILLAUME-ROGER
372. Winter in Holland.

GUILLAUMIN, ARMAND
373. Banks of the Creuse.

GUILLEMET, ANTOINE
374. Moonrise.
375. The Old Mills: Moret.

GUILLONNET, OCTAVE
376. The Peacock Fountain.
377. The Rose Quilt.

GUIRAND de SCÉVOLA, L. VICTOR
378. Marble Vases: Versailles.

GUMERY, ADOLPHE-ERNEST
379. The Coach and the Fly.
380. The Infanta's Rose.

HANICOTTE, AUGUSTIN
381. Winter: Low Country.

HELLEU, PAUL
382. The Cathedral: Rheims.

HOFFBAUER, CHARLES
383. Madison Square: New York.

HUMBERT, FERDINAND
384. Portrait: Madame Hatto.

JACQUIER, HENRY
385. Watching.

JAULMES, GUSTAVE-E.
386. Intimacy.

JEANNIOT, PIERRE-GEORGES
387. Alone.
388. High Tide: Return of the Fishermen.

JOURDAIN, FRANCIS
389. Verdure.

JOUVE, PAUL
390. Study: Camel.
391. Study: Camel.

KARPELÈS, ANDRÉE
392. Faker of the Jungle.

LAMY, P. FRANC
393. Venice: Morning.

LAPARRA, WILLIAM
394. Grace.

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NAUDIN, BERNARD (Continued)
458. The Song of Death.
Lent by Madame Ed. Leon.

NEUMONT, MAURICE
459. Landscape.

NOZAL, ALEXANDRE
460. Heavy Clouds: The Pool at St. Quentin.
461. Trappes: Versailles

OLIVIER, FERDINAND
462. The Antique Mirror.

OTTMANN, HENRY
463. Still Life: The Bouquet.
464. The Woman with the Geranium.

PASCAU, J.-P.-P.-EUGÈNE
465. Portrait of Madame Edmond Rostand.

PIERRE, GUSTAVE
466. The Promenade.

PIOT, RENÉ
467. Saint Sebastian.
468. Flowers.
469. Drawing for a Fresco.
470. The Forum.

POINTELIN, AUGUSTE-EMMANUEL
471. A Hillside in the Jura.

PRINET, RENÉ-XAVIER
472. Portraits of the Saglio Family.

PUY, JEAN
473. Beach: Concarneau.

RÉALIER-DUMAS, MAURICE
474. Roman Wall: Seville.

REDON, ODILON
475. Flowers.

RENARD, ÉMILE
476. Evening.

RENAUDOT, PAUL
477. The Red Coat.
478. The Red Peignoir.

RENOIR, PIERRE-AUGUSTE
479. A Garden: Rue Cortot.

RENOUARD, PAUL
480. Study: Dance.

ROLL, ALFRED-PHILIPPE
481. Day in Summer.
482. Fighting Horses.
483. In Belgium.
484. Woman and Child.

ROUSSEL, KERN-XAVIER
485. Eurydice Stung by the Serpent.
486. Idyl.

ROYER, HENRI-PAUL
487. Prayer to Saint Tugen.
488. Meditation.

SABATTÉ, J. G. FERNAND
489. After Prayers.

SAUBÈS, DANIEL
490. Viaticum.

SIGNAC, PAUL
491. Venice: Sails.
492. Rochelle: The Channel.

SIMON, LUCIEN
493. The Bath.
494. The Communicants.
495. The Gondola.

SIMON, JEANNE LUCIEN
496. Saint Tranquilline.

SMITH, ALFRED
497. The Creuse in Winter.
498. Creuse: Winter Sunlight.

SOUILLOT, GEORGES-FRANÇOIS
499. The Festival of Pallio: Sienna.

STECK, PAUL
500. Bruges: The Green Quai.
501. Bruges: Quai des Ménétriers.

SUAU, EDMOND
502. The Cup of Tea.
503. Still Life.

SURÉDA, ANDRÉ
504. Moroccans at the Cemetery.
505. Old Arab Woman.
506. The Aged Jew.

TERRAIRE, CLOVIE-FRÉDÉRIC
507. The Shower.

THÉVENET, FRANÇOIS
508. Dressing: Little "Rats" of the Opera.

TIRMAN, JEANNE-HENRIETTE
509. The Little Girl of Ardennes.

TRUCHET, ABEL
510. Venice: Fete at the House of the Marquise.

VALLOTON, FÉLIX
511. Reading.
512. The Painters.

VALTAT, LOUIS
513. Landscape: Banyuls.

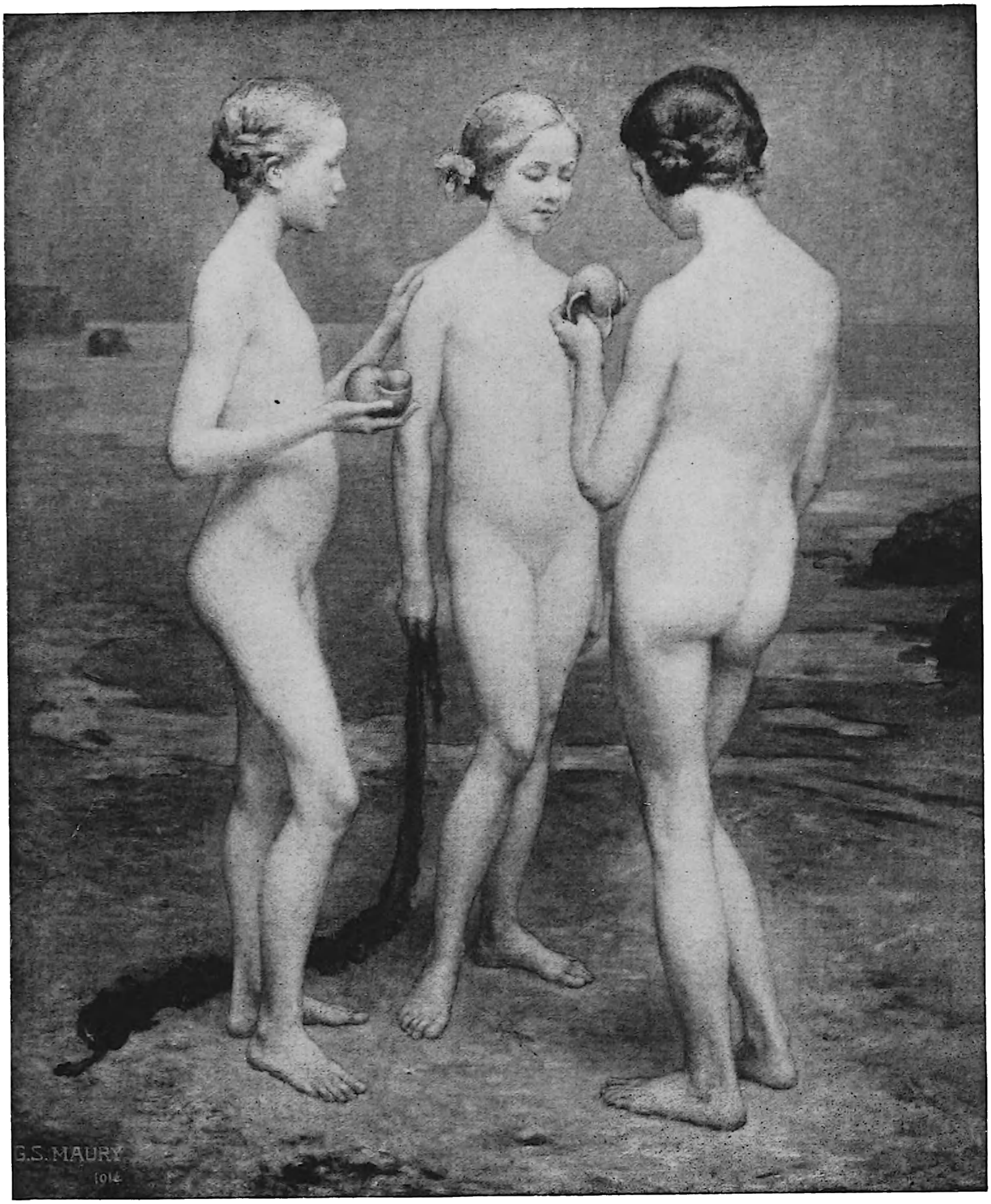
VAUTHRIN, ERNEST-GERMAIN
514. Mill: Holland.

VÉBER, JEAN
515. The Little Princess.

VOGEL, HERMANN
516. The Man on the Beach.
517. Fairy Tales.

VUILLARD, ÉDOUARD
518. Woman under the Trees.

WILDER, ANDRÉ
519. Notre Dame.



SHELL FISH. *By Georges-Sauveur Maury*

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LÉON, ÉDOUARD-HENRI
582. Four Views of Paris.
583. Pietà.

LUNOIS, ALEXANDRE
584. Moroccan Dancing Girls.
585. Spanish Dance.
586. Basque Tamborine.
587. Spanish Dancing Girl.

NAUDIN, BERNARD
588. Placing the Cross.
589. The Van.

NEUMONT, MAURICE
590. Women with Cherries.

OUVRÉ, ACHILLE
591. Portrait of J. H. Rosny, the Elder.

PANNEMAKER, FRANÇOIS
592. Young Girl: after Francesco Grannacci.

PATRICOT, JEAN
593. The Procession of the Magi.

PROFIT, GEORGES
594. Portrait of Madame Pompadour: after Boucher.
595. Group of Lions.

RAFFAËLLI, JEAN-FRANÇOIS
596. The Little Street.
597. The Pond.

REDON, ODILON
598. Pegasus Captured.

RENOUARD, PAUL
599. The Spinning Top.
600. Meeting.
601. Woodland Horses.

RIVIÈRE, HENRI
602. Burial at Trestraou: Brittany.
603. Maritime Village: Brittany.

ROCHE, PIERRE
604. Daughters of the Sea.
605. Greeting and Thanks.

SULPIS, ÉMILE-JEAN
606. The Coronation: after David.

TRIGOULET, EUGÈNE
607. A Sad Procession.

VÉBER, JEAN
608. Gold.

WALTNER, CHARLES-ALBERT
609. Saint Matthew.

WILLETTE, LÉON-ADOLPHE
610. Christ at the Pillar.

SCULPTURE

ARNOLD, HENRY
611. Head of a Young Girl.

AUBE, JEAN PAUL
612. Léda.

BACQUÉ, DANIEL
613. Head of a Woman.

BAREAU, GEORGES
614. The Sower.

BARTHOLOMÉ, ALBERT
615. Young Girl Dressing.

BERNARD, JOSEPH
616. Young Girl with Water Jar.

BLOCH, ARMAND-LUCIEN
617. Dr. E. Roux: Director Pasteur Institute: Paris.

BLONDAT, MAX
618. Love Sleeps.
619. Youth.

BOUCHARD, LOUIS-HENRI
620. Portrait of the Artist, Henri Martin.

BOUCHER, ALFRED
621. The Dream.

BOURDELLE, ÉMILE
622. Beethoven.

CARLÈS, ANTONIN
623. Field Flower.

CAZIN, MARIE
624. Portrait of J. C. Cazin.

CHARMOY, JOSÉ DE
625. Head of a Monk.
626. Silenus.

CLADEL, MARIUS L.
627. Bust of the Belgian Poet, Émile Verhaeren.

CORDIER, HENRI
628. Nymph.

DAVID, FERNAND
629. Dawn.
630. The Violinist.

DEJEAN, LOUIS
631. Parisian Woman.

DERRÉ, ÉMILE
632. Lamennais.

DESPIAU, CHARLES
633. Little Moorland Girl.

DUBOIS, ERNEST
634. The Pardon.

FIX-MASSEAU
635. Reflection.

GARDET, GEORGES
636. Sleeping Tiger.

GRAS, JEAN-PIERRE
637. Bust of Negro Woman.

GREBER, HENRI
638. The Glorious Sword.

HALOU, ALFRED
639. Venus Unveiling.
640. Infant Saint John.

LOVERS. *By Henri J-. G-. Martin*

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Resident Commissioner.

ALFREDO METZ GREEN
Secretary.

GALLERY NINETEEN

PAINTINGS AND DRAWINGS

ARZADUN, C. DE
Awarded Silver Medal: P. P. *I. E., 1915.*
1. The Souk: Tunis.
2. Luxembourg No. 1.
3. Rue Tubet el Bey.
4. Bathhouses on the Beach: Ostend.
5. The Beach at Ostend.
6. Mosquée Sidi-ben-Ardmes: Tunis.
7. Luxembourg No. 2.
8. Mosquèe: Tunis.

BERETTA, MILO
Awarded Silver Medal: P. P. *I. E., 1915.*
9. Harmony in Gray and Blue.
10. Between Sunset and Moonrise.
11. Afternoon Sunlight.
12. Sunday Morning: Portrait of a Lady in the Gardens of Montevideo.
13. Mystic Hour.
14. Harbor Lights.
15. Impressions of Autumn.
16. Interior of San Marco.
17. Plowing.
18. Venetian Roofs.
19. Ducal Palace: Venice.
20. Sunlight in the Gardens.
21. Spring.

BLANES VIALE, PEDRO
22. Antwerp.
23. Portrait of General Galarza.

CASTELLANOS, CARLOS A.
Awarded Silver Medal: P. P. *I. E., 1915.*
24. A Street.
25. Portrait.
26. The Black Fan.
27. The Masquerade.
28. Impressions of the Harbor.
29. The Palace of King Sun.
30. Diana and Endymion.

CRUZ, CARLOS
31. Quiet Hours: Harbor of Montevideo.

CUNEO, JOSÉ
Awarded Silver Medal: P. P. *I. E., 1915.*
32. Luxembourg Gardens No. 2.
33. Alban Lake.
34. Evening.
35. The Hill.
36. Field of Chirca.
37. The Evergreen Oak.
38. The Fountain.
39. The Garden.
40. The Lake.
41. Luxembourg Gardens No. 1.

EZCURRA, AUGUSTIN
42. Lonely Giant.

MARTINEZ-VASQUEZ, JOSÉ
Awarded Bronze Medal: P. P. *I. E., 1915.*
43. Seabird.
44. Mist No. 3.

PUIG, DOMINGO
Awarded Silver Medal: P. P. *I. E., 1915.*
45. Portrait of a Lady No. 1.
46. Portrait of a Lady No. 2.
47. Portrait of a Lady No. 3.
48. Portrait of a Lady No. 4.

RODRIGUEZ GUILLERMO C.
49. Landscape No. 1.
50. Landscape No. 2.
51. Landscape No. 3.

ROSÉ, MANUEL
Awarded Gold Medal: P. P. *I. E., 1915.*
52. Interior of Café.
53. The Boulevard.
54. Drawing: A Lady.
55. Landscape No. 1.
56. Old Bretonne.
57. Landscape No. 2.

SCULPTURE

BELLONI, JOSÉ
Awarded Silver Medal: P. P. *I. E., 1915.*
58. Teniente General José Gervasio Artigas.
59. Bimba.

CANTU, LUIS
60. Head of a Criollo.
61. Andresillo.
62. Christ in Agony.
63. Christ Dead.
64. St. John the Baptist.
65. El Cieguito.

FERRARI, JUAN
Honorable Mention: P. P. *I. E., 1915.*
66. Torso.
67. A Portrait Bust.

PAGANI, JUAN B.
Awarded Bronze Medal: P. P. *I. E., 1915.*
68. The Degenerate.
69. The Alcoholist.

DEATH OF MACEO.
By Armando Menocal

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ITALIAN SECTION

ERNESTO NATHAN
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ETTORE FERRARI
Commissioner of Fine Arts.

ARDUINO COLASANTI
Commissioner of Fine Arts.

GALLERIES TWENTY-ONE TO TWENTY-FIVE

PAINTINGS AND DRAWINGS

ANIVITTI, FILIPPO
1. Abandoned Country Place.

BATTAGLIA, ALESSANDRO
2. The Hour of Rest.

BAZZANI, LUIGI
3. Arch of Septimius Severus.

BAZZARO, LEONARDO
Awarded Gold Medal: P. P. *I. E., 1915.*
4. On the Diving Board.

BELLONI, GIORGIO
Awarded Silver Medal: P. P. *I. E., 1915.*
5. The Port.

BEZZI, BARTOLOMEO
6. Villa Borghese.

BONAZZI, EMMA
7. Languid.

BOSIA, AGOSTINO
Awarded Silver Medal: P. P. *I. E., 1915.*
8. Waiting.
9. Summer Afternoon.

BRASS, ITALICO
Awarded Gold Medal: P. P. *I. E., 1915.*
10. Bridge Across the Lagoon.

BUSI, ADOLFO
Awarded Silver Medal: P. P. *I. E., 1915.*
11. Ora Pia.

CADORIN, GUIDO
12. Portrait of an Artist.

CAMBON, GLAUCO
13. Maternity.

CAPRILE, VINCENZO
14. Venice.

CARLANDI, ONORATO
Awarded Medal of Honor: P. P. *I E, 1915.*
15. Verbascum Luteum.
16. The Red Mill.
17. Winter Along the Tiber.
18. Villa d'Este.

CAROSI, GIUSEPPE
19. Landscape.
20. Landscape.

CAROZZI, BOSSI ADELE
21. Peonies.

CASCIARO, GIUSEPPE
22. The Abandoned Church.
23. Running Water.
24. Wheat Field.
25. Autumn.

CHIESA, PIETRO
Awarded Silver Medal: P. P. *I. E., 1915.*
26. The Annunciation.
27. Autumn.

CHITARIN, TRAIANO
28. Evening Fires.

CIARDI, BEPPE
Awarded Gold Medal: P. P. *I. E., 1915.*
29. Venetian Scenes.

CIARDI, EMMA
Awarded Gold Medal: P. P. *I. E., 1915.*
30. The Avenue: Bodoli Gardens.

CIARDI, GUGLIELMO
Awarded Gold Medal: P. P. *I. E., 1915.*
31. Clouds in Spring.
32. Boats.

COROMALDI, UMBERTO
Awarded Gold Medal: P. P. *I. E., 1915.*
33. Return from the Fields.
34. Winnower.

CORSI, CARLO
Awarded Silver Medal: P. P. *I. E., 1915.*
35. Perhaps.

CREPET, MARIO
36. Azure Morning.

DE CAROLIS, ADOLFO
37. Marine.

DE SANCTIS, GIUSEPPE
38. Along the Seine.

DE STEFANI, VINCENZO
39. The Distant Ones.

DI FALCO, FILIPPO
40. Child at the Spring.

FAVAI, GENNARO
41. The Shadows.

FEDERICO, MICHELE
42. Reflections.

FERRAGUTI, VISCONTI ADOLFO
Awarded Gold Medal: P. P. *I. E., 1915.*
43. Portrait in Red.

FERRETTI, PAOLO
44. Golden Rays.

FERRO, CESARE
45. Portrait of a Lady.

THE PROCESSION. By *Ettore Tito*

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TITO, ETTORE
Awarded Grand Prize: P. P. *I. E., 1915.*
103. Cow.
104. Centaurs and Nymphs.
105. The Pearl.
106. Portrait of a Lady.
107. The Procession.

VIANELLO, CESARE
108. The Antiquary.

VILLANI, GENNARO
109. Festa a Mare.

VITTORI, CARLO
110. Loads of Gravel.

WEISS, RENZO
111. Quiet: The Lake.

YROLLI, VINCENZO
Awarded Gold Medal: P. P. *I. E., 1915.*
112. Violin Player.

ZANETTI, ZILLA VETTORE
113. The Tree.

SCULPTURE

AMIGONI, LUIGI
Awarded Gold Medal: P. P. *I. E., 1915.*
114. Adolescence.

BAZZARO, ERNESTO
115. Water Bearer.

BELLOTTO, EUGENIO
116. Hamida.

BIONDI, ERNESTO
117. Saint Francis of Assisi.

BROZZI, RENATO
Awarded Gold Medal: P. P. *I. E., 1915.*
118. Medals: Animals.

CALANDRA, DAVID
119. The Conqueror.

CATALDI, AMLETO
120. Head of Wheat.

D'ANTINO, NICOLA
121. Riri.
122. Dancing Girl.

DAZZI, ARTURO
Awarded Gold Medal: P. P. *I. E., 1915.*
123. Modern Diana.

DEL SANTO, ANGELO
Awarded Silver Medal: P. P. *I. E., 1915.*
124. Youth.

D'ORSI, ACHILLE
125. Proximus Tuns.

DREI, ERCOLE
Honorable Mention: P. P. *I. E., 1915.*
126. Statue of a Woman.

FERRARI, ETTORE
Member of the International Jury of Awards: P. P. *I. E., 1915.*
127. Giuseppe Garibaldi.
128. Cowboy.
129. Shepherd.

GEMITO, VINCENZO
130. The Philosopher.

GRAZIOSI, GIUSEPPE
Awarded Gold Medal: P. P. *I. E., 1915.*
131. Susanna.

GUASTALLA, GIUSEPPE
Awarded Bronze Medal: P. P. *I. E., 1915.*
132. Sensations.
133. Visions.

JERACE, FRANCESCO
134. Victa.
135. Carlotta d'Asburgo.

LUPPI, ERMENEGILDO
Awarded Silver Medal: P. P. *I. E., 1915.*
136. Grandma's Idol.
137. Goat.
138. The Puppy.
139. Reconciliation.

MARAINI, ANTONIO
Honorable Mention: P. P. *I. E., 1915.*
140. Perseus.

MARSILI, EMILIO
141. Poetry.

NICOLINI, GIOVANNI
142. Satyr and Nymph.
143. The Milkmaid: Holland.

NONO, URBANO
144. The Discus Thrower.

PELLINI, EUGENIO
145. The Idol.

POGLIANI, ANTONIETTA
Awarded Gold Medal: P. P. *I. E., 1915.*
146. On the Beach.

PRINI, GIOVANNI
Awarded Bronze Medal: P. P. *I. E., 1915.*
147. Babies' Secrets.
148. The Lovers.

RENDA, GIUSEPPE
149. Earth.

RIGHETTI, GUIDO
150. Marabú.

ROMANELLI, RAFFAELLE
Awarded Silver Medal: P. P. *I. E., 1915.*
151. Portrait of the Painter Gelli.
152. Portrait of Lyda Borelli.

ROMANELLI, ROMANO
153. The Lament.
154. Ill-temper.

SELVA, ATTILIO
Honorable Mention: P. P. *I. E., 1915.*
155. Sphynx.

VEDANI, MICHELO
Awarded Bronze Medal: P. P. *I. E., 1915*
156. The Kiss.

MODERN DIANA. *By Arturo Dazzi*

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KNIGHT, CHARLES R.
50. Buffaloes and Wolves.

WALKER, NELLIE V.
51. Monument: Chief Keokuk.

WALL C

PAINTINGS AND DRAWINGS

BAINS, ETHEL FRANKLIN BETTS
52. Cinderella.

BROWN, CHARLOTTE HARDING
53. Hump Yourself.
54. The Squab Syndicate.
55. On the Hillside.

ARTHURS, STANLEY MASSEY
56. Overland Transportation.

WYETH, N. C.
57. Ebenezer Balfour (Kidnapped).
58. Chinese Pirates.
59. Old Pew (Treasure Island).

ARTHURS, STANLEY MASSEY
60. The Evening Mail.

BENDA, WLADYSLAW T.
61. Amazons.
62. Amazons: II.

CHAPPEL, ALONZO
63. Surrender of Lee.
Lent by Albert Rosenthal, Esq.

WYETH, N. C.
64. Captain Bones Routs Black Dog (Treasure Island).

SCHOONOVER, FRANK E.
65. The Fur Brigade.

BETTS, ANNA WHELAN
66. A Winter Day.

WYETH, N. C.
67. The Picador.

FORTUNE, E. CHARLTON
68. The Galloway Inn.

HARDING, GEORGE
69. The Fisherwoman.

BAINS, ETHEL FRANKLIN BETTS
70. The Story of the Six Swans.

BETTS, ANNA WHELAN
71. The Dancing Class.

SCHOONOVER, FRANK E.
72. The Trail of the North.

OAKLEY, THORNTON
73. Rajputana.

McCARTER, HENRY
74. Lust for Gold.

BAINS, ETHEL FRANKLIN BETTS
75. The Frog Prince.
76. The Story of Hansel and Gretel.

ELLIOTT, ELIZABETH SHIPPEN GREEN
77. The First Communion.

OAKLEY, THORNTON
78. Bullock Cart: Rajputana.
79. Water Buffalo.
80. Faggot Gatherer.
81. Shinto Pilgrim.
82. Peasant Woman.
83. Fisherman.

ELLIOTT, ELIZABETH SHIPPEN GREEN
84. Inspector Joly.

OAKLEY, THORNTON
85. The Guard of the Maharajah.
86. Fakir.

McCARTER, HENRY
87. The Spanish Legend.

BAINS, ETHEL FRANKLIN BETTS
88. Snow White and Rose Red.
89. Rumpelstiltskin.

GALLERY TWENTY-SEVEN

PHOTOGRAPHIC REPRODUCTIONS OF MURAL PAINTINGS AND SCULPTURE

COPPINI, POMPEO
90. Washington: Mexico City.

FAULKNER, BARRY
91. Decoration for Mrs. Harriman—The Conquerors No. 1.

HIBBARD, F. C.
92. Fountain Figure.

WEINMAN, ADOLPH A.
93. Statue of General Alexander Macomb.

ADAMS, HERBERT
94. McMillan Fountain.

WEINMAN, ADOLPH A.
95. Group: Maryland Union Soldiers and Sailors Monument, No. 1.

COX, KENYON
96. Light of Learning.
97. The Judicial Virtues.

CORBETT, GAIL SHERMAN
98. Hamilton S. White Memorial.

WEINMAN, ADOLPH A.
99. Lieutenant Colonel William F. Vilas.

BOYLE, JOHN J.
100. Benjamin Franklin.

WEINMAN, ADOLPH A.
101. Group: Maryland Union Soldiers and Sailors Monument, No. 2.

COPPINI, POMPEO
102. The Lost Cause.

FAULKNER, BARRY
103. Decoration for Mrs. Harriman—The Conquerors No. 3.

HIBBARD, F. C.
104. Fountain Figure.

GROVER, OLIVER DENNETT
105. Science.

TWILIGHT.
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OAKLEY, VIOLET (Continued)
158. Governor's Reception Room: State Capitol: Harrisburg No. 4.
159. Governor's Reception Room: State Capitol: Harrisburg No. 5.
160. Governor's Reception Room: State Capitol: Harrisburg No. 6.
161. Governor's Reception Room: State Capitol: Harrisburg No. 7.
162. Governor's Reception Room: State Capitol: Harrisburg No. 8.
163. Governor's Reception Room: State Capitol: Harrisburg No. 9.
164. Governor's Reception Room: State Capitol: Harrisburg No. 10.
165. Governor's Reception Room: State Capitol: Harrisburg No. 11.

ADAMS, HERBERT
166. Tympanum St. Bartholomew Church.

SEARS, TABER
167. Eastern Gateway of American Continent.

SCHWARTZ, ANDREW T.
168. Panel Ceiling of Ballroom.

ABBEY, EDWIN A.
169. Treasures of Earth: Pennsylvania State Capitol.

FRENCH, DANIEL CHESTER
170. Africa.
171. Europe.

HARVEY, ELI
172. Lion Recumbent: Eaton Mausoleum.

BLASHFIELD, EDWIN H.
173. The Graduate and Seven other Decorations.
174. Washington laying down His Commission and Eight other Decorations.

FRENCH, DANIEL CHESTER
175. Melvin Memorial.
176. Stuyvesant Memorial.
177. Wisconsin.
178. Wendell Phillips.
179. The Spirit of Life: Spencer Trask Memorial.
180. Oglethorpe.

TURNER, C. Y.
181. First Passage of Steamer Claremont.

FRENCH, DANIEL CHESTER
182. America.
183. Asia.

WEINMAN, ADOLPH A.
184. Sphinx: Scottish Rite Temple.

HARRIS, W. L.
185. Mural Painting on Gold: Paulist Church.

LOOMIS, CHESTER
186. Decoration: Adelphi House: Cornell.

HEWLETT, JOSEPH M.
187. Decoration for Academic Theatre.

LAMB, FREDERICK STYMETZ
188. Designs for Stained Glass Windows.

TURNER, C. Y.
189. Triumph of Manhattan.

WHITE, GILBERT
190. Decoration: New Haven County Courthouse.

LAMB, CHARLES ROLLINSON
191. Lakewood Memorial Chapel.

LA FARGE, JOHN
192. Church Decoration.

VEDDER, ELIHU
193. Minerva: Library of Congress.

GRIMES, FRANCES
194. Bishop Potter: Grace Church.

