



The Art Institute of Chicago



**HALF A CENTURY OF
AMERICAN ART**



NOVEMBER 16, 1939 TO JANUARY 7, 1940



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The Art Institute of Chicago, 1939

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FOREWORD

IN PLACE of the Fiftieth Annual Exhibition of American Paintings and Sculpture to be held in the autumn of 1939, the Art Institute has decided to arrange a showing called, "Half a Century of American Art." This anniversary exhibition recalls paintings and sculpture already shown at the museum during the period of 1888-1938. Only works originally seen in this long series have been selected. These have been put in chronological perspective so that Chicago may study the evolution of this exhibition over the years.

Selection and installation of this material have proved surprisingly difficult. In spite of a total of 13,257 paintings and 3,643 pieces of sculpture, comparatively few of these can be found today. A number of living artists were sent records of their entries; in many cases they replied that the works had been sold or disappeared. Quantities of earlier canvases have been destroyed—especially in the case of artists who changed their styles. Families, estates, art dealers, critics, friends—all these have been consulted, occasionally yielding results. It was decided to show only one work by an artist in order to include as many personalities and reactions as possible. Even so, many excellent works and men are missing, due to limitations of space.

In a review of this sort it is gratifying for Chicago to realize that, with certain exceptions, almost every important American painter or sculptor was seen at the Institute. The present exhibition becomes an index, as it were, to a history of American art, during the period of 1888-1938. Of the 181 paintings and 46 sculptures, 51 are by Chicagoans, a more than average representation by local artists.

To show the changing taste of these decades it has been thought interesting to include such examples of contemporary criticism as could be found. These comments follow the entry in the catalogue while an historical introduction traces the evolution of our American Annual in terms of dominant art movements. In addition a small documentary exhibit—placed at the entrance to "Half a Century of American Art"—presents contemporary photographs and makes vivid both history and statistics.

The catalogue was edited by Mr. Frederick A. Sweet, who also collaborated on the exhibition. Appreciation is due the following members of the staff for their assistance in assembling the exhibition and in the preparation of the catalogue: Miss Etheldred Abbot, Mr. Lester B. Bridaham, Mrs. Mona Eckford, Miss Marie Hinkes, Mrs. Dorothy Hutchins, Miss Selma Johnson, Mr. G. E. Kaltenbach, Miss Petronel Lukens, Miss Helen F. Mackenzie, Miss Daisy M. Meyer, Miss Dorothy Odenheimer, Miss Edith Papadopoulos, Mr. Walter J. Sherwood, and Miss Margaret Wareing.

The cover and title page were designed by Mr. Willard Grayson Smythe of the School of the Art Institute.

HALF A CENTURY OF AMERICAN EXHIBITIONS

ART had come West—at last. Chicago was to have its own yearly exhibition of American painting and sculpture. Paris might boast of its Salon, London of a Royal Academy, New York of brilliant events at the National Academy of Design.¹ From now on Chicago would answer with an annual American exhibit, staged by its own, thriving² Art Institute. "The clouds of indifference to art have lifted and above the horizon of business enterprise there is visible a new dawn whose first rays of light are so bright and tender as to indicate a glorious noonday in which art in the Garden City shall be glorified in beauty and crowned in thought," warbled the *Inter-Ocean*—only to be rebuked by *The New York Times* for what seemed a vulgar and provincial optimism.

But nothing could dim Chicago's satisfaction. At the opening night on May 28, 1888, an "animated and talkative company" marveled at the progress which American art had made within the last few years. "... marked advance in technique . . . greater refinement, broader ideas, richer knowledge. We can no longer be said to have no National Art"—(*The Tribune*). It was a splendid beginning judged by any standards. James W. Ellsworth, rising young collector and Chairman of the Committee, had not only lent from his own gallery. He had persuaded Thomas B. Clarke—one of America's great patrons—to send out a group of first-rate canvases. Among six pictures recalled from this first exhibit for 1939, two (the Homer and the Ryder) are masterpieces, the rest far better than "characteristic." But even as Chicago stood fascinated before these tightly packed walls, one phase of

¹ Founded in 1825, the National Academy of Design held its first American exposition a year later; has been at it ever since with the show now in its 114th year. The Pennsylvania Academy of Fine Arts in Philadelphia, formed in 1805, did not begin annual exhibitions until 1828. Chicago's annual is the third oldest national exhibit. Begun in 1888, it was interrupted for World's Fair years of 1892, 1893, 1933 and 1934. Other comparable exhibitions include the Carnegie International (with its extensive American section) begun by the Carnegie Institute, Pittsburgh, in 1896, the year of its organization; the Corcoran Biennial, started by the Corcoran Gallery, Washington, in 1907 (the gallery itself founded in 1869); and newest comer, the American Artists' Exhibition of the Whitney Museum of American Art, New York, started as a biennial (1932-1936), annual since 1937.

² "Thriving," it really was. Founded in 1879 as the Chicago Academy of Fine Arts, with quarters at the southwest corner of State and Monroe ("Pike's Building") it had two objectives. First: to establish a school where young mid-westerners might study without going to London, Munich or Paris (by hiring instructors who had been educated in the best schools of London, Munich or Paris). Second: to open galleries of art where students and the public might see old masters and contemporaries. "Not the esthetic gratification of a few lovers of art only is concerned in this undertaking but it is the desire and expectation to interest the public generally and to produce results so practical and appealing so strongly to the taste, the pride, and the enlightened foresight of our citizens as to merit and receive their prompt and substantial support." Rechristened The Art Institute of Chicago and headed by the vigorous Charles L. Hutchinson, by 1882 the organization had "permanent quarters" on Michigan Avenue at the corner of Van Buren. So rapid was its growth that a new building "handsome without and commodious within, Romanesque in style . . ." sprang up four years later on the same site and was officially dedicated on November 19, 1887 "when in spite of a furious snowstorm, a large and brilliant company were assembled." The next year, on May 28, 1888, the First Annual Exhibition of American Paintings opened to the public.

American art was passing. Inness, George Fuller, Wyant, already belonged somewhat to yesterday. Romantic sentiment and veils of tonal color were on the way out. Painters were returning from European studios, intent on "decorative arrangements" and "effects of sunlight." Twachtman, high-keyed, lyrical, marked the transition. Behind many an experiment lurked the waspish, elegant silhouette of James McNeill Whistler who had been so rude as to call Chicago "Hog-Town."

But we must not deceive ourselves. The early annuals did not read precisely like a history of American painting. An occasional Whistler or Chase was planted among acres of Mowbrays, Poores, Currans, Moellers. Popular approval, as reflected by the press of the early nineties, was reserved for "very finished works." Many a study was hailed as "a pretty conceit." Others were said to express "much delicacy of sentiment" while now and then a canvas "excited compassion in the mind of the beholder." There was marked dissatisfaction over the prizes.³ It had been taken for granted that the chief object of the exhibition was to encourage technique, especially in figure composition where our men felt a bit unsteady when compared to the well-trained French. But when Inness and Dewing walked away with awards, the public felt rebuked. Neither canvas was in "the careful manner" of the day; neither was "noble" in subject or large in size.

The disquieting note of the new. It appeared in full force in 1890, when the Institute invited the Society of American Artists to exhibit as a group.⁴ This lively organization was then in its fourteenth year of secession from the National Academy. *The Journal* was shocked: "Such licenses as some of our modern colorists are taking are enough to make Rembrandt and Velasquez and the grand old workers in pigments roll over in their sarcophagi and groan." *The Tribune* was elated: "At last our artists are learning that this young nation need not be ashamed to acknowledge her youth . . . spontaneity, freshness . . . superb exuberance of feeling . . . rapture of life."⁵ The award to Sargent for his dashing Carmencita (which, but for today's war would probably be hanging once again in Chicago, lent by the French Government) pleased artists; seemed "inscrutable" to laymen. One critic could find no "technique" in it and felt the award "must have a detrimental effect on art students."

The World's Columbian Exposition intervened with an amazing art exhibit of its own. The "Art Palace" of 1893 opened the eyes of the Middle West. Foreign

³ Prizes were given at all exhibitions except from 1894-1899. They varied in number from 1 to 10, aggregating 200 with a total money disbursement of \$109,550. The smallest amount given in any one year was \$100 (1900, 1901), the largest \$7,100 (1928, 1929); an average of \$2,330.85 per exhibition.

⁴ This was the only completely invited exhibition. All others combined invitation and jury. Jurors totaled 331 professional artists, and seven curators of other art museums.

⁵ In spite of praise, fewer works were sold than usual. Chicago was visibly disappointed but *The New York Times* commented acidly: "The way to get the Wild West to buy American pictures is to exhibit them in Paris or London."

nations sent tons of paintings. There was a long, inclusive American section with prizes for fifty-seven oil painters including Whistler, Sargent, Homer, and Eakins. Sophisticated visitors admired the fluency of Zorn; wondered why the French section ignored the French Impressionists in favor of Salon enamel and "naughtiness," finally discovered a few Monets and Pissarros lent by Mrs. Potter Palmer and Alexander Cassatt, brother to Mary. But long after "The City White had fled the earth," the Institute had a permanent souvenir. A splendid new building ("classic in design, fireproof in construction") rose on the Lake Front. Romanesque gave way to Renaissance—a pleasant symbol. After the place had been thoroughly fumigated (a Congress of Religions used it during the Fair), the Art Institute moved into its present home.

Resumed in 1894, the annual exhibition took on a new cosmopolitanism. Direct from Paris came a group of pictures assembled by the indefatigable Sara Hallowell. For about fifteen years this lady perched on Italian chairs, sipped tea, cajoled canvases out of "our painters over the water." She "skimmed the cream" (such as it was) from the two Salons, choosing, in her own words, only those things "which had attracted the more enlightened admiration abroad." Soon French titles appeared in Chicago catalogues and artists hurried to insert "Paris, Salon, such-and-such a year" after their entries. The Hitchcocks, MacEwens, and Ridgway Knights painted the rich of Paris and the poor of Brittany and Holland in so expert a manner that in 1898 a Chicago writer felt that the foreign group "formed the main strength of the exhibition." Side by side were the true impressionists, Theodore Robinson who actually worked under Monet, Childe Hassam, whose "streaky, speckled brushwork" was less of a curiosity than it once had been before critics had gone in for phrases like "glowing masses of jewelled splendor" and "brushes dipped in sunlight."

Meanwhile, the evening reception became a social event of the first order. "Fashion and beauty paid homage to art and incidentally took notice of gorgeous toilettes and picturesque effects in simpler gowns." Year after year, reporters hurried back to their desks to write that this year's exhibit was "the best, indeed by all odds the best." "Chicago is becoming a great art center" proclaimed *The Philadelphia Evening Item*, impressed as much by "the handsome women and well-groomed men" as by the eighty-one large paintings sent f.o.b. Paris. Occasionally a soberer note appeared. Now and then in this world of Salon glitter a critic would stumble across an Eakins. "Journalism in paint" was the obvious dismissal. "Mr. Eakins embodies on canvas, incidents or facts of everyday life" commented the *Times-Herald* as though such an approach seemed a rather quaint one.

Round the turn of the century Impressionism became respectable. At first, as

one man admitted, "ordinary people could see nothing to admire in the luminous canvases and even critics stood somewhat aghast but it was the old story, 'we first endured, then pitied, then embraced.'" Moreover our Impressionists had begun to treat American subjects—a sure path to popular favor. Redfield, Gardner Symons, J. Alden Weir rendered American countryside with a direct, solid technique that appeared much "healthier" than similar French reactions to Auvers or Pontoise. Gari Melchers, part Salon performer and part vigorous realist, pleased even the discerning Harriet Monroe. (A poet and discoverer of poets, Miss Monroe goes down in history as Chicago's most penetrating early writer on art. Time and again one is grateful for her common sense and delicate understanding.) Boston took one look at the exhibition and wrote home: "It is rather mortifying to . . . realize the advantages the inhabitants of that city, popularly supposed to be given up to 'pork and plunder,' have over New York and Boston in the way of art exhibitions."⁶

By 1905 it was recognized that native art had traveled far from the "first modest showing of 1888." "Year by year we become more original and more American . . . Most of the Paris canvases this year are disappointing . . ." Sargent⁷ was deified and even Robert Henri and his group of New York realists were welcomed.⁸ A similar tendency to treat Chicago subjects in prose rather than poetry was noted . . . "the unaffected transcript of a characteristic local scene, which, we are slowly learning, holds as many points of picturesqueness as (Holland for the Dutch) . . ." Slowly, it was. Alson Skinner Clark's "Coffee House" was something of a curiosity next to synthetic autumn hills, brisk marines, Italian villages in sunshine. There is more than a little hint that the exhibits of the early nineteenth-hundreds were sinking into a complacent dullness. Snow, snow, snow. The "prevailing liking" for white landscapes had assumed the proportions of a blizzard with thirty such canvases in one exhibition. Harriet Monroe, gentle but just, detected "a certain monotony . . . The same subject continued a little too long may chill an artist's inspiration."

Suddenly a piece of news shook the art world. Chicago had organized a group of patrons known as The Friends of American Art⁹ who promised to spend at least

⁶ "The total attendance at the exhibition so far is 66,000 which beats the attendance at the Thanksgiving football game by 50,000. Art and athletics are going hand in hand at last—a sign of the truest culture." (*The Chicago American*, October 16, 1904)

⁷ Thirteen years after denouncing La Carmencita, Chicago wrote of Sargent's portrait of Chase: "In the next century this picture will be visited by pilgrims."

⁸ *The Chicago American* (October 16, 1904) carried a story of the coming exhibition in which it stated that an "editor de luxe of degeneracy" will be included. He will show Whiskey Bill and The Prize Fighter "beside whom Raffaelli's Absinthe Drinkers are saintly. It is G. B. Luxs (*sic*). Evidently only a publicity stunt, for neither work attracted the slightest attention in the press. Henri had begun showing in 1894; Sloan in 1900; Luks in 1904; Bellows in 1908. Other members of "The Eight" included Arthur B. Davies (first shown 1894), Glackens (1896), Lawson (1903), Shinn (1905) and Prendergast (1897).

⁹ This public-spirited group enrolled 175 members; raised \$310,750, expended \$301,850 for 146 paintings and sculpture by Americans which they presented to the Institute.

\$30,000 a year for native talent. A princely gesture! Chicago was at last the real art center that Lorado Taft had proclaimed it. Citizens could forget the weary scorn of Oscar Wilde, the aloofness of Henry James, the recent abuse of Joseph Pennell who imitated the bad manners of Whistler without his wit. The Twenty-Third Annual of 1910 was launched on a wave of enthusiasm. According to *The Inter-Ocean* it turned out to be "a stupendous glory, the greatest showing ever held of American art." Impressionism was approaching the academic zenith. Benson, Tarbell, Metcalf, and the more Parisian Frederick Frieseke and Karl Anderson stole the show with large, light-struck canvases that suddenly made the Salon pictures look shabby.¹⁰

During all this time an art revolution was spreading in Europe. Most Americans were unaware of a new movement which had successfully repudiated Monet and his discoveries. They knew nothing of its creed and leaders. True, as early as 1905 Chicago had extended a friendly invitation to thirty-four "modern" French artists to show in that year's American annual. These turned out to be the late, frail flowers of Impressionism: (men like Dauchez, Cottet, Besnard, the aged Raffaelli) and the public sensibly preferred our own painters. Now in 1912 a group of young Eastern artists toured Europe, assembled a tempestuous exhibit called The International Exhibition of Modern Art which, shown in a New York Armory, became a national scandal.¹¹ The Institute was the first museum to show it and from March 24 to April 16, 1913, over 188,000 visitors pushed through the galleries to gape, laugh or cat-call in front of Duchamp's *Nude Descending the Stairs*. In vain Harriet Monroe had tried to prepare her readers in advance with lengthy quotations from Clive Bell and the French. Fruitlessly Arthur Eddy, Chicago lawyer and intrepid collector, defended Cézanne, Matisse, and Kandinsky; grew so unhappy that he retired to write *Cubists and Post-Impressionism*, the first book in English on the whole movement and still one of the best. Led by outraged professors, students of the School of the Art Institute parodied Matisse under the name of "Henry Hair Mattress," publicly burned effigies of his three "worst" pictures. Chicago reeled to arguments over Cubists, Vorticists, Futurists.¹² And then suddenly the show was over and an exhibition by Besnard soothed the art storm.

¹⁰ Works were still being sent over from Paris, but it is amusing to note the gradual cooling of enthusiasm. At first Chicago was proud of its direct wire to "the art capital." The painters were called "*our* artists in Paris." Later they became "the French-Americans" or even "Parisian-Americans." By 1910 the representation was denounced as "either incompetent or extremely careless." By 1914 it ceased altogether, another victim of the War. There was little regret. Maude I. G. Oliver even quotes one "disrespectful" artist who called it "a lot of old junk."

¹¹ An attractive account of the exhibit was published by Walt Kuhn, Executive Secretary. Called *The Story of the Armory Show*, it was privately printed by Mr. Kuhn in 1938. The aim of the exhibition as stated by Arthur B. Davies, one of its organizers, was to allow the intelligent public to "judge for themselves the new influences at work in other countries."

¹² It is entertaining to read that Cubism was compared to "the inspirations of Gertrude Stein, a French woman" (*sic*), as she watched "Mrs. Mabel Dodge walk through the gardens of the Villa Curonia."

But American art had received a jolt. At first it was not noticeable, except perhaps in a stricter conservatism. Beneath the usual gloss of praise critics seem a bit bored at the exhibitions of the 'teens. There was nothing, according to the critic of *The Examiner*, to upset the visitor's "placid, contented state of mind." He could stroll about unconcerned over "new problems and new possibilities for artistic expression or even about the expression of a new thought in an accepted manner."¹³

But if painting was falling into a rut, Chicago in 1916 had an opportunity to see a great gathering of sculpture. So far, sculpture had been minimized; the excuse was "expense of transportation"—a real enough reason. Now eight hundred pieces, some of them from the Panama-Pacific Exposition, descended on Chicago. Many lacked the fine seriousness of an earlier master like Saint-Gaudens or the brilliant handling of a Charles Gaffey. The bulk was a bit on the fancy side: bronzes that reflected the technique and sentiment of painting. Here and there one saw traces of the new direction; that return to archaic sources which finally, in our decade, would rid American sculptors of superficiality and bring about a whole school of direct carving. And now and then a bolder, more expressive form showed the impact of Maillol or Lehmbruck.

By 1917 a new ferment was beginning to make itself felt. It was charted in the *Chicago Evening Post*, year after year, by the sincere and genuinely troubled critic, Lena H. McCauley. She blames the social disturbances, the experiments of the French; she identifies it with "the realist imagists in poetry or certain composers in the musical world." Contemporary American art lacked "soul." "The good old school of honest effort" was no more. [The modern artist] "stirs paint in a mess, dabs spots, covers a canvas" Cassandra-like she warned the public that American Art "stood at the Great Divide." Eleanor Jewett of *The Tribune* was far less gloomy. She found the Thirtieth Annual "on the whole quiet, restrained, eminently dignified Now and again a lurking shadow of futurism or a twist and curve of Cubicism" These years marked the ascendancy of the New Mexican group. Blumenschein, Ufer, Higgins, among others, portrayed the life of the Indian with a blend of decoration and realism that delighted the Middle West. Sloan, Bellows, Kroll were annual exhibitors, and by this time it is uncommon to find Luks still called "an exponent of revolutionary tendencies." Camouflage and posters could be blamed for "stronger delineation and brave color." But suddenly the war was over, peace dramatically announced in the very midst of the opening reception in 1918, sending visitors out into Michigan Avenue to sing and roar with the crowds.

¹³ In 1914, Chicago was again rocked by scandal. The Potter Palmer Medal of that year was awarded to Richard Miller's *Nude*, a composition showing a nude model and a clothed figure. Post Office officials barred its reproduction from the mails as Inspector Angier declared it to be "immodest, indecent"—and crime of crimes—"out of drawing." Attendance rose; art students said it must be art, otherwise it would not have been condemned. The Post Office relented, and the whole affair blew over.

On returning next season the public found certain changes. The East Wing Galleries, built in 1915-1916, had new backgrounds with tints of green, rose and blue. The exhibition boasted a "formidable array of new names." For once there was no Benson, Tarbell, Kendall, or Sargent. Marguerite Williams in *The Daily News* felt it a "truly American" show. "More and more paintings portray American types and scenery." Though Miss McCauley detected "Honest craftsmanship and idealism mourning in the shadows," the general effect was stimulating. But by 1921, "Art was back to normalcy," to employ the ugly word of President Harding. And Chicago modernists, thrown out by the jury, organized their first Salon des Refusés.

