



KEY TO THE LAST SUPPER (Fragment).

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|------------|----------------------------|-----------------|-----------------------------|
| 1. Simon. | 4. Judas, called Thaddeus. | 7. Bartholomew. | 10. Matthew. |
| 2. Philip. | 5. Peter. | 8. Andrew. | 11. James, son of Alphaeus. |
| 3. Thomas. | 6. James. | 9. John. | 12. Judas Iscariot. |

THE ART COMMITTEE

OF

The Art Institute of Chicago

takes pleasure in announcing to members and the public that there is now on exhibition in the galleries of the museum the painting called

THE LAST SUPPER,

By the distinguished German artist,

FRITZ VON UHDE.

This painting will remain on exhibition until June 6, 1892.

The exhibition of the Palette Club is in progress, besides the permanent collections of the museum.

W. M. R. FRENCH, Director.

THE LAST SUPPER.

By FRITZ VON UHDE.

FRITZ VON UHDE was born on the 22d of May, 1848, at Wolkenburg, in Saxony. His father was President of the *Evangelisch-Lutherisch Landes-Consistorium*, a fact to be borne in mind when we consider the strong religious bent which VON UHDE shows in his later work.

He began the study of art in 1867, at Dresden, but soon abandoned it and went into the army. He served with much spirit through the Franco-Prussian war, but his strong artistic instinct constantly showed itself, and in 1877 he left the army and devoted himself entirely to the study of painting.

He went directly to Munich, the centre of German art, and studied there for some time, thence to Paris, where he studied under Munkacsy, and from him and other artists of the French school acquired that love of nature and open air effects which so strongly marks his style.

In 1880 his first work of importance, "The Singer," was accepted by the Salon, and the following year "The Family Concert" was also accepted. These pictures show the influence which the painters of the Low Countries of the 17th century had exercised upon him, and it was not until he returned to Munich, in 1882, that his work showed the full influence of the French impressionist technique. "The Seamstresses," "The Organ Grinder," and "The Drum Practice of Bavarian Infantry" belong to this period.

It was not until 1885 that his peculiar talent took definite form in his picture, "Suffer Little Children to come unto Me," and from this time he devoted himself to the painting of religious pictures.

His portrayal of Christ is a decided departure from the conventional methods of representing him. In the paintings of VON UHDE, Christ is seen as the brother of the people of to-day, entering the humble houses of hard-working men, eating with them, blessing their children; as the consoler of the lowly, bringing hope and comfort to their dull, monotonous lives.

VON UHDE's painting of the "Last Supper," now on exhibition at the Art Institute of Chicago, is certainly a remarkable picture. The room in which the Saviour and his disciples are sitting at supper is entirely modern, as is also the appearance of the men, although the long mantle of Christ somewhat resembles the clothing of his time, and his delicate, worn, intellectual features are in strong contrast with those of the rude, lowly men who surround him. The scene is altogether of to-day, with no symbols of divinity about it. The sincerity of his treatment of the subject, the earnestness and self-surrendering love depicted in the faces and postures of the toil-worn, lowly disciples, raise this picture of VON UHDE's far above the common place.

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