BUSH-BROWN, H. K.
195. Lincoln at Gettysburg.

HARRIS, W. L.
196. Decorative Composition: The Precious Blood.

TURNER, C. Y.
197. Peggy Stewart.

HARRIS, W. L.
198. Color Study: Paulist Church.

LAMB, FREDERICK STYMETZ
199. Milton, etc.
200. John Eliot Preaching.

SHIRLAW, WALTER
201. Library of Congress.

LAUBER, JOSEPH
202. Pilgrimage of Life.

NEWTON, FRANCIS
203. The Rattle Watch.

MILLET, FRANK D.
204. Transportation of Mail: Cleveland Court House No. 2.

PHOENIX, LAUROS MONROE
205. Hiawatha.

SARGENT, JOHN SINGER
206. Dogma of Trinity: Boston Public Library.
207. Confusion of Religions: Lunette.

BALLIN, HUGO
208. Ceiling Decorations: Wisconsin.

FAULKNER, BARRY
209. Decoration for Mrs. Harriman—Famous Women No. 3.
210. Decoration for Mrs. Harriman—The Conquerors No. 4.

SARGENT, JOHN SINGER
211. Moloch: Boston Public Library.
212. Astarte: Boston Lublic Library.

LAMB, FREDERICK STYMETZ
213. The Wildey Memorial Window.

PORTRAIT OF MRS. C. DE LA C. *By Ernesto de La Carcova*

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WHISTLER, JAMES McNEILL (Contd.)

262. Venus Rising from the Sea.
Lent by National Gallery, Freer Collection.

263. Symphony in Blue and Pink.
Lent by National Gallery, Freer Collection.

264. Symphony in White and Red.
Lent by National Gallery, Freer Collection.

265. Variation in Blue and Green.
Lent by National Gallery, Freer Collection.

266. The White Symphony: Three Girls.
Lent by National Gallery, Freer Collection.

267. Venus.
Lent by National Gallery, Freer Collection.

268. Blue and Gold: the Rose Azalea.
Lent by National Gallery, Freer Collection.

269. Green and Silver: Beaulieu Terrace.
Lent by National Gallery, Freer Collection.

270. Portrait of Mrs. Whibley.
Lent by National Gallery, Freer Collection.

271. Grey and Silver: the Mersey.
Lent by National Gallery, Freer Collection.

272. Nude Figure and Cupid.
Lent by National Gallery, Freer Collection.

273. Nude Figure.
Lent by J. Alden Weir, Esq.

274. Study in Rose and Brown.
Lent by the Hackley Gallery of Fine Arts.

275. Green and Violet: Portrait of Mrs. E. Milicent Cobden.
Lent by the Estate of Mrs. E. M. Cobden.

276. Portrait: Mrs. Huth.
Lent by Louis Huth, Esq.

277. Falling Rocket: Nocturne: Black and Gold.
Lent by Samuel Untermyer, Esq.

278. Note Blanche: Whistler's Study of Jo.
Lent by the Estate of Mrs. E. M. Cobden.

279. The Daughter of the Concierge.
Lent by Mrs. William A. Noyes.

SCULPTURE

POLASEK, ALBIN

280. Maternal Love.

MacNEIL, CAROL BROOKS

281. Betty.

LONGMAN, EVELYN BEATRICE

282. Female Torso.

283. Female Torso.

POLASEK, ALBIN

284. Portrait of a Baby.

QUINN, EDMOND T.

285. Audrey.

POLASEK, ALBIN

286. Fantasy.

GALLERY TWENTY-NINE

PRINTS, PAINTINGS AND DRAWINGS

WHISTLER, JAMES McNEILL

287. The Little Mast.

288. San Biagio.

289. Drouet.

290. The Traghetto.

291. The Thames.

292. San Giorgio.

293. Becquet.

294. The Piazzetta.

295. Long House, Amsterdam.

296. La Vieille aux Loques

297. The Palaces.

298. Unfinished Sketch of Lady Haden.

299. The Riva, No. 1.
Lent by William M. Ladd, Esq.

300. The Smith, Passage du Dragon.

301. Draped Figure, Reclining (in colors).

302. Draped Figure, Standing (in colors).

303. The Little Nude Model Reading.
Lent by Hunt Henderson, Esq.

304. Long Venice.
Lent by William M. Ladd, Esq.

305. Nude Model, Standing.
Lent by Hunt Henderson, Esq.

306. Square House, Amsterdam.

307. Doorway and Vine.

308. Two Doorways.

309. Salute: Dawn.

310. Model and Child.
Lent by William M. Ladd, Esq.

311. Study: Maude Seated.

312. Stephane Mallarme.

313. A Duet.
Lent by Hunt Henderson, Esq.

314. The Limeburner.
Lent by William M. Ladd, Esq.

315. The Dancing Girl.
Lent by Hunt Henderson, Esq.

316. Black Lion Wharf.
Lent by William M. Ladd, Esq.

317. La Fruitiere de la Rue de Grenelle.
Lent by Hunt Henderson, Esq.

318. Rotherhithe.

319. Weary.
Lent by William M. Ladd, Esq.

320. Terrace: Luxembourg.
Lent by Hunt Henderson, Esq.

WHISTLER, JAMES McNEILL (Contd.)
321. Girl with Parasol.
Lent by Mrs. G. R. Halkett.
322. Little London.
Lent by Hunt Henderson, Esq.
323. The Opal Sea.
Lent by the Estate of Mrs. E. M. Cobden.
324. The Blacksmith's Shop.
Lent by William M. Ladd, Esq.
325. Portrait of Joseph Pennell.
326. Savoy Pigeons.
Lent by Hunt Henderson, Esq.

SCULPTURE

NOQUET, PAUL
327. Endless Grief.

GALLERY THIRTY

PRINTS: ETCHINGS, LITHOGRAPHS, ETC.

WOLF, HENRY
328. Lower N. Y. in a Mist from a Penn. R. R. Boat.
329. The Evening Star.
330. Little Lady Sophie of Soho (after Whistler).
331. Evening, Swan Lake, Central Park, New York.
332. The Wood Gatherers (after George Inness).
333. Lizzie Lynch (after Weir).
334. Joseph Pulitzer (after Sargent).
335. The Mussel Gatherers (after Homer D. Martin).
336. The Mirror (after John W. Alexander).
337. The Morning Star.
338. Lady with a Lute (after Vermeer).
339. River Scene, La Riviere a la Tour Lointaine (after Corot).
340. A Northeaster (after Homer).
341. Portrait of the Engraver, H. Wolf, (after Wiles).
342. Miss Alexander (after Whistler).

FRENCH, FRANK P.
343. Edwin Booth (after Sargent).
344. Portrait (after Dewing).

CHADWICK, CHARLES W.
345. Needlework (after Townsend).

EVANS, JOHN W.
346. Becalmed (after Beal).

NORTHCOTE, STAFFORD. M.
347. Playmates.

CHADWICK, CHARLES W.
348. The Culprit (after Belcher).

BERNSTROM, VICTOR
349. The River Shore.

FRENCH, FRANK P.
350. Beech Woods (after Parsons).
351. The Meadow.
352. Bedouin Girl (after Photograph).
353. Isaac Walton (after Boughton).

WELLINGTON, F. H.
354. Girl at the Piano (after painting by Harry Townsend).

CLOSSON, WILLIAM BAXTER
355. The Christ (after Da Vinci).
356. Winifred Dysart (after Fuller).

WATT, WILLIAM G.
357. A Russian Lady (after Fechin).

BERNSTROM, VICTOR
358. Pirates Haven.

EVANS, JOHN W.
359. Making Glass Beads (after Sargent).
360. Commencement Day (after Bellows).

WATT, WILLIAM G.
361. The Ring (after Alexander).

MEINSHAUSEN, GEORGE
362. Andrew Jackson.

CLOSSON, WILLIAM BAXTER
363. Ideal Head (after Fuller).

WATT, WILLIAM G.
364. The Apple Gatherers (after Anderson).

MEINSHAUSEN, GEORGE
365. The Life Boat.
366. The Phantom Ship.

ROSENTHAL, ALBERT
367. William H. Taft (after Zorn).

MORAN, MARY NIMMO
368. Gardner's Bay, Long Island.

SMILLIE, JAMES DAVID
369. Montrose, Pennsylvania.
370. Hollyhocks.

PARRISH, STEPHEN
371. Fisherman's House, Cape Ann.

ROSENTHAL, MAX
372. Mrs. Benedict Arnold and Child.
373. General James Wilkinson.
374. Washington (after Stuart).

PLATT, CHARLES A.
375. Fish House.
Lent by A. S. Macdonald, Esq.

SMILLIE, JAMES DAVID
376. Good Night and Sweet Dreams.

MORAN, MARY NIMMO
377. The Edge of a Georgian Pond.

MORAN, THOMAS
378. An Old Apple Orchard.

ROSENTHAL, ALBERT
379. Theodore Roosevelt (after Sargent).

MORAN, MARY NIMMO
380. Twilight, Easthampton.

HAMMERSMITH, PAUL
381. Jones Island.
382. Close of Day.

BACHER, OTTO
383. Rainy Day in Venice.

STEUVER, CELIA M.
384. Old Street, Besigheim, Bavaria.

BACHER, OTTO
385. Chioggia.

VANDERHOEF, CHARLES A.
386. Solitude.

STEUVER, CELIA M.
387. Ulm II.

MORAN, THOMAS
388. Hook Pond, Easthampton.

MILLAR, ADDISON THOMAS
389. The Winding Road, Holland.

FERRIS, STEPHEN J.
390. Granada.
Lent by Ingraham Hughes, Esq.

MILLAR, ADDISON THOMAS
391. The Storm, St. Vincent de Paul, N. Y.

BACHER, OTTO
392. Casa d'Oro.

MORAN, THOMAS
393. The Breaking Wave.

MORAN, MARY NIMMO
394. Goose Pond.

MORAN, THOMAS
395. The Light House.

MERRITT, ANNA LEA
396. A Child That Wriggled.

BACHER, OTTO
397. Three Ships.

MILLAR, ADDISON THOMAS
398. Moonrise on the Birches.

MERRITT, ANNA LEA
399. Reapers.

PARTINGTON, GERTRUDE
400. Beach and Cliffs at San Francisco.

WEIR, J. ALDEN
401. Portrait of H. C. Weir.

BLUM, ROBERT F.
402. The Witch.

STETSON, CHARLES WALTER
403. Landscape with Figures.

WEIR, J. ALDEN
404. Portrait Figure.
405. The Evening Lamp.

BACHER, OTTO
406. Entrance: Grand Canal.
Lent by Frederick Keppel & Co.

WEIR, J. ALDEN
407. Arcturus.
408. Portrait of John F. Weir.
409. Child With Dog.
410. The Little Student.

BACHER, OTTO
411. The Lido: Venice.

WEIR, J. ALDEN
412. Portrait of Dr. Robert F. Weir.

BLUM, ROBERT F.
413. Profile.
Lent by William J. Baer, Esq.

BACHER, OTTO
414. Fondamenta di Tolentini.

GOETSCH, GUSTAV F.
415. The Harbor.
416. Marblehead Harbor.

PERARD, VICTOR SEMON
417. Brooklyn Bridge.
418. The Madeleine.

PARTINGTON, GERTRUDE
419. Old Telegraph Hill.

MULLGARDT, LOUIS CHRISTIAN
420. East Entrance to Varied Industries Building.

RYDER, WORTH
421. Alt Munchenerin.

WILLIAMS, J. SCOTT
422. The Ship Blacksmith Shop.

MULLGARDT, LOUIS CHRISTIAN
423. Carmel Mission: Carmel-by-the-Sea, California.

RYDER, WORTH
424. Flemish Woman.

GOETSCH, GUSTAV F.
425. On the Harlem Pier.
426. Marblehead, Mass.

MULLGARDT, LOUIS CHRISTIAN
427. West Side of Education Building.

RYDER, WORTH
428. The Veronese.

GOETSCH, GUSTAV F.
429. In the Harbor.

MONKS, JOHN A. S.
430. Rocky Road.

GRIFFIN, JAMES MARTIN
431. River Lee, Cork, Ireland.

DILLAYE, BLANCHE
432. On Little Egg Harbor Bay.
433. A Bird's Eye View of Annisquam.

JONES, ALFRED
434. The Capture of Major Andre.

FARRAR, HENRY
435. Evening near a Fishing Station.

SAVAGE, EDWARD
436. The Washington Family.

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KOOPMAN, AUGUSTUS
437. Brittany Fisherman.

MORAN, PETER
438. On the Road to Albueraue.

JONES, ALFRED
439. Farmer's Nooning.

BROWN, M. E. D.
440. Stephen Girard (after Bass Otis).

LONGACRE, JAMES BARTON
441. Andrew Jackson.

MORAN, THOMAS
442. Solitude.

TIEBOUT, CORNELIUS
443. Right Rev. William White.

PEALE, REMBRANDT
444. Lord Byron.

SMITHWICK, JOHN G.
445. Girl with Muff (after Abbey).

WARNER, WILLIAM
446. Sir Charles Metcalf.

HARRITON, ABRAHAM
447. Son of Israel.

HILL, JOHN
448. New York from Governor's Island.

RITCHIE, ALEXANDER HAY
449. The March to the Sea (after Darley).

MARSHALL, WILLIAM EDGAR
450. George Washington.

SCHOFF, STEPHEN ALONZO
451. General Devens (after F. Vinton).

KRUELL, GUSTAV
452. Abraham Lincoln.

DAWSON-WATSON
453. The Night Fisherman.

SCHOFF, STEPHEN ALONZO
454. The Bathers (after William Hunt).

DAWSON-WATSON
455. The Man with the Silver Tocque (after Rembrandt).

BURT, CHARLES
456. Henry W. Longfellow.

SCHOFF, STEPHEN ALONZO
457. Mrs. Harrison Grey Otis (after Gilbert Stuart).

KING, F. S.
458. The Sorceress (after F. S. Church).

FARRAR, HENRY
459. Sunset.

SMILLIE, JAMES DAVID
460. Voyage of Life.

DURAND, ASHER BROWN
461. Ariadne (after Vanderlyn).

KRUELL, GUSTAV
462. W. T. Sherman.
463. Robert E. Lee.

PARTINGTON, GERTRUDE
464. Portrait Mlle. de Cordoba.

COLE, TIMOTHY
465. Portrait (after Velasquez).
466. Portrait of Princess Vitelli (after Francia).
467. Holy Family (after Rembrandt).
468. Portrait of a Spanish Lady (after Fortuny).
469. Portrait of Lady Skipwith (after Reynolds).
470. Saint Elizabeth (after Zurbaran).
471. The Bathers (after Corot).
472. La Maternité (after Carriere).
473. Portrait of a Man (after Velasquez).
474. The Mother (after Millet).
475. Madame Mercier (after Greuze).
476. Philip IV. (after Velasquez).
477. Portrait of Snyder's Wife (after Van Dyck).
478. Nature (after Romney).
479. Mona Lisa (after Da Vinci).

SCULPTURE

DALLIN, CYRUS EDWIN
480. Chief Joseph.
481. Standing Elk.

GALLERY THIRTY-ONE.

PRINTS: ETCHINGS, LITHOGRAPHS, ETC.

PENNELL, JOSEPH
482. Under the Bridge, Chicago.
483. The Cathedral Door.
484. Up to the Fairmont.
485. At the Foot of the Falls.
486. On the Way to Bessemer.
487. Falls at Night.
488. Pittsburg No. 3.
489. Storm in the Canyon.
490. Rebuilding the Campanile No. 2.
491. Old and New Rome.
492. The Walled City.
493. Rebuilding the Campanile: Venice.
494. Rebuilding the Campanile No. 3.
495. Guard Gate, Gatun.
496. On the Pincio: Rome.
497. The Castle.
498. St. Paul's out of My Window.
499. The Cut: Culebra.
500. Pittsburg No. 2.
501. Steam Shovel.
502. Wren's City.
503. River of Work: Leeds.
504. Guard Gate: Gatun No. 2.
505. Low Moor Works: Bradford.
506. Bottom of Gatun Lock.
507. Cortland Street by Night.

PENNELL, JOSEPH (Continued)
508. Palisades and Palaces.
509. End of the Day: Gatun Lock.
510. Times Building.
511. Bottom of Pedro Miguel.
512. Hail America.
513. The Big Stack: Sheffield.
514. Cranes at Miraflores.
515. Grip at Serang.
516. The Avenue.
517. Old and New Mills at Valenciennes.
518. The Elevated.
519. The Dump: Serang.
520. The Woolworth Building.
521. New Rhine Castles.
522. The White Tower.
523. Zeppelin Shed.
524. The Iron Gate: Charleroi.
525. Modern Hobbema: Charleroi.
526. Copper at Cardiff.
527. White Mills: Holland.
528. Columns of Temple of Jupiter: Evening.
529. Stock Yards: Chicago.
530. Grain Elevators: Chicago.
531. Zeppelin Coming Out.
532. Creusot.

SCULPTURE

BOYLE, JOHN J.
533. Tired Out.

GALLERY THIRTY-TWO.

PRINTS: ETCHINGS, LITHOGRAPHS, ETC.

GAGNON, CLARENCE A.
534. Rue des Cordeliers: Dinan.
535. L'Orage.

COTTON, JOHN WESLEY
536. Pollard Willows.

WOOD, FRANKLIN T.
537. St. Jerome.

HASKELL, ERNEST
538. The Spectre.
539. Dwarfs of Ragged Island.

PAULUS, FRANCIS PETRUS
540. Old Beggar Woman.

COTTON, JOHN WESLEY
541. Belgian Farm.
542. In the Beguinage: Bruges.

WOOD, FRANKLIN T.
543. Farm Lane.

HASKELL, ERNEST
544. Hill Top.
545. Kennebeck Homesteads.

PAULUS, FRANCIS PETRUS
546. Head of an Old Man.

PIAZZONI, GOTTARDO F. P.
547. Avenue des Champs Elysees: Paris.
548. Mountain Home: Switzerland.
549. The Seine: Neuilly, France.

GAGNON, CLARENCE A.
550. Mont St. Michel: Brittany.

DE CORDOBA, MATHILDE
551. Ma Mere.

ARMINGTON, CAROLINE HELENA
552. St. Sulpice: Paris.

DE CORDOBA, MATHILDE
553. Charles Courtenay Hoge.

ARMINGTON, CAROLINE HELENA
554. Notre Dame de Paris.

VONDROUS, JOHN C.
555. Nicholas Church from Mostecka St.
556. Prague Bridges.

ARMINGTON, FRANK M.
557. Portal am Rathaushof: Rothenburg.

REED, EARL H.
558. The Homing Call.

ARMINGTON, FRANK M.
559. Henkersteg: Nurnberg.

VONDROUS, JOHN C.
560. S. Maria della Salute: Venice.

ARMINGTON, FRANK M.
561. Boulevard des Capucines: Paris.

VONDROUS, JOHN C.
562. Tyn Church: Prague (Nocturne).

AID, GEORGE CHARLES
563. Port d'Honfleur.
564. Notre Dame de Mechelin.
565. Isolabona.

BORG, CARL OSCAR
566. Villa dei Quintilli (Campagna Romana).

WEBSTER, HERMAN A.
567. Vieux Marché: Marseilles.

AID, GEORGE CHARLES
568. Les Deux Ponts: San Remo.

WEBSTER, HERMAN A.
569. L'Institut.
570. Ancienne Faculté de Medecine: Paris.
571. Old Houses on the Quai.
572. Le Pont Notre Dame.

BORG, CARL OSCAR
573. Il Castello.

AID, GEORGE CHARLES
574. Pont Neuf.
575. Les Balcons: Isolabona.

WEBSTER, HERMAN A.
576. Sur le Quai Montebello.

RANDOLPH, LEE F.
577. A Wind-swept Pine: Monterey.
578. San Carlos Mission: Monterey.

WOOD, FRANKLIN T.
579. Piazza Bagnia.

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WASHBURN, CADWALLADER
580. Dragon Font at Kujomizu Dera Temple: Japan.
581. Tower of Templo Parroquial: Toxco.

WOOD, FRANKLIN T.
582. Old Man of Taormina.

PEARSON, RALPH M.
583. Site of New Field Museum.
584. Winter in Jackson Park.

RANDOLPH, LEE F.
585. Old Church Tower at Grez.

PEARSON, RALPH M.
586. Structural Iron.

WASHBURN, CADWALLADER
587. Peon with Zarape.

WOOD, FRANKLIN T.
588. Pasture Bars.

WASHBURN, CADWALLADER
589. Ebbing Tides.

RANDOLPH, LEE F.
590. L'eglise de Nemours.

WOOD, FRANKLIN T.
591. Gondolas.

WASHBURN, CADWALLADER
592. Santa Maria in Distance: Cuernavaca, Mexico.

STURGES, DWIGHT C.
593. A Late Cottager.

WRIGHT, MARGARET HARDON
594. St. Merry: Paris.

SCHNEIDER, OTTO J.
595. The Old Settee.

BROWN, HOWELL C.
596. Eucalyptus Trees: Laguna Beach.

STURGES, DWIGHT C.
597. Alone.
598. The Promised Land.
599. Sisters.
600. Stamp Collectors.

RYDER, WORTH
601. Bavarian Girl.

MERRILL, KATHERINE
602. Burnham Beeches.

STURGES, DWIGHT C.
603. Portrait: Dr. Samuel Green.
604. The Bed Time Story.

LEVY, WILLIAM AUERBACH
605. The Harp of the Winds.

COOVER, NELL
606. Waiting.

WASHBURN, CADWALLADER
607. Where Boats Beach.

STURGES, DWIGHT C.
608. The Three Elms.

GLEESON, CHARLES K.
609. Quai d'Ivry: Paris.

CONGDON, ADAIRENE VOSE
610. Place Saint Genevieve.

CONGDON, THOMAS R.
611. Saint Etienne du Mont.

CONGDON, ADAIRENE VOSE
612. Montreuil sur Mer.

SMITH, J. ANDRE
613. The Jewel of Venice.
614. Palaces and Barges.
615. The Molo: Venice.
616. The Little Foundry: Venice.

ROTH, ERNEST DAVID
617. Grim Florence.

SMITH, J. ANDRE
618. The Inner Gate: San Gemignano.

GOLDTHWAITE, ANNE
619. Fraulein Von Kneptisch.

ROTH, ERNEST DAVID
620. Ca' d'Oro: Venice.

ROTH, ERNEST DAVID
621. The Arch of the Conca.

GOLDTHWAITE, ANNE
622. Church Yard, Brittany.

ROTH, ERNEST DAVID
623. Il Campo Margherita: Venice.
624. The Buttress: Ponte Trinita.

GOLDTHWAITE, ANNE
625. Montmartre.

SMITH, J. ANDRE
626. Towers and Domes: Venice.

ROTH, ERNEST DAVID
627. Ponte Trinita: Florence.
628. Assisi.
629. Florentine Roofs.

GOLDTHWAITE, ANNE
630. The Ballet.

CONGDON, THOMAS R.
631. Le Palais du Luxembourg.
632. Bridge of Sighs.
633. Fountain of the Luxembourg.

BORG, CARL OSCAR
634. San Pietro di Palestrina.
635. Landscape.

SLOAN, JOHN
636. Roofs: Summer Night.
637. Night Windows.
638. Fifth Avenue Critics.
639. Mother.
640. Ping Pong Photos.
641. The Little Bride.
642. Turning Out the Light.
643. Connoisseurs of Prints.

QUINLAN, WILL J.
644. Building a Viaduct.
645. Edge of the Sassafras Grove.

SCULPTURE

DALLIN, CYRUS EDWIN
646. Protest.

GALLERY THIRTY-THREE

PRINTS, ETCHINGS, LITHOGRAPHS, ETC.

DAHLGREEN, CHARLES W.
647. The River.

WILKE, WILLIAM H.
648. Toward the Bay.

NAHL, PERHAM W.
649. Monterey Cypress.

BROWN, BENJAMIN C.
650. Cliffs: Golden Gate.

DAHLGREEN, CHARLES W.
651. The Willows.

BROWN, BENJAMIN C.
652. Venetian Bridge.

NAHL, PERHAM W.
653. Pan and Syrinx.

DAHLGREEN, CHARLES W
654. Approaching Storm.

ERTZ, EDWARD F.
655. Place Royal: Paris.

NAHL, PERHAM W.
656. Arbolado.

BROWN, BENJAMIN C.
657. In Old San Juan.

PEARSON, RALPH M.
658. Rough Water Outside.

ERTZ, EDWARD F.
659. La Terre.

WILKE, WILLIAM H.
660. The Viaduct.

NORDFELDT, BROR J.
661. The Incoming Fog.
662. Little Italy: Chicago.
663. The Jew of Tangier.

BURR, GEORGE ELBERT
664. The Willows.

HIGGINS, EUGENE
665. The Rent Bill.

NORDFELDT, BROR J.
666. My Mother.
667. Hee Jan.

LEWIS, ALLEN
668. The Landing.

BURR, GEORGE ELBERT
669. The Fairy Glen.

HIGGINS, EUGENE
670. Midnight Duty.

NORDFELDT, BROR J.
671. Barges on the North Branch: Chicago.
672. The Open Hearth Furnace: Chicago.

QUINLAN, WILL J.
673. Burling Slip: N. Y. City.
674. New York Towers.

JAQUES, BERTHA E. CLAUSON
675. Minelli: Venice.
676. Venice Fisherman.

HARSHE, ROBERT B.
677. Fisherman's Wharf.

HANSEN, ARMIN C.
678. At the Landing Stages.

HURLEY, EDWARD T.
679. Market Alley.

HARSHE, ROBERT B.
680. San Lorenzo.
681. The Ostrich.

HURLEY, EDWARD T.
682. Dry Creek Valley.

HARSHE, ROBERT B.
683. Dutch Cottages.

HANSEN, ARMIN C.
684. Flemish Landscape.

HURLEY, EDWARD T.
685. A Bad Night.

PARTRIDGE, G. ROY
686. St. Etienne du Mont.
687. St. Cloud.
688. Tanagra and Marguerites.
689. Ambition Bound.
690. Dancing Water.

REED, EARL H.
691. A City's Highway.

PARTRIDGE, G. ROY
692. White Butterfly.
693. In a King's House.
694. Notre Dame.

LEWIS, ALLEN
695. Gowanus Canal.
696. Lady on the Stairs.

CALEWAERT, LOUIS H.
697. Old Houses in Detroit.

LEWIS, ALLEN
698. The Procession.
699. Old Woman Reading.

CALEWAERT, LOUIS H.
700. Madam Braun.

LEWIS, ALLEN
701. The Work Shop.
702. Climbing Boy.

CALEWAERT, LOUIS H.
703. The Blower.

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KIMBALL, KATHERINE
704. Lock at Moret-sur-Loing.
705. Oast Houses.
706. Presbytere de St. Maclou: Rouen.

WARNER, EVERETT L.
707. Memorial Tower.
708. Brooklyn Bridge.
709. Montreuil Mills.

ORR, LOUIS
710. Westminster Abbey: London.

KING, CHARLES B.
711. Dixmude: Belgium.

WARNER, EVERETT L.
712. Phelps Gateway.

KIMBALL, KATHERINE
713. Chateau Gaillard (acquatint).

WARNER, EVERETT L.
714. Moonlight: Montreuil.

ORR, LOUIS
715. Pont Neuf: Paris.

WARNER, EVERETT L.
716. Brothers and Linnonia.
717. Rue Jerzual, Dinan.

YOUNG, MAHONRI M.
718. Tewa No. 1.

GOLDTHWAITE, ANNE
719. Cock Fight.

WARNER, EVERETT L.
720. A Bavarian Church.

STEVENS, HELEN B.
721. Main Building and Boat Houses: Wellesley.

WINSLOW, HENRY
722. Westminster Cathedral.

STEVENS, THOMAS WOOD
723. Harper Memorial: University of Chicago.
724. Bow and Arrow.

STEVENS, HELEN B.
725. Library Cloister: Bryn Mawr College.

STACKPOLE, RALPH
726. Adele.

LUQUIENS, HUC-MAZELET
727. Farm Yard in Picardie.

STEVENS, THOMAS WOOD
728. Old South Middle: Yale.
729. Bridging a Ravine: Pittsburg.
730. The Yard: Harvard.

WINSLOW, HENRY
731. Saint Paul's.

GALLAGHER, SEARS
732. Across the River.
733. Girl with Rabbit.

KIMBALL, KATHERINE
734. Chateau Gaillard.

ADDAMS, CLIFFORD
735. Admiral's House: Amsterdam.
736. City Hall: Philadelphia.
737. Land Ho.

GLEESON, CHARLES K.
738. Les Carriers: Paris.

PLOWMAN, GEORGE T.
739. Mezzotint.