From the time that Robert B. Harshe assumed the Directorship of the Institute in 1921, exhibitions of American art slowly changed their purpose. No longer were they given over chiefly to the assured and successful. Mr. Harshe wanted an exhibition combining the coverage of a daily paper with the alertness of an editor looking for fresh talent. Under his regime, Chicago's earlier reputation for liberalism was revived, extended. He was genuinely sympathetic to young, struggling artists, believing by 1925 that painters in America were "rapidly becoming as uninterested in realism . . . as were the Chinese painters of the Sung Dynasty or sculptors, mosaicists or miniaturists of the thirteenth century . . ."

This policy of showing the "newer and representative phases of art" was strongly attacked by certain Chicago critics who expressed actual "horror" over the later entries of Luks, McFee, Schnakenberg, and Bellows. "Moderns Score a Victory," "Another Landslide for the New Twentieth Century Art" headed their columns, while the public came, agreed, disagreed, went home, returned to argue. Other liberal elements arose. The Arts Club, first in a gallery at the Institute, later in quarters of its own in the Wrigley Building, brought contemporary foreign art to Chicago, filling in the gap since the Armory Show. Eve Watson Schütze at The Renaissance Society of the University of Chicago set up a series of lively shows, demonstrated the connection between new tendencies and old. C. J. Bulliet turned the art supplement of *The Post* into the most vital sheet in the country, attacking complacency wherever he found it.

In 1929, a picture showing an outdoor baptism in a cow tank, painted by John Steuart Curry of Kansas, was deemed "perfectly ghastly" by *The Tribune*. Ghastly or not, it heralded a new school. "'American Scene,' humph," retorted an elderly painter at the exhibition. "Nothing new in that. It goes back to Mount and Eastman Johnson. Bellows and Sloan were doing it twenty-five years ago. And lots of artists have kept it up ever since." But the phrase caught on. And when Grant Wood's trenchant American Gothic appeared in Chicago a year later, the chief

ikon of the movement was born. At first it had fewer adherents than the older modernist strain which depended ultimately on Cézanne, the Fauves and Expressionists. In 1931 Ernest L. Heitkamp could write in *The Herald Examiner* that "a decade ago few American artists had been touched by the Parisian or other Continental heresies of painting; whereas today . . . they have not only been touched but saturated and contaminated from head to toe." He seems to have had in mind the prize-painting of the year, Morris Kantor's *Haunted House*, where a nostalgic strain of Americana is crossed with Surrealism. In the same exhibit Marsh's dark, "depressing" canvas, *The Bowery*, foretold the proletarian subjects of four years hence when the Jury of the Forty-Sixth Annual tossed out the accepted "modernists" and gave Chicago a full taste of "social protest and drab American scene," not unmixed with elements from below the Rio Grande. (The yearly exhibition had been omitted during the two years of the Century of Progress. Both in 1933 and 1934 a large section of the World's Fair show was given over to American canvases and sculpture, especially in the second, where native art was stressed.)

Ironically enough it was a pleasant little canvas, "Thanksgiving," by a former Illinois girl, which in 1935 drew the greatest fire. Five thousand visitors a day stormed the exhibition to stand before this despised "cartoon in color." "American art is bold, footloose and going some place . . . Artists, hard-hit by depression, have dared to look round them and put their comments on canvas" wrote Robert Harshe. Already, through such agencies as the PWAP, the Treasury Section, and the later Federal Art Project of the WPA, artists were being given a chance to produce for the public. Almost overnight the United States Government became the world's greatest art patron. In the annuals of 1936, 1937, and 1938 the influence of this movement has been incalculable, tending to unite American painters and sculptors into a determined effort to resist foreign influence and create a national expression.

So strong is the feeling of being cut loose from Europe that many believe our American Renaissance—long overdue—has arrived. The present exhibition shows one main situation: the impact of European styles upon our artists. We see how some have gone down in the flood; how others have risen to take part in world movements; how still others fought stubbornly for independence. Much is expected of America and much will come forth—particularly if our artists heed the counsel of Thomas Eakins to "peer deeper into the heart of American life . . ."

When Chicago stages its "Century of American Art" in 1988 what a different story it will tell!

DANIEL CATTON RICH

P A I N T I N G S

CHRISTIAN ABRAHAMSEN, born Bergen, Norway, 1887

1 Major General E. D. Swinton, C.B., D.S.O. (1918)

33¾ x 21¾ inches; signed Chr. Abrahamsen

Lent by the Artist

Represented by a total of six paintings in the Annual American Exhibitions of 1913, 1914, 1915, 1918, 1938.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918.

"... the portrait of Maj. Gen. E. D. Swinton by Christian Abrahamsen is another striking military canvas."—Eleanor Jewett, *Chicago Tribune*, Nov. 7, 1918.

JEAN CRAWFORD ADAMS, born Chicago, 1890

2 Wheat Field (c. 1933)

25 x 30 inches; signed Jean C. Adams

Lent by the Artist

Represented by a total of five paintings in the Annual American Exhibitions of 1928, 1929, 1930, 1932, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

WAYMAN ADAMS, born Muncie, Indiana, 1883

3 Joseph Pennell

52 x 43¾ inches; signed Wayman Adams

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of eighteen paintings in the Annual American Exhibitions of 1915, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1936, 1937, 1938.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of fifteen hundred dollars; also awarded Honorable Mention.

"The most striking portrait in the exhibit is the one of Joseph Pennell, the etcher, by Wayman Adams. Besides its excellence as a portrait it is remarkable as a painting. I thought so on Wednesday when I first saw it and I doubled my appreciation of my own taste if not that of the painting when on Thursday it was announced that the Logan prize of \$1500 had been awarded to it. Mr. Adams has depicted the etcher seated carelessly and comfortably, lounging rather, on a thin iron stool high above a city. He is dressed in a rough suit and a slouch hat is pulled low on his head. In one hand Pennell holds a painter's palette and in the other is the brown stump of a half-smoked cigar. The blue-gray smoke curls slowly from the tip."—Eleanor Jewett, *Chicago Tribune*, Nov. 10, 1918.

ADAM EMORY ALBRIGHT, born Monroe, Wisconsin, 1862

4 Mending the Net (1907)

24 x 30 inches; Adam Emory Albright 1907

Lent by Mr. Malvin Marr Albright, Warrenville, Illinois

Represented by a total of thirty-one paintings in the Annual American Exhibitions of 1896, 1897, 1898, 1902, 1904, 1906, 1907, 1908, 1909, 1911, 1912, 1913, 1914, 1915, 1916, 1918, 1919, 1920, 1921, 1927.

This painting was exhibited in the Twentieth Annual American Exhibition of 1907.

"A. E. Albright has reached a high water mark in popular approval in his four paintings of children . . . general liking includes the Mending the Net."—*Chicago Evening Post*, Nov. 2, 1907.

IVAN LE LORRAINE ALBRIGHT, born Chicago, 1897

5 Fleeting Time Thou Hast Left Me Old (1928-29)

20 x 30 inches; signed Ivan Le Lorraine Albright

Lent by the Artist

Represented by a total of six paintings in the Annual American Exhibitions of 1926, 1927, 1928, 1929, 1930, 1936.

This painting was exhibited in the Forty-Third Annual American Exhibition of 1930, when it was awarded Honorable Mention for Figure.

JOHN W. ALEXANDER, born Allegheny City, Pennsylvania, 1856; died New York, 1915

6 Portrait of Mrs. John W. Alexander (Plate XIV)

62 x 52 inches; signed John W. Alexander

Lent by Mr. James W. Alexander, Princeton, New Jersey

Represented by a total of thirty-five paintings in the Annual American Exhibitions of 1894, 1897, 1899, 1903, 1905, 1907, 1910, 1911, 1913, 1914.

This painting was exhibited in the Seventh Annual American Exhibition of 1894 under the title Portrait—Pink.

ANTHONY ANGAROLA, born Chicago, 1893; died Chicago, 1929

7 An Old Settlers' Picnic (1920) (Plate XXXII)

30 x 40½ inches; signed Anthony Angarola 1920

Lent by Mr. and Mrs. Emil F. Smrz, Chicago

Represented by a total of sixteen paintings in the Annual American Exhibitions of 1919, 1920, 1921, 1922, 1924, 1926, 1927, 1928, 1929.

This painting was exhibited in the Thirty-Third Annual American Exhibition of 1920.

BORIS ANISFELD, born Bieltsy, Russia, 1879

8 Flowers (1937)

45 x 36 inches; signed Boris Anisfeld

Lent by the Artist

Represented by a total of eight paintings in the Annual American Exhibitions of 1926, 1928, 1931, 1932, 1937, 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

JOSEF G. BAKOS, born Buffalo, 1891

9 Cactus (1937)

20 x 24 inches; signed Bakos

Lent by the Artist

Represented by a total of three paintings in the Annual American Exhibitions of 1929 and 1937.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

MACENA BARTON, born Union City, Michigan, 1901

10 Portrait of C. J. Bulliet (1932) (Plate LIX)

48 x 42 inches; signed Macena Barton

Lent by the Artist

Represented by a total of four paintings in the Annual American Exhibitions of 1927, 1929, 1932.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

GIFFORD BEAL, born New York, 1879

11 The Manor House

36 x 48 $\frac{1}{4}$ inches; signed Gifford Beal 12

Lent by Mrs. George Van Santvoord, The Hotchkiss School, Lakeville, Connecticut

Represented by a total of thirty paintings in the Annual American Exhibitions of 1903, 1904, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1921, 1923, 1924, 1925, 1926, 1927, 1929, 1930, 1931, 1932, 1936, 1937.

This painting was exhibited in the Twenty-Sixth Annual American Exhibition of 1913.

"Gifford Beal has ventured into new ways with vigorously colored canvases, *The Grand Entry* and *The Manor House*."—L. M. McCauley, *Chicago Evening Post*, Nov. 15, 1913.

CECILIA BEAUX, born Philadelphia, 1863

12 The Dreamer (c. 1897) (Plate VIII)

33 x 25 inches; signed Cecilia Beaux

Lent by The Butler Art Institute, Youngstown, Ohio

Represented by a total of fifteen paintings in the Annual American Exhibitions of 1898, 1899, 1908, 1909, 1910, 1912, 1913, 1915, 1918, 1921, 1923, 1929, 1930.

This painting was exhibited in the Twelfth Annual American Exhibition of 1899.

"I am not sure whether Cecilia Beaux's *The Dreamer* and Benson's *Children in the Woods* belong to the great Carnegie gallery or not, but they are worthy of it. They are excellent examples of two of the best living American artists. *The Dreamer* has Miss Beaux's two main characteristics, the calmly confident touch and the expression of perfect mental poise. (W. M. Chase says deliberately that Miss Beaux is not only the best living woman artist, but the best who ever lived.)"—Isabel McDougall, *Chicago Evening Post*, Nov. 4, 1899.

"Rivaling this (Shannon's *Miss Kitty*), and probably winning, is Cecilia Beaux's *The Dreamer*. It wins because the tone is clearer, and, most of all, because of the fine flesh painting, and the sentiment in the face. Those hands and arms are superbly touched, and the face is a gem of color. This picture makes all the ambitious women very gleeful, and it is a woman's triumph truly enough."—James William Pattison, *Chicago Inter-Ocean*, Nov. 12, 1899.

GEORGE WESLEY BELLOWES, born Columbus, Ohio, 1882; died New York, 1925

13 Forty-Two Kids (1907) (Plate XIX)

42 x 60 inches; signed George Bellows

Lent by The Corcoran Gallery of Art, Washington, D. C.

Represented by a total of twenty-four paintings in the Annual American Exhibitions of 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1921, 1922, 1923, 1924, 1928.

This painting was exhibited in the Twenty-First Annual American Exhibition of 1908.

"In Gallery 28 is found the most amusing picture in the exhibition, *Forty-two Kids* by George Bellows. Those who ride on the Illinois Central during the hot summer days may see similar groups of boys jumping into the refreshing waves."—Mae J. Evans, *Chicago Inter-Ocean*, Nov. 8, 1908.

"Rather than permit the impression of the *Forty-two Kids* to prejudice one permanently against its author, one should not overlook the *Pennsylvania Excavations* by the same artist."—Maude I. G. Oliver, *Chicago Record-Herald*, Nov. 15, 1908.

"*Forty-two Kids* by George Bellows of New York City is about as unconventional in name as in treatment. The canvas is quite unusual in conception. It represents a flock of boys enjoying a frolic in the water and on a large rock from which they are diving. The idea at first appears to one as an interesting scheme. The coloring is quite intelligently related, too. Still, if one is disposed to examine the work at all carefully, the most inexcusable errors in drawing and general proportions will become apparent."—Maude I. G. Oliver, *Chicago Record-Herald*, Nov. 8, 1908.

FRANK W. BENSON, born Salem, Massachusetts, 1862

14 A Rainy Day (1906) (Plate XX)

25 x 30 inches; signed F. W. Benson, 1906

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of fifty-three paintings in the Annual American Exhibitions of 1891, 1894, 1895, 1896, 1899, 1901, 1902, 1903, 1904, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1918, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927.

This painting was exhibited in the Twenty-Third Annual American Exhibition of 1910.

"The gem from this artist is, however, his *The Rainy Day*, where a young girl, nestling in a huge wicker chair, is reading. He shows himself here an exquisite colorist with a blending of atmospheric qualities of the highest order. As a bit of representative genre painting it will be hard to match."—*Chicago Tribune*, Oct. 16, 1910.

"It is an open secret that the first choice for the Potter Palmer gold medal and its \$1,000 prize was Frank W. Benson of Boston, ineligible on account of being a member of the jury, for his genre picture *A Rainy Day* which was specially referred to in the *Tribune* review of last Sunday."—*Chicago Tribune*, Oct. 23, 1910.

"To the left of the *Lady in White* (by Louis Betts) hangs the accomplished performance by Frank W. Benson. An interior, called *A Rainy Day*, this is a work which, while it is not typical of Benson's usual theme, is no less an admirable example of the man's best expression. It is an excellent panorama of detached motifs concentrated into a central scheme. Instead of spots of interest, these separate facts are managed as definite accents in a harmonious whole. In short, the painting is one of the wise investments of the committee.

Further, as far as the matter of this being an unfamiliar essay by Benson is concerned, surely it is a welcome venture when any artist essays a new role rather than persisting in an oft-repeated strain."—*Chicago Record-Herald*, Nov. 14, 1910.

THOMAS HART BENTON, born Neosho, Missouri, 1889

15 Missouri Musicians (1931) (Plate XLIII)

29¼ x 34½ inches; signed Benton 31

Lent by the Artist through the courtesy of the Walker Galleries, New York

Represented by a total of four paintings in the Annual American Exhibitions of 1930, 1931, 1935, 1937.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

LOUIS BETTS, born Little Rock, Arkansas, 1873

16 La Verne Noyes (1914)

42 x 60 inches; signed Louis Betts

Lent by The University of Chicago

Represented by a total of thirty-five paintings in the Annual American Exhibitions of 1896, 1897, 1899, 1900, 1903, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1918, 1920, 1924, 1925, 1926, 1927, 1928, 1938.

This painting was exhibited in the Twenty-Seventh Annual American Exhibition of 1914.

"Every gallery has its quota of portraits, and among the best are those of Daniel Chester French by Robert Vonnoh, La Verne Noyes by Louis Betts, . . ."—*Chicago Evening Post*, Nov. 3, 1914.

"Louis Betts is at his best in a portrait of Mr. La Verne Noyes."—*Chicago Examiner*, Nov. 3, 1914.

"La Verne W. Noyes by Betts is delineated seated on a corner seat tufted in mulberry plush. The colors of the room are rich mahogany hues, while the clothing of the sitter is of warm gray. An effective touch is seen in the blue-green lining of the soft hat. Hints of the same color are repeated in the composition. The character delineated is of a quiet assurance that manages to accomplish. Something of the colonial, pioneer type, to which Uncle Sam belongs, is written in the countenance."—Maude I. G. Oliver, *Chicago Herald*, Nov. 22, 1914.

GEORGE BIDDLE, born Philadelphia, 1885

17 Frankie Loper, Ex-Slave of Jefferson Davis (1937)

24 x 40 inches; signed Biddle 1937

Lent by the Artist through the courtesy of the Associated American Artists, New York

Represented by a total of sixteen paintings and two pieces of sculpture in the Annual American Exhibitions of 1917, 1918, 1919, 1920, 1925, 1926, 1928, 1929, 1930, 1931, 1932, 1935, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938, when it was awarded Honorable Mention for Portrait.

"Honorable mention for portrait or figure subject went to the excellent portrait of Frankie Loper, Ex-Slave of Jefferson Davis, by George Biddle, one of the finest pieces of contemporary painting the Art Institute shelters."—Eleanor Jewett, *Chicago Tribune*, Oct. 20, 1938.

ISABEL BISHOP, born Cincinnati, 1902

18 Head of a Woman (1929)

14 x 13 inches

Lent by the Midtown Galleries, New York

Represented by a total of six paintings in the Annual American Exhibitions of 1926, 1929, 1931, 1932, 1935, 1937.

This painting was exhibited in the Forty-Second Annual American Exhibition of 1929.

R. A. BLAKELOCK, born New York, 1847; died in a camp in the Adirondacks, 1919

19 Sunset, Navarro Ridge, California Coast

35½ x 55½ inches

Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.

Represented by a total of two paintings in the Annual American Exhibitions of 1889 and 1904.

This painting was exhibited in the Second Annual American Exhibition of 1889 under the title California Coast.

ARNOLD BLANCH, born Mantorville, Minnesota, 1896

20 Miss Columbine (1932) (Plate XL)

27 x 50 inches; signed Arnold Blanch

Lent by Mr. Frank K. M. Rehn, New York

Represented by a total of seven paintings in the Annual American Exhibitions of 1928, 1929, 1931, 1932, 1935, 1938.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

ROBERT FREDERICK BLUM, born Cincinnati, 1857; died New York, 1903

21 The Cà d'Oro

18¾ x 11½ inches; signed Blum

Lent by the Charles F. Williams Family, Cincinnati

This painting, the artist's only entry, was exhibited in the Third Annual American Exhibition of 1890.

ERNEST LEONARD BLUMENSCHIEIN, born Pittsburgh, 1874

22 The Chief Speaks (Plate XXXI)

44 x 46½ inches; signed Ernest L. Blumenschein, Taos

Lent by The Cincinnati Art Museum

Represented by a total of twenty-six paintings in the Annual American Exhibitions of 1910, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1927, 1929, 1930, 1931, 1932, 1935, 1937.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917, when it was awarded the Potter Palmer Gold Medal, carrying with it a prize of one thousand dollars.

"Mr. Blumenschein's *The Chief Speaks* is a fine monumental composition. It is difficult to see what other canvas could have rivaled it. It easily ranks first in the exhibition, and belongs to the good old school of honest effort in picture making. It has its inspiration, too."—Lena M. McCauley, *Chicago Evening Post*, Nov. 13, 1917.

MAX BOHM, born Cleveland, 1868; died Provincetown, Massachusetts, 1923

23 Mother and Children (Plate XXIX)

25 x 30 inches; signed Max Bohm

Lent by The Minneapolis Institute of Arts

Represented by a total of nineteen paintings in the Annual American Exhibitions of 1899, 1900, 1901, 1904, 1909, 1910, 1911, 1912, 1913, 1915, 1917, 1919, 1923, 1924, 1925.

This painting was exhibited in the Twelfth Annual American Exhibition of 1899 under the title Fisher Folk.

AARON BOHRD, born Chicago, 1907

24 Wyoming Landscape (1937) (Plate LIV)

19 x 22 inches; signed Aaron Bohrod '37

Owned by The Art Institute of Chicago

Represented by a total of four paintings in the Annual American Exhibitions of 1935 and 1937.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of five hundred dollars.

LOUIS BOUCHÉ, born New York, 1896

25 Jane and Tuffy (1934)

40 x 36 inches; signed Louis Bouché 1934

Lent by The Metropolitan Museum of Art, New York

Represented by a total of three paintings in the Annual American Exhibitions of 1935, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

ALEXANDER BROOK, born Brooklyn, 1898

26 Children's Lunch (1928) (Plate XXXVI)

35½ x 40¼ inches; signed A. Brook, 1928

Owned by The Art Institute of Chicago

Represented by a total of eight paintings in the Annual American Exhibitions of 1927, 1928, 1929, 1930, 1931, 1932, 1935, 1939.

This painting was exhibited in the Forty-Second Annual American Exhibition of 1929, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of twenty-five hundred dollars.