ADDAMS, CLIFFORD
740. Home for Decayed Fishermen.

PAULUS, FRANCIS PETRUS
741. The Coppersmiths.

ADDAMS, CLIFFORD
742. Porta della Carta.
743. The Harbor: Dordrecht.

GLEESON, CHARLES K.
744. King's Highway Viaduct: St. Louis.

GALLAGHER, SEARS
745. Old State House: Boston.
746. Paul Revere House: Boston.

GLEESON, CHARLES K.
747. Pont Saint Nicholas.

HALE, WALTER
748. The Flat Iron Building: New York.

CHADWICK, EMMA
749. Pont Neuf.

BARONE, ANTONIO
750. "Bobs."

HORNBY, LESTER GEORGE
751. Le Gouter.

JAQUES, BERTHA E. CLAUSON
752. Sunny Corner.

BARONE, ANTONIO
753. The Musicians.

HORNBY, LESTER GEORGE
754. Le Matin: Gland-sur-Marne.

JAQUES, BERTHA E. CLAUSON
755. The Tangle: Chioggia.

STEVENS, DOROTHY
756. Gamine.

HORNBY, LESTER GEORGE
757. Le Pont: Marne.

GALLAGHER, SEARS
758. Woolworth Building: New York.

JACQUES, BERTHA E. CLAUSON
759. Shipyard: Venice.

JOHNS, W. R.
760. The Ruined Castle at Grez.

JACQUES, BERTHA E. CLAUSON
761. The Arch Roman Forum.

JOHNS, W. R.
762. Village on the Seine.

WORKMAN, DAVID TICE
763. Elvet Bridge: Old Durham.

KEELER, CHARLES B., JR.
764. Bazaar of the 100,000 Articles: Quimper, Brittany.
YOUNG, MAHONRI M.
765. Under the "L."
CHANDLER, GEORGE WALTER
766. Impasse du Lion: Algiers.
MERRILL, KATHERINE
767. St. Dunstans in the East.
WETHERILL, ELISHA KENT KANE
768. The Triangle.
CHANDLER, GEORGE WALTER
769. The Minarettes: Benares.
KEELER, CHARLES B., JR.
770. Old Houses in the Place Terre au Duc: Quimper.
YOUNG, MAHONRI M.
771. Ballet Girl No. 1.
CHANDLER, GEORGE WALTER
772. Bab El Tunis.
MERRILL, KATHERINE
773. Canterbury from St. Martin's Hill.
COVEY, ARTHUR S.
774. Steel Workers, No. 1.
CHANDLER, GEORGE WALTER
775. Ponte Vecchio: Florence.
MELVILLE, FRANCIS
776. The Cobbler.
COVEY, ARTHUR S.
777. The Great Wheel: South Troy, N. Y.
778. Harbour Cove: Gloucester.
HARER, FREDERICK W.
779. Independence Square.
DAHLGREEN, CHARLES W.
780. Falkenburg: Germany.
STEVENS, DOROTHY
781. St. Jacques: Dieppe.
MELVILLE, FRANCIS
782. Busy.
PLOWMAN, GEORGE T.
783. St. Nicholas du Chardonnet.
LEMOS, PEDRO J.
784. The Old Quarry.
PLOWMAN, GEORGE T.
785. Passage du Patriarchs: Paris.
STEVENS, DOROTHY
786. Odalisque.
HARRITON, ABRAHAM
787. An Old Hebrew Peddler.
PLOWMAN, GEORGE T.
788. Notre Dame: Paris.
MERRILL, KATHERINE
789. Federal Building from Quincy St.: Chicago.
HORNBY, LESTER GEORGE
790. Le Ciel Pluvieux.
STEVENS, DOROTHY
791. La sortie de l'eglise.
TALLMADGE, THOMAS E.
792. Structural Steel.
WETHERILL, ELISHA KENT KANE
793. Ben Hawkin's Blacksmith Shop.
LEVY, WILLIAM AUERBACH
794. The Troubadour.
HARER, FREDERICK W.
795. A Fire.
LEVY, WILLIAM AUERBACH
796. The Cellist.
797. Quai Grand Augustins: Paris.
798. The Patriarch's Prayer.
799. In Exile.
SIMMONS, WILL
800. Vultures.
HANSEN, ARMIN C.
801. Harry Varick.
LEVY, WILLIAM AUERBACH
802. Cecco.
Lent by the Hahlo Gallery.
STEVENS, DOROTHY
803. Old Bridge: Bruges.
SIMMONS, WILL
804. White Herons.
CHADWICK, EMMA
805. Landscape.
COLWELL, ELIZABETH
806. The Four Willows by the Stream.
WETHERILL, ELISHA KENT KANE
807. The Archway.

SCULPTURE

AITKEN, ROBERT
808. Tired Mercury.
KONTI, ISIDORE
809. Surprise.

GALLERY THIRTY-FOUR

PRINTS, ETCHINGS, LITHOGRAPHS, ETC.

COOVER, NELL
810. Sleeping Infant.
811. Jealousy.
812. Petit Enfant.
HOBART, CLARK
813. Nymph at the Pool.
814. The Greeting.
815. Camp Mystery.
816. Ready for the Ball.
817. Idyl.
818. Spring.
819. Lover's Quarrel.
820. Memories.
821. Woodchopper's Hut.

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BROWN, BENJAMIN C.
822. Santa Maria della Salute: Venice.
823. Russian River: California.
824. Rainy Day: San Francisco.

LUM, BERTHA
825. Junks.

RUBINS, H. W.
826. Arriving Steamer.

LEMOS, PEDRO J.
827. Along the Road.

LUM, BERTHA
828. Aoyagi.
829. Through the Night.
830. Rainy Twilight.

BREYFOGLE, JOHN WINSTANLEY
831. The Rain.

LUM, BERTHA
832. Fox Women.
833. Magic Carpet.
834. Theatre Street: Yokohama.
835. Winter.
836. Bamboo Road.
837. Evening.

RUBINS, H. W.
838. Chicago River.

LEVY, BEATRICE S.
839. Central Park Impression: New York.

BAUMANN, GUSTAVE
840. Town of Nashville.
841. In the Hills of Brown.
842. Mathis Alley.
843. Courthouse Yard.
844. The Door Yards.

NAHL, PERHAM W.
845. Evening.

COLWELL, ELIZABETH
846. The Lake in Winter.

SENSENEY, GEORGE
847. Chapel at Montarlot.

MARTINEZ, XAVIER
848. Valkyrie of the Sea.

SENSENEY, GEORGE
849. Fisherwomen of Etaples.
850. Court of the Grey Hounds.
851. Old Foot Bridge.
852. An Archway.
853. Devout Woman.

GRIFFITH, LOUIS OSCAR
854. Sardine Boats: Concarneau.

MARTINEZ, XAVIER
855. California Landscape.
856. Peace.

GRIFFITH, LOUIS OSCAR
857. Winter.

PATTERSON, MARGARET
858. Le Pouldu: Brittany.
859. The Hyer's House: Chatham.

PEARSON, RALPH M.
860. Moonlight: Pont de l'Arche.

PATTERSON, MARGARET
861. The Tall Trees.
862. The Swan.

GILMORE, ADA
863. Promenade.

HYDE, HELEN
864. Cherry-Rain.
865. An Interlude: Mexico.
866. The Family Umbrella.
867. Going to Market.
868. In Their Holiday Clothes.
869. A Summer Shower.
870. The Sacred Calf: Agra, India.
871. The Bath.
872. The Sauce-Pan Shop: Soochow, China.

PERCY, ISABELLE C.
873. Cathedral, Ronda, Spain.
874. Market Place: Pont Aven, Bretagne.

PAULUS, FRANCIS PETRUS
875. Fish Market: Bruges No. 1.

DE CORDOBA, MATHILDE
876. Gilbert Simon.

PAULUS, FRANCIS PETRUS
877. Fish Market: Bruges No. 2.

SQUIRE, MAUD H.
878. Two Women.
879. Market.
880. Girl with a Basket.
881. Mother.
882. Sisters.
883. Woman and Child.
884. The Portrait.
885. The Dispute.
886. On the Quai.

DE CORDOBA, MATHILDE
887. Child with a Bottle.
888. Jacqueline.

WESTRUM, ANNI VON
889. Birches.

DE CORDOBA, MATHILDE
890. Boy Blue.

PAULUS, FRANCIS PETRUS
891. Belfry of Bruges.

WILLIAMS, J. SCOTT
892. In September.

COTTON, JOHN WESLEY
893. A Cornish Lugger.
894. Pont St. Boniface: Bruges.

HOPKINS, EDNA BOIES
895. Phlox.
896. Eucalyptus.

BAUMANN, GUSTAVE
897. Washington Barnes' Cabin.

HOPKINS, EDNA BOIES
898. Purple Daisy.

LEVY, BEATRICE S.
899. Song of Summer.

KING, CHARLES B.
900. Amsterdam.
901. Grand Canal.

NORDFELDT, BROR J.
902. The Piano.

COTTON, JOHN WESLEY
903. Belfry of Bruges.

BAUMANN, GUSTAVE
904. Peach and Plum Bloom.

KING, CHARLES B.
905. Rainy Day: Fifth Avenue.

CONGDON, THOMAS R.
906. Pont Neuf (Color).

HOPKINS, EDNA BOIES
907. Zinnia.

LEVY, BEATRICE S.
908. Rainy Night.

HOPKINS, EDNA BOIES
909. Bramble.
910. Veronica.

BAUMANN, GUSTAVE
911. Harden Hollow.

WRIGHT, MARGARET HARDON
912. Courtyard: Taormina.

COLWELL, ELIZABETH
913. The Sea from Penobscot Lighthouse.

SAWYER, PHIL
914. Whiskers.
915. The White House (color).
916. Mike.

SCULPTURE

AKELEY, CARL E.
917. Lion and Buffalo.

HYATT, ANNA VAUGHAN
918. Fighting Elephants.

GALLERY THIRTY-FIVE

PAINTINGS

PEARCE, CHARLES SPRAGUE
919. Beheading of John the Baptist.
Lent by Art Institute of Chicago.

FULLER, HENRY B.
920. Triumph of Truth over Error.

SCULPTURE

DALLIN, CYRUS EDWIN
921. Chief Antelope.
922. Washakie.
923. On the War Path.

WARD, JOHN QUINCY ADAMS
924. General Hancock.

PROCTOR, A. PHIMISTER
925. Indian on Horse.

DALLIN, CYRUS EDWIN
926. Pretty Eagle.
927. Appeal to the Great Spirit.
928. Cayuse at the Spring.

PROCTOR, A. PHIMISTER
929. Lions.

DALLIN, CYRUS EDWIN
930. Lincoln.
931. Passing of the Red Man.

GALLERY THIRTY-SIX.

PAINTINGS AND DRAWINGS

UMBSTAETTER, NELLY LITTLEHALE
932. The Golden Pine.
933. Old Thorn Trees.
934. Takesago.
935. The White Birch.

NUNN, FREDERIC
936. Harbor in Winter.

SCHUSTER, DONNA
937. Concert in the Court of the Four Seasons.
938. Construction Work to the South of the Tower of Jewels.

ZIMMERMAN, M. W.
939. The Chalet at Night.

NUNN, FREDERIC
940. Sand and Sea.

SCHUSTER, DONNA
941. Construction Work to the South of the Tower of Jewels.

UMBSTAETTER, NELLY LITTLEHALE
942. The Woods.
943. An Opal Day.

HEIL, CHARLES EMILE
944. Young Catbird.
945. Bluejay.
946. Black-cap Chickadee.

YOUNG, ARTHUR
947. Mother Jones.
948. Pit and Dome.

BETTS, ANNA WHELAN
949. At the Window.

SHINN, EVERETT
950. The Shop Window.

DULL, JOHN J.
951. Winter Landscape: No. 1.

DAVIS, STUART
952. The River.

SHINN, EVERETT
953. The Yellow Dancer.

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DULL, JOHN J.
954. Winter Landscape: No. 4.
955. Winter Landscape: No. 3.

SHINN, EVERETT
956. The Funny Man.

DULL, JOHN J.
957. Winter Landscape: No. 2.

SHINN, EVERETT
958. Waiting.
959. Stage.

DAVIS, STUART
960. The Fog.

SPRINCHORN, CARL
961. Woman with Fan.
962. Youth.
963. Dancers.
964. Drawing.
965. Dancer.
966. Sea God.
967. Young Woman.
968. Drawing.
969. Masquerade.

JAKOBI, RUTH
970. City Square.
971. Reaping.

SPRINCHORN, CARL
972. Man with Dagger.

JAKOBI, RUTH
973. Brooklyn Bridge.

TAYLOR, CHARLES J.
974. Rankin Mills.

WIECZOREK, MAX
975. Mother and Child.

TAYLOR, CHARLES J.
976. Monongahela from Soho Hill.

WIECZOREK, MAX
977. Mrs. John P. Jones.

TAYLOR, CHARLES J.
978. Coming from Work.

WIECZOREK, MAX
979. Young Girl.

MATHEWS, LUCIA K.
980. Monterey Pine.

MAGONIGLE, EDITH M.
981. The Secret Garden.

TAYLOR, CHARLES J.
982. Mills at Swissvale.

MIELZINER, LEO
983. Mrs. Herbert Baer.

TAYLOR, CHARLES J.
984. The Blowout: Soho.

SANDONA, MATTEO
985. Studies of Miss H. M. Sullivan.

TAYLOR, CHARLES J.
986. Pittsburgh from the Golf Club.

FORTUNE, E. CHARLTON
987. Betty.

JAKOBI, RUTH
988. Towards Evening.
989. Atlantic City.
990. On the Sand.
991. Silent Street.
992. The Beach.
993. Water Front.

ENGLISH, FRANK F.
994. River Wensum: Norwick.
995. A Home at Brookville.
996. Millbank: Upper Derby.
997. Folly Bridge: Oxford.
998. A Delaware Village.
999. A Summer Evening.
1000. A Mill on Cobb's Creek.
1001. Yarmouth.
1002. Cobb's Creek.
1003. Norwich.

LONDONER, AMY
1004. Cripple Creek.
1005. The Fairy Tale.
1006. The Bathers.
1007. Park Bench.
1008. Boardwalk: Atlantic City.
1009. Woman in Black.
1010. Trees and Mountains.
1011. A Strange House.

MAURY, CORNELIA F.
1012. One Shoe Off.

BOYNTON, RAY S.
1013. Eve.
1014. A Boy.

BURNHAM, ANITA WILLETS
1015. Twenty-first Chapter of Job.

SHINN, EVERETT
1016. Eighteenth Century (Red Chalk).
1017. Red Chalk No. 2.
1018. Going to the Fire.
1019. Red Chalk No. 1.

LICHTENAUER, J. MORTIMER
1020. Study for Harris Theater.

BOYNTON, RAY S.
1021. Venus.

BURNHAM, ANITA WILLETS
1022. Day Dreaming.
1023. Napping.

ZORACH, MARGUERITE
1024. Spring.
1025. The Earth.

LITTLE, JOHN WESLEY
1026. In Devonshire.

MURPHY, CAROLINE BOWLES
1027. In the Azores.

MACKY, E. SPENCER
1028. Portrait.

AIKEN, CHARLES A.
1029. Portrait.

MURPHY, CAROLINE BOWLES
1030. A Cloud.

ZIMMERMANN, M. W.
1031. Across the Lake.

MURPHY, CAROLINE BOWLES
1032. Hot Springs.

MACKY, E. SPENCER
1033. Alice.

PADDOCK, ETHEL LOUISE
1034. Red Haired Girl.

ZORACH, MARGUERITE
1035. The Waterfall.
1036. Legend.

TAPLEY, J. J. WOODING
1037. November.

HEIL, CHARLES EMILE
1038. Field Sparrow.
1039. Chickens.
1040. Golden-crowned Kinglet No. 2.
1041. Phoebe.
1042. Golden-crowned Kinglet No. 1.
1043. Young Bluejay.

HURRY, LUCY W.
1044. The Peacock.
1045. The Concert in the Garden.
1046. Waiting for the Stagecoach.

BUTTON, ALBERT PRENTICE
1047. An October Day.

HAWORTH, EDITH
1048. Rainy Evening.

AUSTIN, AMANDA P.
1049. Market Street: Pont L'Abbe: Brittany.

BELCHER, HILDA
1050. The Little Boston Girl.

BUTTON, ALBERT PRENTICE
1051. In the Meadow.

BELCHER, HILDA
1052. Day-dreamer.

BUTTON, ALBERT PRENTICE
1053. Ultima Thule.

FOLGER, ANNIE B.
1054. Passing Cloud Shadows.

BUTTON, ALBERT PRENTICE
1055. Girl in Gray.
1056. Girl of the Desert.

SEARS, SARAH CHOATE
1057. Morning Glories: Bermuda.

MAGONIGLE, EDITH M.
1058. Linet de Maris.

SEARS, SARAH CHOATE
1059. Hibiscus: Bermuda.

MAGONIGLE, EDITH M.
1060. The Queen of Hearts.

FOLGER, ANNIE B.
1061. Sand Dunes.

SEARS, SARAH CHOATE
1062. Pigeon Berries: Bermuda.

MAGONIGLE, EDITH M.
1063. Vice and Virtue.

VOGT, LOUIS C.
1064. Late Afternoon: Cairo.
1065. An Old Street: Cairo.

FOLGER, ANNIE B.
1066. October Hillside: Nantucket.

VOGT, LOUIS C.
1067. Morning: Cairo.
1068. A Market Place on the Nile.
1069. Busy Street: Cairo.

PADDOCK, ETHEL LOUISE
1070. Night.

MENDENHALL, EMMA
1071. Luxembourg Gardens.

KING, EDITH LAWRENCE
1072. Nude.
1073. On the Beach: Capri.

BETTS, ANNA WHELAN
1074. Coral Beads.

WAGNER, FRED
1075. Brooklyn Bridge.

YOUNG, ARTHUR
1076. Senatorial Courtesy.

WAGNER, FRED
1077. Across the Schuylkill.

YOUNG, ARTHUR
1078. The Unemployed.

WAGNER, FRED
1079. The Two Bridges.

YOUNG, ARTHUR
1080. The Supreme Court Obstructs Traffic.

DIMOCK, E.
1081. Sweat Shop Girls in the Country.

BETTS, ANNA WHELAN
1082. The Promenade.

DIMOCK, E.
1083. Group.
1084. East Side School Children.
1085. Group.
1086. Group in New England.
1087. Sweat Shop Girls in the Country.

BETTS, ANNA WHELAN
1088. Preparations for Bed.

WAGNER, FRED
1089. The Yellow Bridge.

YOUNG, ARTHUR
1090. Extinct.

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WAGNER, FRED
1091. Valley of Snow.
YOUNG, ARTHUR
1092. Love One Another.
WAGNER, FRED
1093. The Village: Winter.
YOUNG, ARTHUR
1094. The Game.
BETTS, ANNA WHELAN
1095. The Candle.

SCULPTURE

DALLIN, CYRUS EDWIN
1096. Appeal to the Great Spirit.
DEMING, EDWIN WILLARD
1097. The American Bison.

GALLERY THIRTY-SEVEN

PAINTINGS AND DRAWINGS

WOODBURY, CHARLES H.
1098. Tropical Sea.
1099. Monadnock.
1100. The Tramp Steamer.
SCHMITT, ALBERT FELIX
1101. In Wonderland.
WOODBURY, CHARLES H.
1102. Evening.
1103. Nutmeg Island.
PRENDERGAST, MAURICE B.
1104. The Beach.
1105. The Rocks.
1106. Salute: Venice.
1107. Canal: Venice.
1108. Under the Trees.
1109. The Sea.
KAELIN, CHARLES S.
1110. Rocks and Sea.
1111. Bits of Snow.
McCARTER, HENRY
1112. Return from the Foray: Early [re-] land.
STARK, OTTO
1113. The Gravel Screen.
1114. Building Operations.
KAELIN, CHARLES S.
1115. Old Mill.
1116. Boats in Harbor.
MURPHY, HERMANN DUDLEY
1117. Fireworks.
1118. The Sails.
PENNOYER, SHELDON
1119. Trinket Vendor: Frascati.
HALE, WALTER
1120. After the Rain: Bayeux.
SNELL, FLORENCE F.
1121. A Gate of Rothenburg.
1122. Street in Rothenburg.
MURPHY, HERMANN DUDLEY
1123. The Yellow Palace.
WILLIAMS, GEORGE ALFRED
1124. Moonlit Breaker.
1125. The Drama of Hell: Forest of Souls.
CAMP, HAROLD M.
1126. Turn in the River.
WILLIAMS, GEORGE ALFRED
1127. The Witch.
WEILL, EDMOND
1128. October Haze.
WILLIAMS, GEORGE ALFRED
1129. The Drama of Life: The Plague.
1130. Afternoon Sea.
CAMP, HAROLD M.
1131. Snow Clouds.
WILLIAMS, GEORGE ALFRED
1132. The Idol.
MURPHY, HERMANN DUDLEY
1133. Rio San Antonio.
WILLIAMS, GEORGE ALFRED
1134. The Drama of Life: Daughters of Man.
1135. Storm Cleared Sea.
HALE, WALTER
1136. Ruined Castle on the Neckar.
KOHN, IRMA
1137. Street in Stratford-on-Avon.
1138. St. Ives: Lighthouse on the Pier.
MURPHY, HERMANN DUDLEY
1139. The Green Door.
1140. The Salute.
PENNOYER, SHELDON
1141. Market Scene: Frascati.
SNELL, FLORENCE F.
1142. Roadside: St. Jean du Doigt.
1143. Cottages on the Cliff: Polperro.
RANDOLPH, LEE F.
1144. White Cosmos.
EVERETT, HERBERT EDWARD
1145. Cottage Garden.
1146. Garden at Pipestave Hill.
FINKELNBURG, AUGUSTA
1147. The Old Homestead.
SCHILLE, ALICE
1148. The Pig Market.
McCARTER, HENRY
1149. Yearly Tribute to the King of Tara.
SCHILLE, ALICE
1150. The Other Side of the Circus Wagon.
1151. St. Germain-des-Pres.
1152. Saturday Morning.
DAWSON, GEORGE WALTER
1153. Yellow Harrison Roses.
1154. Rhododendrons.

DAWSON, GEORGE WALTER (Contd.)
1155. Water Lily Among Rushes.
1156. White Water Lily.
1157. A New England Garden.

SCHMITT, ALBERT FELIX
1158. Peddlers at Gibraltar.

DAWSON, GEORGE WALTER
1159. Rose-Covered Wall: Spain.
1160. An Old Cottage Rose.

SCHILLE, ALICE
1161. The Passing Years.

STETSON, CHARLES WALTER
1162. A Dance at the End of the Day.
1163. Girls under a Tree.
1164. A Stream in Maremma.
1165. Landscape.
1166. Knights on Horseback.
1167. Near the Edge of the Ancient Burial Ground.

LATHROP, WILLIAM LANGSON
1168. Golden Afternoon.
1169. A Grey Day.

MACGILVARY, NORWOOD
1170. June in the Forest.

DANA, CHARLES EDMUND
1171. Treves.

LATHROP, WILLIAM LANGSON
1172. Landscape.

DANA, CHARLES EDMUND
1173. Abazzia San Gregorio: Venice.
1174. St. Augustine: Fribourg.
1175. Bad-el-Metawaleh: Cairo.
1176. Bazaar: Gama Ibrahim Aga: Cairo.
1177. Bazaar Okair Zoht.
1178. The Canon's House: Gruyeres.
1179. Morat.

COOPER, COLIN CAMPBELL
1180. The White House.
1181. A Salem Residence.
1182. Mountains at Gruyeres: Switzerland.

MACGILVARY, NORWOOD
1183. Autumn Idyl.

CONANT, LUCY SCARBOROUGH
1184. The Silver Lakes of the Engadine.
1185. The Beloved Pine: Campfer.
1186. The Matterhorn.
1187. The Sella Joch: Dolomites.
1188. The Jungfrau at Noon.
1189. Piz Languard from Rosegg Valley.

SCHILLE, ALICE
1190. The Gardener's Cottage.

MINIATURES

LUKE, KATHRYN LOGAN
1191. The Little French Model.

MOELLER, SELMA M. D.
1192. Miss Stein.

LUDOVICI, ALICE E.
1193. Portrait of Miss Ludovici.

MOELLER, SELMA M. D.
1194. Annette.

KINDLUND, ANNE BELLE WING
1195. Love.

MOELLER, SELMA M. D.
1196. Portrait.

KINDLUND, ANNA BELLE WING
1197. Lady in Black.

LUKE, KATHRYN LOGAN
1198. Portrait of Mrs. Philip Campbell.

KINDLUND, ANNE BELLE WING
1199. Madeline Dabo.

PATTERSON, REBECCA BURD PEALE
1200. George, Jr.

HENDERSON, A. ELIZABETH
1201. The Daily Chapter.

CLEMENT, CATHERINE
1202. Portrait.

HENDERSON, A. ELIZABETH
1203. The Violin.

FOOTE, JOSEPHINE J.
1204. Junior.

HOOPER, ROSA
1205. Doesn't Your Mamma Wash Your Face?
1206. A Frenchman.

HENDERSON, A. ELIZABETH
1207. Lessons.

HOOPER, ROSA
1208. Grandfather.

BODINE, HELEN
1209. Portrait.

BOYLE, SARAH YOCUM McFADDEN
1210. Maid Marion.
1211. Portrait of Dr. William H. McFadden.

HARLAND, MARY
1212. Italian Fisherman.

BODINE, HELEN
1213. Inseparable.

BOYLE, SARAH YOCUM McFADDEN
1214. Peggie.

JAY, CECIL
1215. Maternity.

MONTIZAMBERT, BEATRICE
1216. Blue, Green and Gold

JAY, CECIL
1217. Maternity.
1218. The Love Letter.
1219. Maternity.
1220. Dancing Bacchante.

MONTIZAMBERT, BEATRICE
1221. Orange Tulips.

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MUNDY, ETHEL FRANCES
1222. Mr. F. A. Saunders.
TINGLEY, BLANCHE
1223. Josephine Summer.
MUNDY, ETHEL FRANCES
1224. Margaret Mundy.
1225. Sally Cameron.
PAICE, PHILIP STUART
1226. Me and Pussy.
MUNDY, ETHEL FRANCES
1227. Miss Ruth Wales.
WELLS, ALICE RUSHMORE
1228. Miss Natalie Peck.
MACSOUD, NICHOLAS S.
1229. Portrait of Julius A. Gross, Esq.
WELLS, ALICE RUSHMORE
1230. Portrait.
PACKARD, MABEL
1231. Portrait: Miss P.
MACSOUD, NICHOLAS S.
1232. Portrait of a Boy.
COOLIDGE, BERTHA
1233. Portrait of Miss Gertrude Fiske.
MACSOUD, NICHOLAS S.
1234. Portrait of Miss Theresa Borman.
PACKARD, MABEL
1235. Study of a Head.
COOLIDGE, BERTHA
1236. Portrait of a Russian Girl.
1237. Woman in White.
MACSOUD, NICHOLAS S.
1238. Portrait of My Mother.
COOLIDGE, BERTHA
1239. Portrait of Mrs. R.
1240. Portrait of Miss E. L. V.
STANTON, LUCY M.
1241. Mrs. Hunnicutt.
HUDSPETH, R. N.
1242. Miss Dorithy Dodge.
STANTON, LUCY M.
1243. Mr. Joel Chandler Harris.
1244. Aunt Liza.
1245. A Scheme in Blue and White.
HUDSPETH, R. N.
1246. Rev. Canon Tremayne.
STANTON, LUCY M.
1247. An Old Woman.
DURKEE, HELEN WINSLOW
1248. Portrait of Miss D.
1249. A Study.
1250. William Ives, Esq.
1251. Still Life.
1252. Margaret.
1253. Portrait.
1254. Hilda.
1255. Kadidje.
1256. The Spanish Shawl.
1257. Still Life.
1258. Bather.
1259. Autumn.
1260. The Flowered Dress.
KELLY, HANNAH R.
1261. When Roses Bloom.
WAGNER, FRANK HUGH
1262. Mary Alice.
1263. Portrait of Mr. G.
WATERBURY, LAURA PRATHER
1264. Portrait of Miss Nina Clay.
RING, ALICE BLAIR
1265. Miniature No. 1.
MITCHELL, ELEANOR B.
1266. Cleaning the Fish.
1267. Study of Lamplight.
1268. Portrait.
RING, ALICE BLAIR
1269. Miniature No. 2.
MOTT-SMITH, MAY
1270. Sea Foam.
RING, ALICE BLAIR
1271. Miniature No. 3.
WATERBURY, LAURA PRATHER
1272. General W. R. Shafter.
MITCHELL, ELEANOR B.
1273. Portrait.
MOTT-SMITH, MAY
1274. Portrait of a Woman.
1275. Miniature.
LEWIS, HELEN V.
1276. Miss Whitelaw.
1277. An American.
1278. Portrait of an Actor.
1279. Miss Madge Kennedy.
1280. Miss H. Draper.
1281. Katherine.
1282. The Fichu.
1283. Miss Lakeman.
1284. Editha.
1285. Portrait of C. R. Baxter, Esq.
HOWARD, CLARA E.
1286. Cadet.
BARNES, GERTRUDE J.
1287. Girl with Persian Cat.
SIMPSON, EDNA HUESTIS
1288. Outdoor Sketch.
1289. The Green Gown.
1290. Mrs. Mortimer Anstice.
MURRAY, GRACE H.
1291. Portrait of Mrs. H. L. W.
SIMPSON, EDNA HUESTIS
1292. The Pool.
1293. Mrs. Frank Laurence Stiles.

TYLER, CAROLYN D.
1294. Jeanette.
MURRAY, GRACE H.
1295. Miniature Study.
TYLER, CAROLYN D.
1296. Master Robert Gibson.
HAWLEY, MARGARET FOOTE
1297. Portrait of Miss Barbara Quin.
1298. Portrait of Miss Jean Hooke.
FERNOW, BERNICE P. ANDREWS
1299. Childhood.
HAWLEY, MARGARET FOOTE
1300. Sketch of a Jewish Boy.
OLIVER, JEAN NUTTING
1301. The Shade Hat.
FERNOW, BERNICE P. ANDREWS
1302. Pierpont Edwards Dutcher: Third.
HAWLEY, MARGARET FOOTE
1303. Portrait of Clarence Williams.
FERNOW, BERNICE P. ANDREWS
1304. Mrs. Charles Palmer.
OLIVER, JEAN NUTTING
1305. Master Aldrich.
FERNOW, BERNICE P. ANDREWS
1306. Mrs. E. L. Smith.
FENDERSON, ANNIE M.
1307. Portrait of Wilhelmina.
LONGACRE, LYDIA EASTWICK
1308. Portrait of Mr. Gino C. Speranza.
CROWLEY, GRAY PRICE
1309. Mrs. Alfred Gray.
LONGACRE, LYDIA EASTWICK
1310. Miss Helene Pupke.
MacDOUGALL, JOHN A.
1311. Dick.
HILDEBRANDT, CORNELIA ELLIS
1312. Baby's Head.
WELCH, KATHARINE G.
1313. Profile.
SNEAD, LOUISE WILLIS
1314. Portrait of Miss Snead.
1315. Young Violinist.
PAXSON, MARTHA K. D.
1316. Muriel S.
SNEAD, LOUISE WILLIS
1317. Portrait.
GALE, HARRIETTE DRAPER
1318. Study in Brown.
DUNLAP, WILLIAM
1319. Portrait.
Lent by Albert Rosenthal, Esq.
KLEIN, LILLIE V. O'RYAN
1320. Portrait of Mrs. Thomas E. Flynn.
McINTIRE, KATHARINE
1321. Portrait of a Man.
TROTT, BENJAMIN
1322. Portrait of Solomon Etting.
Lent by The Pennsylvania Academy of the Fine Arts.
DUNLAP, WILLIAM
1323. President Tyler.
Lent by Albert Rosenthal, Esq.
KLEIN, LILLIE V. O'RYAN
1324. Mrs. Margaret O'Callaghan.
PEALE, JAMES
1325. Portrait of Reuben Etting.
Lent by The Pennsylvania Academy of the Fine Arts.
STAIGG, RICHARD MORRELL
1326. Portrait of Daniel Webster.
Lent by The Pennsylvania Academy of the Fine Arts.
KLEIN, LILLIE V. O'RYAN
1327. Portrait of Sir Wilfred Laurier.
PEALE, JAMES
1328. Portrait of Frances Gratz Etting.
Lent by The Pennsylvania Academy of the Fine Arts.
DUNLAP, WILLIAM
1329. Portrait.
Lent by Albert Rosenthal, Esq.
KLEIN, LILLIE V. O'RYAN.
1330. Portrait of C. E. S. Wood.
HURLEY, IRENE BISHOP
1331. Portrait of Mrs. H.
MALBONE, EDWARD GREENE
1332. Portrait of Joseph Marx.
Lent by The Pennsylvania Academy of the Fine Arts.
DUNLAP, WILLIAM
1333. Portrait of a Lady.
Lent by Albert Rosenthal, Esq.
KLEIN, LILLIE V. O'RYAN
1334. Portrait of William Keith.
REID, JEAN ARNOT
1335. Portrait of Llovd Williams, Esq.
1336. Belle of 1861.
ROGERS, MARY
1337. The Red Hair.
PURDIE, EVELYN
1338. An Old Woman.
1339. Miss Rice.
1340. Portrait of Nancy.
1341. Mrs. Oakey.
1342. Young Girl in Blue.
FIREBAUGH, NETTIE KING
1343. Mrs. August Porter.
ROGERS, MARY
1344. Anna.
FIREBAUGH, NETTIE KING
1345. Professor Joseph Le Conte.

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RECCHIA, RICHARD H.
1398. Bas-relief Portrait: George Guest.

WARNER, OLIN L.
1399. Chief Joseph: Chief of the Nez Perce Indians: Medallion.
Lent by C. E. S. Wood, Esq.

SAINT GAUDENS, ANNETTA JOHNSON
1400. Carlota Saint-Gaudens.

MEDALS

WENDT, JULIA M. BRACKEN
1401. Medal: Chicago Society of Artists.
1402. Mode Wineman.

WRIGHT, ALICE MORGAN.
1403. Pastorale No. 2.
1404. Portrait of President Seelye.

WENDT, JULIA M. BRACKEN
1405. Life Saver.

WRIGHT, ALICE MORGAN
1406. Pastorale No. 3.
1407. Pastorale No. 1.

WENDT, JULIA M. BRACKEN
1408. Carl Oscar Borg.

SAINT GAUDENS, LOUIS
1409. Medallion Baby.

SNEDEN, ELEANOR ANTIONETTE
1410. Portrait of a Woman.

SAINT GAUDENS, LOUIS
1411. Franklin Medal.

KIMBALL, ISABEL MOORE
1412. Portrait Placquette.

DALLIN, CYRUS E.
1413. Indian Archer.

SNEDEN, ELEANOR ANTOINETTE
1414. Portrait of a Boy.

MOTT-SMITH, MAY
1415. Diana.

KIMBALL, ISABEL MOORE
1416. Portrait Medallion.

BISHOP, EMILY CLAYTON
1417. The Finish.
1418. Study No. 1.
1419. The Bacchic Dancer.
1420. Portrait of Margaret Tew.
1421. Study No. 3.
1422. The Greek Maiden's Dance of Joy.
1423. Study No. 2.
1424. Portrait.

WARNER, OLIN L.
1425. Sabina.
1426. Lot: Chief of the Spokanes.
1427. Young Chief: Cayuse Indian.
1428. Yatin-Ee-Ah-Witz: Chief of the Cayuses.
1429. N-Che-Ask-We: Chief of the Coeur d'Alenes.
1430. Nanny Moale Wood.
1431. Seltice.

WASHBURN, MARY
1432. The Philosopher.

WARNER, OLIN L.
1433. C. E. S. Wood.

WASHBURN, MARY
1434. The Infant.

WARNER, OLIN L.
1435. Maxwell Wood.

WASHBURN, MARY
1436. Ernest.

WARNER, OLIN L.
1437. Chief Moses: Sulku-Tash-Kosha.

WASHBURN, MARY
1438. My Mother.

GRIMES, FRANCES
1439. Joseph Parsons.
1440. Mrs. Joseph Parsons.
1441. Mrs. George Parsons.
1442. George Forman Goodyear.
1443. Arthur Whiting.

SAINT GAUDENS, LOUIS
1444. Medallion Portrait.

BURNHAM, ROGER NOBLE
1445. University of California Medal: Obverse.
1446. University of California Medal: Reverse.

MILLER, J. MAXWELL
1447. Portrait Heads: Obverse.
1448. Portrait Heads: Reverse.

BURNHAM, ROGER NOBLE
1449. Eleanor Waring Burnham.

WEINERT, ALBERT
1450. Miss Helen Dodd.

MILLER, J. MAXWELL
1451. William Sidney Thayer.

BURNHAM, ROGER NOBLE
1452. Betty.
1453. Johann Ernest Perabo.

MILLER, J. MAXWELL
1454. Jubilee Medal: James, Cardinal Gibbons: Obverse.
1455. Jubilee Medal: James, Cardinal Gibbons: Reverse.

SAINT GAUDENS, ANNETTA JOHNSON
1456. Medallion: L. St. G.

USHER, LEILA
1457. William Austin Cannon.
1458. Robert Underwood Johnson.
1459. Adolf Kanitz.
1460. Francis James Child.
1461. Bas-relief of a Child.
1462. Susan B. Anthony: Obverse.

THE SHORE.
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HERING, HENRY (Contiuned)
1554. Scarsdale Golf and Country Club Medal: Obverse.
1555. Scarsdale Golf and Country Club Medal: Reverse.
1556. Huntington Wolcott Jackson.
1557. Charles Albert Coffin.
1558. Medal: American Institute of Architects: Obverse.
1559. Alice Olin Dows and Stephen Olin Dows.
1560. Stephen Henry Olin: Reverse.
1561. Model for Scarsdale Golf and Country Club Medal: Reverse.

SAWYER, EDWARD W.
1562. Ba-Haw: Arapahoe.
1563. Naiche: Apache.
1564. Han-Ni-Ait.
1565. Ne Aie Ta Ha Wa.
1566. Esh Sha a Nish Is.
1567. Ho Tua Hwe Ko Mas.
1568. Ma Ki Na Ko.
1569. Nogo To Mah.
1570. Chief Che Ho Ni.
1571. Timbo.
1572. Tah Do Ni Pper.
1573. Ma Si Ni.
1574. Be Sha E Chi E Di Esha.
1575. Curley: Custer Scout.
1576. Ech Spa Di E Ash.
1577. Be Me Tha.
1578. On Ah Shin Nin Nah.
1579. Chief Tja Yo Ni.
1580. Sota.
1581. Nol To I.
1582. Est Zan Lopa.
1583. Sunka Hanska.
1584. Hunpe Ka.
1585. Kah Wah Se.
1586. See Hah.
1587. Sah Cooh Ru Tu Ree Hoo.
1588. Stah Pe U.
1589. Pee Ru Ths.
1590. Ne I So Meh.
1591. Chief To Wak Oni Jim.

RYDEN, HENNING
1592. Charles Dickens.
1593. Medal: Inauguration: 1913.
1594. Medal: The American Carnation Society.

BATEMAN, JOHN M.
1595. Model: Official Entrance Badge: Panama-Pacific International Exposition.

RYDEN, HENNING
1596. Medal: American Institute of Chemical Engineers.
1597. The Dorner Memorial Medal.
1598. The Horticultural Society of Chicago.

MACNEIL, HERMON A.
1599: Pan-American Medal of Award: Reverse.
1600. Pan-American Medal of Award: Obverse.

PIETZ, ADAM
1601. Stephen Girard.

GELERT, JOHANNES
1602. Denmark Medal: Reverse.
1603. Denmark Medal: Obverse.

HILL, CLARA
1604. Frederick Bruce Kelham.

PIETZ, ADAM
1605. Dorothy.
1606. Helen.

MACNEIL, HERMON A.
1607. Medal of Honor Architectural League of New York: Reverse.
1608. Medal of Honor Architectural League of New York: Obverse.

PIETZ, ADAM
1609. Maurits Leefson.

FRASER, JAMES EARLE
1610. David Barnard Ericson.
1611. Medallion No. 2.
1612. Pan-American Exposition Special Medal of Honor: Reverse.
1613. Portrait Plaque No. 3.
1614. Chicken.
1615. Medallion No. 1.
1616. Pan-American Exposition Special Medal of Honor: Obverse.
1617. Portrait Plaque No. 2.
1618. Plaque: Flora and Sonny-Boy Whitney.
1619. Medal No. 1.
1620. Portrait Plaque No. 1.
1621. Plaque.
1622. Medal No. 3.
1623. Medal No. 2.
1624. Plaque.
1625. Horatio Hathaway Brewster.

BROOKS, RICHARD E.
1626. Cameron and Grace.
1627. Medallion Portrait No. 1.
1628. Wm. Brown Cogswell.
1629. Medallion Portrait.

MACINTOSH, WILLIAM W.
1630. Portrait of Mrs. L. C. M.

BROOKS, RICHARD E.
1631. Margaret, Cyrus and Raymond.
1632. Susan J. Henry.
1633. Medallion Portrait No. 2.
1634. Mary S. Lyman.
1635. Henry.

FLANAGAN, JOHN
1636. Portrait Medallion No. 7.

MORNING IN PROVENCE. *By Henri Georget*

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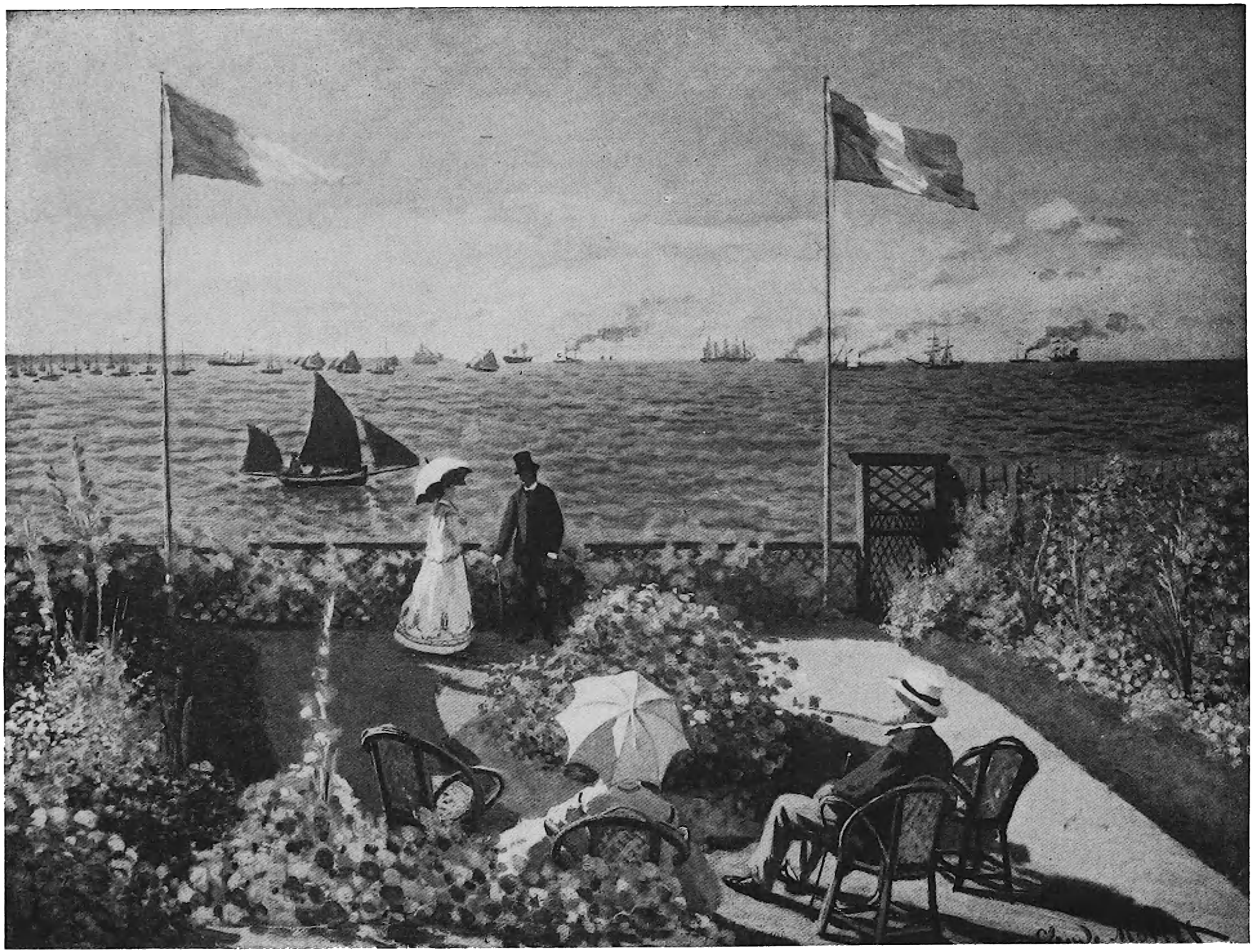
HALE, PHILIP LESLIE
1719. Autumn Fruits.
HALE, LILIAN WESTCOTT
1720. Gardenia Rose.
HALE, PHILIP LESLIE
1721. A Passing Hour.
1722. Lilies of the Madonna.
1723. Wistaria and the Mysterious Miss Wistar.
HALE, LILIAN WESTCOTT
1724. Portrait of Nancy.
1725. Madonna Lilies.
1726. Anemonies.
BOONE, CORA
1727. Cinerarias.
MILNE, DAVID
1728. Broken Color.
1729. Black and White No. 1.
1730. Tricolor.
1731. Bronx Snow.
1732. Interior New York Public Library.
1733. Dots and Dashes.
1734. Black and White No. 2.
HALLOWELL, GEORGE HAWLEY
1735. The Logan.
1736. The Snow Path.
1737. The Driving Pitch.
1738. New Hampshire Snow.
1739. Island Lake.
1740. The Choppers.
BYNE, ARTHUR
1741. A Fountain in Lugo.
1742. The Bishop's Well: Palencia.
1743. Cathedral Silhouette: Saragossa.
1744. An Old Palace in Avila.
1745. Tarragona Cathedral Seen from the Cloister.
1746. A Toledan Tenement.
1747. Vigo from the Bay.
1748. Patio in an Old Posada in Alcala.
TURNER, ROSS STERLING
1749. The Rover.
PRESTON, MAY WILSON
1750. Drawing No. 5.
1751. Drawing No. 1.
1752. Drawing No. 4.
1753. Drawing No. 3.
1754. Drawing No. 6.
1755. Drawing No. 2.
GUERIN, JULES
1756. Cairo: The Blue Mosque.
GALLAGHER, SEARS
1757. From the Bridge.
MOSER, JAMES HENRY
1758. November Sunset: Canaan Mountain.
SEARS, TABER
1759. The Arab Merchant.
MOSER, JAMES HENRY
1760. Pond Hill in October.
CHANDLER, H. C.
1761. Nevada Desert.
MOSER, JAMES HENRY
1762. October in Cornwall.
SEARS, TABER
1763. York Cathedral.
GUERIN, JULES
1764. The Mosque of Sulieman: Constantinople.
1765. Pigeon Mosque: Constantinople.
1766. Eyub on the Golden Horn.
1767. The Three Wise Men.
1768. A Bazaar: Constantinople.
1769. Temple of Sunium.
MOSER, JAMES HENRY
1770. Showery Weather: Adirondacks.
SEARS, TABER
1771. Harbor of St. George.
MOSER, JAMES HENRY
1772. Overlook Mountain: Catskills.
GRAY, PERCY
1773. Out of the Desert: Oregon.
MOSER, JAMES HENRY
1774. Fog Lifting.
SEARS, TABER
1775. Bridge of the Canonica: Venice.
GUERIN, JULES
1776. Landscape near Siena.
SNELL, HENRY B.
1777. The Passing Steamer.
TURNER, ROSS STERLING
1778. Le Soleil Royal.

MINIATURES

SAWYER, EDITH
1779. Mrs. Andrew Sawyer.
1780. Freddy.
1781. Miss Katharine Ecob.
MELCHER, BERTHA CORBETT
1782. A Mountain Lassie.
SAWYER, MYRA L.
1783. In a White Cap.
BONSALL, MARY W.
1784. Study of Old Man.
WARING LEILA
1785. Mrs. T. Malbone Waring.
WASHINGTON, ELIZABETH F.
1786. The First Parasol.
MELCHER, BERTHA CORBETT
1787. My Daughter Charlotte.
SAWYER, MYRA L.
1788. Portrait of an Old Man.
HERR, MARGARET
1789. Portrait of Miss Dougal.



LE HAVRE: TERRASSE AU BORD DE LA MER.
By Claude Monet

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CROSS, SALLY
1856. Mrs. Quincy.
1857. Portrait: Miss Lilian Gardener.
1858. Portrait of Miss Turner.

BELL, CLARA LOUISE
1859. Little Girl with the Curls.

CROSS, SALLY
1860. Miss Dora Wetherbee.
1861. Portrait of Miss McKay and Peter.
1862. Portrait of Olin Downes, Esq.

BELL, CLARA LOUISE
1863. Elizabeth.

BUSH, ELLA SHEPARD
1864. A Fairy Tale Princess.

SHEPARD, CLARE
1865. David.
1866. Suzanne.
1867. The Golden Girl.
1868. Kathleen.

PATTEE, ELSIE DODGE
1869. The Little Embroiderer.

SHEPARD, CLARE
1870. Betrothed of the Raven.
1871. Mrs. C.

PATTEE, ELSIE DODGE
1872. The Yellow Book.
1873. The Pink Scarf.

SHEPARD, CLARE
1874. Bertha.

PATTEE, ELSIE DODGE
1875. At the Window.

SHEPARD, CLARE
1876. The Pale Flower.
1877. Mary.

FORESMAN, ALIE
1878. Portrait: Irish Rose.
1879. Portrait.

SHEPARD, CLARE
1880. Miss Fisken.

BUSH-BROWN, MARGARET LESLEY
1881. Portrait of Moncure D. Conway.

MITCHELL, LAURA M. D.
1882. Study in Miniature.

MYRICK, KATHARINE
1883. Study.

MITCHELL, LAURA M. D.
1884. My Grandmother.
1885. Boy With Black Hat.
1886. Margaret.

BUSH-BROWN, MARGARET LESLEY
1887. The Flute Lesson.

HAZEN, WILHELMINA
1888. Twin Pearls.

PERRIE, BERTHA E.
1889. An English Garden.

HAZEN, WILHELMINA
1890. La Senora G.
1891. Brownie.

TUTTLE, ADRIANNA
1892. Mrs. Charles Shearman Coxe.
1893. Portrait.

MITCHELL, LAURA M. D.
1894. Old Fashioned Girl.

TUTTLE, ADRIANNA
1895. William Somerset Maugham.

PERRIE, BERTHA E.
1896. A Brittany Peasant Girl.

PEPER, META A.
1897. Portrait of Young Man.

HEUERMANN, MAGDA
1898. Franz von Lenbach.
1899. Miss Virginia.

WEBSTER, ETHEL FELDER
1900. Susan Kingsley Crawford.

COLE, GEORGE TOWNSEND
1901. Mrs. H.

WEBSTER, ETHEL FELDER
1902. Edith.
1903. Grandfather.

COLE, GEORGE TOWNSEND
1904. Miss Aileen McCarthy.

WEBSTER, ETHEL FELDER
1905. Louise.

COLE, GEORGE TOWNSEND
1906. Mrs. Gregory McLaughlin.

HEUERMANN, MAGDA
1907. My Father.

PEPER, META A.
1908. Portrait of Christine Peper.

TURNER, HELEN M.
1909. Mr. Frank Regal.

INGERSOLL, EMMA K. H.
1910. Mary Meigs.
1911. Baby Dan.

TURNER, HELEN M.
1912. Portrait of Mrs. Sherwood.

HOWLAND, ALLEN S.
1913. Portrait of Miss A.

MARSH, ALICE RANDALL
1914. Michel and Maud Bouvier.

HOWLAND, ALLEN S.
1915. Portrait Study.

PUREFOY, HESLOPE
1916. Jeanette.

INGERSOLL, EMMA H. K.
1917. Portrait Sketch.

PUREFOY, HESLOPE
1918. Portrait Study.
1919. Miss Clark.

THE PROMENADE. *By Gustave Pierre*

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SCULPTURE

BORGLUM, SOLON H.
2053. Washington of 1753.

GALLERY FORTY-TWO

PAINTINGS AND DRAWINGS

PYLE, HOWARD
2054. Battle of Yorktown.
2055. Inauguration of Washington.
2056. Dividing the Treasure.
2057. Captain Kidd.
2058. La Salle before Louis XIV.
2059. Atlas and Hercules.
2060. Lord of the Earth.
2061. Suicide.
2062. The Tory.
2063. Magic Harper.
2064. Battle of Germantown.
2065. Lexington.
2066. Sack of Carthagena.
2067. Grasshopper and Ant.
2068. Fleur-de-lis.
2069. Thomas Jefferson.
2070. The Galleon.
2071. The Buccaneers.
2072. Washington's Retreat.
2073. Evacuation of Charleston.
2074. Spanish Dancer.
2075. Loot.
2076. Burning Ship.
2077. Girl with Silver Veil.
2078. Fair Suppliant.
2079. Fight in Forest.
2080. The Diplomats.
2081. The Spies.
2082. Meeting of Green and Gates.
2083. Battle of Bunker Hill.
2084. By Land and Sea No. 7.
2085. By Land and Sea No. 6.
2086. Modern Sindbad No. 3.
2087. Modern Sindbad No. 2.
2088. Modern Sindbad No. 1.
2089. The Artist.
2090. Flying Dutchman.
2091. Modern Sindbad No. 5.
2092. Second Class Passenger.
2093. Modern Sindbad No. 6.
2094. Modern Sindbad No. 4.
2095. By Land and Sea No. 8.
2096. By Land and Sea No. 5.

SCULPTURE

PICCIRILLI, ATTILIO
2097. Head of a Girl.
2098. Head of a Boy.

GALLERY FORTY-THREE

PAINTINGS

DUMOND, FREDERIC MELVILLE
2099. Sea Carvings.

QUINLAN, WILL J.
2100. Mt. Rainier from Pinnacle Peak.

DIXON, MAYNARD
2101. The Palomino Mare.

TYNG, MARGARET FULLER
2102. The Silver Bowl.

PFEIFFEN, JUSTUS
2103. Central Park.

UFER, WALTER
2104. Rosa Cota of San Juan Pueblo.

DE WENTWORTH, CECILE
2105. Portrait of William Howard Taft.

UFER, WALTER
2106. A Daughter of San Juan Pueblo.

HAZELTON, MARY BREWSTER
2107. The Letter.

UFER, WALTER
2108. Taos Indian in Corn Field.

DEMING, EDWIN WILLARD
2109. Prayer to the Manes of the Dead.

ERICSON, DAVID
2110. The Late Tea.

AMES, BLANCHE
2111. Pauline.

DIXON, MAYNARD
2112. Navajo Women.

DUMOND, FREDERIC MELVILLE
2113. Raton Pass.
2114. Hoss Tradin' on the Reservation.
2115. 1849.
2116. Portrait Sketch of Babette de Cernoc.

RANDOLPH, LEE F.
2117. Winter: Northern France.
2118. The Grape Vine.

PADDOCK, JOSEPHINE
2119. The Blue Feather.

DIRKS, RUDOLPH
2120. Clearing Land.
2121. Head of Old Dutchman.

WAITE, EMILY BURLING
2122. A Morning in September.

DUNLAP, HELENA
2123. The Senor's Garden.