"The judgment of one woman, the wife of an artist, is worth quoting if only to show how little the average person expects today in an art exhibit. She said, 'I don't care particularly what is done in landscape and still life, but when the painters cripple and deform our children I think it is time to protest.' In the first prize-winning picture Alexander Brook presents us with two as feeble-minded appearing children as one could wish to avoid; . . ."—Eleanor Jewett, *Chicago Tribune*, Nov. 3, 1929.

"The first prize, the Mr. and Mrs. Frank G. Logan medal and \$2500, goes to Alexander Brook's *The Children's Lunch*. It would be interesting to have the members of the jury which

made this important decision sit down and give some understandable exposition of just how this painting is excellent, not to speak of outstanding, in those qualities which we look for as peculiarly the 'language of art.'

"Does it excel in design? I defy anyone to trace any dominating motif in its strange assortment of shapes and objects.

"Does it excel in line? It possesses no 'line' save that owned by a tangled mass of cord.

"Does it possess greatness of idea? Its single 'idea' seems to have been its 'viewpoint'—again the 'canary bird point of view,' as if the painter had perched his easel in a hanging bird cage. But this, as rawness of paint and the determination to make all the accepted ideas of painting stand on their heads in the hopes of creating a clever paradox, has long since lost its novelty."—Ernest L. Heitkamp, *Chicago Herald and Examiner*, Oct. 27, 1929.

CHARLES FRANCIS BROWNE, born Natick, Massachusetts, 1859; died Waltham, Massachusetts, 1920

27 The Three Trees (1897)

20 x 28 inches; signed C. F. Browne 1897

Lent by Mr. and Mrs. John Hemphill Coulter, Chicago

Represented by a total of forty-eight paintings in the Annual American Exhibitions of 1894, 1895, 1896, 1897, 1898, 1900, 1901, 1902, 1903, 1905, 1906, 1907, 1909, 1911, 1915, 1916, 1917, 1918.

This painting was exhibited in the Thirteenth Annual American Exhibition of 1900 under the title *The Hillside*.

"Mr. Browne's contributions are small but unusually attractive, uniting with his characteristic delicacy a new crispness and breadth which promise well for the important works upon which he is now engaged."—Lorado Taft, *Chicago Record*, Oct. 31, 1900.

GEORGE DE FOREST BRUSH, born Shelbyville, Tennessee, 1855

28 The Aztec Sculptor

15½ x 28 inches; signed George De F. Brush

Lent by Mrs. Ralph L. Connor, New York

Represented by a total of nine paintings in the Annual American Exhibitions of 1888, 1889, 1890, 1891, 1907, 1915, 1916, 1921.

This painting was exhibited in the First Annual American Exhibition of 1888.

"One of the most interesting and best executed studies in the collection is a small canvas, *An Aztec Sculptor*, by George de Forest Brush, a New York artist . . . The conception is strong, unique, and original, the drawing is excellent, and the treatment of the subject as a whole is admirable. Few pictures in the collection are more worthy of attention than this unassuming little study."—*Chicago Daily News*, May 26, 1888.

"The picture which took the first Hallgarten prize, *The Sculptor and the King* by Brush, described in the *Journal's* review of the Academy, is not here, but *The Aztec Sculptor* loaned by Mr. Clarke has some of the same high qualities—worthy of Gérôme's brush."—*Chicago Journal*, May 26, 1888.

"An example of figure drawing of severe simplicity and notable force is George de Forest Brush's *Aztec Sculptor*. The South has given a large number of young men of talent to the rising generation of painters. Brush is a native of Shelbyville, Tennessee, and is 33 years old.

His tuition has been altogether in this country, chiefly at the Academy. His studio is in New York. As a figure painter he has a mastery of drawing and a simple expression of muscle in action which is worthy of Italian intuition. His fondness for sculptural effects, for marmolite tone on marble textures, is due largely to his function as teacher of the antique, and his familiarity with its essentials in material as well as mode is manifest in this excellent composition. He has used a few tones to give to his figure almost high relief."—*Chicago Tribune*, May 27, 1888.

"Before the decision (as to prizes) was announced, general opinion accorded an award to The Aztec Sculptor of George de Forest Brush, but Mr. Clarke's action withdrawing all of his pictures from the competition settled that point very effectually."—*Chicago Times*, June 24, 1888.

KARL A. BUEHR, born Stuttgart, Germany, 1866

29 The Young Mother

39 x 32 inches; signed K. A. B.

Lent by The Woman's Club of Evanston

Represented by a total of thirty-seven paintings in the Annual American Exhibitions of 1894, 1895, 1896, 1897, 1899, 1901, 1902, 1907, 1910, 1911, 1912, 1913, 1914, 1915, 1917, 1918, 1922, 1923, 1924.

This painting was exhibited in the Twenty-Fourth Annual American Exhibition of 1911 under the title Expectancy.

"In the Garden, by Lawton Parker, is a refined example of that out-of-door craze that is being featured at present by the Giverny fraternity. Expectancy, from the brush of Karl Albert Buehr, is another of the same class of work."—Maude I. G. Oliver, *Chicago Record-Herald*, Dec. 12, 1911.

ARTHUR B. CARLES, born Philadelphia, 1882

30 Arrangement (Plate LVIII)

46¼ x 39½ inches; signed Carles

Owned by The Art Institute of Chicago

Represented by a total of eight paintings in the Annual American Exhibitions of 1913, 1917, 1927, 1928, 1929, 1931, 1935, 1936.

This painting was exhibited in the Forty-First Annual American Exhibition of 1928, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of fifteen hundred dollars.

"The second Logan medal and prize of \$1500 was won by Arthur Carles of Philadelphia for a somewhat more freely painted Arrangement, a still life of flowers. Mr. Carles might be called the American Redon, so exquisitely but dynamically does he use color."—Marguerite B. Williams, *Chicago Daily News*, Oct. 25, 1928.

"A canvas, conspicuously hung, and bearing the insignia of an award, is, in an adjoining gallery, entitled Arrangement. It bears the signature of Arthur B. Carles. Here also is somewhat of form achieved solely through the medium of color—color comparable in the poignancy of its impact to that of certain of the canvases of Henri Matisse."—Frances Farmer, *Chicago American*, Oct. 29, 1928.

"The Mr. and Mrs. Frank G. Logan medal and \$1500 was awarded to the Arrangement by Arthur B. Carles and from all appearances this is a cousin-in-the-paint to a Matisse that was rewarded in the East not many months ago."—Eleanor Jewett, *Chicago Tribune*, Oct. 28, 1928.

EMIL CARLSEN, born Copenhagen, 1853; died New York, 1932

31 Still Life, Swan and Ducks (1883) (Plate XIII)

36¼ x 59½; signed Emil Carlsen 1883

Lent by Mrs. Mahonri M. Young, New York

Represented by a total of twenty-eight paintings in the Annual American Exhibitions of 1889, 1897, 1903, 1905, 1908, 1910, 1911, 1912, 1913, 1915, 1917, 1921, 1922, 1923, 1924, 1926, 1927, 1928, 1931.

This painting was exhibited in the Tenth Annual American Exhibition of 1897.

MARY CASSATT, born Allegheny City, Pennsylvania, 1845; died Paris, 1926

32 Caresse Infantine (Plate XVII)

33 x 27 inches; signed Mary Cassatt

Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.

Represented by a total of fifteen paintings in the Annual American Exhibitions of 1904, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1925, 1926.

This painting was exhibited in the Seventeenth Annual American Exhibition of 1904 under the title *Caress*.

"The studies in child life by Mary Cassatt comprised a notable part of the exhibition."—*Chicago Tribune*, Oct. 21, 1904.

"Henry S. Hubbell's only competitor for the Harris prize is Mary Cassatt whose *Mother and Child*, *The Caress*, *In the Park*, and the *Reading Lesson* form an extremely interesting group at the far end of the long gallery."—*Chicago American*, Oct. 22, 1904.

"Miss Mary Cassatt sends a group of really extraordinary canvases. They are studies of babies and mothers, the children being real, affectionately and tenderly considered. Pigment has been used with lavish brush, and the colors are pretty and contrasts clever indeed. Much ingenuity is shown in line, and accentuated points produce a decorative effect."—*Chicago Tribune*, Oct. 22, 1904.

"Mary Cassatt has never before been seen here to such advantage. Her four oils are all portrait groups of mothers and children. Miss Cassatt's canvases are always full of interest and they repay constant study. She is accorded a position among the foremost figure painters of her generation. Her works are always impressive, as they are never perfunctory. Her technic is simple, direct, forceful, and her group of what may be termed strictly modern Madonnas is a distinct feature of the present exhibition. *Caress* reveals a mother and two children, a nude child standing on her knees, a little sister caressing it."—*Chicago Record-Herald*, Oct. 23, 1904.

"Mary Cassatt, whom someone has styled 'the painter of the modern Madonna,' offers four most refreshing side-lights from the drama of life—honest, everyday home scenes. Her children are not fairies or urchins or even angels; they are simple, wholesome, unspoiled youngsters. Her mothers are natural, lovable, domestic women."—*Chicago Inter-Ocean*, Nov. 13, 1904.

"Miss Mary Cassatt, now living in Paris, won the prize¹ for the best American picture shown in the annual exhibition of the Art Institute of Chicago. The art committee has awarded her the Norman Wait Harris trophy of \$500 for her painting entitled *A Caress*." —*Chicago Inter-Ocean*, Nov. 20, 1904.

FRANCIS CHAPIN, born Bristolville, Ohio, 1899

33 Little River (1938) (Plate LII)

28 x 40 inches; signed Francis Chapin

Lent by the Artist

Represented by a total of thirteen paintings in the Annual American Exhibitions of 1927, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938, when it was awarded the Norman Wait Harris Silver Medal and prize of five hundred dollars.

"He is the only Chicago artist who never wearies, who experiments, and who each year achieves the seemingly impossible and gets better and better." —*Chicago American*, Oct. 20, 1938.

JAMES CHAPIN, born West Orange, New Jersey, 1887

34 The Old Farm Hand (Plate XXXII)

28½ x 23½ inches; signed James Chapin

Owned by The Art Institute of Chicago

Represented by a total of eight paintings in the Annual American Exhibitions of 1926, 1927, 1928, 1930, 1931, 1932, 1935, 1936.

This painting was exhibited in the Fortieth Annual American Exhibition of 1927, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of one thousand dollars.

"The Mr. and Mrs. Frank G. Logan bronze medal and prize of \$1000 went to James Chapin for his portrait *Old Farm Hand*. Nobody could call this an attractive picture. It is a drastic, yet evidently truthful, representation of a poor elderly man who has suffered much, and it is painted very simply and directly, but with a severe straining out of anything that would reveal any personal attitude of the artist toward his subject. On the other hand there is no emphasis on morbidity other than in the choice of the subject. Whatever his school, any painter can find much to admire in the technical equipment of Mr. Chapin." —Charles Fabens Kelley, *Christian Science Monitor*, Oct. 31, 1927.

WILLIAM M. CHASE, born Franklin, Indiana, 1849; died New York, 1916

35 Hide and Seek (Plate XIII)

27½ x 36 inches; signed Wm. M. Chase

Lent by the Phillips Memorial Gallery, Washington, D. C.

Represented by a total of thirty-three paintings in the Annual American Exhibitions of 1888, 1889, 1890, 1901, 1903, 1904, 1906, 1909, 1910, 1912, 1913, 1915, 1916, 1917.

This painting was exhibited in the First Annual American Exhibition of 1888.

"Chase's two girls in white playing at hide-and-seek is a palpable imitation of Sargent, and not successful either, . . ." —*Chicago Journal*, May 26, 1888.

¹The artist refused the prize, returning the money to the Art Institute, who gave it to an art student to enable him to study in Paris.

NICOLAI CIKOVSKY, born Pinsk, Russia, 1894

36 Pigeons (Plate LIII)

30 $\frac{3}{8}$ x 42 $\frac{3}{8}$ inches; signed N. Cikovsky
Owned by The Art Institute of Chicago

Represented by a total of five paintings in the Annual American Exhibitions of 1931, 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of fifteen hundred dollars.

"There is a suggestion of Cornucopia's bountiful horn and a hint of coming Thanksgiving about Nicolai Cikovsky's painting of Pigeons that drew throngs about it today when the 45th annual American Exposition of Paintings and Sculpture opened at the Art Institute. The composition of a pigeon lying on a table, together with a cloth, a squash, an apple, a potato, and a piece of Mexican pottery, above which is hung another pigeon, shows brilliant handling of paint, with unusual chords of color, and is strong in design."—*Chicago Daily News*, Oct. 27, 1932.

"A local artist stood with me in front of the first prize winner of the current American exhibition of paintings and sculpture at the Art Institute. He said, 'I can see nothing in it to win the first prize. It is just the same old French stuff. There is nothing new in it.'

"The picture was Nicolai Cikovsky's Pigeons. My mind rebelled immediately at this adverse judgment because, to me, it had seemed not only the finest painting in the show, by a very great margin, but the finest piece of painting shown in an American show in years."—Ernest L. Heitkamp, *Chicago Herald and Examiner*, Nov. 6, 1932.

ALSON SKINNER CLARK, born Chicago, 1876

37 Coffee House (Plate XXIV)

38 x 30 inches; signed A. S. Clark
Owned by The Art Institute of Chicago (Gift of Mr. and Mrs. Alson E. Clark)

Represented by a total of forty-two paintings in the Annual American Exhibitions of 1901, 1903, 1904, 1905, 1906, 1907, 1908, 1910, 1911, 1912, 1913, 1914, 1916, 1918, 1919, 1920, 1922, 1924.

This painting was exhibited in the Nineteenth Annual American Exhibition of 1906, when it was awarded the Martin B. Cahn Prize of one hundred dollars.

"The Martin B. Cahn prize of \$100, which goes to a Chicago artist, was awarded Alson Skinner Clark's painting, The Coffee House, being a view looking southwest across State Street bridge, with the Masonic Temple and an array of quaint buildings of South Water Street on the horizon. It is a twentieth century subject, teeming with smoke and the atmosphere of a busy city, and withal one of the best works that Mr. Clark has exhibited, if not the best."—L. M. McCauley, *Chicago Evening Post*, Oct. 20, 1906.

"The Coffee House by Alson S. Clark, which was awarded the \$100 prize for the best painting by a Chicago artist, shows State Street bridge, with its curving ironwork, ice floating in the river beneath, and tall buildings looming through the smoke and fog of a winter day. It is a skillful and unaffected transcript of a characteristic local scene, which, we are slowly learning, holds as many points of picturesqueness as any Holland canal."—*Chicago Record-Herald*, Oct. 21, 1906.

"What a picturesque thing is the yellow gray of a city's smoke! And here we are reminded of the Coffee House by Alson Skinner Clark, which might stand for one of the Chicago River bridges. Its color is successfully toned and lost in jets of smoke and steam. Yes, it must be Chicago, and it takes the \$100 prize for the best picture by a Chicago artist."—*Chicago Inter-Ocean*, Oct. 28, 1906.

RALPH CLARKSON, born Amesbury, Massachusetts, 1861

38 Nouvart Dzeron, a Daughter of Armenia (1912) (Plate XXVII)

80 x 40 inches; signed Ralph Clarkson, 1912

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of sixteen paintings in the Annual American Exhibitions of 1894, 1900, 1908, 1909, 1910, 1911, 1912, 1913, 1915, 1916, 1917, 1921.

This painting was exhibited in the Twenty-Fifth Annual American Exhibition of 1912.

JON CORBINO, born Vittoria, Italy, 1905

39 Stamped Bull (1937) (Plate XLVIII)

28 x 41½ inches; signed Jon Corbino

Lent by The Toledo Museum of Art

Represented by a total of ten paintings in the Annual American Exhibitions of 1926, 1928, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

JOHN E. COSTIGAN, born Providence, 1888

40 Sheep at the Brook (1922) (Plate XXXI)

33½ x 39 inches; signed J. E. Costigan 1922

Owned by The Art Institute of Chicago

Represented by a total of twelve paintings in the Annual American Exhibitions of 1922, 1923, 1924, 1925, 1926, 1927, 1929, 1930, 1931, 1932, 1936.

This painting was exhibited in the Thirty-Fifth Annual American Exhibition of 1922, when it was awarded the Charles F. Peterson Purchase Prize of five hundred dollars.

JOHN STEUART CURRY, born Dunavant, Kansas, 1897

41 Mother and Father (1929) (Plate LVI)

30 x 36 inches; signed John Steuart Curry '24

Lent by the Artist through the courtesy of the Walker Galleries, New York.

Represented by a total of eight paintings in the Annual American Exhibitions of 1929, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

"... he (Mr. Harshe) turned a relishing gaze upon John S. Curry's Mother and Father. Musingly he said, 'These men and their western colleagues are the corn-fed outfit that are setting the pace in American art today. Curry's picture is just honest! You remember Curry? His Baptism in Kansas was one of the sensations of our World's Fair Show of '33.'"—James O'Donnell Bennett, *Chicago Sunday Tribune*, Nov. 3, 1935.

GUSTAF DALSTROM, born Roma Klostar, Gothland, Sweden, 1893

42 City Buildings (1935) (Plate LXI)

26 x 32 inches

Lent by The Museum of Modern Art, New York (Mrs. John D. Rockefeller, Jr., Purchase Fund)

Represented by a total of eight paintings in the Annual American Exhibitions of 1921, 1926, 1929, 1931, 1932, 1935, 1937.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

"(Mr. Harshe) moved on to Gustaf Dalstrom's City Buildings, another thing that irks the 'art for beauty's sake' people—'Squalid,' they call it. 'But,' Dr. Harshe said, as we stood before it, 'The artist who comes along and sees a beautiful thing in the commonplace—that's a great achievement, isn't it? In that shattered window Dalstrom sees a beautiful pattern, and in that tattered, tawdry aldermanic banner he finds subtle color.'"—James O'Donnell Bennett, *Chicago Tribune*, Nov. 3, 1935.

ARTHUR B. DAVIES, born Utica, New York, 1862; died Florence, Italy, 1928

43 Sleep

18 x 40 inches; signed A. B. Davies

Lent by Mr. Cornelius N. Bliss, New York

Represented by a total of twenty-three paintings and four pieces of sculpture in the Annual American Exhibitions of 1894, 1903, 1904, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1921, 1924, 1925, 1926, 1927, 1928.

This painting was exhibited in the Twenty-Sixth Annual American Exhibition of 1913.

CHARLES H. DAVIS, born Amesbury, Massachusetts, 1856; died Mystic, Connecticut, 1933

44 Summer Clouds (1900-01)

51 x 77 inches

Lent by The Gaylord Farm Sanatorium, Wallingford, Connecticut

Represented by a total of thirty-eight paintings in the Annual American Exhibitions of 1888, 1889, 1894, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1908, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1921, 1923.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902.

"Summer Clouds, the work of one of America's most distinguished landscapists, Charles H. Davis, is given position of honor in the same gallery. It is a beautiful and joyous picture."—*Chicago Record-Herald*, Nov. 9, 1902.

JULIO DE DIEGO, born Madrid, 1900

45 Spanish Landscape (1937)

26½ x 48½ inches; signed de Diego 1937

Lent by the Artist

Represented by a total of five paintings in the Annual American Exhibitions of 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

"In a buoyant circling of the galleries Mr. Rich made hurried pauses before outstanding pieces of work. Before Spanish Landscape by Julio de Diego he lingered long. Spanish

Landscape is not so much a landscape as a still life. A startling, luminous painting, executed in large movements, it simply shows a cartridge belt, a rifle, two blood red carnations, and a guitar without strings against a strangely white gray sky."—Marcia Wynn, *Chicago Tribune*, Nov. 11, 1937.

THOMAS W. DEWING, born Boston, 1851; died New York, 1938

46 Le Jaseur (Plate XII)

16 x 11½ inches; signed T. W. Dewing

Lent by Mr. Frederick Weyerhaeuser and Mr. C. Davis Weyerhaeuser, St. Paul

Represented by a total of nine paintings in the Annual American Exhibitions of 1888, 1905, 1907, 1910, 1915.

This painting was exhibited in the Twentieth Annual American Exhibition of 1907.

"One of the surest of all our painters, perhaps the most consummate in his very narrow range—Thomas W. Dewing—is here after a long absence with a tiny interior containing three figures—three slender, silken ladies of exquisite and perfect grace. Mr. Dewing loves to paint fine ladies making music in the twilight, but this time he shows his trio talking, while two of them are doing some dainty work at a slim table. Their evening gowns are of yellowish and pinkish mauves—the very bloom on a butterfly's wing—and they are worn with an air worthy of a princess in a fairy tale. They are modern princesses, ladies of our own finest kind, but sublimated to the nth degree till they are ready to flutter and fly away to some more delicate world."—Harriet Monroe, *Chicago Examiner*, Oct. 22, 1907.

"The grace of women—subtle civilized women—in carelessly worn silken dresses, women talking, playing, unconsciously moving about in beautiful, softly windowed rooms—this is the rare and exquisite subject of an art both vital and refined. In this picture the three ladies are talking gaily together, leaning in their chairs near a polished table which reflects the light. How vivid, how intensely alive is the slim story-teller in the foreground, how profound the witchery of her poised head and of her lightly falling garments! And the laughing one nearer that marvelously painted wall—is she not consummate? She is all there—style, careless distinction, triumphant worldliness—all there in a figure six inches long, done apparently with a few light touches of a magic brush! And these women of Dewing's are Americans, our kind of fine ladies as unmistakably as Terburg's (*sic*) were the heavier Dutch type of long ago."—*Chicago Examiner*, Oct. 26, 1907.

PAUL DOUGHERTY, born Brooklyn, 1877

47 The Cove

36 x 48 inches; signed Paul Dougherty

Lent by the Philadelphia Museum of Art (Alex Simpson, Jr., Collection)

Represented by a total of fourteen paintings in the Annual American Exhibitions of 1901, 1904, 1909, 1910, 1911, 1912, 1914, 1915, 1916, 1918, 1923, 1928, 1931.

This painting was exhibited in the Twenty-Fifth Annual American Exhibition of 1912.

"Paul Dougherty with equal boldness (speaking of Woodbury) studies the dramatic play of color over blue water and redbrown rocks."—*Chicago Tribune*, Nov. 17, 1912.

GUY PÈNE DU BOIS, born Brooklyn, 1884

48 Bal des Quatre Arts, Paris (1929) (Plate XXXVII)

29 x 36 inches; signed Guy Pène Du Bois '29

Lent by Mr. John F. Kraushaar, New York

Represented by a total of fifteen paintings in the Annual American Exhibitions of 1921, 1922, 1924, 1925, 1926, 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937.

This painting was exhibited in the Forty-Second Annual American Exhibition of 1929.

FRANK V. DUDLEY, born Delavan, Wisconsin, 1868

49 The Silent Sentinels

30 x 40 inches; signed Frank V. Dudley

Lent by Dr. David B. Peck, Evanston

Represented by a total of twenty paintings in the Annual American Exhibitions of 1902, 1903, 1906, 1907, 1912, 1913, 1914, 1915, 1919, 1920, 1922, 1923, 1924, 1927.

This painting was exhibited in the Thirty-Second Annual American Exhibition of 1919, when it was awarded the Martin B. Cahn Prize of one hundred dollars.

FRANK DUVEHECK, born Covington, Kentucky, 1848; died Cincinnati, 1919

50 Pool at Polling, Bavaria (c. 1880) (Plate XVIII)

31 x 49 inches; signed F. Duveneck

Lent by The Cincinnati Art Museum

Represented by a total of seven paintings in the Annual American Exhibitions of 1907, 1908, 1909, 1910.

This painting was exhibited in the Twentieth Annual American Exhibition of 1907 under the title Old Town Brook, Polling, Bavaria.

"Frank Duveneck, . . . interesting trio of canvases, which includes Old Town Brook, hanging near the Whistlers . . ."—*Chicago Evening Post*, Oct. 26, 1907.

BRIGGS DYER, born Atlanta, 1911

51 Still Life (1937)

37 x 40 inches; signed B. Dyer

Lent by the Artist

Represented by a total of three paintings in the Annual American Exhibitions of 1937 and 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

THOMAS EAKINS, born Philadelphia, 1844; died Philadelphia, 1916

52 Portrait of a Lady with a Setter Dog (Plate XI)

30 x 23 inches

Lent by The Metropolitan Museum of Art, New York

Represented by a total of eleven paintings in the Annual American Exhibitions of 1889, 1898, 1902, 1904, 1905, 1911, 1915, 1916.

This painting was exhibited in the Second Annual American Exhibition of 1889.

LOUIS EILSHEMIUS, born Arlington, New Jersey, 1864

53 Sunburst (1909) (Plate LX)

20 x 30 inches; signed Eilshemius 1909

Lent by the Valentine Gallery, New York

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

LYDIA FIELD EMMET, born New Rochelle, New York, 1866

54 Katharine (1901)

45 x 28½ inches; signed Lydia Field Emmet, 1901

Lent by Mrs. Horace Gray (Katharine Meeker Gray), Chicago

Represented by a total of eleven paintings in the Annual American Exhibitions of 1894, 1902, 1910, 1911, 1912, 1913, 1914, 1916, 1918, 1923.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902.

"Nearby is Katharine, by Lydia Field Emmet, loaned by Mrs. Arthur Meeker, a splendidly painted picture of a beautiful child, and the surprising work of Henry George Keller, a Cleveland man, Rest in the Shade and Goats Grazing, painted with a Dagnan-Bouveret vigor."—*Chicago American*, Oct. 29, 1902.

"Mrs. Arthur Meeker's two little girls have been limned by Lydia Field Emmet with the most pleasing results. Seldom are such winning examples of child portraiture met with. Katharine, the elder, is gowned in a white muslin frock, her sunny light hair tied with blue ribbon. The figure is three-quarters length and the background consists of a dull light green drapery. Miss Emmet's dexterous and delicate modeling of the eyes, the eyelids, the mouth are especially noteworthy."—*Chicago Record-Herald*, Nov. 2, 1902.

JERRY FARNSWORTH, born Dalton, Georgia, 1895

55 The Dancer (Plate L)

36 x 43 inches; signed Jerry Farnsworth

Lent by the Grand Central Art Galleries, New York

Represented by a total of thirteen paintings in the Annual American Exhibitions of 1923, 1925, 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

ERNEST FIENE, born Elberfeld, Germany, 1894

56 Perkins Cove (1931) (Plate LV)

30 x 40 inches; signed Ernest Fiene

Lent by Associated American Artists, New York

Represented by a total of four paintings in the Annual American Exhibitions of 1928, 1930, 1931, 1937.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

JOHN F. FOLINSBEE, born Buffalo, 1892

57 Gray Thaw

32 x 40 inches; signed John F. Folinsbee

Lent by The Corcoran Gallery of Art, Washington, D. C.

Represented by a total of twenty-four paintings in the Annual American Exhibitions of 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1931, 1936.

This painting was exhibited in the Thirty-Third Annual American Exhibition of 1920.

RUTH VAN SICKLE FORD, born Aurora, Illinois, 1898

58 New England (1930)

32 x 30 inches; signed R. Ford

Lent by the Artist

Represented by a total of four paintings in the Annual American Exhibitions of 1926, 1927, 1930, 1931.

This painting was exhibited in the Forty-Third Annual American Exhibition of 1930.

FRANCES FOY, born Chicago, 1890

59 Estella Arranging Tulips (1935)

28 x 36 inches; signed Frances Foy 1935

Lent by the Artist

Represented by a total of six paintings in the Annual American Exhibitions of 1929, 1931, 1935, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

FREDERICK CARL FRIESEKE, born Owosso, Michigan, 1874; died Mesnil-sur-Blangy, France, 1939

60 The Open Window (1911) (Plate XV)

51 x 40 inches; signed F. C. Frieske

Lent by the Estate of the Artist

Represented by a total of fifty-seven paintings in the Annual American Exhibitions of 1901, 1902, 1903, 1904, 1905, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937.

This painting was exhibited in the Twenty-Fourth Annual American Exhibition of 1911.

GEORGE FULLER, born Deerfield, Massachusetts, 1822; died Brookline, Massachusetts, 1884

61 Romany Girl (Plate II)

28 x 24 inches; signed G. Fuller

Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

This painting, the artist's only entry, was exhibited in the First Annual American Exhibition of 1888.

"George Fuller's *Romany Girl* has a justly conspicuous position. The whole figure is a trifle more clearly defined than is usually seen in the work of an artist who made color a medium for the expression of ideal thoughts. There is a decided charm in the wide-opened eyes of the half-bold yet tender-faced girl who gazes out of the canvas. The quiet figure is impressive in its repose, and there is partially revealed in the young face something of the mystery of the race to which she belongs."—*Chicago Times*, May 26, 1888.

FREDERICK F. FURSMAN, born El Paso, Illinois, 1874

62 In the Garden (1909) (Plate XVII)

31 x 25 inches; signed Frederick F. Fursman '09

Lent by The Toledo Museum of Art

Represented by a total of ten paintings in the Annual American Exhibitions of 1902, 1909, 1911, 1918, 1919, 1921, 1922, 1924.

This painting was exhibited in the Twenty-Fourth Annual American Exhibition of 1911 under the title *Summertime*, when it was awarded the Martin B. Cahn Prize of one hundred dollars.

"Mr. Fursman's *Summertime*, which took the Chicago prize, is one of the best of the outdoor figure pictures which he delights to paint, clever in its handling of reflected lights and colors."—Harriet Monroe, *Chicago Tribune*, Nov. 19, 1911.

"Among the best things in Room 52 is Frederick Fursman's *Summertime*, a sterling piece of workmanship which has been specially invited to Carnegie Institute. It might be suggested that Mr. Fursman will take occasion to tone down his blacks and some of the folds of the woman's dress before this canvas is shipped East."—Maude I. G. Oliver, *Chicago Record-Herald*, Dec. 12, 1911.

DANIEL GARBER, born Manchester, Indiana, 1880

63 Hills of Byram (Plate XXI)

42 x 46½ inches; signed Daniel Garber

Owned by The Art Institute of Chicago (Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze)

Represented by a total of fifty-seven paintings in the Annual American Exhibitions of 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1926, 1927, 1928, 1929, 1935.

This painting was exhibited in the Twenty-Third Annual American Exhibition of 1910.

"Hills of Byram by Daniel Garber is an agreeable landscape painted with the usual careful forethought for effect for which this artist is noted."—*Chicago Tribune*, Oct. 23, 1910.

"The Hills of Byram, one of the strongest landscapes shown by Daniel Garber, and which also received honorable mention at the Carnegie Institute Exhibition, is the third work (purchased)."—*Chicago Evening Post*, Oct. 29, 1910.

"As one steps into room 53 there is scarcely any question as to whether the Hills of Byram does not claim first attention. A painting which is essentially refined, this canvas appears to have undertaken the problem of converting very common material, Wordsworth-like, into beauty and joy. Daniel Garber is the painter of this interesting work."—*Chicago Record-Herald*, Oct. 30, 1910.

WALTER GAY, born Hingham, Massachusetts, 1856; died Paris, 1937

64 The Commode

26 x 21½ inches; signed Walter Gay

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of nine paintings in the Annual American Exhibitions of 1894, 1902, 1903, 1909, 1913, 1915.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902 under the title *The Console, The House of the Collector*.

HOWARD GILES, born Brooklyn, 1876

65 MacMahan's, Maine

30 x 30 inches; signed H. Giles

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of ten paintings in the Annual American Exhibitions of 1915, 1916, 1917, 1918, 1919, 1921, 1923, 1926, 1927.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917.

"... a canvas by Howard Giles painted in an intriguing manner, something like a combination of the technics of Weir and Dearth. The values are excellent, especially in the three figures placed in the shadow of the branches."—*Chicago Examiner*, Nov. 17, 1917.

WILLIAM J. GLACKENS, born Philadelphia, 1870; died Westport, Connecticut, 1938

66 Chez Mouquin (1905) (Plate XXXV)

48 x 39 inches; signed W. Glackens '05

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of fourteen paintings in the Annual American Exhibitions of 1896, 1903, 1904, 1925, 1926, 1929, 1930, 1931, 1932, 1935, 1936.

This painting was exhibited in the Thirty-Eighth Annual American Exhibition of 1925.

J. JEFFREY GRANT, born Aberdeen, Scotland, 1883

67 The Ghetto (1919) (Plate XXXIII)

35 x 40 inches; signed J. Jeffrey Grant

Lent by Mr. Fred A. Robbins, Chicago

Represented by a total of fifteen paintings in the Annual American Exhibitions of 1918, 1919, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1932, 1936.

This painting was exhibited in the Thirty-Second Annual American Exhibition of 1919.

"The Ghetto by J. Jeffrey Grant is a colorful canvas, embodying a conglomeration of things, such as geese, people, oranges, vegetables, fruit stands etc. of motley coloring, making the portrayed corner of a market place a veritable feast for the eye."—*Chicago Tribune*, Nov. 30, 1919.

DAVENPORT GRIFFEN, born Millbrook, New York, 1894

68 Three Men of Importance (1931)

40 x 36 inches; signed D. Griffen '31

Lent by the Artist

Represented by a total of five paintings in the Annual American Exhibitions of 1929, 1930, 1931, 1938.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

WILLIAM GROPPER, born New York, 1897

69 The Senate (1935) (Plate LII)

25½ x 33½ inches

Lent by The Museum of Modern Art, New York (Gift of A. Conger Goodyear)

Represented by a total of three paintings in the Annual American Exhibitions of 1935, 1937, 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

GEORGE GROSZ, born Berlin, 1893

70 Street Fight

25 x 36 inches; signed Grosz pinx 1937

Lent by the Artist through the courtesy of the Walker Galleries, New York

This painting, the artist's only entry, was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

OLIVER DENNETT GROVER, born Earlville, Illinois, 1861; died Chicago, 1927

71 June Morning, Lake Orta, (1913) (Plate XX)

38½ x 47 inches; signed Oliver Dennett Grover 1913

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of forty-four paintings in the Annual American Exhibitions of 1888, 1890, 1894, 1896, 1897, 1899, 1900, 1904, 1910, 1911, 1912, 1913, 1914, 1915, 1917, 1918, 1920, 1922, 1924, 1926.

This painting was exhibited in the Twenty-Sixth Annual American Exhibition of 1913, when it was awarded the Martin B. Cahn Prize of one hundred dollars.

PHILIP L. HALE, born Boston, 1865; died Boston, 1931

72 Study in Sunlight

40 x 32 inches

Lent by Mrs. Philip L. Hale, Dedham, Massachusetts

Represented by a total of twenty-three paintings in the Annual American Exhibitions of 1890, 1891, 1897, 1901, 1904, 1905, 1906, 1910, 1911, 1913, 1914, 1915, 1916, 1917, 1919, 1923, 1925.

This painting was exhibited in the Tenth Annual American Exhibition of 1897.

"Impressionist pictures are few, but they are of the rankest sort. Childe Hassam and Philip Hale furnish some of the milder ones."—*Chicago Tribune*, Oct. 31, 1897.

CHILDE HASSAM, born Boston, 1859; died New York, 1935

73 The Spanish Stairs, Rome (1897)

29¼ x 23½ inches; signed Childe Hassam

Lent by William Randolph Hearst, New York, through the courtesy of Parish-Watson and Company, Incorporated.

Represented by a total of seventy paintings in the Annual American Exhibitions of 1889, 1890, 1897, 1898, 1899, 1900, 1901, 1902, 1903, 1904, 1905, 1906, 1907, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1922, 1925, 1926, 1929, 1931.

This painting was exhibited in the Tenth Annual American Exhibition of 1897.

"Childe Hassam exhibits several startling canvases, each in itself a riot of gay color."—*Chicago Chronicle*, Oct. 31, 1897.

"For a number of years Childe Hassam hesitated on the verge of Impressionism. He is now an enthusiastic follower of that school, but there is still to be found in his work a dainty individuality which is most impressive. He is seen in four canvases. The Spanish Stairs is an alluring picture, full of sunlight and pellucid color. It suggests Raffaelli in composition and handling."—*Chicago Times-Herald*, Oct. 31, 1897.

"... perhaps this is as good a time as any to dispose of the class of pictures which for want of a more fitting title may be called luminous experiments. In this class Childe Hassam's four canvases head the list. He seems desirous of impressing upon the public the fact that, given any subject whatever, with his clever use of sunlight he can blur it out of all recognition."—*Chicago Inter-Ocean*, Nov. 7, 1897.

CHARLES W. HAWTHORNE, born Richmond, Maine, 1872; died Baltimore, 1930

74 Albin Polašek, Sculptor (Plate XXIX)

40 x 40 inches; signed C. W. Hawthorne

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of twenty-four paintings in the Annual American Exhibitions of 1904, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1931.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917.

"Charles W. Hawthorne's Portrait of Albin Polašek is proving of great interest, as much on account of Polašek's achievement of the Logan medal for sculpture with a bust of Hawthorne as on account of Hawthorne's greatness as a painter."—L. D. L., *Chicago Herald*, Nov. 11, 1917.

"... a painting of special local interest, a portrait of Polašek modeling the bust of Charles W. Hawthorne. It was painted during Hawthorne's term as instructor at the Institute School last Spring. Like the finished bust itself which is in the sculpture room, and received the Logan medal, it shows signs of hasty execution, and cannot compare with Hawthorne's best work, of which Two Fishermen in gallery 258 is so brilliant an example."—*Chicago Examiner*, Nov. 17, 1917.

ROBERT HENRI, born Cincinnati, 1865; died New York, 1929

75 The Art Student (1900) (Plate VII)

77 x 38 inches; signed Robert Henri

Lent by Miss Violet Organ, New York

Represented by a total of fifty paintings in the Annual American Exhibitions of 1894, 1895, 1896, 1897, 1899, 1901, 1903, 1904, 1905, 1906, 1908, 1909, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1923, 1924, 1925, 1926, 1928.

This painting was exhibited in the Nineteenth Annual American Exhibition of 1906 under the title Miss Nivison.

"Robert Henri's two canvases are disappointing after other admirable portraits."—L. M. McCauley, *Chicago Evening Post*, Oct. 20, 1906.

"Robert Henri, 'born in the U. S. of America,' according to the catalogue, as a painter does honor to his birthplace. In his Miss Nivison we see the same suave painting to which we are accustomed in his work, with rather more coquetry in the subject than he usually exhibits."—*Chicago Inter-Ocean*, Oct. 28, 1906.

VICTOR HIGGINS, born Shelbyville, Indiana, 1884

76 A Shrine to St. Anthony

43¼ x 40¼ inches; signed Victor Higgins

Lent by The Des Moines Association of Fine Arts

Represented by a total of twenty-six paintings in the Annual American Exhibitions of 1913, 1914, 1915, 1916, 1917, 1918, 1920, 1921, 1922, 1923, 1924, 1928, 1929, 1932.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917.

ALEXANDRE HOGUE, born Memphis, Missouri, 1898

77 Drouth-Stricken Area (1935) (Plate LIV)

30 x 42 inches; signed Alexandre Hogue

Lent by the Artist

Represented by a total of three paintings in the Annual American Exhibitions of 1935, 1936, 1937.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

"A very important element in the exhibition are the paintings that have caught the social meaning of the drought and dust storms over a vast area of these states. . . . Nos. 218, 219 are realistic, as 99 certainly is, the latter by Alexandre Hogue, which shows a stricken farmstead, cow with ribs showing and shrunk udder, a buzzard waiting for her certain death, a broken windmill and acres of rippled sand piled high as fence posts and water tank."—Gifford Ernest, *Chicago Daily News*, Nov. 15, 1935.

WINSLOW HOMER, born Boston, 1836; died Scarboro, Maine, 1910

78 Eight Bells (c. 1887) (Plate III)

25 x 30 inches; signed Winslow Homer

Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

Represented by a total of five paintings in the Annual American Exhibitions of 1888, 1903, 1907, 1910.

This painting was exhibited in the First Annual American Exhibition of 1888.

"As we noticed several of these paintings at considerable length in our review of the Academy last month we will not give any extended notice here . . . to Winslow Homer's two tars in dripping oil-skins taking an observation of the sun, whose rays break through a mass of stormy clouds over the boiling green waters with such extraordinary effect even surpassing his picture of the bathers which was the sensation of last year's Academy . . ."—*Chicago Journal*, May 26, 1888.

" . . . a great contrast in subject and treatment to these capricious efforts (F. S. Church, *A Grey Day* and H. Siddons Mowbray, *Evening Breeze*) is Winslow Homer's *Eight Bells*, another of the Clarke Collection. Two sailors of the grizzled, rugged types common to the New England coast are engaged in taking noonday observations. The deck is pitching beneath them and the sky is overshot with heavy clouds. The figures are cleanly, solidly modeled, and stand out like a pair of statues. Mr Homer's work is strong and vividly expresses an idea that is conveyed directly and forcibly to the spectator, in spite of a noticeable lack of color instinct. It is a work that will be appreciated by those who can value character and individuality in painting put forth with admirable strength, if somewhat abruptly."—*Chicago Times*, May 26, 1888.