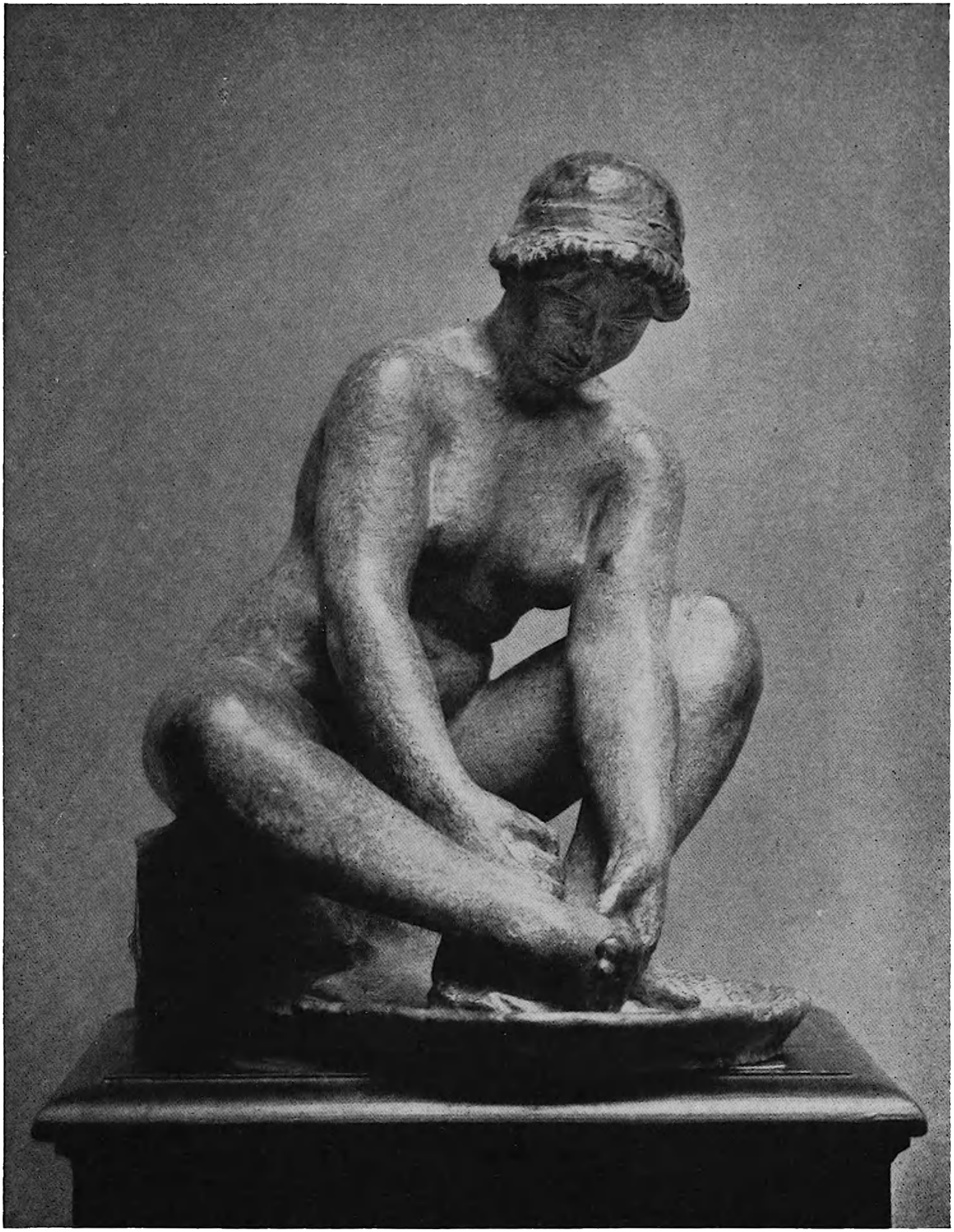
DILLAYE, BLANCHE
2124. The God of Good Fortune.

DIRKS, RUDOLPH
2125. The Boatman.

SELDEN, DIXIE
2126. Bunker's Hill, St. Ives.

TUCKER, ALLEN
2127. The Ice Storm.

PADDOCK, JOSEPHINE
2128. Youth.



THE FOOT BATH. *By René Quillivic*

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CLARKSON, RALPH
2183. Portrait of E. G. Keith, Esq.

OLINSKY, IVAN G.
2184. Two Girls.

PERRINE, VAN DEARING
2185. Children of the Wind.

PUTHUFF, HANSON
2186. Gray Day in Summer.

COX, LOUISE
2187. Mayflowers.
Lent by the National Gallery.

CADENASSO, GIUSEPPE
2188. The Reflection.

STEELE, THEODORE C.
2189. The Hill Country.

BRAUN, MAURICE
2190. The Hillside: Morning.

STEELE, ZULMA
2191. Nature's Tapestry.

DUNLAP, HELENA
2192. The Dressing Table.

SEYFFERT, LEOPOLD
2193. Juan.

FORSYTH, WILLIAM
2194. The Red Hill.

CUCUEL, EDWARD
2195. The Bath.

SEYFFERT, LEOPOLD
2196. Tired Out.

BROWN, BENJAMIN CHAMBERS
2197. Cliffs: Golden Gate.

GILCHRIST, WALLACE W., JR.
2198. The Old Gold Screen.

CUCUEL, EDWARD
2199. The Girl in Yellow.

CONANT, MARJORIE
2200. Late Afternoon.

SEYFFERT, LEOPOLD
2201. Julian.

ROSE, GUY
2202. November Twilight.

SCULPTURE

WEINMAN, ADOLPH A.
2203. Lectern for Clark Memorial Chapel.

GALLERY FORTY-FIVE

PAINTINGS AND DRAWINGS

KING, PAUL
2204. Snug Harbor.

BROWNE, GEORGE ELMER
2205. Port of Sottomarina.

REID, ROBERT
2206. The Gold Fish.

KRONBERG, LOUIS
2207. The Visitor.

SARTAIN, WILLIAM
2208. Along the Stream.
2209. Jersey Sand Dunes.

GROVER, OLIVER DENNETT
2210. Ponte Vecchio: Florence.

REID, ROBERT
2211. The Japanese Screen.
Lent by Spencer Kellogg, Jr., Esq.

MORA, F. LUIS
2212. Black, Grey and Rose.

PEYRAUD, FRANK C.
2213. Summer Evening.

CONGDON, THOMAS R.
2214. The Greenroom.

YOUNG, CHARLES MORRIS
2215. My House in Winter.
2216. Winter Afternoon.
2217. The Red Mill.

LIE, JONAS
2218. Palms in Wind.

VONNOH, ROBERT
2219. Portrait: Daniel Chester French.

WALCOTT, HARRY MILLS
2220. The Children's Cotillion.

YOUNG, CHARLES MORRIS
2221. Winter Landscape with Crows.

ANDERSON, KARL
2222. Fireflies.

YOUNG, CHARLES MORRIS
2223. Farm House in Winter.
2224. The Gray Mill.

BOYNTON, RAY S.
2225. Spokane Valley.

GRIFFIN, WALTER
2226. May Morning.
2227. Springtime.
2228. Bridge: Venice.

EATON, CHARLES WARREN
2229. Summer Night: Lake Como.

GRIFFIN, WALTER
2230. Grand Canal: Venice No. 1.
2231. Late Afternoon: Breton Village.
2232. Zattere: Venice.

POTTHAST, EDWARD HENRY
2233. Peace and Quiet.

GRIFFIN, WALTER
2234. Church of S. Trovaso: Venice:
2235. Grand Canal: Venice No. 2.

HARRISON, BIRGE
2236. White Wings.

VONNOH, ROBERT
2237. Fantasy: Blue and Yellow.

DE VOLL, F. USHER
2238. The White City.

THE PAINTERS. *By Felix Valloton*

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ADDAMS, CLIFFORD
2300. Sadness.
2301. The Lady of the Five Marks.

BUTLER, EDWARD B.
2302. The Brook.

MURPHY, ADA CLIFFORD
2303. Sweet Apples.

PAGE, MARIE DANFORTH
2304. Portrait of Anna Coleman Ladd.

WAITE, EMILY BURLING
2305. Tijmentje Cleaning Brass.

SCULPTURE

EBERLE, ABASTENIA ST. LEGER
2306. Bacchanale.

YOUNG, MAHONRI M.
2307. Day Dreams.

GALLERY FORTY-SEVEN

PAINTINGS

HOPKINS, JAMES R.
2308. Frivolity.

GROSSMANN, EDWIN BOOTH
2309. Still Life.

KRONBERG, LOUIS
2310. Ballet Girl in Green.

BITTINGER, CHARLES
2311. The Library of the Prince: Versailles.

GROLL, ALBERT LOREY
2312. Arizona Desert.

BUEHR, KARL ALBERT
2313. A Pledge of Love.

ASHLEY, CLIFFORD W.
2314. Chase of the Bowhead Whale.

RAPHAEL, JOSEPH
2315. Belgian Farm.
2316. Environs of Brussels.

ROBINSON, WILLIAM S.
2317. June Idyl.

HOPKINS, JAMES R.
2318. Beside the Lake.

SCHMIDT, KARL
2319. The Great Pacific.

GUSTIN, PAUL MORGAN
2320. November Evening: Puget Sound.

NEUHAUS, EUGEN
2321. Plowing at Ingleside.
2322. Monterey Dunes.

BLUMENSCHEIN, ERNEST L.
2323. The Peacemaker.

DICKMAN, CHARLES J.
2324. Picardy Fisher Folk.

GROLL, ALBERT LOREY
2325. Peace: Hopiland.

NEUHAUS, EUGEN
2326. A Corner of Lake Merced.
2327, Eucalypti at Berkeley Hills.

BLUMENSCHEIN, ERNEST L.
2328. Wise Man: Warrior: Youth.

GUSTIN, PAUL MORGAN
2329. The Cascades from Pyramid Park.

BOYNTON, RAY S.
2330. Vanity.
2331. Young Diana.

BLUMENSCHEIN, MARY GREENE
2332. The Fan.

POORE, HENRY RANKIN
2333. Twilight on the Moor.

MILLER, RICHARD E.
2334. Nude.

ADAMS, J. OTTIS
2335. Winter Morning.
Lent by Muncie Art Association.

GUSTIN, PAUL MORGAN
2336. Mount Rainier.
2337. Great Cloud.

COOPER, COLIN CAMPBELL
2338. Fifth Avenue: New York.

GUSTIN, PAUL MORGAN
2339. Mountain Snowfields.

COOPER, COLIN CAMPBELL
2340. Beauvais Cathedral.

DICKMAN, CHARLES J.
2341. Dawn.

ROBINSON, WILLIAM S.
2342. Laurel Blossoms.

COOPER, COLIN CAMPBELL
2343. Bowling Green: New York.

COUSE, E. IRVING
2344. Twilight: Taos Pueblo.

ALBRIGHT, ADAM EMORY
2345. The Hill Road.

SCULPTURE

HERING, HENRY
2346. Bust of Augustus Saint Gaudens.

SALVATORE, VICTOR D.
2347. Head of Old Lady.

GALLERY FORTY-EIGHT

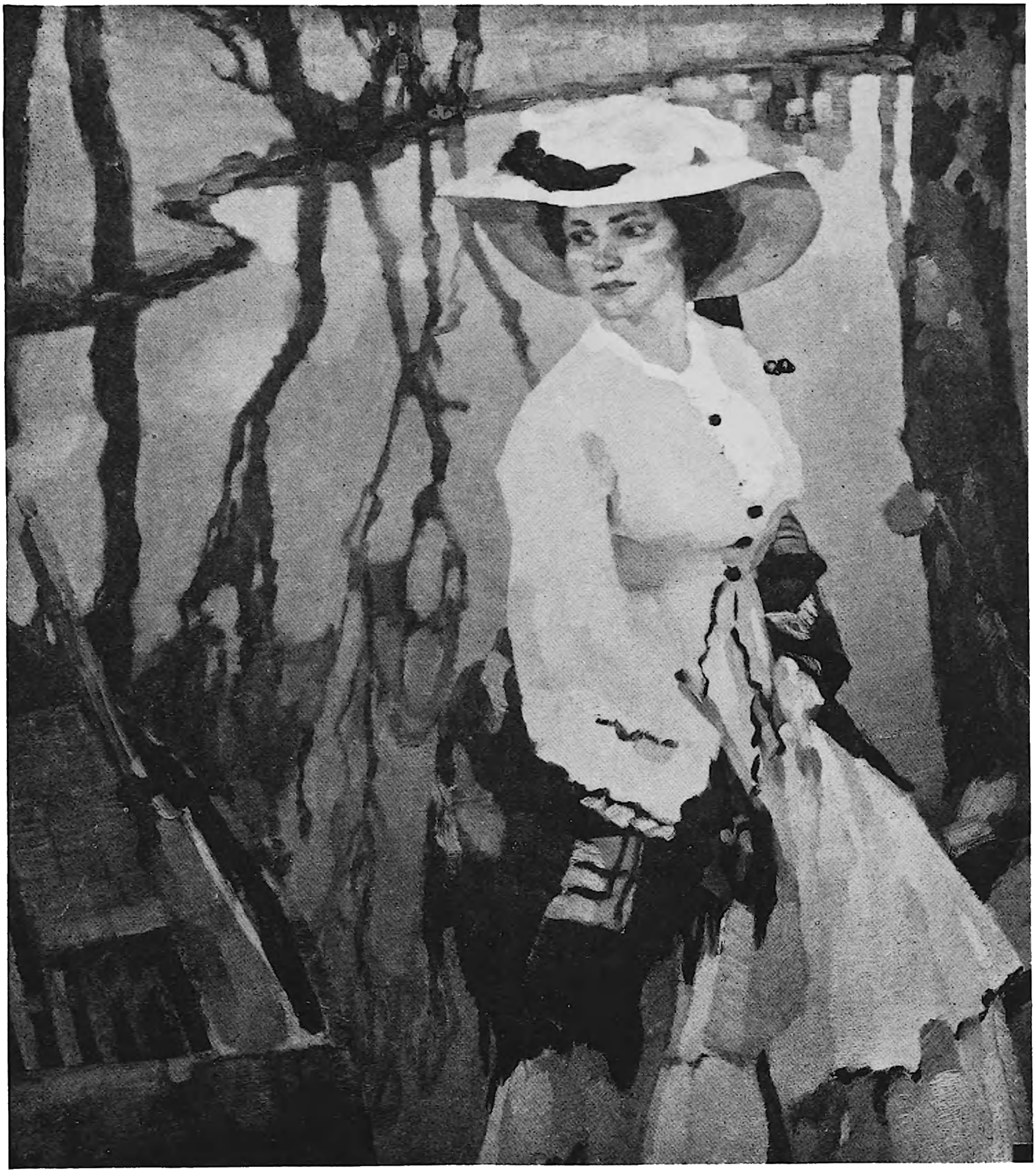
PAINTINGS

NORDELL, CARL J.
2348. The Chinese Beads.

POTTHAST, EDWARD H.
2349. A Rift in the Clouds.

TROCCOLI, GIOVANNI BATTISTA
2350. Portrait of Mr. Ferry.

TITCOMB, M. BRADISH
2351. Summer Girls.



THE SHORE. *By Leo Putz*

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WEIR, J. ALDEN
2406. Constructing a Dam.
2407. Midsummer.
2408. The Hunter's Moon.
2409. The Oak.
2410. Danbury Hills.
2411. White Oaks.
2412. Old Norwich Town: Connecticut.

HAMILTON, JOHN McLURE
2413. Joseph Pennell.

REDMOND, GRANVILLE
2414. Lifting Fog.

OLSON, ALBERT BYRON
2415. Still Life.

NEUHAUS, EUGEN
2416. Cliffs at Westport.

HAMILTON, JOHN McLURE
2417. My Mother.

MACGILVARY, NORWOOD
2418. The Voices of Dreams.

NEUHAUS, EUGEN
2419. Helvetia Cemetery.

HAMILTON, JOHN McLURE
2420. Sir Archibald Glikie.

REDMOND, GRANVILLE
2421. Solitude.

WEIR, J. ALDEN
2422. A New England Rye Field.
2423. Plaza: Nocturne.
2424. In the Woods.
2425. Portrait.
2426. Towards Queensburgh Bridge: Nocturne.
2427. June.

GALLERY FIFTY

PAINTINGS

NEILSON, RAYMOND P. R.
2428. A Glass of Wine.

WESSEL, HERMAN H.
2429. The Harbor: Ile aux Moines.

MURPHY, HERMANN DUDLEY
2430. Morro Castle: San Juan.

IRVINE, WILSON
2431. The Chasm.

KENDALL, SERGEANT
2432. Reflection.

PRESTON, JAMES
2433. Landscape.

MURPHY, HERMANN DUDLEY
2434. Wind.

CORNOYER, PAUL
2435. Old New York.

KRONBERG, LOUIS
2436. Preparing for the Dance.

MURPHY, HERMANN DUDLEY
2437. In the Azores.

BREMER, ANNE M.
2438. Gladiolas.

KENDALL, SERGEANT
2439. Phantasmata.

KRONBERG, LOUIS
2440. The Exercise.

HANSEN, ARMIN C.
2441. The Belated Boat.

KENDALL, SERGEANT
2442. Alison.
2443. Devotion.

HURLEY, EDWARD TIMOTHY
2444. Murmuring.

BREYFOGLE, JOHN WINSTANLEY
2445. The Serpent.
Lent by William H. Fox, Esq.

LATHROP, WILLIAM LANGSON
2446. Summer Afternoon.

GRANVILLE-SMITH, WALTER
2447. Clearing Mists.

NELSON, BRUCE
2448. The Golden Shore.

NOYES, GEORGE L.
2449. Mount Lafayette.

DE JONG, BETTY
2450. Portrait of Miss Isabelle P.

KENDALL, SERGEANT
2451. Venetian Brocade.

CARLSON, JOHN F.
2452. Frost Bound.

RYDEN, HENNING
2453. Return of the Boats.

BREDIN, R. SLOAN
2454. The Farm.

GRANVILLE-SMITH, WALTER
2455. Queen's Lace.

LATHROP, WILLIAM LANGSON
2456. Coming Storm.
Lent by Mrs. G. Ellery Woods.

CASER, ETTORE
2457. Old Venice.

McEWEN, WALTER
2458. Vanity.

EATON, CHARLES WARREN
2459. The Shawangunk Valley.

LATHROP, WILLIAM LANGSON
2460. The Canal.
Lent by G. Coffing Warner, Esq.

LIPPINCOTT, WILLIAM H.
2461. Love Finds the Way.

DUNLAP, HELENA
2462. Mountain Cottages.

SCULPTURE

KENDALL, SERGEANT
2463. Elisabeth.
2464. Breton Girl.
2465. Quest.

GALLERY FIFTY-ONE

PAINTINGS

GLACKENS, WILLIAM J.
2466. Green Car.

CARLES, ARTHUR B.
2467. Repose.

GLACKENS, WILLIAM J.
2468. Family Group.
2469. Woman with Apple.
2470. Girls Bathing.

CARLES, ARTHUR B.
2471. Torso.

BORIE, ADOLPHE
2472. Nude.

WAGNER, FRED
2473. Winter Evening.

ANSHUTZ, THOMAS P.
2474. The Incense Burner.
Lent by Dr. Charles W. Gessler.

YARROW, WILLIAM H. K.
2475. Still Life.

BRECKENRIDGE, HUGH H.
2476. Bowl of Fruit.
2477. Tapestry and Fruit.
2478. The Open Garden.
2479. Studio Interior: The Tapestried Wall.
2480. White Vase.
2481. Still Life: Blue and Gold.
2482. Corner of the Garden.
2483. Studio Interior: Chinese Jar.
2484. Italian Pitcher and Fruit.
2485. The Curio Window.

SLOAN, JOHN
2486. Gloucester Harbor.

HENRI, ROBERT
2487. Chinese Lady.

WOOLF, S. J.
2488. The Underworld.

HENRI, ROBERT
2489. Himself.

BRYANT, EVERETT L.
2490. Wild Honeysuckle.

HENRI, ROBERT
2491. Odalisque.

BRYANT, EVERETT L.
2492. Peonies.

HENRI, ROBERT
2493. Herself.

BRYANT, EVERETT L.
2494. Snapdragon and Fan.

HENRI, ROBERT
2495. Yen Tsidi (Ground Sparrow).

SLOAN, JOHN
2496. Renganeschis: Sunday Night.
2497. McSorley's Old Ale-House.

HENRI, ROBERT
2498. Blue Kimono.

ANSHUTZ, THOMAS P.
2499. A Rose.
Lent by William S. Pardee, Esq.

DOUGHERTY, PARKE C.
2500. Mont St. Michel.

HENRI, ROBERT
2501. Lady in Black Velvet.

DOUGHERTY, PARKE C.
2502. Moonlight.

LAMBERT, GERTRUDE
2503. Black and Green.

BRYANT, EVERETT L.
2504. Snapdragon.

GLACKENS, WILLIAM J.
2505. Chez Mouquin.

CARLES, ARTHUR B.
2506. Nude.

WAGNER, FRED
2507. Shoveling Snow.

SCULPTURE

LAESSLE, ALBERT
2508. Chanticleer.

GRAFLY, CHARLES
2509. Maidenhood.

LAESSLE, ALBERT
2510. Kingfisher.
2511. Fantail Pigeon.

HYATT, ANNA VAUGHAN
2512. Lion and Lioness Group.

KRUPKA, JOSEPH
2513. Kiss of the Oceans.

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PAINTINGS

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2514. The Coming Storm.
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2515. The Home Signal.
2516. Sunlight and Shadow.
2517. Fisherfolks: Tynemouth.
2518. A Country Lad.
2519. Afternoon Fog.
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2520. The Wreck.
Lent by the Carnegie Institute.
2521. Summer Afternoon.
2522. The Butterfly.

HOMER, WINSLOW (Continued)
2523. The Yellow Jacket.
2524. An Adirondack Lake.
Lent by Horace C. Henry, Esq.
2525. Gathering Autumn Leaves.

HARRISON, ALEXANDER
2526. Moon Clouds.

BLAKELOCK, RALPH A.
2527. Ecstasy.
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2528. Newtonville, Mass.: Landscape.

CURRIER, J. FRANK
2529. A Munich Boy.
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2530. Woman's Portrait.
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2531. Self Portrait.
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2532. A Head.
Lent by W. B. Ayer, Esq.

CURRIER, J. FRANK
2533. Whistling Boy.
Lent by the John Herron Art Institute.
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Lent by J. Harsen Rhoades, Esq.

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2535. Sunset.
Lent by Henry Smith, Esq.

BAKER, BLISS
2536. Landscape: Grez.
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2537. A Tidal River.

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2538. The Mirror.
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2539. The Clouded Sun.
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2540. The Watermelon Bug.

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2545. Afternoon near Arkville, New York.
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FULLER, GEORGE
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RYDER, ALBERT P.
2555. Jonah.
Lent by C. E. S. Wood, Esq.

KOPMAN, BENJAMIN D.
2556. Plucking a Goose.

HARRISON, ALEXANDER
2557. Sun Glitter.

SCULPTURE

GRAFLY, CHARLES
2558. Edward W. Redfield.
2559. Joseph R. De Camp.
2560. Edwin Swift Clymer.
2561. The Entomologist.
Lent by Henry L. Viereck, Esq.
2562. Thomas P. Anshutz.
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2563. William M. Paxton.

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2564. Sunlit Hills: Southern California .

BOSLEY, FREDERICK A.
2565. The Dreamer.

HARRISON, ALEXANDER
2566. Wave Glitter.

SCHMAUSS, PETER
2567. Easter.

ROBERTS, ALICE MUMFORD
2568. Two Vaudeville Stars.

BERLIN, HARRY
2569. Motherhood.

WILLIAMS, GEORGE ALFRED
2570. The Drama of the Sea: The Breakers.

McCORMICK, M. EVELYN
2571. Old Custom House: Monterey.

BARNARD, EDWARD H.
2572. The Young Oaks: Early August.
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2573. Girl against Chinese Screen.

LÖKKE, MARIE
2574. Portrait of a Child.

GARRETT, EDMUND
2575. Heart of New England.

HOWE, WILLIAM HENRY
2576: Low Lands: Holland.

WAGNER, ROBERT
2577. Portrait of Stewart Edward White.

POORE, HENRY RANKIN
2578. New England Winter.

MANNHEIM, JEAN
2579. Frolicking Times.

EDMONDSON, WILLIAM J.
2580. The Garden.

HAMILTON, WILBUR DEAN
2581. Portrait.

SCHWARTZ, ANDREW T.
2582. Ice Floe.

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2583. A Holiday.
2584. The Seaside.
2585. Splashing.

COX, KENYON
2586. Plenty.
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2587. Woolworth Building from West Street.

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2588. A July Day.
2589. In the Surf.
2590. Kiddies.

LOCKMAN, DE WITT M.
2591. Portrait of Miss D.

JANSSON, ALFRED
2592. Illinois Landscape.

FERGUSON, NANCY M.
2593. The Barber Shop.

CONNER, JOHN RAMSEY
2594. Cottage Interior.

CURRAN, CHARLES C.
2595. Daffodils.

REHN, FRANK K. M.
2596. Where the Waves Sweep.

HARRISON, ALEXANDER
2597. Sun: Sea.

BECKWITH, CARROLL
2598. Portrait of George Coleman, Esq.

RICH, JOHN H.
2599. The Blue Kimono.

WALDEN, LIONEL
2600. Scene on the Brittany Coast.

EBERT, CHARLES
2601. The Fog Bow.

SCULPTURE

GELERT, JOHN
2602. Evening Prayer.

POPE, ALEXANDER
2603. Our Vanishing Wild Life.

GALLERY FIFTY-SIX

PAINTINGS

POWERS, MARION
2604. The Bouquet.

TITCOMB, M. BRADISH
2605. The Distant City.

NOURSE, ELIZABETH
2606. Summer.

POWERS, MARION
2607. A Tea Party.

BERNINGHAUS, OSCAR E.
2608. A Southwestern Pueblo.

POWERS, MARION
2609. Encore.

FILEMYR, JOSEPH J.
2610. The Silent Hour.

SHARP, JOSEPH HENRY
2611. Crucita: Taos Indian Girl.

RICHARDSON, MARY CURTIS
2612. The Sleeping Child.

WALTMAN, HARRY FRANKLIN
2613. The Blue Fountain.

CASER, ETTORE
2614. The Fire.

HITCHCOCK, GEORGE
2615. Vanquished.
2616. In Brabant.

BREUER, H. J.
2617. Mount Sir Donald.

BORG, CARL OSCAR
2618. Landscape.

BACHER, OTTO H.
2619. July.

MACCHESNEY, CLARA T.
2620. After the Bath.

HAYDEN, CHARLES H.
2621. Landscape.
Lent by St. Botolph Club.

DAVOL, JOSEPH BENJAMIN
2622. Where Sea and River Meet.

BERNEKER, LOUIS F.
2623. Coral and Blue.

THOMPSON, GEORGE ALBERT
2624. February Morning.

BREUER, H. J.
2625. Mount Assinaboine.

TOMPKINS, FRANK H.
2626. Self Portrait.

FORSYTH, WILLIAM
2627. The Wind from the West.

ALLIS, C. HARRY
2628. Evening: Montreuil.

TADAMA, F.
2629. Public Market: Seattle.

STOKES, FRANK WILBERT
2630. Belgica Channel.
2631. Gate of Hades: Sunset Effect: Greenland.
2632. Antarctic Glacier: Admiralty Sound.
2633. Aurora Australis: Antarctic Bergs.
2634. Anrora Borealis: Sea Ice Foreground.
2635. Antarctic Afterglow: Admiralty Sound.

DEMING, EDWIN WILLARD
2636. Vow of Vengeance.

SCULPTURE

WARD, JOHN QUINCY ADAMS
2637. General Washington.
2638. Simon Kenton.

GALLERY FIFTY-SEVEN

PAINTINGS AND DRAWINGS

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Lent by Mrs. Payne Whitney.
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Lent by Samuel T. Peters, Esq.
2644. The Lesson.
Lent by Andrew Carnegie, Esq.
2645. Three Queens.
Lent by Frederick Mead, Esq.
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Lent by Mrs. Edwin A. Abbey.
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Lent by Mrs Payne Whitney.
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Lent by Mrs. H. O. Havemeyer.
2649. Drawing No. 4.
Lent by Mrs. Payne Whitney.
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2651. Drawing No. 2.
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2652. St. Agnes' Eve.
2653. The Penance of Eleanor.
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ABBEY, EDWIN A.
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Lent by Mrs. H. O. Havemeyer.
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Lent by Mrs. Howard Mansfield.
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Lent by Mrs. H. O. Havemeyer.
2659. The Toast.
Lent by Thomas L. Manson, Esq.
2660. Sally in Our Alley.
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2662. Port Ben.
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2663. The Faggot Gatherer.
2664. Peeling Apples.
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Lent by Samuel T. Shaw, Esq.
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Lent by Samuel T. Shaw, Esq.
2668. Le Val Arconville: Eure.
Lent by the Hillyer Art Gallery, Smith College.
2669. Garden at Giverny.
Lent by Samuel T. Shaw, Esq.
2670. On the Canal.
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LA FARGE, JOHN
2671. The Hillside Farm.

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2674. Portrait of Richard Hunt.
2675. Our Boatman.

SCULPTURE

WARD, JOHN QUINCY ADAMS
2676. Pilgrim: A Sketch.
2677. Shakespeare.

GALLERY FIFTY-EIGHT

PAINTINGS AND DRAWINGS

JOHNSON, EASTMAN
2678. Henry Codman Potter: Bishop of New York.

ELLIOTT, CHARLES LORING
2679. Portrait of H. W. Hewitt.
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JOHNSON, EASTMAN
2680. Edwin Booth.
2681. A Drummer Boy.
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2682. Upper Delaware River.

MILLS, J. HARRISON
2683. Portrait of Charles W. Couldock, the Actor.
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PARTINGTON, J. H. E.
2684. The Old Bellman.
Lent by R. L. Partington, Esq.

NOBLE, THOMAS S.
2685. The Polish Exile.