"Winslow Homer's *Eight Bells* is an interesting performance. Two salts stand with the instruments taking the noonday naval observation. The artist has touched their helmets and the crest of the waves with white light, more like the pallid effulgence of a midnight moon than the golden yellow of the meridian sun. The virtue of the composition is a bluff relief not only of the figures but of the sea, which is salty and massive, tumbling about like a herd of white horses in a mountain of surf. The point of study was so close to the subject that there is scarcely any aerial medium between the men and the sky, between the observer and the salts. In this it is more reasonable than Haquette's marines. In them the observer is assumed to be towed by a stern line closely enough to the fisherman and his daughter to see every fray in her apron, every crease in his trousers; and to be far enough away not to be caught inside the frame. Nature does not conjure these marvels on sea or land; and the artist who surpasses her prowess is likely to make his observers feel that he has o'erstepped her modesty."—*Chicago Tribune*, May 27, 1888.

CHARLES S. HOPKINSON, born Cambridge, 1869

79 President Emeritus Charles W. Eliot (1921) (Plate XXVIII)

43 $\frac{3}{8}$ x 39 $\frac{1}{4}$ inches; signed Hopkinson 1921

Lent by Harvard University, Cambridge

Represented by a total of thirty-six paintings in the Annual American Exhibitions of 1897, 1900, 1901, 1902, 1903, 1904, 1907, 1908, 1910, 1911, 1912, 1915, 1916, 1917, 1920, 1922, 1923, 1924, 1925, 1926, 1928, 1931, 1938.

This painting was exhibited in the Thirty-Fifth Annual American Exhibition of 1922.

EDWARD HOPPER, born Nyack, New York, 1882

80 Night Windows (Plate LX)

29 x 34 inches; signed Edward Hopper

Lent by Mr. John Hay Whitney, New York

Represented by a total of nine paintings in the Annual American Exhibitions of 1925, 1928, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

"If laughter again overcomes you in facing *Night Windows* by Edward Hopper (one of the cleverest episodes in the show), it is healthy laughter . . ."—Eleanor Jewett, *Chicago Tribune*, Oct. 27, 1932.

"Edward Hopper's *Night Windows* is interesting as composition and as an experiment in that difficult feat, the painting of nuances of night light."—Inez Cunningham, *Chicago Herald and Examiner*, Nov. 12, 1932.

WILLIAM MORRIS HUNT, born Brattleboro, Vermont, 1824; died Wethersfield, New Hampshire, 1879

81 Night (1878)

37 x 25 $\frac{1}{2}$ inches

Lent by The Metropolitan Museum of Art, New York

Represented by a total of three paintings in the Annual American Exhibitions of 1889 and 1905.

This painting was exhibited in the Eighteenth Annual American Exhibition of 1905 under the title *Study for Figure in Flight of Night*, and was a sketch for the decorations in the Albany State Capitol, since destroyed by water.

GEORGE INNESS, born Newburgh, New York, 1825; died Bridge of Allan, Scotland, 1894

82 Winter Morning, Montclair (1882) (Plate IV)

30 x 45 inches; signed G. Inness, 1882

Lent by Mr. Arthur D. Whiteside, New York

Represented by a total of ten paintings in the Annual American Exhibitions of 1888, 1889, 1894, 1905, 1907.

This painting was exhibited in the Second Annual American Exhibition of 1889 under the title *Winter Morning*.

"This artist is much the vogue with some picture lovers, others declare him to be notional and peculiar. His work is broad and free, and his treatment is original."—*Chicago Daily News*, May 26, 1889.

"His *Winter Morning* with its cool, pinkish-gray tones expressive of peace and stillness is a beautiful, harmonious composition."—*Chicago Tribune*, May 30, 1889.

WILSON H. IRVINE, born Byron, Illinois, 1869; died Lyme, Connecticut, 1936

83 Autumn (Plate X)

32 x 40 inches; signed Irvine

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of thirty-five paintings in the Annual American Exhibitions of 1903, 1909, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1923, 1924, 1925, 1926.

This painting was exhibited in the Twenty-Eighth Annual American Exhibition of 1915.

JOHN C. JOHANSEN, born Copenhagen, 1876

84 Woman Sewing

39 x 29½ inches; signed J. C. Johansen—1919

Lent by the John H. Vanderpoel Art Association, Chicago

Represented by a total of twenty-seven paintings in the Annual American Exhibitions of 1896, 1901, 1904, 1905, 1906, 1907, 1909, 1911, 1912, 1914, 1915, 1917, 1921, 1922, 1924, 1925, 1928, 1929, 1930, 1932, 1936.

This painting was exhibited in the Seventeenth Annual American Exhibition of 1904 under the title *Sewing Day*.

"John C. Johansen in *Sewing Day* has accomplished more in broad work."—Lena M. McCauley, *Chicago Tribune*, Oct. 22, 1904.

"It is interesting to follow the study of the child through the collection. In *Sewing Day* John C. Johansen exhibits a further excursion into the field begun with the work *The Picture Book*, shown last year and now at St. Louis. Mr. Johansen's earnestness gives a very attractive quality to his canvases."—*Chicago Evening Post*, Nov. 5, 1904.

"The only contribution by this gifted young painter is shown in the large southwest room. This he calls *Sewing Day*—rather a departure for Mr. Johansen, but all of Mr. Johansen's products are departures."—*Chicago Inter-Ocean*, Nov. 13, 1904.

EASTMAN JOHNSON, born Lovell, Maine, 1824; died New York, 1906

85 Corn Shelling (1864) (Plate II)

15 x 12 inches; signed E. Johnson—64

Lent by The Toledo Museum of Art

Represented by a total of eight paintings in the Annual American Exhibitions of 1888, 1889, 1890, 1894, 1899, 1901.

This painting was exhibited in the First Annual American Exhibition of 1888.

"Eastman Johnson treats one of his homely farm subjects with accustomed ability and coloring."—*Chicago Journal*, May 26, 1888.

J. THEODORE JOHNSON, born Oregon, Illinois, 1902

86 The Black Mantilla (Plate XXXVII)

30¾ x 37¼ inches; signed J. Theo. Johnson

Owned by The Art Institute of Chicago

Represented by a total of five paintings in the Annual American Exhibitions of 1928, 1929, 1930, 1932.

This painting was exhibited in the Forty-First Annual American Exhibition of 1928, when it was awarded the Mr. and Mrs. Frank G. Logan Medal and an honorarium of twenty-five hundred dollars.

"The Mr. and Mrs. Frank G. Logan medal carrying with it for purchase or as award the sum of \$2500 to an American artist for the best work in painting or sculpture which has not previously received a cash award, was given to *The Black Mantilla* by J. Theodore Johnson. One cannot quarrel too much with this decision. Mr. Johnson is a talented young artist to whom the money and the distinction will be an encouragement. There is good painting in his canvas, but does it run out to you joyously as being superlatively good? Do you thrill with sympathy face to face with that rather cold flesh? Is this or the exquisite nude by Louis Betts the more stimulating and beautiful creation?"—Eleanor Jewett, *Chicago Tribune*, Oct. 28, 1928.

JOHN KANE, born West Calder, Scotland, 1860; died Pittsburgh, 1934

87 Monongahela River Valley (1931) (Plate LVII)

28 x 38 inches; signed John Kane, 1931

Lent by Miss Adelaide M. De Groot through the courtesy of the Museum of Modern Art, New York

This painting, the artist's only entry, was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

"We are always glad to have American subjects in the shows as they contribute historically if not artistically, and among the best of these is *Monongahela Valley* by John Kane."—Inez Cunningham, *Chicago Herald and Examiner*, Nov. 12, 1932.

MORRIS KANTOR, born Minsk, Russia, 1896

88 Haunted House (Plate XLVII)

37½ x 33¼ inches; signed M. Kantor

Owned by The Art Institute of Chicago

Represented by a total of six paintings in the Annual American Exhibitions of 1929, 1930, 1931, 1932, 1935, 1938.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931,

when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of twenty-five hundred dollars.

"The jury undoubtedly has been reading mystery stories. Nothing more pertinent than an Edgar Wallace steeped mind could have made the first prize award, which is the Mr. and Mrs. Frank G. Logan medal and \$2500, go to *Haunted House* by Morris Kantor. Here are the ingredients of a literary thriller: the mysterious brick, the spectral ghost, and the vanished wall. It is an amusing creation, but seems a trifle thin to have been so greatly honored."—Eleanor Jewett, *Chicago Tribune*, Oct. 29, 1931.

"Our juries are growing morbid. At Carnegie they awarded first prize to *Suicide in Costume*. Now at the Art Institute, *Haunted House* takes the capital prize in the forty-fourth annual exhibition of American painters and sculptors.

"*Haunted House*, like *Suicide in Costume*, is better appreciated when the title is known than when it isn't. That is to say, it is a throw-back to the 'literary'—not a habit with the painter, Morris Kantor, who has done better work over and over again than *Haunted House*.

"If you would like to know the difference between an 'interior' that registers without a name and this minor Kantor that gets a couple of 'grands' and a half for being a 'haunted house' instead of just a drawing room, compare van Gogh's *Yellow Room* in the Birch-Bartlett collection with *Haunted House*. Van Gogh's *Yellow Room* would have been just as good had he chosen to call it *Portrait of Sarah Bernhardt as a Small Girl*. . . "—C. J. Bulliet, *Chicago Post*, Nov. 3, 1931.

BERNARD KARFIOL, born Budapest, 1866

89 Two Figures (1934)

36 x 28 inches; signed B. Karfiol

Lent by the Artist through the courtesy of the Downtown Gallery, New York

Represented by a total of seven paintings in the Annual American Exhibitions of 1929, 1930, 1931, 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

HENRY G. KELLER, born Cleveland, 1870

90 Goats Grazing (1900)

28 x 39 inches; signed H. G. Keller

Lent by the Artist

Represented by a total of eight paintings in the Annual American Exhibitions of 1902, 1914, 1924, 1925, 1926, 1931, 1938.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902.

"On the same wall are hung two animal pictures by Henry George Keller, which deserve attention. One represents a pair of white horses resting in the shade, the other two goats grazing. Here the play of brilliant sunlight, the strong shadows and the transparent reflections demand forcible treatment. They are excellent extracts of nature. The coloring is well observed and the drawing broad and masterly. The goats in particular remind one of the work of the great German animal painter, Zuegel, with whom Keller has evidently studied."—*Milwaukee Sentinel*, Nov. 16, 1902.

ROCKWELL KENT, born Tarrytown, New York, 1882

91 Tollers of the Sea (1907) (Plate LXI)

38 x 44 inches; signed Rockwell Kent 1907

Lent from the Lewisohn Collection, New York

Represented by a total of nine paintings in the Annual American Exhibitions of 1908, 1911, 1914, 1918, 1920, 1923, 1927, 1928.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918.

GEORGINA KLITGAARD, born Spuyten Duyvil, New York, 1893

92 Clearing and Cold (1938) (Plate LIII)

24 x 36 inches; signed G. Klitgaard

Lent by the Artist

Represented by a total of seven paintings in the Annual American Exhibitions of 1928, 1929, 1930, 1931, 1932, 1936, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938, when it was awarded Honorable Mention for Landscape.

KARL KNATHS, born Eau Claire, Wisconsin, 1891

93 The Rooster (c. 1924)

26 x 22 inches; signed Knaths

Lent by the Artist

Represented by a total of three paintings in the Annual American Exhibitions of 1928, 1929, 1932.

This painting was exhibited in the Forty-Second Annual American Exhibition of 1929.

WALTER KRAWIEC, born Morzewo, Poland, 1889

94 The Burial (c. 1932)

20 x 30 inches

Lent by Mr. Ralph H. Norton, Chicago

Represented by a total of two paintings in the Annual American Exhibitions of 1932 and 1936.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

LEON KROLL, born New York, 1884

95 Leo Ornstein at the Piano (1918) (Plate XXVIII)

34¼ x 40 inches; signed Kroll 1918

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of thirty-seven paintings in the Annual American Exhibitions of 1911, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Thirty-Second Annual American Exhibition of 1919, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of fifteen hundred dollars; also awarded Honorable Mention.

"Leon Kroll has a vital bit of work in Leo Ornstein at the Piano, a canvas which, unfortunately, does not grow upon one with inspection, though at first glance demanding consideration."—Eleanor Jewett, *Chicago Tribune*, Nov. 6, 1919.

Announcing the prize winning: "It is a realistic canvas, painted broadly in methods outside the academic traditions."—Lena M. McCauley, *Chicago Evening Post*, Nov. 6, 1919.

LOUIS KRONBERG, born Boston, 1872

96 The Lady of Clan-Care (1911) (Plate XVI)

40 $\frac{3}{8}$ x 30 $\frac{3}{8}$ inches; signed Louis Kronberg 1911

Lent by the Museum of Fine Arts, Boston

Represented by a total of thirty-one paintings in the Annual American Exhibitions of 1898, 1899, 1900, 1901, 1902, 1904, 1905, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1922, 1923, 1925, 1927, 1930, 1935.

This painting was exhibited in the Twenty-Fourth Annual American Exhibition of 1911.

"Louis Kronberg paints with particular sympathy and a pleasing tonal quality of color. His mannerism consists in his making his figures lost against high walls. The Lady of Clan-Care is his only contribution to this exhibition."—Maude I. G. Oliver, *Chicago Record-Herald*, Nov. 26, 1911.

"Louis Kronberg's The Lady of Clan-Care is simply and sweetly painted."—L. M. McCauley, *Chicago Evening Post*, Dec. 2, 1911.

YASUO KUNIYOSHI, born Okayama, Japan, 1893

97 Girl Thinking (1935) (Plate L)

50 x 41 inches; signed Yasuo Kuniyoshi '35

Lent by the Artist through the courtesy of The Downtown Gallery, New York

Represented by a total of two paintings in the Annual American Exhibitions of 1931 and 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

JOHN LaFARGE, born New York, 1836; died Providence, 1910

98 La Suonatore (1887) (Plate VIII)

45 $\frac{1}{2}$ x 36 inches; signed John LaFarge 1887

Lent by the Worcester Art Museum

Represented by a total of four paintings in the Annual American Exhibitions of 1890 and 1898.

This painting was exhibited in the Third Annual American Exhibition of 1890 under the title Child Playing upon a Guitar, Italian Motive.

"The Child Playing a Guitar is an interesting study of a decorative motive, vigorous in color and modeling."—*Chicago Tribune*, June 9, 1890.

"The presence of two pictures by John LaFarge in the collection is particularly notable as this decorative painter exhibits his work with comparative rarity. He is a colorist pure and simple and these paintings are chiefly valuable decoratively. They give by no means an adequate idea of the genius of this man, who is one of the greatest of our colorists, and who needs walls and ceilings to give his genius a scope, but they are beautiful, notwithstanding. . . . The Child Playing Upon a Guitar is a simpler motive, which has been used with admirable decorative effect."—*Chicago Times*, June 9, 1890.

SIDNEY LAUFMAN, born Cleveland, 1891

99 Landscape (Plate LV)

29 x 40 inches; signed Sidney Laufman

Lent by the Artist through the courtesy of the Milch Galleries, New York

Represented by a total of five paintings in the Annual American Exhibitions of 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932, when it was awarded the Mr. and Mrs. Frank G. Logan Prize of one thousand dollars.

"Rather an attractive composition with two distinct manners illustrated in the foreground and background."—Eleanor Jewett, *Chicago Tribune*, Oct. 28, 1932.

"Not so exceptional but still a strong painting is Sidney Laufman's Landscape, winner of the second prize. Here is a landscape which deals with realities of light and values. . . . Laufman has brushed aside all the 'prettiness' of coloring and paint that seems, too often, to stand between the artist and his scene."—Ernest L. Heitkamp, *Chicago Herald and Examiner*, Oct. 30, 1932.

ERNEST LAWSON, born San Francisco, 1873

100 Hills at Inwood (1914)

35¾ x 49¾ inches; signed E. Lawson 1914

Lent by The Columbus Gallery of Fine Arts, Columbus, Ohio (Ferdinand Howald Collection)

Represented by a total of twenty-six paintings in the Annual American Exhibitions of 1903, 1904, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1923, 1924, 1925, 1926, 1928, 1929, 1930, 1931, 1932, 1937, 1938.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917.

DORIS LEE, born Aledo, Illinois, 1905

101 Thanksgiving (Plate LVI)

28½ x 40 inches; signed Doris Lee

Owned by The Art Institute of Chicago

Represented by a total of four paintings in the Annual American Exhibitions of 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of five hundred dollars.

"The Mr. and Mrs. Frank G. Logan Art Institute medal and \$500 to Thanksgiving by Doris Lee, a page from American cartooning in color."—Eleanor Jewett, *Chicago Tribune*, Oct. 24, 1935.

"One of the relief spots is Thanksgiving by Doris Lee, born at Aledo, Illinois, but identified with the art colony at Woodstock, N. Y. Miss Lee's attitude toward turkey day is festive and happy. Her scene is the kitchen, where the various aunties are preparing the noonday feast. Her humor is of about the grade of Josiah Allen's Wife, at which all the women were laughing in Bill Nye's time."—C. J. Bulliet, *Chicago Daily News*, Oct. 24, 1935.

HAYLEY LEVER, born Adelaide, Australia, 1876

102 Beach at St. Ives, Cornwall, England

30 x 40 inches; signed Hayley Lever

Lent by The Montclair Art Museum, Montclair, New Jersey

Represented by a total of twenty-eight paintings in the Annual American Exhibitions of 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1935.

This painting was exhibited in the Thirty-Third Annual American Exhibition of 1920.

BEATRICE S. LEVY, born Chicago, 1892

103 In a Corsican Town (1928) (Plate XLIII)

28 x 34 inches; signed Beatrice S. Levy

Lent by the Artist

Represented by a total of five paintings in the Annual American Exhibitions of 1919, 1922, 1930, 1931, 1932.

This painting was exhibited in the Forty-Third Annual American Exhibition of 1930, when it was awarded Honorable Mention for Architectural Subject.

JONAS LIE, born Moss, Norway, 1880

104 Winter Morning

50 x 60 inches; signed Jonas Lie

Lent by Mrs. Ella Trau Simpson and Mr. A. Carson Simpson, Philadelphia

Represented by a total of twenty-eight paintings in the Annual American Exhibitions of 1908, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1921, 1922, 1923, 1924, 1926, 1927, 1928, 1929, 1932, 1936, 1937, 1938.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917.

LUIGI LUCIONI, born Malnate, Italy, 1900

105 The Gentile Bellini Print (probably 1928) (Plate XLVII)

36 x 26 inches; signed L. Lucioni

Lent by Mrs. Theron P. Cooper, Chicago

Represented by a total of nine paintings in the Annual American Exhibitions of 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-First Annual American Exhibition of 1928.

GEORGE LUKS, born Williamsport, Pennsylvania, 1867; died New York, 1933

106 Woman and Macaws (1907) (Plate XXXIII)

40½ x 32½ inches; signed George Luks 1907

Lent by Miss Julia E. Peck, New York

Represented by a total of twenty-one paintings in the Annual American Exhibitions of 1904, 1916, 1917, 1918, 1919, 1920, 1922, 1923, 1924, 1925, 1926, 1927, 1930, 1931, 1932, 1938.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917.

WALTER MacEWEN, born Chicago, 1860

107 A Magdalen (Plate IX)

54½ x 42 inches; signed W. MacEwen

Owned by The Art Institute of Chicago (James Deering Bequest)

Represented by a total of sixty-four paintings in the Annual American Exhibitions of 1890, 1894, 1895, 1896, 1897, 1898, 1899, 1900, 1901, 1902, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1925.

This painting was exhibited in the Ninth Annual American Exhibition of 1896.

"Walter MacEwen's beautiful Magdalen, which was reproduced in The Times-Herald Oct. 4, is given the position of honor in one of the largest galleries. It is the greatest picture yet painted by the Chicago artist. It is replete with refined imagination and subtle insight into character. It is full of pellucid color and suave modeling."—*Chicago Times-Herald*, Oct. 25, 1896.

"A story attaches to Walter MacEwen's La Madeleine. While the artist was attending the midnight mass on Christmas eve in St. Michael's church, Munich, he saw a beautiful and richly dressed woman enter the church. She carried with her the lighted taper which worshippers place on the front of the pews, for the church has no lights except on the altars. After kneeling for some time in the attitude of humility, in which he has drawn her, she left, and was driven away in a carriage. He was never able to discover her identity. She made so remarkable an impression upon him, however, that he decided to make her the subject of this picture. The painting is notable because it conveys an idea of darkness and candlelight by very light tones, instead of the usual black and brown effects."—*Chicago Evening Journal*, Nov. 7, 1896.

PEPPINO MANGRAVITE, born Lipari, Italy, 1896

108 Family Portrait (1930) (Plate XLIX)

24 x 30 inches; signed Mangravite 1930

Lent by The Corcoran Gallery of Art, Washington, D. C.

Represented by a total of four paintings in the Annual American Exhibitions of 1930, 1931, 1935, 1938.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

REGINALD MARSH, born Paris, 1898

109 The Bowery (Plate LVIII)

48 x 36 inches

Lent by The Metropolitan Museum of Art, New York

Represented by a total of five paintings in the Annual American Exhibitions of 1931, 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931, when it was awarded the M. V. Kohnstamm Prize of two hundred and fifty dollars.

"Reginald Marsh's \$250 prize The Bowery—His pie factory in the New Yorker was better."—"The Previewer," *Chicago Daily News*, Nov. 4, 1931.

HOMER D. MARTIN, born New York, 1836; died St. Paul, 1897

110 Blossoming Trees (Plate V)

15 x 24 inches

Lent by Dr. F. L. Babbott, Brooklyn

This painting, the artist's only entry, was exhibited in the Second Annual American Exhibition of 1889.

"Homer D. Martin gives us a carefully painted, harmoniously toned picture of wild cherry trees, growing along a mild declivity on the Normandy Coast."—*Chicago Tribune*, May 30, 1889.

ALFRED H. MAURER, born New York, 1868; died New York, 1932

111 Girl in White

24 x 19½ inches; signed A. H. Maurer

Lent by the Estate of Alfred H. Maurer, New York (Hudson Walker, Agent)

Represented by a total of eleven paintings in the Annual American Exhibitions of 1899, 1900, 1901, 1903, 1904, 1905, 1907.

This painting was exhibited in the Fourteenth Annual American Exhibition of 1901.

HENRY LEE McFEE, born St. Louis, 1886

112 Still Life with Desert Plant (1936)

30 x 40 inches; signed McFee

Lent by the Virginia Museum of Fine Arts, Richmond

Represented by a total of nine paintings in the Annual American Exhibitions of 1924, 1926, 1929, 1930, 1931, 1932, 1935, 1936, 1937.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

GARI MELCHERS, born Detroit, 1860; died Falmouth, Virginia, 1932

113 The Fencing Master (Plate XXVI)

81¼ x 39½ inches; signed Gari Melchers

Lent by The Detroit Institute of Arts

Represented by a total of seventy-three paintings in the Annual American Exhibitions of 1891, 1895, 1898, 1899, 1900, 1901, 1902, 1905, 1906, 1907, 1910, 1911, 1912, 1913, 1914, 1916, 1917, 1918, 1921, 1923, 1924, 1925, 1929.

This painting was exhibited in the Fourteenth Annual American Exhibition of 1901 under the title *Fencing Master* (M. Ernest Noir).

"A special exhibit of works by Gari Melchers will be a feature. . . . The famous *Fencing Master*, one of the most striking works of Melchers' ever exhibited here, and *Young Mother* also will be shown."—*Chicago Tribune*, Oct. 28, 1901.

"While there is a splendid assortment of Gari Melchers' work, some of this is really good. The *Fencing Master*, for instance, and one or two of the portraits."—*Chicago American*, Oct. 29, 1901.

"The Melchers exhibit of twenty-eight paintings occupies the long gallery of the south wing, and is a brilliant feature of the exhibition. It contains, besides, a number of portraits of people prominent in society in Chicago, many of which were painted in the artist's studio

last winter, a series of most charming pictures of Holland life and a few compositions of rare merit. His Fencing Master, one of the largest of his paintings, is both portrait and picture."—*Chicago Tribune*, Oct. 30, 1901.

"Mr. Melchers has certainly reached the top notch of his art in the Fencing Master, a portrait of M. Ernest Noir. This is by no means a new achievement, but it will ever be a privilege to look upon it. It is a superb work containing magnificent draughtsmanship and facile painting. The whole portrait stands out in drabs against a brownish background. Nevertheless it is full of air, and it is felt that the subject lives."—*Chicago Inter-Ocean*, Nov. 3, 1901.

"The picture of The Fencer, the most noted picture in the Champ de Mars the year it was exhibited, is something tremendous in brute force and power. The poise of the body is most wonderful; the feet hold their place on the floor in such a way that after looking at the man for several minutes, you have the illusion of life, of motion. The turn of the wrist, the set jaw, the whole thing is brutal, powerful, wonderfully done." (Source unidentified.)

WILLARD L. METCALF, born Lowell, Massachusetts, 1858; died New York, 1925
114 Early Spring Afternoon in Central Park

36 x 36 inches; signed W. L. Metcalf 1911

Lent from the Cyrus Hall McCormick Collection, Chicago

Represented by a total of twenty-six paintings in the Annual American Exhibitions of 1890, 1907, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1921, 1922, 1923, 1924, 1925, 1927.

This painting was exhibited in the Twenty-Fourth Annual American Exhibition of 1911.

"A large square canvas by Willard L. Metcalf delineates An Early Spring Afternoon, Central Park. This canvas demonstrates the delicate poetry which Metcalf is capable of expressing. The city is seen along a high horizon like a band of fairy architecture. Nearer, the fresh green grass shines among the still uncovered trees."—Maude I. G. Oliver, *Chicago Record-Herald*, Dec. 2, 1911.

EDGAR MILLER, born Idaho Falls, Idaho, 1899

115 Portrait of Thomas E. Tallmadge (1935) (Plate XLVI)

30 x 25 inches; signed Edgar Miller 1935

Lent by the Cliff Dwellers Club, Chicago

Represented by a total of two paintings in the Annual American Exhibitions of 1936 and 1938.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936, when it was awarded the Martin B. Cahn Prize of one hundred dollars.

"The Martin B. Cahn prize of \$100 (for the best painting by a Chicago artist and awarded by the committee on painting and sculpture of the Art Institute) was awarded to Edgar Miller for his distinguished Portrait of Thomas E. Tallmadge, one of the really good paintings in the show. It is an unusual canvas, an honest likeness of the architect set against a gorgeous background. It belongs to the permanent collection of the Cliff Dwellers."—Eleanor Jewett, *Chicago Tribune*, Oct. 25, 1936.

"For an artist to express his personality, to put something really creative into a portrait, besides accomplishing a good likeness, is certainly a feat. It seems to us that Edgar Miller has achieved these requirements. When you look at this painting you feel a definiteness about it, as though the artist was sure of what he wanted to do in it. Note also the unusual management of the paint, the original technique, which we think you will agree is well done."—Adeline Lobdell Pynchon, *Chicago Journal of Commerce*, Oct. 31, 1936.

KENNETH HAYES MILLER, born Kenwood, New York, 1876

116 Interior (1922) (Plate XXXIX)

34 x 28 inches; signed Hayes Miller 22

Lent by the Los Angeles Museum (Harrison Gallery)

Represented by a total of thirteen paintings in the Annual American Exhibitions of 1916, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931.

This painting was exhibited in the Thirty-Seventh Annual American Exhibition of 1924.

RICHARD E. MILLER, born St. Louis, 1875

117 At the Window

39½ x 32 inches; signed Miller

Lent by the Artist

Represented by a total of fifteen paintings in the Annual American Exhibitions of 1900, 1901, 1903, 1904, 1910, 1914, 1915, 1917, 1918, 1922, 1923, 1924, 1925, 1928, 1930.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918.

HARRY MINTZ, born Ostrowiec, Poland, 1904

118 Side Church, Niles Center (1938)

23 x 30 inches; signed Harry Mintz 1938

Lent by the Artist

Represented by a total of four paintings in the Annual American Exhibitions of 1937 and 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938, when it was awarded Honorable Mention for Architectural Subject.

HERMANN DUDLEY MURPHY, born Marlboro, Massachusetts, 1867

119 Henry Ossawa Tanner, Portrait

37 x 28 inches; signed ®

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of fifty-six paintings in the Annual American Exhibitions of 1895, 1896, 1897, 1898, 1899, 1900, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1914, 1915, 1916, 1917, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1929.

This painting was exhibited in the Ninth Annual American Exhibition of 1896.

"A portrait of Tanner by L. H. (*sic*) Murphy shows him a thin, brown, sad-faced man in spectacles, painted grayly and shoved into one corner of the frame after the fashion of our younger portraitists."—*Chicago Evening Post*, Oct. 17, 1896.

"A portrait of Mr. Tanner by Hermann Dudley Murphy is a most interesting work, with a trifle of Burne-Jones and much of Whistler lying back of its worth."—*Chicago Daily News*, Oct. 25, 1896.

"Hermann Dudley Murphy's portrait of Henry O. Tanner is doubly interesting. It is a fine piece of work, as well as the portrait of a creator of the canvas Daniel in the Lion's Den."—*Chicago Times-Herald*, Oct. 25, 1896.

J. FRANCIS MURPHY, born Oswego, New York, 1853; died New York, 1921

120 In October

16 x 22 inches; signed J. Francis Murphy—1912.

Lent by Miss Berenice C. Ballard, St. Louis

Represented by a total of fourteen paintings in the Annual American Exhibitions of 1888, 1898, 1899, 1900, 1902, 1905, 1906, 1909, 1912, 1914, 1915.

This painting was exhibited in the Twenty-Fifth Annual American Exhibition of 1912 under the title *A Showery Day*.

"Of the outdoor painters . . . both Murphys . . . offer work of great freshness and beauty."—Harriet Monroe, *Chicago Daily Tribune*, Nov. 5, 1912.

"The landscapes are on a plane of excellence. While reserved, they are enlivened by notes of vivacity and reflect the liberated vision. Among many that are good, who shall say which are the best? There are fine canvases from . . . J. Francis Murphy . . . all poets as well as painters."—L. M. McCauley, *Chicago Evening Post*, Nov. 3, 1912.

"J. Francis Murphy in *A Showery Day* presents a subtle landscape with perhaps the pond in the middle distance a trifle too insistent."—Maude I. G. Oliver, *Chicago Record Herald*, Nov. 24, 1912.

B. J. O. NORDFELDT, born, Tulstorg, Sweden, 1878

121 Portrait of Miss Smith (Plate LI)

42 x 34 inches; signed Nordfeldt

Lent by the Artist through the courtesy of the Lilienfeld Galleries, New York

Represented by a total of twelve paintings in the Annual American Exhibitions of 1911, 1924, 1927, 1929, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

"Miss Smith, by B. J. O. Nordfeldt, is gorgeous in color and pathetic in subject, a girl a little beyond adolescence who needs an understanding friend, a helpful pal to walk by her side through the trying years of frustration, unemployment and stark need. 'Here is art that tells us what art is; one feels this as well as sees it,' said Cheskin (Chicago artist and lecturer in art education). 'Here is the tempo of the age, the struggle, the drama and the pessimism of the times.'"—Gifford Ernest, *The Chicago Daily News*, Nov. 15, 1935.

JOHN W. NORTON, born Lockport, Illinois, 1876; died Charleston, South Carolina, 1934

122 On the Pier (1920)

35½ x 47½ inches; signed John Norton 1920

Lent by the Commission for the Encouragement of Local Art, Chicago

Represented by a total of nineteen paintings in the Annual American Exhibitions of 1904, 1907, 1908, 1919, 1920, 1921, 1923, 1924, 1926.

This painting was exhibited in the Thirty-Third Annual American Exhibition of 1920.

ELIZABETH NOURSE, born Cincinnati, 1860; died Paris, 1938

123 Mother and Children (1893)

46½ x 30¾ inches; signed E. Nourse '93

Owned by The Art Institute of Chicago (Presented by Mrs. Charles E. Culver in memory of Charles E. Culver)

Represented by a total of thirty-three paintings in the Annual American Exhibitions of 1895, 1896, 1897, 1901, 1902, 1904, 1905, 1906, 1908, 1909, 1910, 1911, 1912, 1913.

This painting was exhibited in the Eighth Annual American Exhibition of 1895 under the title *Le Gouter, Evening*.

"Homage was paid to Elizabeth Nourse at the shrine of her three pictures, *First Communion*, *In the Church at Volendam*, and *Le Gouter*."—*Chicago Inter-Ocean*, Oct. 23, 1895.

IVAN G. OLINSKY, born Elisabethgrad, Russia, 1878

124 John and Marie (1938) (Plate XLVIII)

30 x 36 inches; signed Ivan G. Olinsky.

Lent by the Artist

Represented by a total of thirteen paintings in the Annual American Exhibitions of 1910, 1913, 1914, 1915, 1916, 1921, 1922, 1923, 1928, 1930, 1935, 1936, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

JULES PASCIN, born Vidin, Bulgaria, 1885; died Paris, 1930

125 Mary in Black (Plate XXXIX)

37 x 29 inches; signed pascin

Lent by the Georgette Passedoit Gallery, New York

This painting, the artist's only entry, was exhibited in the Forty-Third Annual American Exhibition of 1930.

WALDO PEIRCE, born Bangor, Maine, 1884

126 Bulls at Pamplona (1927) (Plate XLIX)

32 x 46 inches; signed W. Peirce 27

Lent by the Midtown Galleries, New York

Represented by a total of eleven paintings in the Annual American Exhibitions of 1926, 1927, 1928, 1930, 1931, 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-First Annual American Exhibition of 1928.

ROBERT PHILIPP, born New York, 1895

127 My Wife and I (1937) (Plate XL)

37 x 32 inches; signed Philipp

Lent by the Artist

Represented by a total of seven paintings in the Annual American Exhibitions of 1923, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

HENRY VARNUM POOR, born Chapman, Kansas, 1888

128 Self Portrait (1932-33) (Plate XXXVIII)

38 x 30 inches; signed H. V. Poor

Lent by the Artist

Represented by a total of seven paintings and one piece of ceramic sculpture in the Annual American Exhibitions of 1920, 1927, 1931, 1932, 1935, 1936, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

"One of the jury of three whose decisions aroused the present turmoil is Henry Varnum Poor, New York painter and potter, whom Dr. Harshe, then professor of graphic art at Stanford University, persuaded to drop economics and study painting when Mr. Poor was a student at Stanford in 1908-10 and was planning to go into his father's bank. His self portrait is conspicuously hung in the current exhibition and of it Dr. Harshe says, 'Did you ever see anything that's more real than that head?' "—James O'Donnell Bennett, *Chicago Tribune*, Nov. 5, 1935.

CONSTANTINE POUGIALIS, born Corinth, Greece, 1894

129 Figure with Fruits (1934) (Plate XXXVIII)

35 x 26 inches; signed C. Pougialis

Lent by the Artist

Represented by a total of four paintings in the Annual American Exhibitions of 1932, 1935, 1936, 1937.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

MAURICE B. PRENDERGAST, born Boston, 1859; died New York, 1924

130 Franklin Park (1894) (Plate V)

13½ x 17 inches; signed Prendergast

Lent by Mr. Charles Prendergast, Westport, Connecticut

Represented by a total of eight paintings in the Annual American Exhibitions of 1897, 1898, 1919, 1922, 1923, 1924.

This painting was exhibited in the Eleventh Annual American Exhibition of 1898.

HENRY WARD RANGER, born Syracuse, New York, 1858; died New York, 1916

131 Noank Shipyards

28 x 36 inches

Owned by The Art Institute of Chicago (Charles L. Hutchinson bequest)

Represented by a total of twelve paintings in the Annual American Exhibitions of 1902, 1907, 1910.

This painting was exhibited in the Twentieth Annual American Exhibition of 1907 under the title *The Shipyards*.

"Deservedly hanging upon the line, however, may be found many beautiful landscapes. Two are by H. W. Ranger, whom many regard as one of the leading American artists—his *Corot-like Willows* and *The Shipyards*, which has the grave and solid quality of a Dutch painting."—Isabel M'Dougall, *Chicago Record-Herald*, Nov. 10, 1907.

EDWARD W. REDFIELD, born Bridgeville, Delaware, 1869

132 Gray Day (1901)

38 x 50 inches; signed E. W. Redfield

Lent by the Artist

Represented by a total of sixty-nine paintings in the Annual American Exhibitions of 1894, 1895, 1900, 1902, 1903, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1924, 1925, 1926, 1928, 1929, 1930, 1936.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902.

FREDERIC REMINGTON, born Canton, New York, 1861; died Ridgefield, Connecticut, 1909

133 The Sentinel (Plate XII)

26 x 35 inches; signed Frederic Remington

Lent by the Remington Art Memorial, Ogdensburg, New York

Represented by a total of four paintings in the Annual American Exhibitions of 1908, 1909, 1910.

This painting was exhibited in the Twenty-First Annual American Exhibition of 1908.

"... Frederic Remington presents *The Sentinel*, which seems by far the most serious essay from that artist's brush. The criticism of pictures is very largely a matter of comparison—comparison between the works of different painters and most of all, comparison between the various productions of the same man. Remington's illustrations, with which one is familiar, are primarily intended for reproduction, while their pictorial qualities are subordinated in importance. *The Sentinel*, on the other hand, is full of melody in nocturnal hues. . . . This is a picture which has a story to tell, but one in which the telling is so subtly managed, is so interrelated with the need of nature, in fact, that it loses its literary aspect and becomes purely pictorial."—Maude I. G. Oliver, *Chicago Record-Herald*, Nov. 8, 1908.

LOUIS RITMAN, born Odessa, Russia, 1889

134 Interior (1935)

26 x 32 inches; signed L. Ritman

Lent by the Artist

Represented by a total of sixteen paintings in the Annual American Exhibitions of 1920, 1922, 1923, 1926, 1927, 1929, 1930, 1932, 1935, 1936, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

THEODORE ROBINSON, born Irasburg, Vermont, 1852; died New York, 1896

135 Port Ben, Delaware and Hudson Canal

28 x 33 inches; signed Th. Robinson '93

Lent by The Pennsylvania Academy of the Fine Arts, Philadelphia

Represented by a total of two paintings in the Annual American Exhibitions of 1890 and 1894.

This painting was exhibited in the Seventh Annual American Exhibition of 1894.

"Of the two works by Mrs. (Kenyon) Cox, *Lotos Flowers* is the more important. It is, however, badly neighbored by Theodore Robinson's *Port Ben, Delaware and Hudson Canal*,

which is a gay and luminous work in high and delicate tones, which make the somewhat subdued red tints in which Mrs. Cox has painted her decorative work seem by comparison somewhat dull."—*Chicago Sunday Tribune*, Oct. 28, 1894.

UMBERTO ROMANO, born Bracigliano, Italy, 1905

136 Meditation (1930)

36 x 48 inches; signed Umberto Romano

Lent by the Artist

Represented by a total of eight paintings in the Annual American Exhibitions of 1928, 1929, 1930, 1931, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

DORIS ROSENTHAL, born Riverside, California

137 Interior, Mexico (1935) (Plate XLII)

32 x 40 inches; signed Doris Rosenthal

Lent by the Artist

Represented by a total of nine paintings in the Annual American Exhibitions of 1930, 1931, 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

THEODORE J. ROSZAK, born Inowroclaw, Poland, 1907

138 Man Sewing (1935) (Plate XLI)

24 x 40 inches; signed T. J. Roszak

Lent by the Artist

Represented by a total of four paintings in the Annual American Exhibitions of 1931, 1932, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

ALBERT PINKHAM RYDER, born New Bedford, Massachusetts, 1847; died Elmhurst, Long Island, 1917

139 The Temple of the Mind (Plate I)

18 x 16 inches; signed Ryder

Lent by The Buffalo Fine Arts Academy (Albright Art Gallery)

Represented by a total of three paintings in the Annual American Exhibitions of 1888, 1889, 1891.

This painting was exhibited in the First Annual American Exhibition of 1888.

"Another excellent piece of work is the Temple of the Wind (*sic*), a tribute to Edgar Allan Poe, from the brush of A. P. Ryder. So perfectly has the artist appreciated the genius of Poe that the moment one sees the picture one recognizes the weird, mysterious spirit of the 'Victor Hugo of American letters.' The scene is a landscape. To the right is a fountain overhung with cypress, to the left is the portal of a temple. Between these are several figures—Pan, Cupid, and the Graces—all dimly outlined in the faint pallid moonlight with which the scene is flooded. In the background there is a bit of water. Nothing could suggest

more strongly the spirit of 'Ulalume' and the 'Haunted Palace.'"—*Chicago Daily News*, May 26, 1888.

"Ryder is an artist of decided individuality also but of an entirely different kind (i.e. from Dewing). His coloring and motives are replete with the feeling of the old masters. Admirers of Fuller will appreciate this. The canvas is not barely covered with color; it is laid on in successive layers until the painting resembles an enamel, in places it is corrugated. The work of Ryder, like the poetry of Browning, requires study before it can be appreciated. His pictures are full of mysticism and symbolism. In this one of the Temple of the Mind, the goddesses driven forth from their abode by the Satyr, who defiles its front, the little figure of love, the fountain of pure waters, and the evening air all have their separate meaning in the artist's work. It is full of poetry, the peculiar silvery evening light that makes uncertain shadows of the figures in the dusk; the faint evening breeze seems to rustle the shivering foliage. Here is another style of art which subordinates drawing, perspective and technique to poetry and color. Can any school unite them all in equal perfection?"—*Chicago Journal*, May 26, 1888.