PEALE, REMBRANDT
2686. George Taylor.
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HOWLAND, ALFRED C.
2687. Saturday Afternoon.
2688. At Manchester: Vermont.

HASELTINE, CHARLES F.
2689. Summer Day in Vermont.

BIERSTADT, ALBERT
2690. Mount Hood.
Lent by Mrs. John P. Jones.

SUYDAM, J. A.
2691. In the Meadows.
Lent by Robert M. Olyphant, Esq.

RIMMER, WILLIAM
2692. At the Window.
Lent by Miss Caroline Hunt Rimmer.

HASELTINE, CHARLES F.
2693. Summer Day in New Hampshire.

HOULAHAN, KATHLEEN
2694. Portrait.

QUARTLEY, ARTHUR
2695. A Breezy Day off Canonicut.
Lent by Mrs. Josiah Jewett.

MORAN, PETER
2696. Pueblo of Zia.

WYLIE, ROBERT
2697. A Breton Home.

LEUTZE, EMANUEL
2698. Portrait of Nathaniel Hawthorne.
Lent by Henry Fairfield Osborn, Esq.

BREUER, H. J.
2699. The Santa Inez Mountains.

FISHER, MARK
2700. In the Garden.

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2701. The Pet.
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2702. Portrait of Abraham Lincoln.
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2706. Angel in the Garden.
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2707. Grand Lake: Colorado.
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2708. At Cernay la Ville.

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2709. Portrait.
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MAY, EDWARD HARRISON
2710. The Toilet.

SCULPTURE

WARD, JOHN QUINCY ADAMS
2711. Norseman.
2712. Freedman.

GALLERY FIFTY-NINE

PAINTINGS

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2725. In the Woods.

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2726. Picnic in the Catskill Forest.
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2727. Flowers.

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2728. The Sacred Lesson.
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2754. Landscape: Pennsylvania.

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2755. Lafayette: De Kalb: D'Estaing.
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CLEVENGER, SHOVAL VAIL
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SCULPTURE

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RUSH, WILLIAM
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GALLERY SIXTY-ONE

PAINTINGS

MONET, CLAUDE
2808. Vetheuil.
2809. La Seine a Portvillers.
2810. La promenade dans les prairies a Argenteuil.
2811. Le Havre: terrasse au bord de la mer.
2812. Meule coucher de soliel.
2813. Bateaux echoues, Fecamp.
2814. Les nympheas, paysage d'eau.

LA TOUCHE, GASTON
2815. The Masquerade Ball: Grand Opera House: Paris.

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2818. A Lesson in Lacemaking.
PISSARRO, CAMILLE
2819. Village aux environs de Mantes.
SISLEY, ALFRED
2820. St. Mammes.
2821. Landscape.
Lent by Martin A. Ryerson, Esq.
RENOIR, PIERRE AUGUSTE
2822. Promenade au bord de la mer.
CARRIERE, EUGENE
2823. Lady with Dog.
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2824. Avenue of Poplars: Moret.
RENOIR, PIERRE AUGUSTE
2825. Fleurs et fruits.
PISSARRO, CAMILLE
2826. Le jardin du presbytere a Knoch.
2827. The Orchard.
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2828. Dans le jardin.
BOUDIN, EUGENE
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2833. Deux femmes assises.
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SCULPTURE

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2835. Bust of Colonel Wood.
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2836. Bust of Mrs. Pratt.
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GALLERY SIXTY-TWO

PAINTINGS

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2840. The Vintage.
SIMONS, MARCIUS
2841. The Classic Land.
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2842. Mercury Stealing the Oxen of Argus.
Lent by A. C. Balch, Esq.
ZIEM, FELIX
2843. Stamboul.
MACCARI, CESARE
2844. Fond Memory.
BONHEUR, ROSA
2845. Goats at Rest.
SCHREYER, ADOLPH
2846. A Moorish Chieftain.
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2847. The Retreat.
ALMA-TADEMA, SIR LAWRENCE
2848. Among the Ruins.
PELOUSE, LEON GERMAIN
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MACCARI, CESARE
2850. Music Hath Charms.
BASTIEN-LEPAGE, JULES
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2852. River Scene.
Lent by Charles F. Adams, Esq.
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2853. The Arab Blacksmith.
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TROYON, CONSTANT
2854. Landscape and Cattle.
LEPINE, STANISLAS
2855. St. Cloud on the Seine.
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2856. Wood Interior.
MICHEL, GEORGES
2857. View from Montmartre.
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2858. Portrait of Mommsen.
Lent by Mrs. Henrietta Zeile.
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2862. Peter Moran.
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2863. Nymph.

MULLER, OLGA POPOFF
2864. Meditation.

POLASEK, ALBIN
2865. Portrait Bust of Frank D. Millet.

BISHOP, EMILY CLAYTON
2866. Portrait.

RUMSEY, CHARLES CARY
2867. Hound Andiron.
2868. Hound Andiron.

MORA, JOSEPH J.
2869. Chochonee.

WHEELOCK, LILA AUDUBON
2870. Ski: Russian Wolf Hound.

RISQUE, CAROLINE EVERETT
2871. Mère Colaer.

HOFFMAN, MALVINA
2872. Russian Bacchanale.
2873. Orientals: Pavlowa and Novikoff.

RISQUE, CAROLINE EVERETT
2874. In the Morning.

HARVEY, ELI
2875. Maternal Provisions.

STERLING, LINDSEY MORRIS
2876. Mischief.

MORA, JOSEPH J.
2877. The Moki Hairdresser.

RISQUE, CAROLINE EVERETT
2878. The Old One.

HOFFMAN, MALVINA
2879. Russian Dancers.

STERLING, LINDSEY MORRIS
2880. Investigation.

RISQUE, CAROLINE EVERETT
2881. Josef.

HARVEY, ELI
2882. Adonis: Greyhound Recumbent.

STERLING, LINDSEY MORRIS
2883. Water Witch Girl.

GALLERY SIXTY-THREE

PAINTINGS AND DRAWINGS

HOGARTH, WILLIAM
2884. Anne: Viscountess Irwin.
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2885. The Marchioness of Wellesley and Children.

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2887. Richelieu.
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2889. Sunset: Venice.
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2890. Portrait.
Lent by Frank Duveneck, Esq.

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2891. The Blasted Tree.

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2892. Portrait of Isidoro Maiquez.
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2893. Mary Magdalene.
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2895. St. Jerome.
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2896. Madonna and Child with Saint Domenico and another Saint.
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2897. Don Juan Jose Perez Mora.
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2899. Group of a Nobleman's Family with a Dog.

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2911. John Wauchope.
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2912. Nativity.
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2913. Lady Margaret, First Daughter of the Earl of Kinnoul.

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2914. Marine.

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2915. Portrait of Mrs. Elizabeth Carter Willis.
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2916. Portrait of Mr. Milles.
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2917. A Grand Landscape.

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2918. Bust Portrait.
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2919. Portrait of Mrs. Milles.
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2920. Landscape.

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2922. John Thomas, Bishop of Rochester.
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2923. Countess of Southampton.
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2924. Indian Hunter.

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2925. Battle of the Bulls.
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2926. Sunrise.

SCUDDER, JANET
2927. Shell Fountain.

WARD, JOHN QUINCY ADAMS
2928. Indian Hunter.

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2929. Bedtime.

WEINMAN, ADOLPH ALEXANDER
2930. Descending Night.

GALLERY SIXTY-FOUR

PAINTINGS

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2931. The Presidential Election of 1844.

MORAN, EDWARD
2932. Brush Burning.
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2933. In the Berkshires.
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2936. Mist from the Sea.

COLE, J. FOXCROFT
2937. Landscape.

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2938. Squam River.
2939. Sand Dunes.

WHITTREDGE, WORTHINGTON
2940. A Breezy Day.
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2952. The Rat who Retired from the World.
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2956. The Bohemian.

SPENCER, MARY
2957. Peonies.

EAKINS, THOMAS
2958. The Veteran.

RICHARDS, WILLIAM T.
2959. Old Ocean's Grey and Melancholy Waste.
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2960. The Concert Singer.
2961. The Crucifixion.

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2962. Portrait: Mrs. Vinton.

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2963. The Home Ranch.

HOVENDEN, THOMAS
2964. Peonies.
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EAKINS, THOMAS
2965. Portrait of Henry O. Tanner.

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2969. Caravan in the Desert.
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2972. Breaking Home Ties.
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2973. The Golden Horn.
Lent by Hon. Charles H. Carev.

MORAN, PETER
2974. Water Bearer: San Juan.

SCULPTURE

BURROUGHS, EDITH WOODMAN
2975. Fenella.

REMINGTON, FREDERIC
2976. Rattlesnake.
2977. Broncho Buster.

McCARTAN, E.
2978. Pan.

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2980. Cheyenne.

SCUDDER, JANET
2981. Sea Weed Fountain.

GALLERY SIXTY-FIVE
PAINTINGS

BERNSTEIN, THERESA F.
2982. Open Air Show.

MACKY, CONSTANCE
2983. Portrait of Mrs. Frederick Roth.

RICHARDSON, MARY CURTIS
2984. Portrait of Professor Paget.
2985. Undine.

RAND, ELLEN EMMET
2986. Grenville.

POOKE, MARION L.
2987. Silhouettes.

FOOTE, MARY
2988. Portrait of Miss Matilda Brownell.
2989. Portrait of Mrs. Herman Kobbe.

RAND, ELLEN EMMET
2990. Singing.
2991. Portrait of Madam M. P. T.

PERRY, LILLA CABOT
2992. Hildegarde.

RAND, ELLEN EMMET
2993. In the Studio.

STODDARD, ALICE KENT
2994. The Sisters.

RAND, ELLEN EMMET
2995. Portrait of Prof. William James.

CHASE, ADELAIDE COLE
2996. Portrait of Mrs. Swan.

HALE, LILIAN WESTCOTT
2997. The Fortune Teller.
2998. Celia's Arbor.

RICHMOND, AGNES M.
2999. Mending.

KRETZINGER, CLARA J.
3000. A Thoughtful Moment.

BRYANT, MAUDE DREIN.
3001. Still Life: Crimson Ramblers.

HAILMAN, JOHANNA K. WOODWELL
3002. A Tropical Menage.
3003. To Market in the West Indies.
3004. Tony.

LANGHORNE, KATHERINE
3005. Rhode Island Pool.

CASSATT, MARY
3006. Woman Reading in a Garden.

ROGERS, GRETCHEN W.
3007. Young Girl.

CASSATT, MARY
3008. Woman and Child: Rose Scarf.

LANGHORNE, KATHERINE
3009. A Day Last Summer.

CASSATT, MARY
3010. Woman with a Fan.

ROGERS, GRETCHEN W.
3011. Girl with a Book.

PALMER, PAULINE
3012. The Ledge.

COMAN, CHARLOTTE B.
3013. Pocono Hills in Winter.

MASON, MAUD M.
3014. Still Life.

OAKLEY, VIOLET
3015. The Tragic Muse.
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HUNTINGTON, MARGARET WENDELL
3016. Still Life.

RAVLIN, GRACE
3017. To the Cemetery: Venice.
3018. Gate of the Grand Socco: Tangier.

McLANE, M. JEAN
3019. Brother and Sister: Portraits.
Lent by Arthur H. MacKie, Esq.

LANG, ANNIE TRAQUAIR
3020. The Hotels: Venice.

McLANE, M. JEAN
3021. Group: Mother and Children.

LANG, ANNIE TRAQUAIR
3022. Japanese Print.

McLANE, M. JEAN
3023. Portrait of Mrs. R. G. Arnold.

LANG, ANNIE TRAQUAIR
3024. From My Window: Venice.

DE JONG, BETTY
3025. The Dancing Girl.

COOLIDGE, MARY ROSAMOND
3026. The Old-Fashioned Gown.

RICHARDSON, MARY CURTIS
3027. The Young Mother.

PERRY, LILLA CABOT
3028. A Fairy Tale.

TURNER, HELEN M.
3029. Portrait.

McCOLL, MARY A.
3030. Reflections.

PAGE, MARIE DANFORTH
3031. Dressing Genevieve.

BRYANT, MAUDE DREIN
3032. Still Life: Asters.

BEAUX, CECILIA
3033. Dorothea and Francesca.
3034. Ernesta.

BEAUX, CECILIA (Continued)
3035. The Dreamer.
3036. Study in Whites.
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BREMER, ANNE M.
3037. Isabella.

BEAUX, CECILIA
3038. Portrait.
3039. Sita and Sarita.
3040. Portrait Study.

BRYANT, MAUDE DREIN
3041. Still Life: Larkspur.

SCULPTURE

HYATT, ANNA VAUGHAN
3042. Colts in a Storm.

CORBETT, GAIL SHERMAN
3043. Chameleon Boy.

GAENSSLEN, OTTO ROBERT
3044. Youth.

BISHOP, EMILY CLAYTON
3045. Brownie.
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SCUDDER, JANET
3046. Little Lady of the Sea.

FRISHMUTH, HARRIET W.
3047. Young Girl with Fish: A Fountain.

BISHOP, EMILY CLAYTON
3048. Passing of the Seasons: Winter into Spring.

HYATT, ANNA VAUGHAN
3049. Eight-Horse Group.

EBERLE, ABASTENIA ST. LEGER
3050. Little Mother.
3051. Dancing in Avenue A.
3052. Mother Bathing Child.
3053. The Windy Door Step.
3054. The Little Brother.
3055. Rag Time.
3056. Slumber.
3057. Girl Skipping Rope.
3058. Solitude.
3059. Rag Picker.
3060. Sponge Bath.

VONNOH, BESSIE POTTER
3061. Enthroned.
3062. Good Night.
3063. His First Journey.
3064. Maidenhood.
3065. Youth.
3066. Grecian Draperies.
3067. Butterflies.
3068. A Chance Acquaintance.
3069. The Scarf.
3070. Girl Dancing.
3071. Motherhood.
3072. The Dance.

GALLERY SIXTY-SIX

PAINTINGS

CUSHING, HOWARD GARDINER
3073. Decorative Panel.
3074. Decorative Panel.
3075. Decorative Panel.

LEVER, HAYLEY
3076. Washington Bridge.

CASER, ETTORE
3077. Musical Moment.

VONNOH, ROBERT
3078. Poppies.

SEYFFERT, LEOPOLD
3079. Spanish Peasants.

HARRISON, ALEXANDER
3080. The Joy of Life.

HAGGIN, BEN ALI
3081. Little White Dancer.

DICKMAN, CHARLES J.
3082. Before the Storm.

LAMB, F. M.
3083. Our New England.

LEVER, HAYLEY
3084. Winter: Harlem River.

SCULPTURE

MORA, JOSEPH J.
3085. Moki Mana.

GRAFLY, CHARLES
3086. Marble Head.

MORA, JOSEPH J.
3087. Old Moki.

ADAMS, HERBERT
3088. Bacchante.

SAINT GAUDENS, ANNETTA JOHNSON
3089. Louis Johnson.

PRATT, BELA LYON
3090. River Nymph.

ZETTLER, EMIL ROBERT
3091. David P.

SPICER-SIMSON, THEODORE
3092. Portrait of Miss Hilda.

PATIGIAN, HAIG
3093. Mrs. C. Frederick Kohl.

BITTER, KARL
3094. Signing of Louisiana Purchase Treaty.
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PATIGIAN, HAIG
3095. John Keith, Esq.

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3096. Old Bill Keddington.

HERING, HENRY
3097. Memory.

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LEE, ARTHUR
3098. The Virgin.

GRAFLY, CHARLES
3099. The Oarsman.

HERING, HENRY
3100. Devotion.

DALLIN, CYRUS EDWIN
3101. Arthur.

AUSTIN, AMANDA P.
3102. Saint Jean.

CALDER, A. STIRLING
3103. Historian.

FENTON, BEATRICE
3104. Marjorie D. Martenet.

FRASER, JAMES EARLE
3105. Flora and Sonny Whitney.

GRIMES, FRANCES
3106. Rex Fincke, Jr.

GANIERE, GEORGE ETIENNE
3107. Head of Lincoln.

DALLIN, CYRUS EDWIN
3108. Lawrence.

KANNO, GERTRUDE BOYLE
3109. Head of William Keith.

POWERS, HIRAM
3110. California.

KANNO, GERTRUDE BOYLE
3111. Takeshi Kanno.

SAINT GAUDENS, ANNETTA JOHNSON
3112. Paul Saint-Gaudens.

GRIMES, FRANCES
3113. Miss Pearmain.

BITTER, KARL
3114. Memorial to Dr. Henry P. Tappan.
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FRASER, JAMES EARLE
3115. Portrait Bust.

AITKEN, ROBERT
3116. Door for Gates Mausoleum.

SALVATORE, VICTOR D.
3117. Study of a Young Girl.

QUINN, EDMOND T.
3118. Edwin Markham, Esq.

HERING, HENRY
3119. Courage.

CALDER, A. STIRLING
3120. The American Sphinx.

LEE, ARTHUR
3121. The Nigger.
Lent by Mrs. Harry Payne Whitney.

HERING, HENRY
3122. Peace.

AUSTIN, AMANDA P.
3123. Portrait of Miss Quinn.

DALLIN, CYRUS EDWIN
3124. My Mother.

FRENCH, DANIEL CHESTER
3125. Alice Freeman Palmer Memorial.

PRATT, BELA LYON
3126. Bust of My Mother.

FRASER, JAMES EARLE
3127. Portrait Study.
3128. Bust of J. E. C.

GRIMES, FRANCES
3129. Ralph Pulitzer, Jr.

FRASER, JAMES EARLE
3130. Portrait of G. C. Whitney.

BRENNER, VICTOR D.
3131. Nature: the Consoler.

PICCIRILLI, ATTILIO
3132. A Soul.

PATIGIAN, HAIG
3133. Vanity.

BITTER, KARL
3134. Fountain Group.
Lent by John D. Rockefeller, Esq.

ROTH, FREDERICK G. R.
3135. Polar Bear.

PICCIRILLI, ATTILIO
3136. Mater Consolatrix.

HOARD, MARGARET
3137. Eve.

LAESSLE, ALBERT
3138. The Bronze Turkey.

WALTER, EDGAR
3139. Nymph and Bears.

WHITNEY, GERTRUDE VANDERBILT
3140. Fountain.

GALLERY SIXTY-SEVEN

PAINTINGS AND DRAWINGS

ROSEN, CHARLES
3141. Floating Ice: Early Morning.

MANNHEIM, JEAN
3142. On Tuesday.

BROWNE, CHARLES FRANCIS
3143. La Vacherie: France.

HURLEY, EDWARD TIMOTHY
3144. The New Year.

POOR, HENRY VARNUM
3145. The Orchardist and His Family.

DOUGHERTY, PAUL
3146. Changing Weather.

COHEN, LEWIS
3147. A Stronghold of the Scaligeri.

DOUGHERTY, PAUL
3148. Toward the Sunlight.

DOUGHERTY, PAUL (Continued)
3149. Storm Gleams.
3150. From Clodgy Point.

COHEN, LEWIS
3151. The Great Bridge: Toledo.

PADDOCK, JOSEPHINE
3152. Two Girls.

FARNDON, WALTER
3153. Wistaria Arbor.

RAPHAEL, JOSEPH
3154. In Holland.

WAUGH, FREDERICK J.
3155. The Maine Coast.

STACEY, JOHN F.
3156. Midsummer: Gloucester.

DUNLAP, HELENA
3157. Summer Afternoon.

BRAUN, MAURICE
3158. Hills and Valley: Southern California.

ROLSHOVEN, JULIUS
3159. The Refectory of San Damiano: Assisi.
Lent by the Art Museum of Detroit.

DAVIS, CHARLES H.
3160. The Northwest Wind.

HANSEN, ARMIN C.
3161. At the Breakfast Table.

CARRIGAN, WILLIAM L.
3162. Midsummer Masque.

WAUGH, FREDERICK J.
3163. Coming of the Line Storm.

BORG, CARL OSCAR
3164. Chateau Gaillard.
Lent by Mrs. Phoebe A. Hearst.

RAPHAEL, JOSEPH
3165. Spring Winds.

WHITE, ORRIN A.
3166. Snow Blown Peaks.
3167. Autumn in the Canyon.

LEVER, HAYLEY
3168. St. Ives Fishing Boats.

WENDT, WILLIAM
3169. Tahoma the Eternal.

BETTS, LOUIS
3170. Lady in White.

SPENCER, ROBERT
3171. The Grey Mills.

WENDT, WILLIAM
3172. The Land of Heart's Desire.

WAUGH, FREDERICK J.
3173. The Southern Gulf Stream.

BORIE, ADOLPHE
3174. Lady with Black Scarf.

BALLIN, HUGO
3175. Sorrow.

LEVER, HAYLEY
3176. Smeaton's Quay: St. Ives.

NICHOLS, HOBART
3177. The Knob: Maine.

DIXON, MAYNARD
3178. The Trail in Oregon.

CARLSON, JOHN FABIAN
3179. Grey Woods.
3180. Silvered Acres.

DAVIS, CHARLES H.
3181. May Morning.

NEILSON, RAYMOND P. R.
3182. The Hand Glass.

CARLSEN, EMIL
3183. The Open Sea.

OCHTMAN, LEONARD
3184. Winter Morning: Mianus River.
3185. The Brook in Spring.

NEILSON, RAYMOND P. R.
3186. A String of Beads.

FOSTER, BEN
3187. October Morning.

CARLSON, JOHN FABIAN
3188. Spring Morning.

RAPHAEL, JOSEPH
3189. Tulip Fields.

SCULPTURE

SCUDDER, JANET
3190. Frog Fountain.

MacNEIL, CAROL BROOKS
3191. First Lesson.

QUINN, EDMOND T.
3192. Nymph.

HUMPHRISS, CHARLES H.
3193. Indian Hunter.

PARTRIDGE, WILLIAM ORDWAY
3194. Bust of Dr. Weir Mitchell.

ALFANO, VINCENZO
3195. Mother's Love.

PUTNAM, ARTHUR
3196. Indian and Puma.
3197. Skunked Wild Cat.
3198. Sneaking Coyote.
3199. Leopard and Gnu.
3200. Combat.
3201. Tiger Love.
3202. Resting Puma.
3203. Little Cub Bear.
3204. Buffalo Hunt.
3205. Coyote Head.
3206. Crouching Wild Cat.
3207. Two Pumas.
3208. Puma and Snake.
3209. Snarling Jaguar.

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CARPENTER, FRED G.
3274. The Gay Set.

LINDE, OSSIP L.
3275. Steps: Venice.

SCULPTURE

HERING, HENRY
3276. Running Diana.
3277. L'Allegro.

FRY, SHERRY EDMUNDSON
3278. Chief Mahaska.

MacNEIL, HERMON A.
3279. Incoming Wave.
3280. Girl with Young Satyr.

WARNER, OLIN L.
3281. The Spinner.
Lent by C. E. S. Wood, Esq.

BITTER, KARL
3282. Faded Flowers.

AITKEN, ROBERT
3283. Dancing Faun.
3284. Dancing Bacchante.

MacNEIL, CAROL BROOKS
3285. Farewell to the Fairies.

BATEMAN, JOHN M.
3286. Fountain and Aquarium.

GALLERY SIXTY NINE

PAINTINGS

RYDER, CHAUNCEY F.
3287. The Ox Team.

VAN BOSKERCK, ROBERT W.
3288. The Valley at Delhi: New York.

FUNK, WILHELM
3289. Mrs. John W. McKinnon.

SNELL, HENRY B.
3290. Low Tide.

WOODBURY, CHARLES H.
3291. The Rainbow.

HOEBER, ARTHUR.
3292. The Meadow Brook.

PERRY, LILLA CABOT
3293. Open Air Concert.

FOOTE, MARY
3294. Study.

SHAW, SYDNEY DALE
3295. Southwestern Summer.

PARKER, LAWTON
3296. Portrait of Mrs. Ray Atherton.

BARNETT, TOM P.
3297. Winter.
Lent by the City Art Museum: St. Louis.

PARKER, LAWTON
3298. Paresse.

SANDOR, MATHIAS
3299. The Pueblo of Walpi.

PARKER, LAWTON
3300. An English Girl.

JUNG, C. JAC.
3301. Winter Afternoon.

DEL MUE, MAURICE
3302. Late Afternoon in the Sierras.

LINDE, OSSIP L.
3303. Venice.

SMITH, ROSAMOND L.
3304. Heirlooms.

PAGES, JULES
3305. On the Quais: Paris.

FARLEY, RICHARD BLOSSOM
3306. Dunes at Barnegat.

LINDE, OSSIP L.
3307. Chioggia: Venice.

NORDELL, CARL J.
3308. The Pink Scarf.

SHAW, SYDNEY DALE
3309. Woodland Fete.

TURNER, HELEN M.
3310. Mother and Child.

NORDELL, CARL J.
3311. The Hostess.

BEATTY, JOHN W.
3312. Plymouth Hills.
Lent by the National Gallery.
3313. Plymouth Sand Dunes.

ALEXANDER, JOHN W.
3314. Phyllis.
Lent by the City Art Museum: St. Louis.

MURPHY, J. FRANCIS
3315. Frostbitten Wood and Field.

HOEBER, ARTHUR
3316. Spray.

POOKE, MARION L.
3317. The Wall Flower.

PEARSON, JOSEPH T., JR.
3318. Ducks in a Marsh.

DOW, ARTHUR WESLEY
3319. The Enchanted Mesa.

CRISP, ARTHUR
3320. Dim Yesterday's Pageant Backgrounds To-day.

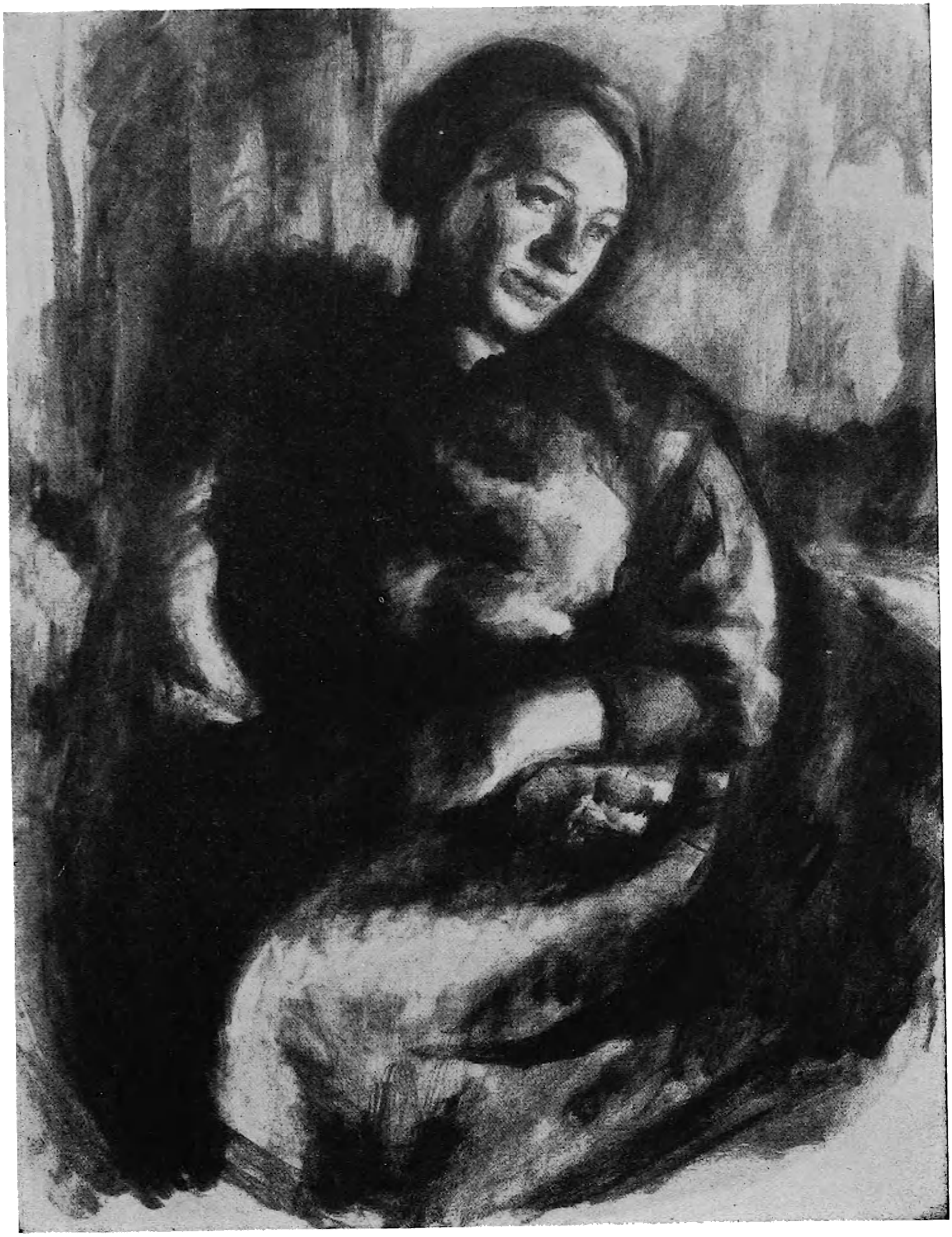
SNELL, HENRY B.
3321. The Cargo Boat.