CHAUNCEY F. RYDER, born Danbury, Connecticut, 1868

140 Misty Morning, Library Lane

32 x 40 inches; signed Chauncey F. Ryder

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of twenty-three paintings in the Annual American Exhibitions of 1904, 1907, 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1919, 1920, 1921, 1922, 1924, 1925, 1926, 1927.

This painting was exhibited in the Twenty-Sixth Annual American Exhibition of 1913.

JOHN SINGER SARGENT, born Florence, Italy, 1856; died London, 1925

141 Mrs. Fiske Warren and Daughter (1903) (Plate XXII)

59 x 39½ inches; signed John S. Sargent 1903

Lent by Mrs. Fiske Warren, Boston

Represented by a total of nineteen paintings in the Annual American Exhibitions of 1890, 1903, 1907, 1910, 1911, 1912, 1915, 1917, 1918, 1921, 1922, 1924, 1925.

This painting was exhibited in the Twentieth Annual American Exhibition of 1907.

"The Sargent is a portrait of Mrs. Fiske Warren and her daughter, lent to us from Boston. The gowns of the delicate, high-bred, worldly lady, and of the grave child whose face leans over her shoulder, are in different tones of pink, thrown against a background of rich brown furniture and hangings which fade off into deep airy shadows. It is so long since we have seen a Sargent that we have almost had time to forget the swift ease and sureness, the high distinction of his style.

"Why has Chicago so little of him? Are none of our millionaires eager for immortality? Is this great American, who is 'head and shoulders above any other portrait painter living,' to grow old and die without giving us a due share of his service? The two women in this picture are so profoundly of our time and country as Raphael's are of the Italian renaissance, or Gainsborough's of eighteenth-century England. All that Henry James has said of us, and something broader and deeper besides, is said with more virile mastery in such a portrait as this."—Harriet Monroe, *Chicago Examiner*, Oct. 22, 1907.

EUGENE FRANCIS SAVAGE, born Covington, Indiana, 1883

142 Arbor Day (Plate XXIV)

45 x 33½ inches; signed Eugene Francis Savage

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of nine paintings in the Annual American Exhibitions of 1921, 1922, 1924, 1928, 1929, 1936.

This painting was exhibited in the Thirty-Fourth Annual American Exhibition of 1921, when it was awarded the William M. R. French Memorial Gold Medal.

"The French medal was given to Eugene F. Savage for his *Arbor Day*, done in the spirit of a mural, the most important thing in the whole exhibition from the viewpoint of originality."—Marguerite B. Williams, *Chicago Daily News*, Nov. 3, 1922.

"There are always paintings to which one is compelled to return again and again. In this class is Mr. Savage's *Arbor Day*. The subject is finely dealt with—the figures, classical in outline and attitude, are vivified by color rich and at the same time subtle."—Will Hollingsworth, *Chicago American*, Nov. 5, 1921.

H. E. SCHNAKENBERG, born New Brighton, New York, 1892

143 Girl at the Window (1929) (Plate LI)

36 x 30 inches; signed H. E. Schnakenberg

Lent by the C. W. Kraushaar Art Galleries, New York

Represented by a total of ten paintings in the Annual American Exhibitions of 1923, 1924, 1926, 1928, 1929, 1930, 1931, 1932, 1937, 1938.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

FLORA SCHOFIELD, born Lanark, Illinois, 1879

144 Shells and Fruit (c. 1932)

11 x 14 inches; signed Schofield

Lent by the Artist

Represented by a total of sixteen paintings in the Annual American Exhibitions of 1897, 1904, 1912, 1913, 1915, 1917, 1919, 1920, 1929, 1931, 1932.

This painting was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

WILLIAM S. SCHWARTZ, born Smorgon, Russia, 1896

145 The Near North Side, Chicago (1935)

36 x 40 inches; signed William S. Schwartz

Lent by the Artist

Represented by a total of eleven paintings in the Annual American Exhibitions of 1924, 1925, 1926, 1927, 1928, 1929, 1935, 1936, 1937.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

LEOPOLD SEYFFERT, born California, Missouri, 1887

146 Fritz Kreisler

Lent by the Artist

Represented by a total of twenty-nine paintings in the Annual American Exhibitions of 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918.

CHARLES R. SHEELER, born Philadelphia, 1883

147 Americana (1931)

36 x 48 inches; signed Sheeler 1931

Lent by the Artist through the courtesy of The Downtown Gallery, New York

Represented by a total of nine paintings in the Annual American Exhibitions of 1907, 1908, 1909, 1935, 1937, 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

MILLARD SHEETS, born Pomona, California, 1907

148 Abandoned (1934) (Plate XLII)

39 x 50 inches; signed Millard Sheets 1934

Lent by Mr. Nelson Eddy, Beverly Hills, California

Represented by a total of ten paintings in the Annual American Exhibitions of 1929, 1930, 1931, 1932, 1935, 1936, 1937, 1938.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

EVERETT SHINN, born Woodstown, New Jersey, 1876

149 Concert Hall (1905) (Plate XI)

16½ x 20 inches; signed E. Shinn 1905

Lent by the Milch Galleries, New York

Represented by a total of three paintings in the Annual American Exhibitions of 1905, 1906, 1931.

This painting was exhibited in the Nineteenth Annual American Exhibition of 1906.

"Everett L. Shinn, the young American artist whose work is the subject of this note, has been greatly influenced by Degas. But Shinn has only gone to Degas for inspiration, for ideas, not slavishly and unintelligently to copy him. He has learnt to see things from Degas' point of view; he too now sees the artistic possibilities of the gas-lighted music-hall."—A. E. Gallatin, *International Studio*, XXX (November, 1906), pp. 84-5.

JOHN SLOAN, born Lock Haven, Pennsylvania, 1871

150 McSorley's Bar (1912) (Plate XXI)

26 x 32 inches; signed John Sloan

Lent by The Detroit Institute of Arts

Represented by a total of twenty-six paintings in the Annual American Exhibitions of 1900, 1902, 1903, 1904, 1905, 1906, 1909, 1914, 1916, 1921, 1924, 1926, 1928, 1930, 1931, 1932, 1935, 1936, 1937.

This painting was exhibited in the Twenty-Seventh Annual American Exhibition of 1914 under the title McSorley's Ale-House.

RAPHAEL SOYER, born Russia, 1899

151 Roommates (1937)

32 x 26 inches; signed Raphael Soyer

Lent by the Valentine Gallery, New York

Represented by a total of five paintings in the Annual American Exhibitions of 1928, 1932, 1935, 1937, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

ELIZABETH SPARHAWK-JONES, born Baltimore, 1885

152 The Shoe Shop

39 x 33¼ inches; signed Elizabeth Sparhawk-Jones

Lent by Mrs. William O. Goodman, Chicago

Represented by a total of six paintings in the Annual American Exhibitions of 1909, 1911, 1926, 1929, 1936.

This painting was exhibited in the Twenty-Fourth Annual American Exhibition of 1911.

"Elizabeth Sparhawk-Jones has a couple of telling canvases refreshingly free in brush-work."—Maude I. G. Oliver, *Chicago Record-Herald*, Nov. 12, 1911.

"There are a few other clever pictures of people in groups, indoors and out. Elizabeth Sparhawk-Jones has one of girls in a shoe shop, but a little too snapshottish in its composition, too journalistic in effect."—Harriet Monroe, *Chicago Tribune*, Nov. 12, 1911.

"In Room 51 The Shoe Shop by Elizabeth Sparhawk-Jones is one of those enviable exhibits ticketed 'sold.' It is well worth this distinction as well as the one of extreme popularity which it is enjoying. Girls in smart shirt-waists and white frocks, engrossed in the fitting of shoes, make of this picture a sparkle of color and life."—Maude I. G. Oliver, *Chicago Record-Herald*, Dec. 12, 1911.

EUGENE SPEICHER, born Buffalo, 1883

153 Nude (Plate XXXIV)

63½ x 51 inches; signed Eugene Speicher

Lent by The Des Moines Association of Fine Arts

Represented by a total of eighteen paintings in the Annual American Exhibitions of 1912, 1913, 1914, 1915, 1922, 1923, 1925, 1926, 1929, 1931, 1935, 1936, 1938.

This painting was exhibited in the Thirty-Eighth Annual American Exhibition of 1926, when it was awarded the Potter Palmer Gold Medal, carrying with it a prize of one thousand dollars.

FRANCIS SPEIGHT, born Windsor, North Carolina, 1896

154 Sun, the Painter (1936) (Plate LVII)

30 x 36 inches; signed F. Speight

Lent by the Artist

Represented by a total of ten paintings in the Annual American Exhibitions of 1927, 1928, 1929, 1930, 1931, 1932, 1935, 1936, 1937.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

ROBERT SPENCER, born Harvard, Nebraska, 1879; died New Hope, Pennsylvania, 1931

155 Green River (Plate XXX)

30 x 36 inches; signed Robert Spencer

Lent by The Buffalo Fine Arts Academy (Albright Art Gallery)

Represented by a total of twenty-two paintings in the Annual American Exhibitions of 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1928, 1929.

This painting was exhibited in the Thirty-Third Annual American Exhibition of 1920.

ANNA L. STACEY, born Glasgow, Missouri

156 Trophies of the Fields

25 x 16 inches; signed Anna L. Stacey 1902

Lent by the Union League Club, Chicago

Represented by a total of thirty-seven paintings in the Annual American Exhibitions of 1895, 1896, 1897, 1898, 1899, 1900, 1902, 1903, 1904, 1905, 1906, 1907, 1908, 1909, 1910, 1911, 1913, 1918, 1919, 1922, 1923, 1925.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902.

MAURICE STERNE, born Libau, Russia, 1877

157 Afternoon (1924) (Plate XLIV)

45 x 32 inches; signed Sterne 1924

Lent by the Phillips Memorial Gallery, Washington, D. C.

Represented by a total of seventeen paintings in the Annual American Exhibitions of 1900, 1902, 1905, 1906, 1924, 1925, 1926, 1928, 1929, 1930, 1932, 1936, 1937.

This painting was exhibited in the Forty-First Annual American Exhibition of 1928, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of seven hundred and fifty dollars.

"The Mr. and Mrs. Frank G. Logan prize of \$750 was awarded to Maurice Sterne of New York for his painting *Afternoon*, a young girl in an Italian courtyard, one of the most restrained modern pictures in the show. It has behind it a decided personality who has something to say."—Marguerite B. Williams, *Chicago Daily News*, Oct. 25, 1928.

"As for such leading modernists as Maurice Sterne and Rockwell Kent also represented at the annual show with strong canvases, one would like to make the same claims as for Arthur B. Davies, but neither of them, it seems to me, is free of some slight conscious

straining, which is the bane of modernism. However, this does not mean that there is not much to be said for the very personal and monumental quality to Sterne's painting of the Italian girl in the courtyard . . ."—Marguerite B. Williams, *Chicago Daily News*, Oct. 24, 1928.

"The Mr. and Mrs. Frank G. Logan medal and \$750 went to Maurice Sterne for Afternoon, a bitter woman in a dark window that opens on a Swiss landscape. This is a distinctly modernistic achievement, somber, and shadowed. How the modernists do love to hug their griefs to them!"—Eleanor Jewett, *Chicago Tribune*, Oct. 28, 1928.

ALBERT STERNER, born London, 1863

158 Olivia (1918) (Plate XXV)

Pastel, 24 x 28 inches; signed Albert Sterner 1918

Lent by Mrs. Marie Sterner, New York

Represented by a total of five entries in the Annual American Exhibitions of 1896, 1917, 1918, 1936.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918.

HENRY O. TANNER, born Pittsburgh, 1859; died Paris, 1937.

160 The Two Disciples at the Tomb (Plate IX)

50½ x 40½ inches; signed H. O. Tanner

Owned by The Art Institute of Chicago (Purchased from the Robert Alexander Waller Memorial Fund)

Represented by a total of twenty-four paintings in the Annual American Exhibitions of 1896, 1898, 1899, 1905, 1906, 1907, 1908, 1909, 1910, 1912, 1913, 1916, 1923, 1924, 1927, 1928, 1929.

This painting was exhibited in the Nineteenth Annual American Exhibition of 1906, when it was awarded the Norman Wait Harris Silver Medal and prize of five hundred dollars.

EDMUND C. TARBELL, born West Groton, Massachusetts, 1862; died New Castle, New Hampshire, 1938

161 Girl Crocheting (Plate XVI)

29¼ x 24½ inches; signed Tarbell

Lent by the Canajoharie Art Gallery, Canajoharie, New York

Represented by a total of thirty-eight paintings in the Annual American Exhibitions of 1890, 1891, 1894, 1898, 1899, 1902, 1903, 1905, 1907, 1908, 1911, 1912, 1913, 1922, 1923, 1924, 1926, 1927, 1928.

This painting was exhibited in the Twentieth Annual American Exhibition of 1907, when it was awarded the Norman Wait Harris Silver Medal and prize of five hundred dollars.

"The Girl Crocheting to which the art committee yesterday awarded the Harris prize of \$500 for the best recent picture by an American, is an interior showing a girl seated beside a table, the light from a window glowing around her and casting deep shadows into the

corners. The picture is wonderful for the transparent clarity of its light and dark, for the poetry which the mere glow of it achieves, the soft play of luminous air around the simple little figure."—Harriet Monroe, *Chicago Examiner*, Oct. 22, 1907.

"The winner of this year's \$500 Harris prize, Edmund C. Tarbell, is one of the most unequal painters who ever held a palette. The prize picture, a Girl Crocheting, wins by its marvelous painting of light and air and shadows, its truth of character and action, its unity and charm. It is quiet and complete, simple, restful, the girl is not posing, but caught in the act, and the light glows around her bent head and literally fills the air of the room. And all the minor features of the composition are happily in place and softly subdued to just the right shadowy note. In none of this painter's other interiors does he attain this radiance and spontaneity."—*Chicago Examiner*, Oct. 26, 1907.

"The Girl Crocheting, an interior with the half-illumination so delightful as remembered in the paintings of Joseph Ball, had won a wealth of praise before coming to this exhibition, but the Norman Wait Harris prize which was awarded was bestowed for the marvelous facility displayed in the group of works as much as because of the superiority of the single picture."—L. M. McCauley, *Chicago Evening Post*, Oct. 26, 1907.

FREDERIC TAUBES, born Lemberg, Austria, 1900

162 Rehearsal (1936) (Plate XLV)

50½ x 40 inches; signed Taubes

Lent by Mr. George M. Gross, Jamaica, Long Island

Represented by a total of three paintings in the Annual American Exhibitions of 1936, 1937, 1938.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936 under the title *The Concerto*.

FREDERIC TELLANDER, born Paxton, Illinois, 1878

163 June, Upper Berkshires (1930)

32 x 38 inches; signed Frederic Tellander '30

Lent by the Artist

Represented by a total of fourteen paintings in the Annual American Exhibitions of 1914, 1918, 1919, 1920, 1923, 1925, 1926, 1927, 1930, 1931, 1936.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

ABBOTT H. THAYER, born Boston, 1849; died Monadnock, New Hampshire, 1921

164 Winged Figure (1899) (Plate XXIII)

50 x 38½ inches; signed Abbott H. Thayer

Lent by Mr. John F. Braun, Merion, Pennsylvania

Represented by a total of twelve paintings in the Annual American Exhibitions of 1888, 1890, 1896, 1903, 1906, 1909, 1913, 1915, 1920.

This painting was exhibited in the Twenty-Sixth Annual American Exhibition of 1913.

"Abbott Thayer comes back, after many years' absence, with a Winged Figure heroic in feeling and monumental in design; the same noble feminine type which has served him as the central figure in many compositions, and to which he returns always with fresh inspiration, a type somewhat goddesslike in comparison with the more earthly ladies around her."—Harriet Monroe, *Chicago Tribune*, Nov. 13, 1913.

PAUL TREBILCOCK, born Chicago, 1902

165 Two Women (1930) (Plate XXXVI)

38 x 46 inches; signed Paul Trebilcock

Lent by the Artist

Represented by a total of twelve paintings in the Annual American Exhibitions of 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1932, 1936, 1938.

This painting was exhibited in the Forty-Third Annual American Exhibition of 1930.

"Coming down to brass tacks, had the jury given Paul Trebilcock's thoroughly delightful *Two Women* first prize and Nicolai Fechin's *Pasqualita* third prize, it would have made decisions which could readily have been appreciated by the public."—Eleanor Jewett, *Chicago Tribune*, Nov. 9, 1930.

JOHN H. TWACHTMAN, born Cincinnati, 1853; died Gloucester, Massachusetts, 1902

166 Snow-Bound (Plate IV)

25½ x 30½ inches; signed J. H. Twachtman

Owned by The Art Institute of Chicago (Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze)

Represented by a total of five paintings in the Annual American Exhibitions of 1889, 1890, 1906, 1909.

This painting was exhibited in the Second Annual American Exhibition of 1889 under the title *Ice-Bound*.

WALTER UFER, born Louisville, 1876; died Santa Fe, 1936

167 Solemn Pledge, Taos Indians (Plate XXX)

40½ x 36½ inches; signed W. Ufer

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of twenty-eight paintings in the Annual American Exhibitions of 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1928, 1929, 1930, 1935.

This painting was exhibited in the Twenty-Ninth Annual American Exhibition of 1916, when it was awarded the Martin B. Cahn Prize of one hundred dollars.

"... Mr. Ufer ... has brought back the brilliant glamor from Taos ... Mr. Ufer's art is a new voice speaking in the present. The variety of his pictures, the honesty, the clear point of view is the most emphatic note in all the exhibition. The prize picture is an extraordinary accomplishment of figures in brilliant atmosphere. It is dramatic in its power. ..."—Lena M. McCauley, *Chicago Evening Post*, Nov. 2, 1916.

"Take Walter Ufer's *The Solemn Pledge; Taos Indians*. It won the Martin B. Cahn prize. It is, in action, a snapshot of four red men in characteristic solemnity doing so human a thing as that described in the title."—Lloyd D. Lewis, *Chicago Herald*, Nov. 4, 1916.

"The painters of the southwest are calling attention to the sunshine and peculiar values of Taos and the desert country of that section. Walter Ufer as the winner of the Cahn prize naturally deserves more consideration, and more important is the fact that his paintings declare that he has done the extraordinary. Mr. Ufer pictures the American desert, a characteristic fording of a stream by a pack train, and the Indians and Taos itself, as if he was possessed with a desire to give to others what has seized his imagination. In sky, atmosphere, native color, and human interest these canvases must rank highly as twentieth-century art. It is not the detached art into which many painters are drifting and purely poetry, but a dramatic presentation of a beauty Americans must recognize as all their own and difficult to discover elsewhere."—Lena M. McCauley, *Chicago Evening Post*, Nov. 21, 1916.

"But perhaps the most startling surprise comes from the brush of Walter Ufer of Chicago whose sojourn in Taos and close friendship with Indians and Indian life has inspired conceptions that one finds in great art. . . . His powerful *The Solemn Pledge; Taos Indians* proves to us that though he has attempted an unusually difficult problem of light and portraiture, he has accomplished his task with ease and skill. The work is not only a technical performance, but he has given us a picture full of interest both to the novice and the expert. We wonder why Ufer did not receive a higher prize."—*Christian Science Monitor*, Dec. 1, 1916.

LAURA VAN PAPPELENDAM, born Donnelson, Iowa

168 Fitted to a Lava Bed (1931)

27¼ x 33 inches; signed Laura van Pappelendam

Lent by the Artist

Represented by a total of fifteen paintings in the Annual American Exhibitions of 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1926, 1930, 1931.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

JOSEPH VAVAK, born Vienna, 1899

169 Dust Storm (1935)

36 x 40 inches; signed Vavak 5-4-35

Lent by the Artist

Represented by a total of eight paintings in the Annual American Exhibitions of 1914, 1917, 1918, 1935, 1938.

This painting was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

FRANKLIN C. WATKINS, born New York, 1894

170 Return (1928) (Plate XLI)

30 x 35¼ inches.

Lent by Mr. and Mrs. Harry G. Sundheim, Philadelphia

Represented by a total of eight paintings in the Annual American Exhibitions of 1924, 1928, 1930, 1931, 1936, 1938.