GRANVILLE-SMITH, WALTER
3322. Summer Breeze.

MILLER, RICHARD E.
3323. The Visit.

BUTLER, HOWARD RUSSELL.
3324. Spirits of the Twilight.

SMITH, CHARLES L. A.
3325. The Retreating Light.



WOMAN WITH HEAD TURNED. By *Bela Uitz*

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HAMMOND, ARTHUR J.
3372. The Old Artist.
WETHERILL, E. K. K.
3373. The Dreamer.
ROGERS, GRETCHEN W.
3374. Fur Hat.
YARROW, WILLIAM H. K.
3375. The Checkered Dress.
RADITZ, LAZAR
3376. Self Portrait.
STODDARD, ALICE KENT
3377. Portrait of Gerald Stanley Lee.
GRAY, FREDERICK G.
3378. Portrait.
RICHARDS, LEE GREENE
3379. A Man in a Cloak.
ROULAND, ORLANDO
3380. Portrait of John Burroughs.
GAULEY, ROBERT DAVID
3381. Reverie.
WILES, IRVING RAMSEY
3382. Arnold W. Brunner, Esq.
Lent by the National Academy of Design.
3383. Madame Gerville-Reache as Carmen.
SPEICHER, EUGENE E.
3384. Portrait of John Nelson Cole, Jr.
WILES, IRVING RAMSEY
3385. J. Francis Murphy, Esq.
Lent by the National Academy of Design.
STORY, JULIAN
3386. Portrait of Mrs. Story.
HYDE, WILLIAM HENRY
3387. Vera.
VONNOH, ROBERT
3388. Charles Francis Adams, Esq.
STORY, JULIAN
3389. Portrait of the Artist.
SACKS, JOSEPH
3390. In Street Costume.
FLAGG, CHARLES NOEL
3391. Portrait of Paul Wayland Bartlett.

SCULPTURE

YOUNG, MAHONRI M.
3392. Peter Newell at Leonia.
3393. The Heavy Sledge.
COHEN, NESSA
3394. Navajo Watching Women at Work.
ALFANO, VINCENZO
3395. Quousque Tandem.
HOLLISTER, ANTOINETTE B.
3396. Bavarian Peasant Mother and Child.
ALFANO, VINCENZO
3397. Might is Right.
KONTI, ISIDORE
3398. Solace.
RECCHIA, RICHARD H.
3399. Golden Age No. 1.
3400. Golden Age No. 2.

GALLERY SEVENTY-ONE

PAINTINGS

ENNEKING, JOHN JOSEPH
3401. December Thaw.
3402. November Twilight.
MEAKIN, LEWIS HENRY
3403. Stormy Day.
LUKS, GEORGE
3404. Children's Page.
BROOKE, RICHARD NORRIS
3405. A Stony Outpost.
DE VOLL, F. USHER
3406. Brooklyn Bridge: Winter.
MORA, F. LUIS
3407. The Fortune Teller.
TALCOTT, ALLEN B.
3408. April at Chipmunk Point.
MEAKIN, LEWIS HENRY
3409. Kicking Horse River.
BLANEY, DWIGHT
3410. Anemone Cove: Mt. Desert.
MEAKIN, LEWIS HENRY
3411. Rockport.
LUKS, GEORGE
3412. New York Boy.
DAVOL, JOSEPH BENJAMIN
3413. Maine Coast.
VAN BOSKERCK, ROBERT W.
3414. Gill Brook: Adirondacks.
MERYMAN, RICHARD S.
3415. Portrait.
STEELE, THEODORE C.
3416. The Poplars.
GRAY, FREDERICK G.
3417. Portrait Study: Hon. Joseph G. Cannon.
BITTINGER, CHARLES
3418. Isabel.
WARNER, EVERETT L.
3419. The Edge of the River.
PAPE, ERIC
3420. Portrait of Edith Wynne Mathison as Hermione.
BITTINGER, CHARLES
3421. Vanity.
BLANEY, DWIGHT
3422. Solitude.
LEVY, WILLIAM AUERBACH
3423. The Draftsman.

THE ANGEL. *By Bernardo Luini*

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MAYER, LOUIS
3484. Lady with Black Veil.
3485. Portrait of Mrs. M.

ACKERMAN, OLGA M.
3486. At a Concert.

SARGENT, GENEVE RIXFORD
3487. Floating Clouds.

GALT, CHARLES FRANKLIN
3488. The Gypsy.

WETHERILL, E. K. K.
3489. Mysterious Thoughts.

ALLEN, MARION BOYD
3490. Enameling.

JONES, HUGH BOLTON
3491. Through the Trees.

SCHOOK, F. DE FORREST
3492. Sunshine and Shadow.

BROWN, BENJAMIN CHAMBERS
3493. Over the Roofs: Antwerp.

MACKY, CONSTANCE
3494. Roses.

LUNGREN, FERNAND
3495. In the Abyss: Grand Canyon.

ROGERS, FRANKLIN W.
3496. The Siesta.

PADDOCK, JOSEPHINE
3497. Miss M. and a Parrot.

FINN, JAMES WALL
3498. Girl with a Fan.

ROSE, GUY
3499. The Backwater.

POOKE, MARION L.
3500. Donna Italiana.

FISKE, GERTRUDE
3501. Study in Black and White.

DUNBAR, HAROLD C.
3502. Portrait of Mrs. D.

CALLAHAN, CAROLINE R.
3503. Luncheon.

IRVINE, WILSON
3504. Laughing June.

KAULA, LEE LUFKIN
3505. On the Old Settle.

PARTINGTON, GERTRUDE
3506. Portrait of Mrs. Jack Allan Partington.

FROELICH, MAREN M.
3507. The Chinese Robe.

BUTLER, MARY
3508. Trees at Shubel's Mount: Nova Scotia.

VAN SLOUN, FRANK J.
3509. Portrait of an Actor.

McEWEN, WALTER
3510. Oldebroeck.

NORDELL, CARL J.
3511. The Listeners.

BOHM, MAX
3512. Portrait: Mme. B.

STACEY, ANNA LEE
3513. Moonlight: Granada.

McEWEN, WALTER
3514. An Interlude.

MUHRMAN, HENRY
3515. Highgate.

BOHM, MAX
3516. The Sea Babies.

DUSTIN, SILAS S.
3517. Midnight in New England.

McEWEN, WALTER
3518. In the Studio.
3519. Yes or No.

SHORE, HENRIETTA M.
3520. Sisters.

SCULPTURE

PROCTOR, A. PHIMISTER
3521. Charging Elephant.
3522. Buffalo.
3523. American Horse.
3524. Elk.
3525. Dog with Bone.
3526. Buffalo, Q. H.
3527. Alaskan Brown Bear: Head.
3528. Silver King Fish.
3529. Princeton Tiger (9-inch reduction).
3530. Princeton Tiger (22-inch reduction).
3531. Faun: First Model.

GALLERY SEVENTY-THREE

PAINTINGS AND DRAWINGS

CLARK, ALSON SKINNER
3532. Market in Panama.
3533. In the Cut.
3534. In the Lock: Miraflores.
3535. Gold Hill from Culebra.
3536. In Tropical Waters.
3537. Culebra Slide.

LAWSON, ERNEST
3538. Hills at Innwood.
3539. Beginning of Winter.

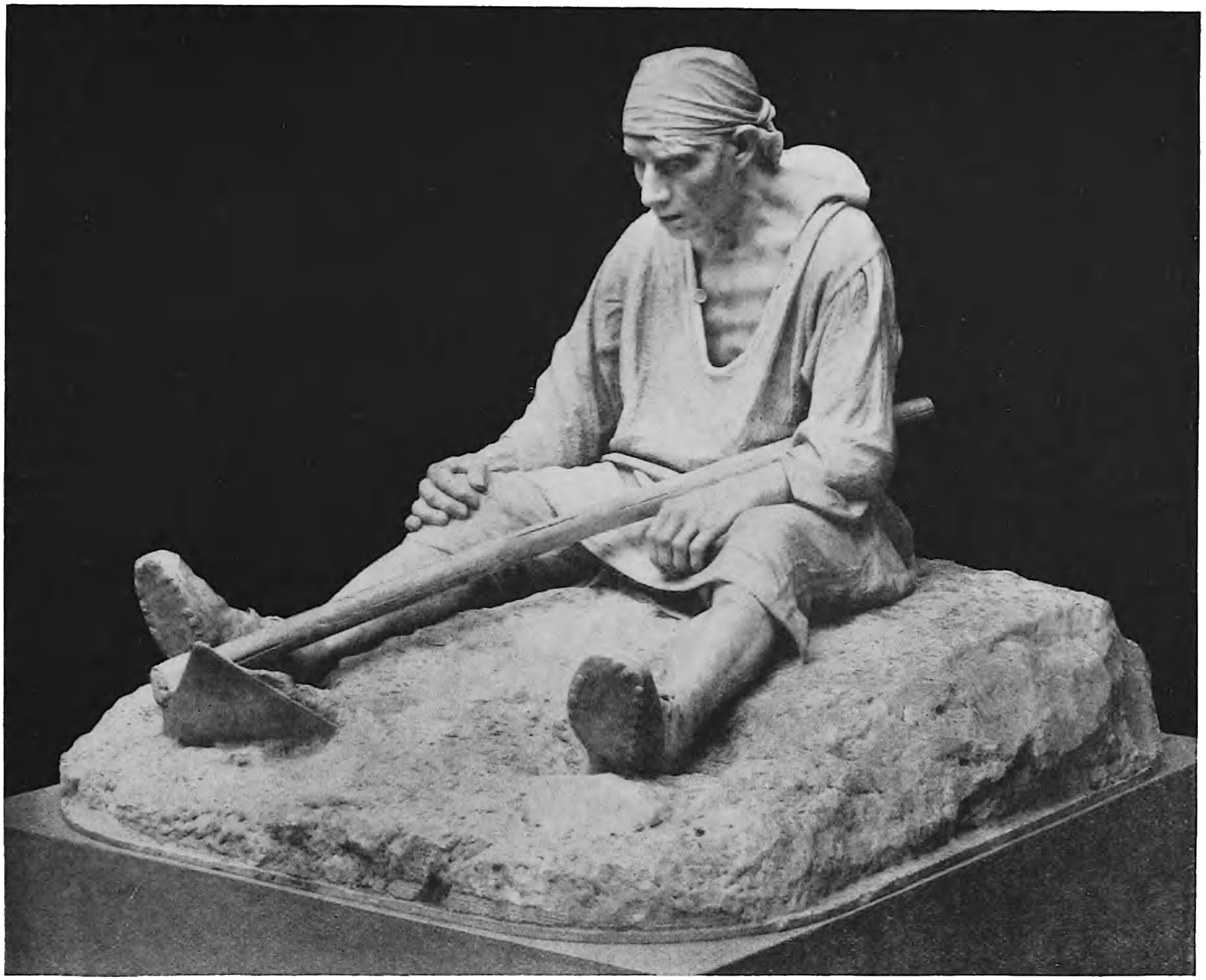
BEAL, GIFFORD
3540. Summer Landscape.
3541. The Gossips.
3542. Old Town Terrace.

BEAL, REYNOLDS
3543. Orr's Mills.

SINGER, WILLIAM H., JR.
3544. In My Garden.

CASE, BERTHA
3545. View: Sidi Ben Said: Tunis.

BEAL, GIFFORD
3546. The End of the Street.



PROXIMUS TUUS. *By Achille D'Orsi*

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FERGUSON, NANCY M.
3604. The Old Homestead.

SPARKS, ARTHUR W.
3605. Mills at Rankin.

SANDZEN, SVEN BIRGER
3606. The Granite Cathedral.

ROBINSON, WILL S.
3607. Group of White Birches.

WEISS, SAMUEL A.
3608. Sunshine.

NELSON, BRUCE
3609. Along the Shore.

ALLEN, CHARLES CURTIS
3610. Mountain and Cloud.

TAYLOR, CHARLES J.
3611. Boothbay Harbor.

SOTTER, GEORGE W.
3612. Valley in Snow.

DAVOL, JOSEPH BENJAMIN
3613. A Winter Coast: Moonlight.

TAYLOR, CHARLES J.
3614. Springtime in the Suburbs.
3615. Sandy Creek.
3616. Sandy Creek Bridge.

BOYNTON, RAY S.
3617. Aphrodite.

CORNOYER, PAUL
3618. Winter: Columbus Circle.

SCULPTURE

MacNEIL, CAROL BROOKS
3619. The Wave.

KONTI, ISIDORE
3620. Immortality of Genius.
3621. Dying Melodies.

GALLERY SEVENTY-FIVE

PAINTINGS

SARGENT, JOHN SINGER
3622. Portrait of Henry James, Esq.
3623. Nude Study.
3624. Hon. John Hay.
Lent by Clarence Hay, Esq.
3625. Mrs. J. William White.
Lent by Dr. J. William White.
3626. Spanish Courtyard.
Lent by Louis B. McCagg, Esq.
3627. Spanish Gypsy.
Lent by Louis B. McCagg, Esq.
3628. Rose Marie.
3629. The Sketchers.
Lent by Mrs. Francis Carolan.
3630. Madam Gautrin.
3631. Reconnoitering.
3632. Sketch of Joseph Jefferson, Esq.
3633. Spanish Stable.
3634. Syrian Goats.

SCULPTURE

MORA, JOSEPH J.
3635. Esoah.

STACKPOLE, RALPH W.
3636. Mrs. Sloss and Children.

VONNOH, BESSIE POTTER
3637. A Young Mother.

WRIGHT, ALICE MORGAN
3638. Piping Satyrs.
3639. Piping Satyrs.

RICHARDS, LUCY
3640. The Lilies: A Sun Dial.

GALLERY SEVENTY-SIX

PAINTINGS AND DRAWINGS

MATHEWS, ARTHUR F.
3641. Monterey Hills.
3642. The Carnation.
3643. Monterey Bay.
3644. California.
3645. Portrait.
3646. Oaks.
3647. Masque of Pandora.
3648. The Swan.
3649. Cypress.

McCOMAS, FRANCIS
3650. Pines at Monterey.
3651. A City of the Desert.
Lent by John Lawson, Esq.
3652. The Broken Oak.
3653. A Los Olivos Oak Tree.
3654. The Navajo Gateway: Arizona.
3655. Sichomovi: Arizona.
3656. Oaks of the Monte.
3657. Mariano.
3658. Walpi: Arizona.
3659. The Red Wagon.

MATHEWS, ARTHUR F.
3660. The Web.
3661. Eve.
3662. Cypress Grove.
3663. The Butterfly.
3664. Marine.
3665. Ghost Story.
3666. Land Fish.

GALLERY SEVENTY-SEVEN

PAINTINGS

MELCHERS, GARI
3667. Morning Room.
Lent by Dr. George Woodward.
3668. The Open Door.
3669. Madonna of the Fields.
3670. Girl Sewing.
3671. Skaters.
Lent by The Pennsylvania Academy of the Fine Arts.
3672. Breakfast Table.
3673. House with Green Gable.

MELCHERS, GARI (Continued)
3674. The Fencing Master.
Lent by the Art Museum of Detroit.
3675. Virginia.
3676. House on Canal.
3677. Young Woman at Toilet.
3678. Sailor and His Sweetheart.
Lent by the National Gallery, Freer Collection.
3679. The White Church.
3680. Supper at Emmaus.
3681. Portrait Group.
Lent by Hugo Reisinger Estate.
3682. Roomful of Color.
3683. Mother and Child.
Lent by James Deering, Esq.
3684. Maternity.
3685. Lily Pond.
3686. Writing.
3687. The Smithy.

SCULPTURE

LADD, ANNA COLEMAN
3688. Winged Head.

SAINT GAUDENS, LOUIS
3689. Head of Ceres.

FENTON, BEATRICE
3690. Caroline.
Lent by Gustavus Remak, Jr., Esq.

HOFFMAN, MALVINA
3691. Portrait Bust: Bonarius Grimson.

STACKPOLE, RALPH
3692. Head of Louis Sloss, Jr.

WARNER, OLIN L.
3693. Rosalie.
Lent by C. E. S. Wood, Esq.

FARNHAM, SALLY JAMES
3694. Cave Woman.

LADD, ANNA COLEMAN
3695. The Human Instrument.

GALLERY SEVENTY-EIGHT

PAINTINGS AND DRAWINGS

HASSAM, CHILDE
3696. The Terre Cuit Tea Set.
3697. Newfields: New Hampshire.
3698. Moonrise at Sunset.
3699. Isles of Shoals: Duck Island.
3700. The Squall: Gloucester.
3701. Der Groot House: Haarlem.
3702. St. Michaels: Lannion.
3703. Skull Springs: Oregon.
3704. Happy Valley: Harney Desert.
3705. Puerta del Sol: Toledo.
3706. Brittany Cottage.
3707. In the Shadow of the Vine.
3708. Reading the Letter.
3709. Diana's Bath.
3710. The West Indian Girl.
3711. Couch on the Porch: Cos Cob.
3712. New England Peaches and Grapes.
3713. The Strawberry Tea Set.
3714. Portrait of a Young Girl.
3715. California Hills in Spring.
3716. The Fete of Lannion: Grey Evening.
3717. Brelevenez.
3718. Lannion.
3719. Brelevenez: 2nd.
3720. The Quais: Lannion.
3721. The Blue Sea: Appledore.
3722. The Old House: September.
3723. The Old House with Elms.
3724. Weir's Farm: the Rain.
3725. Street in Haarlem.
3726. Antwerp Cathedral Spire.
3727. La Clarte.
3728. Sunset: New England Coast.
3729. The Ancient Window of Nemours.
3730. The Yachts: Gloucester Harbor.
3731. Aphrodite.
3732. The South Ledges.
3733. The Woman with Black Furs and Fire Opals.

SCULPTURE

PORTNOFF, ALEXANDER
3734. Portrait Bust.

COONSMAN, NANCY
3735. Portrait of Old Woman.

SAHLER, HELEN
3736. Head of a Boy.

POLASEK, ALBIN
3737. Portrait Bust of Theodore N. Ely.

GALLERY SEVENTY-NINE

PAINTINGS

CHASE, WILLIAM MERRITT
3738. Miss Savageau.
3739. Just Onions.
3740. Self Portrait.
3741. Miss Emmett.
Lent by the Brooklyn Museum.
3742. A Poor Man's Meal.
3743. Portrait of an Artist.
3744. Steichen.
3745. Helen.
3746. A Passenger Boat.
3747. Venice.
3748. Italian Landscape.
3749. Day Dream.
3750. Portrait of Mrs. C.
Lent by Carnegie Institute.
3751. Old Houses: Venice.
3752. Long Island Landscape.
3753. On a Grand Canal.
3754. Friendly Advice.
3755. Portrait of J. Frank Currier.

CHASE, WILLIAM MERRITT (Contd.)
3756. Back of the Villa.
3757. Koto.
3758. Study of a Young Girl.
3759. Portrait of Whistler.
3760. Mrs. Vonnoh.
3761. Mrs. Mason.
3762. Fruit.
3763. R. U. Johnson.
3764. Big Copper Kettle and Fish.
3765. Mr. Sullivan.
3766. Woman with the White Shawl.
Lent by The Pennsylvania Academy of the Fine Arts.
3767. Still Life: Fish.
3768. Mrs. Sullivan.
3769. Mrs. Chase.

GALLERY EIGHTY

PAINTINGS AND DRAWINGS

METCALF, WILLARD L.
3770. Trembling Leaves.

PAXTON, WILLIAM McGREGOR
3771. Breakfast.

METCALF, WILLARD L.
3772. Early Spring Afternoon: Central Park.

PAXTON, WILLIAM McGREGOR
3773. Daylight and Lamplight.

METCALF, WILLARD L.
3774. Blossom Time.

HALE, PHILIP LESLIE
3775. A Family Affair.
3776. Portrait.

WENDEL, THEODORE
3777. Hillside, Autumn.

HALE, PHILIP LESLIE
3778. Sun Bath.
3779. La Princesse Lointaine.
3780. Woman with Roses.

WENDEL, THEODORE
3781. October Haze.

LITTLE, PHILIP
3782. The Making of New Lands.

CRANE, BRUCE
3783. The Templed Hills.

PAXTON, WILLIAM McGREGOR
3784. Bellissima.

FOOTE, WILL HOWE
3785. Sunny Interior.

BOSLEY, FREDERICK A.
3786. Interior.

PAXTON, WILLIAM McGREGOR
3787. Portrait of James Paxton.

FOOTE, WILL HOWE
3788. Hydrangeas.

LITTLE, PHILIP
3789. The Upper Ipswich.
3790. An Upland Meadow.

GOODWIN, ARTHUR CLIFTON
3791. Boylston Street: Boston.

MILLER, KENNETH HAYES
3792. The Swan.

NOYES, GEORGE L.
3793. Late Autumn.

PAXTON, WILLIAM McGREGOR
3794. Woman and Baby.

FOOTE, WILL HOWE
3795. Italian Girl's Head.

MILLER, KENNETH HAYES
3796. The Cloud.

NOYES, GEORGE L.
3797. Spring Morning: Medfield.

GOODWIN, ARTHUR CLIFTON
3798. Boylston Street: Boston.
3799. T Wharf: Boston.

THOMPSON, LESLIE P.
3800. Girl in White.

WENDEL, THEODORE
3801. Ipswich Marsh.

METCALF, WILLARD L.
3802. Salmon River: Norway.

HALE, LILIAN WESTCOTT
3803. Lavender and Old Ivory.

HALE, PHILIP LESLIE
3804. The Tower of Ivory.

METCALF, WILLARD L.
3805. October Afternoon.

HALE, LILIAN WESTCOTT
3806. Portrait.

MAJOR, ERNEST L.
3807. Blond in Blue.

PAXTON, WILLIAM McGREGOR
3808. Glow of Gold and Gleam of Pearl.

METCALF, WILLARD L.
3809. Cherry Blossoms.

THOMPSON, LESLIE P.
3810. Girl with Mirror.

METCALF, WILLARD L.
3811. Winter's Festival.

PAXTON, WILLIAM McGREGOR
3812. The Housemaid.

SCULPTURE

CALDER, A. STIRLING
3813. Seated Athlete.
3814. A Woman.

KEMEYS, EDWARD
3815. Fighting Panther and Deer.

HARVEY, ELI
3816. Rex: Lion with Antelope.

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DUVENECK, FRANK (Continued)

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3872. Portrait of William Adams.
Lent by the Cincinnati Museum Association.

3873. Portrait of J. Frank Currier.
Lent by Alfred Juergens, Esq.

3874. Unfinished Portrait Study.
Lent by the Cincinnati Museum Association.

3875. Study of a Nude Back.
Lent by the Cincinnati Museum Association.

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Lent by William M. Chase, Esq.

3878. Sketch of a Nude.
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Lent by Mrs. D. H. Holmes.

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Lent by Mrs. Herman Goepper.

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3889. Palazzo Ca d'Oro: Venezia.
Lent by the Cincinnati Museum Association.

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Lent by the Cincinnati Museum Association.

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3892. In the Bay of Venice.
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3893. View of the Grand Canal: Venice.
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3894. Venetian Bridge.
Lent by the Cincinnati Museum Association.

3895. The Rialto: Venice.
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3896. San Pietro in Castello: Venice.
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3897. Riva degli Schiavoni No. 1.
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Lent by the Cincinnati Museum Association.

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3900. Riva degli Schiavoni No. 2.
Lent by the Cincinnati Museum Association.

3901. Laguna: Venice.
Lent by the Cincinnati Museum Association.

3902. Beechwoods: Polling: Bavaria.
Lent by the Cincinnati Museum Association.

DE CAMP, JOSEPH R.

3903. Portrait of Frank Duveneck.
Lent by the Cincinnati Museum Association.

DUVENECK, FRANK

3904. Portrait Sketch.
Lent by the Tavern Club.

3905. Young Man with Red Skull Cap.
Association.

3906. Girl's Head: Yellow Background.
Lent by the Cincinnati Museum Association.

3907. Turkish Page.
Lent by The Pennylvania Academy of the Fine Arts.

3908. The Hunchback.
Lent by Miss Jane Otis.
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3909. Italian Boy.
Lent by George E. Hopkins, Esq.

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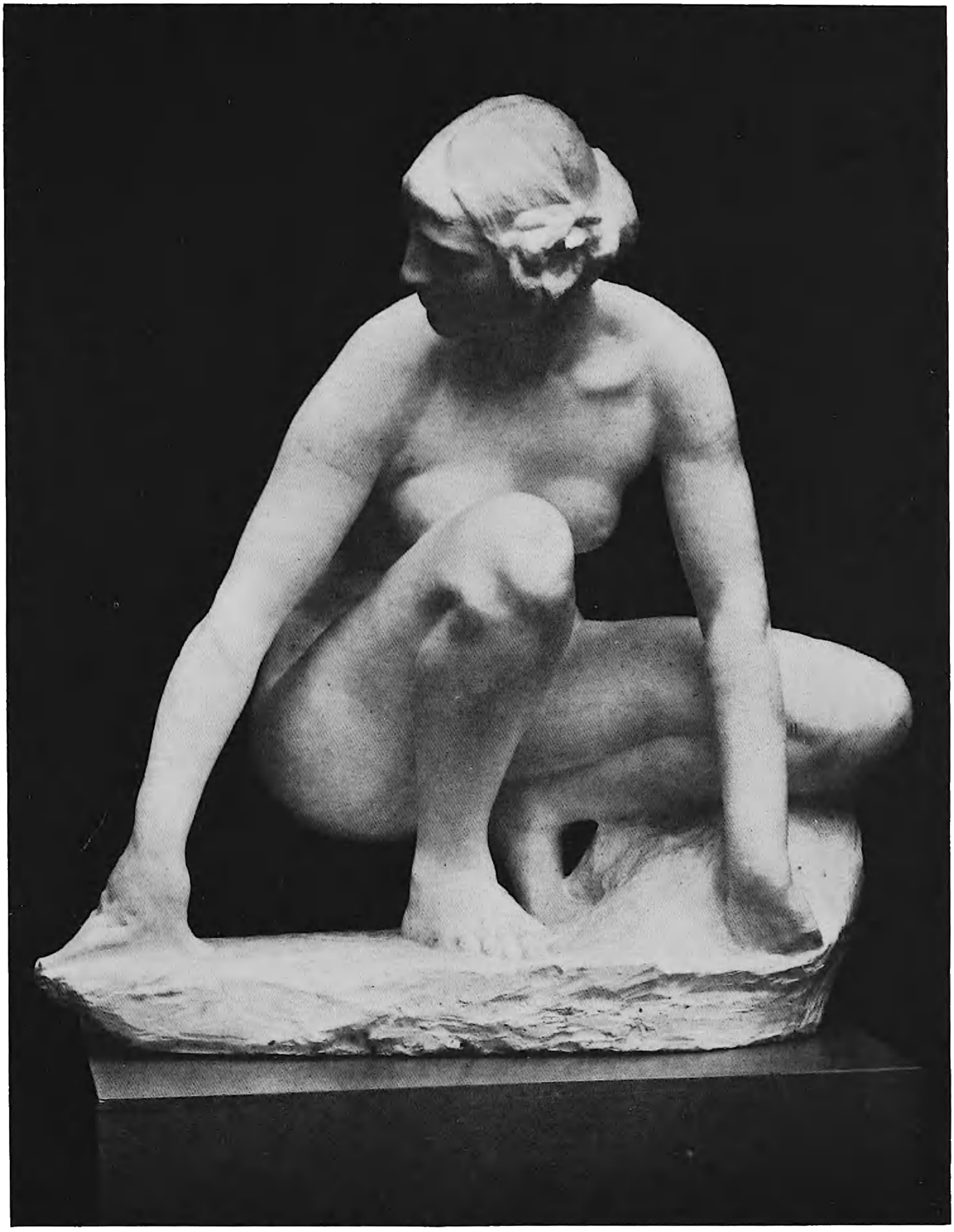
3911. Woman with a Fan.
Lent by M. A. De Wolfe Howe, Esq.

SCULPTURE

VONNOH, BESSIE POTTER

3912. Water Lilies.



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KEITH, WILLIAM (Continued)
3979. Landscape No. 2.
Lent by Mrs. Henrietta Zeile.
3980. Landscape No. 4.
Lent by Mrs. Henrietta Zeile.
3981. Quiet Pool.
Lent by Mrs. E. N. Harmon.
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Lent by the Joseph Worcester Estate.
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Lent by Mrs. Mary C. Richardson.
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Lent by Mrs. Mary C. Richardson.
3985. Landscape.
Lent by C. F. Jacobsen, Esq.
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Lent by Mrs. Mary C. Richardson.
3987. Landscape.
Lent by the Joseph Worcester Estate.
3988. Water Color.
3989. Landscape.
Lent by Mrs. Mary C. Richardson.
3990. Cloudy Day.
3991. Landscape No. 1.
Lent by Mrs. Henrietta Zeile.
3992. Landscape.
Lent by Mrs. Reginald Knight Smith.
3993. Spirit of Music.
Lent by Mrs. Mary McKenry Keith.
3994. Into the Storm.
3995. Sunset.
Lent by Mrs. E. N. Harmon.
3996. Silent Hour.
3997. Landscape.
3998. Shepherdess.
Lent by Mrs. E. N. Harmon.

GALLERY NINETY-ONE

PAINTINGS

STEEN, JAN HAIRCKSZ
3999. The Drunken Woman.
Lent by August Berg, Esq.
LUINI, BERNARDO
4000. The Angel.
Lent by Dan Fellows, Platt, Esq.
VITO, TIMOTEO
4001. Madonna.
Lent by Dan Fellows Platt, Esq.
TENIERS, DAVID
4002. Kitchen Scene.
Lent by Charles M. Cooke, Ltd.
TINTORETTO, JACOPO
4003. Head: Venetian Senator.
Lent by Oliver Dennett Grover, Esq.
ITALIAN SCHOOL
4004. Holy Family.
4005. Noah and His Sons.
COQUES, GONZALES
4006. Burgomeister and Family.
Lent by Charles M. Cooke (Ltd.).
4007. Portrait of Prince of Urbino.
Lent by Dan Fellows Platt, Esq.
PIAZZETTA, G. B.
4008. Portrait of a Boy.
Lent by Dan Fellows Platt, Esq.
BASSANO (JACOPO DA PONTE)
4009. Banquet of Dives.
Lent by Dan Fellows Platt, Esq.
BAROCCIO
4010. Portrait of Prince of Urbino.
Lent by Dan Fellows Platt, Esq.
PIAZZETTA, G. B.
4011. Portrait of a Girl.
Lent by Dan Fellows Platt, Esq.
RIBERA, JUSEPPE DE, CALLED SPAGNOLETTO
4012. St. Jerome's Last Prayer.
Lent by Dr. Gilbert L. Parker.
GUIDO OF SIENA
4013. Madonna.
Lent by Dan Fellows Platt, Esq.
VAN OSTADE, ADRIAEN JANSZ
4014. Tavern Scene.
Lent by William Berg, Esq.
SEGNA DI BONAVENTURA
4015. Madonna.
Lent by Dan Fellows Platt, Esq.
ENGELBRECHTSEN, CORNELIS
4016. Lot and His Daughters.
Lent by Dr. Gilbert L. Parker.
WATTEAU, ANTOINE
4017. The Rivals.

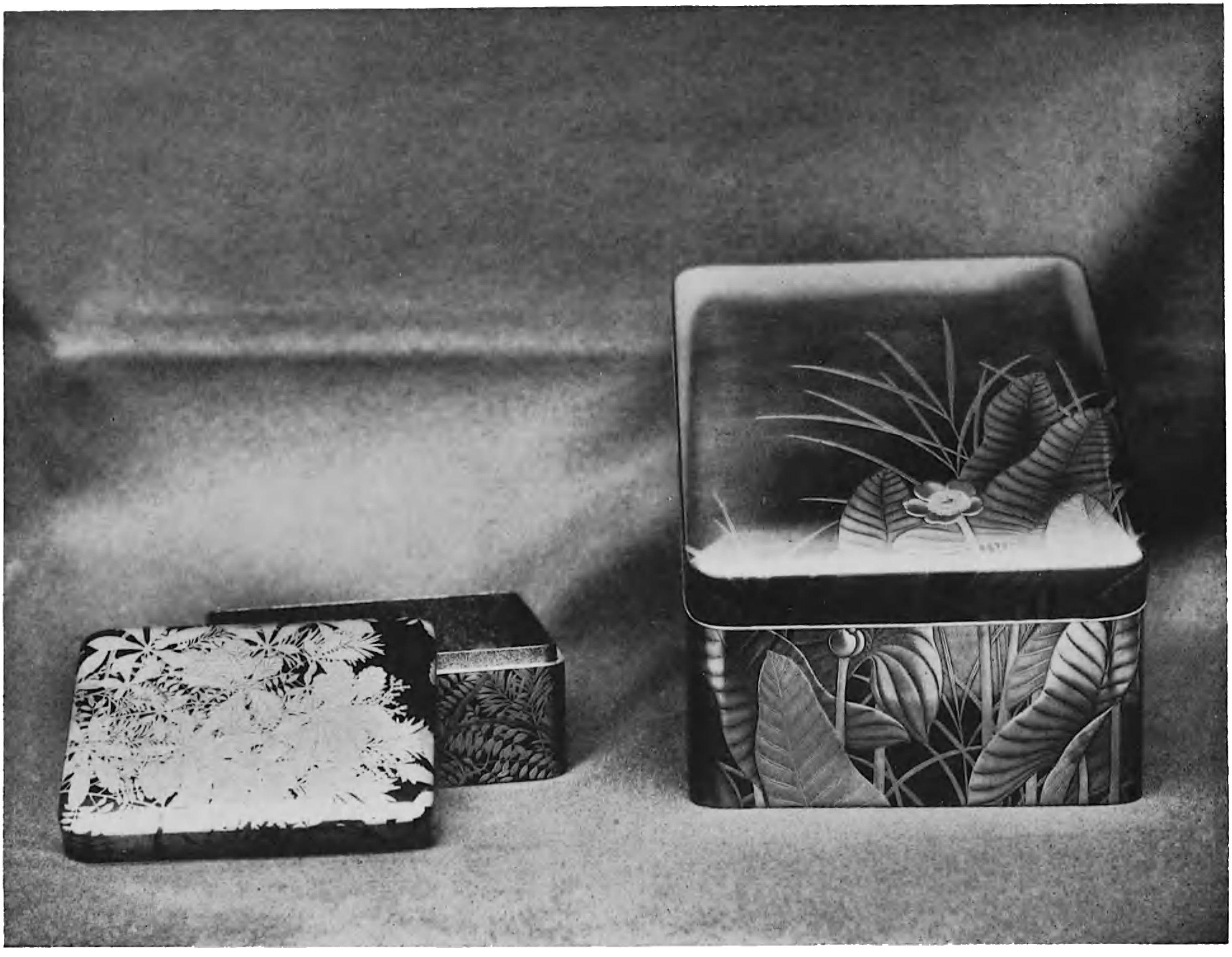
SCULPTURE

ZETTLER, EMIL ROBERT
4018. Professor T. S.

GALLERY NINETY-TWO

PAINTINGS

COURBET, GUSTAV
4019. Young Man with Violincello.
Lent by C. E. S. Wood, Esq.
ZIEM, FELIX
4020. Garden in Venice.
Lent by Charles F. Adams, Esq.
LE BRUN, CHARLES
4021. The Family of Darius at the Feet of Alexander.
Lent by the Art Institute of Chicago.
FORTUNY Y CARBO, MARIANO
4022. The Model: A Sketch.
Lent by The Pennsylvania Academy of the Fine Arts.
MEISSONIER, JEAN LOUIS ERNEST
4023. St. John the Divine.



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SCULPTURE

MANSHIP, PAUL
4077. Little Brother.
4078. Lyric Muse.
4079. Indian Hunter.
4080. Prong-horn Antelope.
4081. Portrait of a Baby.
4082. Centaur and Dryad.
4083. Portrait Statuette.
4084. Playfulness.
4085. Spring Awakening.

For Galleries Ninety-four to One Hundred and Sixteen, see pages 237 to 259

GALLERY ONE HUNDRED SEVENTEEN

PAINTINGS AND DRAWINGS

HITTLE, MARGARET A.
4086. Flower Beds at Reissig's.

DIRKS, RUDOLPH
4087. On the Dike.

EDWARDS, GEORGE WHARTON
4088. No-Man's Ledge: Monhegan.

BUEHR, KARL ALBERT
4089. Luncheon Outdoors.

JONES, LEON FOSTER
4090. A Misty Day in Winter.

OLSON, ALBERT BYRON
4091. Decoration: The Three Sisters.

GUSTIN, PAUL MORGAN
4092. A Clearing in the Northwest.

BOWDOIN, HARRIETTE
4093. A Venetian Highway.

FRIESEKE, FREDERICK CARL
4094. Summer.
4095. The Garden.

NELSON, BRUCE
4096. Sea and Sky.

WALTMAN, HARRY FRANKLIN
4097. Vermont.

WENTZ, HENRY
4098. November: Five P. M.

NOBLE, JOHN
4099. Paris: The Beach.

CARLSON, JOHN FABIAN
4100. Along the Stream.

COCKROFT, EDYTHE VARIAN
4101. Portrait Study.

JAY, CECIL
4102. Torn Skirt.

FRIESEKE, FREDERICK CARL
4103. The Garden Chair.

HOBART, CLARK
4104. The Blue Bay: Monterey.

FELDMAN, BARUCH M.
4105. Portrait Study: Introspection.

FRIESEKE, FREDERICK CARL
4106. Youth.

GUTMANN, BERNHARD
4107. Nude.

FRIESEKE, FREDERICK CARL
4108. Girl Embroidering.

FORTUNE, E. CHARLTON
4109. Summer.

BALL, ROBERT E., JR.,
4110. Moonlight: Gothic Arch at St. Jean: Brittany.

SUTTER, H. R.
4111. Street Scene: Provincetown.

MAGER, GUS
4112. Tulips and Irises.

McFEE, HENRY LEE
4113. Still Life.

MATHEWS, LUCIA K.
4114. Little Girl.

HEYNEMANN, JULIA H.
4115. Old Chinatown: San Francisco.

LUNDBORG, FLORENCE
4116. Etna in the Afterglow.

BIXBEE, WILLIAM
4117. Winter.

O'BRIEN, FRANK M.
4118. Dunes in Italy.

RITTMAN, LOUIS
4119. Early Morning in a Garden.

CUCUEL, EDWARD
4120. Champagne.

ULLMAN, EUGENE PAUL
4121. Young Widow.

MAGER, GUS
4122. Flower Bouquet.

TANNER, HENRY O.
4123. Christ at the Home of Lazarus.

FRIESEKE, FREDERICK CARL
4124. Boudoir.

ULLMAN, EUGENE PAUL
4125. Parisienne.

FOSS, HARRIET CAMPBELL
4126. Pink Phlox.

RITTMAN, LOUIS
4127. Breakfast.

CUCUEL, EDWARD
4128. Autumn Sun.

BUTLER, THEODORE EARL
4129. Peonies.

WILLIAMS, GEORGE ALFRED
4130. Boom Island Light: Ogonquit.

HAWORTH, EDITH
4131. Gibraltar.
4132. Midsummer.

HAWORTH, EDITH (Continued)
4133. Cypress Tree.
4134. African Coast.
4135. Village Street: Provincetown.

BALL, ROBERT E., JR.
4136. The Palms.

BURLEIGH, SYDNEY RICHMOND
4137. At the Wharf.

SNELL, HENRY B.
4138. Twilight at Sea.

NELL, TONY
4139. Floating Feather.

SHAW, SYDNEY DALE
4140. Nature's Screen.

FORSYTH, WILLIAM
4141. A Sunny Corner.

ROGERS, GRETCHEN W.
4142. Still Life.

RANDOLPH, LEE F.
4143. Avignon: France.

CUNEO, CYRUS CINCINATTO
4144. The Mother.

LUNDBORG, FLORENCE
4145. Old Fountain: Taormina.

COOPER, EMMA LAMPERT
4146. Temple at Jaipur.

FRIESEKE, FREDERICK CARL
4147. The Bay Window.

MORA, F. LUIS
4148. Vacation Time.

THORNDYKE, CHARLES HALL
4149. Gray Weather.

MORA, F. LUIS
4150. Spanish Fair in the Time of Goya.

ROBERTS, ALICE MUMFORD
4151. Red Peppers.

PAXTON, ELIZABETH OKIE
4152. In the Morning.

SCULPTURE

STERLING, LINDSEY MORRIS
4153. Fountain: Afraid.

HOVENDEN, MARTHA M.
4154. Girl and Kitten: Sundial.

SCHULENBURG, ADELE E.
4155. Scrub Woman.

GALLERY ONE HUNDRED EIGHTEEN

PAINTINGS

CAHILL, WILLIAM V.
4156. The Red Book.

LANG, ANNIE TRAQUAIR
4157. The Gray Kimona.

WICKWIRE, JERE R.
4158. Portrait of My Mother.

SAXTON, JOHN GORDON
4159. Midwinter.

BOHM, MAX
4160. The Promenade.

HARRISON, ALEXANDER
4161. Nature's Mirror.

FASSETT, TRUMAN E.
4162. Portrait: Mrs. Fassett.

DOUGHERTY, PARKE C.
4163. Winter Morning: Etretat.

CUCUEL, EDWARD
4164. Summertime.

HECHT, VICTOR DAVID
4165. Portrait of Mrs. Irving Stern.

GIHON, CLARENCE M.
4166. A Corner: Rue de Vaugirard.

RAVLIN, GRACE
4167. Evening: Market Place: Tangier.

GOTTHOLD, FLORENCE WOLD
4168. The Yellow Cat.

WOOLF, SAMUEL JOHNSON
4169. Brown the Wheats.

THORNDYKE, CHARLES HALL
4170. Church.

RAVLIN, GRACE
4171. Great Market: Grand Socco: Tangier.

GIHON, CLARENCE M.
4172. Peasant Houses.

POOR, HENRY VARNUM
4173. Baby's Toilet.

LITTLE, JOHN WESLEY
4174. A Passing Shower.

WRIGHT, JOHN
4175. Sicilian Landscape.

NELSON, BRUCE
4176. The Summer Sea.

DE VOLL, F. USHER
4177. Quebec from the Fortifications.

GRANT, LAWRENCE
4178. Fishing Boats: Concarneau.

WALDEN, LIONEL
4179. Before Fishing.

HOFFMAN, HARRY LESLIE
4180. A Mood of Spring.

TITCOMB, M. BRADISH
4181. Hillside and Harbor.

HAMILTON, WILBUR DEAN
4182. Spring.

MASON, JOHN
4183. On the Road to Killingworth.

DEWEY, CHARLES MELVILLE
4184. The Harvest Moon.

SPAETH, MARY HAUGHTON
4185. Penelope Roberts.

CLUTE, WALTER MARSHALL
4186. Romance.

COCKROFT, EDYTHE VARIAN
4187. Girl Reading.
HEYNEMANN, JULIA H.
4188. Miss Molly Muir.
BRUMBACK, LOUISE UPTON
4189. The Harbor: Gloucester.
HILLS, LAURA COOMBS
4190. The Morning Cup.
NICHOLLS, RHODA HOLMES
4191. 1860.
DEMING, ADELAIDE
4192. A Quiet Day.
MASON, JOHN
4193. Old Cider Mill.
SEAWELL, HARRY W.
4194. Interior.
DUNBAR, HAROLD C.
4195. Girl in Black.
BREUER, HENRY J.
4196. Lake Louise.
HOFFMAN, HARRY LESLIE
4197. Saturday Morning: Savannah Market.
HUBBELL, HENRY SALEM
4198. The Crimson Charger.
HEYNEMANN, JULIA H.
4199. Mrs. Arthur Symons.
STEWART, JULIUS L.
4200. Venice.
HOPKINSON, CHARLES
4201. Salem Bay: Massachusetts.
SMITH, GEORGE WASHINGTON
4202. California Hillside.
YARROW, WILLIAM H. K.
4203. In the Orchard.
KNOX, JAMES
4204. White Swan.
FINK, DENMAN
4205. Portrait of Mrs. F.
SMITH, GEORGE WASHINGTON
4206. Eucalyptus Trees.

SCULPTURE

AKELEY, CARL E.
4207. The Wounded Comrade.
CRENIER, HENRI
4208. Girl and Butterflies.
WEINMAN, ADOLPH ALEXANDER
4209. Heroic Courage.
ADAMS, HERBERT
4210. Meditation.
WEINMAN, ADOLPH ALEXANDER
4211. Study for Lincoln at Hodgenville.

GALLERY ONE HUNDRED NINETEEN

PAINTINGS, DRAWINGS AND PRINTS

MUHRMAN, HENRY
4212. Garden Flowers.
4213. Town and Sky.
WYETH, N. C.
4214. Roaring Skipper.
MUHRMAN, HENRY
4215. Boy with White Coat.
4216. Sunset.
4217. Autumn Landscape with Children.
4218. Chrysanthemums.
PETERSON, JANE
4219. Rapids Above Niagara.
BUDWORTH, WILL S.
4220. Early Spring: Wakefield Woods.
PRESTON, JAMES
4221. Paris No. 1.
4222. Mamburg: Bavaria.
4223. Paris No. 7.
4224. Paris No. 5: Cafe.
BLUMENSCHEIN, MARY GREENE
4225. Valentine.
PIERCE, LUCY V.
4226. Carmel Landscape.
MURA, FRANK
4227. Cloudy Day on the Thames.
4228. Street in Warwick: Winter.
BULL, CHARLES LIVINGSTON
4229. Beauty and the Beast.
MURA, FRANK
4230. Brewers' Draymen.
4231. Washerwomen.
4232. Cottages in Warwick.
NELL, TONY
4233. Paper Ladies.
WOODWARD, ELLSWORTH
4234. Felucca.
WEHRSCHMIDT, DANIEL A.
4235. You Should Also Mount With Me.
4236. Old Hall.
McCORMICK, HOWARD
4237. Hopi Ceremonial.
MURA, FRANK
4238. Below London Bridge.
NELL, TONY
4239. Study in Black.
SNELL, HENRY B.
4240. The Quai: Paris.
MURA, FRANK
4241. The Old Malt House.
4242. Market Carts.
BLUMENSCHEIN, ERNEST L.
4243. Love of Life No. 2.
MURA, FRANK
4244. Barges in Tow.
4245. Castle Wall: Warwick.
WILSON, FLOYD
4246. Chinatown: Portland.
MONGES, HENRY B.
4247. Sunset.

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PRESTON, JAMES
4248. Paris No. 8.
4249. Paris No. 6.
4250. Paris No. 4.
4251. Paris No. 3.

MARSHALL, E. NEWELL
4252. Parrot and Anemonies.
4253. Parroquet and Peaches.

PATTERSON, MARGARET
4254. Basque Fishing Boats.

BUDWORTH, WILL S.
4255. Afternoon Shadows: Chestertown.

MARSHALL, E. NEWELL
4256. Parroquet.
4257. Parrot.
4258. Parrot and Grapes.
4259. Parrot and Fruit.

PAPE, ERIC
4260. The Mexican Dance.

SNELL, HENRY B.
4261. The Lighthouse by Moonlight.

SELDEN, HENRY BILL
4262. Cloudy Morning.

FISHER, MARK
4263. On the River Stort.
4264. In the Garden.

COUSE, E. IRVING
4265. An Indian Shepherd.

BOONE, CORA
4266. Tulips.

PETERSON, JANE
4267. Sunlight and Shadows: Venice.

SNELL, HENRY B.
4268. The Devon Coast.

NORMAN, MABEL
4269. Portrait of Mrs. Helene Anderson.

BOONE, CORA
4270. A Pot of Flowers.

PETERSON, JANE
4271. Old Venice.

NORMAN, MABEL
4272. Portrait of Mr. Charles H. Hapgood.

WEBSTER, HERMAN A.
4273. Ponte Santa Triniti.
4274. Rio della Croce: Venice.

MARTINEZ, XAVIER T.
4275. Land of Silence.

NORMAN, MABEL
4276. Maestro Alessandro.

WEBSTER, HERMAN A.
4277. Ponte delle Grazie: Florence.
4278. Rio Ogni Santi: Venice.

OLSON, ALBERT BYRON
4279. Ballet.

CRISP, ARTHUR
4280. The Little Spinster.

OLSON, ALBERT BYRON
4281. Ballet.

CRISP, ARTHUR
4282. A Song Hit.
4283. The Philanderer.

NORMAN, MABEL
4284. Matilde.

WEBSTER, HERMAN A.
4285. Ponte Vecchio: Florence.
4286. On the Arno: Florence.

MARTINEZ, XAVIER T.
4287. The Storm.

NORMAN, MABEL
4288. Portrait of Dr. George Cerio.
4289. Maestro Alessandro: Profile.

WOODWARD, ELLSWORTH
4290. Veere.

BOWDOIN, HARRIETTE
4291. A Bit of Sunshine.

EISENLOHR, E. G.
4292. First Furrows.

NORMAN, MABEL
4293. Portrait of Mrs. Wm. R. Hunter.

SNELL, HENRY B.
4294. The Cove.

PERCY, ISABELLA C.
4295. Interior of Mission: San Juan.

HUNTER, ISABEL
4296. On the Exposition Grounds No. 1.
4297. On the Exposition Grounds No. 2.

MacCHESNEY, CLARA T.
4298. Still Life.

ROBINSON, BOARDMAN
4299. T. R. in Old Madrid.
4300. Viva What's His Name: Mexico, '12.

BECKER, MAURICE
4301. The Older Generation.

DILLAYE, BLANCHE
4302. Moonlight.

BLUMENSCHEIN, ERNEST L.
4303. Love of Life No. 1.

HALE, WALTER
4304. The Walk Along the Ramparts.

WRIGHT, LOUISE WOOD
4305. In Dorsetshire.

GRANVILLE-SMITH, WALTER
4306. The Landing.

STORRS, JOHN
4307. Portrait.

WEHRSCHMIDT, DANIEL A.
4308. The Hedge Cutter.

MENDENHALL, EMMA
4309. Mulberry Street Hill.

SLOAN, JOHN
4310. Woman on Roof.
4311. Girl Undressing.

DILLAYE, BLANCHE
4312. The Evening Star.

BLUMENSCHEIN, MARY GREENE
4313. A Girl.

SLOAN, JOHN
4314. At the Top of the Swing.

WEHRSCHMIDT, DANIEL A.
4315. The Old Shepherd.

MAURY, CORNELIA F.
4316. The Three Bears Story.

HALE, WALTER
4317. The Chapel on the Rock: Le Puy.

WRIGHT, LOUISE WOOD
4318. Corfe Castle: Dorset.

GRANVILLE-SMITH, WALTER
4319. The Boat Shop.

MIELZINER, LEO
4320. Character Head.

ROBINSON, BOARDMAN
4321. Disease in the Wake of War: Balkans, '12.

BECKER, MAURICE
4322. The Boy and the Man.

DILLAYE, BLANCHE
4323. On the Grand Morin.

MAYNARD, RICHARD F.
4324. Reading.

CAHILL, ARTHUR
4325. Illustration for Western Story.

DE ROSALES-BAGG, LOUISE
4326. Miss Betty Callish.
4327. Portrait.

SNELL, HENRY B.
4328. Still Life.

FORSYTH, WILLIAM
4329. Winter in the Hills.

DAVIS, STUART
4330. The Cafe Logue.

MIELZINER, LEO
4331. Mr. Philip Conway Sawyer.

CAULDWELL, LESLIE
4332. Portrait of Colonel W.

LA FARGE, BANCEL
4333. The Ravine.

MIELZINER, LEO
4334. Mr. Herbert Baer.

HALPERT, SAMUEL
4335. Still Life.

ZORACH, WILLIAM
4336. The Country Valley.

CARLSON, JOHN FABIAN
4337. Cloud Legions.

LANGTRY, MARY
4338. Personally Conducted.

ZORACH, WILLIAM
4339. Flowers.

MENDENHALL, EMMA
4340. An English Village.

ZORACH, WILLIAM
4341. The Wood Cutters.

LAMB, F. M.
4342. Threatening.

BALANO, PAULA HIMMELSBACH
4343. Parthenon: Moonlight.

BRADLEY, SUSAN H.
4344. Grand Canyon.

HARDING, GEORGE
4345. The Wreckers.

PETERSON, JANE
4346. Old Morlaix.

ZORACH, WILLIAM
4347. Woods in Autumn.

BEEK, ALICE D. ENGLEY
4348. Portrait Study.

PRESTON, JAMES
4349. Regenburg: Bavaria.

MIELZINER, LEO
4350. A Profile in Silver Point.

JACKSON, ANNIE HURLBURT
4351. Child's Head.

HUNT, E. AUBREY
4352. Morocco.

DAVIS, STUART
4353. A Back Yard.

HARDING, GEORGE
4354. Colombo Harbor.

HUBBARD, MARY WILSON
4355. A Portrait Sketch.

KELLER, ARTHUR I.
4356. The Bach Double Concerto.

HARDING, GEORGE
4357. Busy Day at the Docks.

DUFNER, EDWARD
4358. Portrait: A Ray of Sunlight.

WEHRSCHMIDT, DANIEL A.
4359. The New Slave.

HARDING, GEORGE
4360. Night: Australian Desert.

BULL, CHARLES LIVINGSTON
4361. The Sea Horse of Grande Terre.

SLOAN, JOHN
4362. Return from Toil.

REUTERDAHL, HENRY
4363. The Shipbuilders.

WARREN, HAROLD B.
4364. The Matterhorn.

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SLOAN, JOHN
4310. Woman on Roof.
4311. Girl Undressing.

DILLAYE, BLANCHE
4312. The Evening Star.

BLUMENSCHEIN, MARY GREENE
4313. A Girl.

SLOAN, JOHN
4314. At the Top of the Swing.

WEHRSCHMIDT, DANIEL A.
4315. The Old Shepherd.

MAURY, CORNELIA F.
4316. The Three Bears Story.

HALE, WALTER
4317. The Chapel on the Rock: Le Puy.

WRIGHT, LOUISE WOOD
4318. Corfe Castle: Dorset.

GRANVILLE-SMITH, WALTER
4319. The Boat Shop.

MIELZINER, LEO
4320. Character Head.

ROBINSON, BOARDMAN
4321. Disease in the Wake of War: Balkans, '12.

BECKER, MAURICE
4322. The Boy and the Man.

DILLAYE, BLANCHE
4323. On the Grand Morin.

MAYNARD, RICHARD F.
4324. Reading.

CAHILL, ARTHUR
4325. Illustration for Western Story.

DE ROSALES-BAGG, LOUISE
4326. Miss Betty Callish.
4327. Portrait.

SNELL, HENRY B.
4328. Still Life.

FORSYTH, WILLIAM
4329. Winter in the Hills.

DAVIS, STUART
4330. The Cafe Logue.

MIELZINER, LEO
4331. Mr. Philip Conway Sawyer.

CAULDWELL, LESLIE
4332. Portrait of Colonel W.

LA FARGE, BANCEL
4333. The Ravine.

MIELZINER, LEO
4334. Mr. Herbert Baer.

HALPERT, SAMUEL
4335. Still Life.

ZORACH, WILLIAM
4336. The Country Valley.

CARLSON, JOHN FABIAN
4337. Cloud Legions.

LANGTRY, MARY
4338. Personally Conducted.

ZORACH, WILLIAM
4339. Flowers.

MENDENHALL, EMMA
4340. An English Village.

ZORACH, WILLIAM
4341. The Wood Cutters.

LAMB, F. M.
4342. Threatening.

BALANO, PAULA HIMMELSBACH
4343. Parthenon: Moonlight.

BRADLEY, SUSAN H.
4344. Grand Canyon.

HARDING, GEORGE
4345. The Wreckers.

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4346. Old Morlaix.

ZORACH, WILLIAM
4347. Woods in Autumn.

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4348. Portrait Study.

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4350. A Profile in Silver Point.

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4351. Child's Head.

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4352. Morocco.

DAVIS, STUART
4353. A Back Yard.

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4354. Colombo Harbor.

HUBBARD, MARY WILSON
4355. A Portrait Sketch.

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4356. The Bach Double Concerto.

HARDING, GEORGE
4357. Busy Day at the Docks.

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4358. Portrait: A Ray of Sunlight.

WEHRSCHMIDT, DANIEL A.
4359. The New Slave.

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4360. Night: Australian Desert.

BULL, CHARLES LIVINGSTON
4361. The Sea Horse of Grande Terre.

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4362. Return from Toil.

REUTERDAHL, HENRY
4363. The Shipbuilders.

WARREN, HAROLD B.
4364. The Matterhorn.