This painting was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

MAX WEBER, born Bialystok, Russia, 1881

171 Still Life with Two Tables (1937)

30 x 36 inches; signed Max Weber

Lent by the Artist

Represented by a total of six paintings in the Annual American Exhibitions of 1928, 1929, 1931, 1932, 1938.

This painting was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

J. ALDEN WEIR, born West Point, 1852; died New York, 1919

172 The Factory Village (1897) (Plate X)

30 x 40 inches; signed J. Alden Weir, 1897

Lent by Mrs. Charles Burlingham, New York

Represented by a total of thirty-two paintings in the Annual American Exhibitions of 1888, 1889, 1890, 1891, 1899, 1902, 1903, 1905, 1906, 1907, 1908, 1911, 1912, 1913, 1914, 1915, 1916, 1918.

This painting was exhibited in the Fifteenth Annual American Exhibition of 1902, when it was exhibited under the title A New England Factory Village.

RUDOLPH WEISENBORN, born Chicago, 1881

173 Chicagoan (1929) (Plate LIX)

71 $\frac{1}{8}$ x 47 $\frac{3}{4}$ inches; signed Weisenborn

Lent by the Artist

Represented by a total of two paintings in the Annual American Exhibitions of 1928 and 1929.

This painting was exhibited in the Forty-Second Annual American Exhibition of 1929.

WILLIAM WENDT, born Bentzin, Germany, 1865

174 Dry Arroyo (1918)

25 x 30 inches; signed William Wendt, 1918

Owned by The Art Institute of Chicago (Presented by Wallace L. DeWolf)

Represented by a total of seventy-seven paintings in the Annual American Exhibitions of 1895, 1896, 1899, 1904, 1907, 1910, 1911, 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1932.

This painting was exhibited in the Thirty-First Annual American Exhibition of 1918.

JAMES McNEILL WHISTLER, born Lowell, Massachusetts, 1834; died London, 1903

175 Lady in Grey (Plate VI)

Gouache, 10 $\frac{1}{2}$ x 5 $\frac{1}{2}$ inches; signed with butterfly

Lent by The Metropolitan Museum of Art, New York

Represented by a total of four entries in the Annual American Exhibitions of 1889 and 1907.

This painting was exhibited in the Second Annual American Exhibition of 1889.

"Whistler's haughty lady in grey is posing . . . , but she does it with absolute frankness. She is there to be impertinent and no one can be as delightfully impertinent as Whistler—

always intrusive and yet always welcome. Even when he thrusts in a water color among our graver oils we feel like embracing him—and getting pricked for our pains—for his intrepid arrogance. The little picture has been snapped up of course, and thus our supercilious English girl is destined to frown upon Chicago during the rest of her immortal youth.”—*Chicago Tribune*, June 9, 1889. (Sold for \$250.00)

GUY CARLETON WIGGINS, born Brooklyn, 1883

176 Lightly Falling Snow

34 x 40 inches; signed Guy Wiggins

Owned by The Art Institute of Chicago (Walter H. Schulze Memorial Collection, presented by Mr. and Mrs. Paul Schulze)

Represented by a total of seventeen paintings in the Annual American Exhibitions of 1911, 1912, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924, 1925, 1928, 1930, 1931.

This painting was exhibited in the Thirtieth Annual American Exhibition of 1917, when it was awarded the Norman Wait Harris Bronze Medal and prize of three hundred dollars.

IRVING R. WILES, born Utica, New York, 1861

177 Bonnet and Shawl (Plate XXV)

39 x 27 inches; signed Irving R. Wiles

Lent by the Artist

Represented by a total of thirty paintings in the Annual American Exhibitions of 1888, 1890, 1891, 1894, 1899, 1900, 1905, 1906, 1908, 1911, 1912, 1913, 1914, 1915, 1916, 1922, 1924, 1925, 1928, 1929, 1936.

This painting was exhibited in the Twenty-Ninth Annual American Exhibition of 1916 under the title Portrait: Miss Gladys Wiles.

GRANT WOOD, born Anamosa, Iowa, 1892

178 American Gothic (1930) (Plate XLVI)

29 $\frac{7}{8}$ x 25 inches; signed Grant Wood, 1930

Owned by The Art Institute of Chicago (Friends of American Art Collection)

Represented by a total of five paintings in the Annual American Exhibitions of 1929, 1930, 1931, 1932.

This painting was exhibited in the Forty-Third Annual American Exhibition of 1930, when it was awarded the Norman Wait Harris Bronze Medal and prize of three hundred dollars.

“Grant Wood has an amusing antithesis (to Abram Poole’s nude) in his American Gothic, two extremely prim and proper, thoroughly righteous persons, man and wife, solidly grounded on Puritan principles.”—Eleanor Jewett, *Chicago Tribune*, Oct. 30, 1930.

“Something of a sensation has been created by Grant Wood’s painting, American Gothic, now hanging in the American exhibition at the Art Institute of Chicago. The trouble came because some papers printed the title as An Iowa Farmer and His Wife. The fact is that the picture bears no such title and the artist disclaims any intention of passing it off as such.

“Mr. Wood declared that ‘All of this criticism would be good fun if it was made from any other angle. I do not claim the two people painted are farmers. I hate to be misunderstood,

as I am a loyal Iowan and love my native state. All that I attempted to do was to paint a picture of a Gothic house and to depict the kind of people I fancied should live in that house.' ”—*Chicago Leader*, Dec. 26, 1930.

“American Gothic, a realistic painting of a Puritan couple that takes its name from the gabled roof of their house, the picture which justly promises to be the most talked-of in the show, won the Norman Wait Harris bronze medal and prize of \$300. It is the work of a young Cedar Rapids artist, Grant Wood, once a student at the Art Institute School.”—Marguerite B. Williams, *Chicago News*, Oct. 30, 1930.

ALEXANDER H. WYANT, born Port Washington, Ohio, 1836; died New York, 1892

179 End of Summer

36 x 29½ inches; signed A. H. Wyant

Lent by Mr. E. P. Earle, Montclair, New Jersey

Represented by a total of six paintings in the Annual American Exhibitions of 1888, 1889, 1891, 1904.

This painting was exhibited in the Fourth Annual American Exhibition of 1891 under the title *The Last Day of Summer*.

NICOLA ZIROLI, born Campobasso, Italy, 1908

180 House in Solitude (1937)

28¼ x 22⅞ inches; signed N. Zirolì '37

Lent by the Artist

Represented by a total of three paintings in the Annual American Exhibitions of 1937 and 1938.

This painting was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

ZSISSLY, born Chicago, 1897

181 “Ye of Little Faith” (1936)

30 x 30 inches; signed Zsissly -36

Lent by the Artist

Represented by a total of three paintings in the Annual American Exhibitions of 1932, 1935, 1936.

This painting was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

SCULPTURE

GLADYS EDGERLY BATES, born Hopewell, New Jersey, 1896

182 Morning (1935) (Plate LXXVIII)

Plaster, 29 inches high

Lent by the Artist

Represented by a total of six entries in the Annual American Exhibitions of 1926, 1928, 1931, 1935, 1936.

This work was exhibited in the Forty-Sixth Annual American Exhibition of 1935, when it was awarded Honorable Mention for Sculpture.

STUART BENSON, born Detroit, 1877

183 Woman of Provence (Plate LXX)

Bronze, 10¾ inches high; signed B

Owned by The Art Institute of Chicago

Represented by a total of two entries in the Annual American Exhibitions of 1937 and 1938.

This work was exhibited in the Forty-Eighth Annual American Exhibition of 1937, under the title Head of a Provincial Peasant, when it was awarded an Honorable Mention for Sculpture.

JOHN DAVID BRCIN, born Gracač, Serbia, 1899

184 Caroline (1926-1928)

Bronze, 19 inches high; signed J. D. Brcin

Lent by the San Antonio Art League, Witte Memorial Museum, San Antonio, Texas

Represented by a total of eleven entries in the Annual American Exhibitions of 1920, 1922, 1923, 1924, 1925, 1926, 1927, 1928.

This work was exhibited in the Forty-First Annual American Exhibition of 1928.

A. STIRLING CALDER, born Philadelphia, 1870

185 George Bellows

Bronze, 30 inches high; signed Calder

Lent by the Artist

Represented by a total of twenty-five entries in the Annual American Exhibitions of 1894, 1897, 1898, 1900, 1904, 1912, 1916, 1922, 1925, 1927, 1932, 1937.

This work was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

ALLAN CLARK, born Missoula, Montana, 1896

186 New Mexico Woman (Plate LXXI)

18 inches high; signed Allan Clark 1920

Lent by Mrs. Landon K. Thorne, New York

Represented by a total of eleven entries in the Annual American Exhibitions of 1928, 1929, 1930, 1931, 1932, 1935, 1937.

This work was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

JO DAVIDSON, born New York, 1883

187 Nude (1910) (Plate LXIV)

Bronze, 25¼ inches high; signed Jo Davidson

Lent by the Whitney Museum of American Art, New York

Represented by a total of four entries in the Annual American Exhibitions of 1911 and 1938.

This work was exhibited in the Twenty-Fourth Annual American Exhibition of 1911.

JOSÉ DE CREEFT, born Guadalajara, Spain, 1884

188 Head (1935) (Plate LXXI)

Black Belgian granite, 26 inches high; signed J. de Creeft

Lent by the Artist through the courtesy of the Georgette Passedoit Gallery, New York

Represented by a total of eight entries in the Annual American Exhibitions of 1930, 1932, 1935, 1936, 1937, 1938.

This work was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

JACOB EPSTEIN, born New York, 1880

189 Head of a Girl (Plate LXX)

Bronze, 14 inches high; signed Epstein

Lent by Mr. Howard Young, New York

This work, the artist's only entry, was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

ALFEO FAGGI, born Florence, Italy, 1885

190 Pietà (Plate LXXVI)

Bronze, 18 inches high; signed Faggi

Owned by The Art Institute of Chicago

Represented by a total of two entries in the Annual American Exhibitions of 1931 and 1932.

This work was exhibited in the Forty-Fifth Annual American Exhibition of 1932.

JOHN B. FLANNAGAN, born Woburn, Massachusetts, 1897

191 Monkey and Young

Granite, 15½ inches high

Lent by the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts

Represented by a total of five entries in the Annual American Exhibitions of 1929, 1931, 1935.

This work was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

DANIEL CHESTER FRENCH, born Exeter, New Hampshire, 1850; died Chesterwood, Massachusetts, 1931

192 Ralph Waldo Emerson (1879)

Bronze, 23 inches high; signed D. C. French 1879

Lent by the Whitney Museum of American Art, New York

Represented by a total of thirteen entries in the Annual American Exhibitions of 1888, 1889, 1890, 1891, 1906, 1912, 1913, 1916.

This work was exhibited in the First Annual American Exhibition of 1888.

LEO FRIEDLANDER, born New York, 1889

193 Symbolic Memorial to the World War (1914) (Plate LXII)

Bronze, 31 inches high; signed Friedlander

Lent by the Artist

Represented by a total of eight entries in the Annual American Exhibitions of 1919, 1920, 1925, 1926, 1927.

This work was exhibited in the Thirty-Eighth Annual American Exhibition of 1925.

CHARLES GRAFLY, born Philadelphia, 1862; died Philadelphia, 1929

194 The Oarsman (1910)

Bronze, 39 inches high; signed Grafly, 1910

Lent by Miss Dorothy Grafly, Philadelphia

Represented by a total of twenty-seven entries in the Annual American Exhibitions of 1897, 1898, 1906, 1910, 1911, 1916, 1920, 1921, 1924, 1925, 1926.

This work was exhibited in the Twenty-Fourth Annual American Exhibition of 1911.

WAYLANDE GREGORY, born Baxter Springs, Kansas, 1905

195 Kansas Madonna (1932) (Plate LXVII)

Terra cotta, 13½ inches high; signed Waylande Gregory, Cranbrook, 1932

Lent by the Boyer Galleries, New York

Represented by a total of seven entries in the Annual American Exhibitions of 1930, 1931, 1932, 1938.

This work was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

CHAIM GROSS, born Carpathian Mountains, East Austria, 1904

196 Circus Girls (Plate LXXV)

Lignum vitae wood, 35 inches high; signed Ch. Gross

Lent by the Artist

This work, the artist's only entry, was exhibited in the Forty-Ninth Annual American Exhibition of 1938.

CARL HALLSTHAMMAR, born Westerås, Sweden, 1897

197 Singing Brothers (1926)

Painted wood, 14¾ inches high

Owned by The Art Institute of Chicago (Gift of Mr. Charles H. Worcester)

Represented by a total of six entries in the Annual American Exhibitions of 1926, 1927, 1928, 1929, 1930, 1931.

This work was exhibited in the Thirty-Ninth Annual American Exhibition of 1926.

MINNA R. HARKAVY, born Dorpat, Esthonia, 1895

198 American Miner's Family (1931) (Plate LXXII)

Bronze, 27 inches high; signed Minna R. Harkavy 1931

Lent by The Museum of Modern Art, New York (Mrs. John D. Rockefeller, Jr., Purchase Fund)

This work, the artist's only entry, was exhibited in the Forty-Eighth Annual American Exhibition of 1937.

ELISABETH HASELTINE HIBBARD, born Portland, Oregon, 1889

199 Group of Monkeys (1927) (Plate LXXV)

French limestone (direct carving), 15¼ inches high; signed E. Haseltine

Lent by the Artist

Represented by a total of eleven entries in the Annual American Exhibitions of 1924, 1926, 1927, 1928, 1930, 1931, 1935, 1936, 1937.

This work was exhibited in the Fortieth Annual American Exhibition of 1927.

FREDERICK C. HIBBARD, born Canton, Missouri, 1881

200 Moses

Wood, 29½ inches high; signed F. C. Hibbard

Lent by Mrs. Charles Desheim, New York

Represented by a total of eleven entries in the Annual American Exhibitions of 1903, 1913, 1916, 1918, 1919, 1935.

This work was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

MALVINA HOFFMAN, born New York, 1887

201 Pavlowa (Plate LXV)

Bronze, 14 inches high; signed Malvina Hoffman

Lent by the Whitney Museum of American Art, New York

Represented by a total of thirteen entries in the Annual American Exhibitions of 1912, 1916, 1920, 1925, 1930.

This work was exhibited in the Twenty-Ninth Annual American Exhibition of 1916 under the title Pavlowa Gavotte.

C. PAUL JENNEWEIN, born Stuttgart, Germany, 1890

202 Coral (1926)

Bronze, 32½ inches high; signed C. P. Jennewein
Lent by the Grand Central Art Galleries, New York

Represented by a total of nineteen entries in the Annual American Exhibitions of 1921, 1922, 1924, 1926, 1927, 1928, 1932, 1936, 1937, 1938.

This work was exhibited in the Thirty-Ninth Annual American Exhibition of 1926.

RAOUL JOSSET, born Tours, France, 1898

203 SYMPHONY (1930)

Plaster, 31 inches high; signed Raoul Josset
Lent by Mr. Robert Pyzel, Chicago

Represented by a total of five entries in the Annual American Exhibitions of 1927, 1929, 1930, 1931.

This work was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

SYLVIA SHAW JUDSON, born Chicago, 1897

204 Young Woman

Bronze, 37 inches high
Lent by the Artist

Represented by a total of eleven entries in the Annual American Exhibitions of 1919, 1923, 1924, 1925, 1927, 1929, 1931, 1935, 1936.

This work was exhibited in the Forty-Sixth Annual American Exhibition of 1935, when it was awarded Honorable Mention for Figure Subject.

MARIO J. KORBEL, born Osik, Czechoslovakia, 1882

205 Torso (1922) (Plate LXIV)

Bronze, 24½ inches high; signed Korbel 1922
Owned by The Art Institute of Chicago (Louis Michael Stumer Memorial)

Represented by a total of twenty-six entries in the Annual American Exhibitions of 1911, 1912, 1913, 1916, 1920, 1921, 1923, 1924, 1925, 1926, 1929.

This work was exhibited in the Thirty-Seventh Annual American Exhibition of 1924.

GASTON LACHAISE, born Paris, 1882; died New York, 1935

206 Cupids with Musical Instruments (1923) (Plate LXVI)

Wood, 14½ inches high; signed G. LaChaise, 1923
Lent by Mrs. Ralph King, Cleveland

Represented by a total of eight entries in the Annual American Exhibitions of 1920, 1923, 1924, 1928, 1929, 1930, 1935.

This work was exhibited in the Thirty-Seventh Annual American Exhibition of 1924 under the title The Musicians.

ROBERT LAURENT, born Concarneau, France, 1890

207 Kneeling Figure (Plate LXXVII)

Bronze, 23 inches high; signed Laurent

Owned by The Art Institute of Chicago

Represented by a total of eight entries in the Annual American Exhibitions of 1928, 1930, 1931, 1935, 1938.

This work was exhibited in the Forty-Ninth Annual American Exhibition of 1938, when it was awarded the Mr. and Mrs. Frank G. Logan Art Institute Medal and an honorarium of five hundred dollars.

ARTHUR LEE, born Trondhjem, Norway, 1881

208 Volupté (1915) (Plate LXVIII)

White marble, 38¾ inches high; signed Arthur Lee, Volupté, Paris 1915, to R. L. C.

Lent by The Metropolitan Museum of Art, New York

Represented by a total of seven entries in the Annual American Exhibitions of 1916, 1926, 1927, 1931, 1936.

This work was exhibited in the Thirty-Ninth Annual American Exhibition of 1926.

FREDERICK MACMONNIES, born Brooklyn, 1863

209 Nathan Hale (1890) (Plate LXXIV)

Bronze, 28½ inches high; signed F. MacMonnies, 1890

Lent by Mr. Robert Allerton, Chicago

Represented by a total of twenty entries in the Annual American Exhibitions of 1891, 1898, 1904, 1905, 1912, 1916, 1924.

This work was exhibited in the Twenty-Ninth Annual American Exhibition of 1916.

ORONZIO MALDARELLI, born Naples, 1892

210 Reflections (1929) (Plate LXVIII)

Plaster, 41 inches high; signed O. Maldarelli

Lent by the Artist

Represented by a total of seven entries in the Annual American Exhibitions of 1926, 1928, 1930, 1931, 1935, 1936.

This work was exhibited in the Forty-Third Annual American Exhibition of 1930.

PAUL MANSHIP, born St. Paul, 1885

211 Centaur and Nymph (Plate LXIII)

Bronze, 28½ inches high; signed Paul Manship 1913

Lent by the William Hayes Fogg Art Museum, Harvard University, Cambridge

Represented by a total of seven entries in the Annual American Exhibitions of 1914, 1917, 1922, 1925.

This work was exhibited in the Twenty-Seventh Annual American Exhibition of 1914 under the title Centaur and Dryad.

REUBEN NAKIAN, born College Point, Long Island, 1897

212 Seated Calf

Marble, 9 inches high; signed Nakian 1923

Lent by the Artist

Represented by a total of three entries in the Annual American Exhibitions of 1924, 1929, 1935.

This work was exhibited in the Thirty-Seventh Annual American Exhibition of 1924 under the title Cow.

PETERPAUL OTT, born Pilsen, Czechoslovakia, 1895

213 Tension (1930-31)

Bronze, 25 inches high; signed Peterpaul Ott

Lent by the Artist

This work, the artist's only entry, was exhibited in the Forty-Sixth Annual American Exhibition of 1935.

ALBIN POLAŠEK, born Frenštát, Czechoslovakia, 1879

214 Fantasy (1913) (Plate LXXIV)

Bronze, 21 inches high; signed Albin Polašek

Lent by Mrs. Ida Schulze, Chicago

Represented by a total of twenty-six entries in the Annual American Exhibitions of 1916, 1917, 1918, 1919, 1921, 1923, 1924, 1925, 1926, 1929, 1931, 1936.

This work was exhibited in the Twenty-Ninth Annual American Exhibition of 1916.

HARRY ROSIN, born Philadelphia, 1900

215 Eugenie (1935)

Bronze, 11½ inches high; signed Rosin 1935

Lent by the Artist

Represented by a total of three entries in the Annual American Exhibitions of 1936 and 1937.

This work was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

AUGUSTUS SAINT-GAUDENS, born Dublin, 1848; died Cornish, New Hampshire, 1907

216 Diana of the Tower

Bronze, 41½ inches high; signed By Augustus Saint-Gaudens 1895

Lent by Mr. Homer Saint-Gaudens, Pittsburgh

Represented by five entries in the Annual American Exhibition of 1907.

This work was exhibited in the Twentieth Annual American Exhibition of 1907.

CARL L. SCHMITZ, born Metz, France, 1900

217 Woman with Lute (1936) (Plate LXIX)

Terra cotta, 32 inches high; signed C. L. Schmitz

Lent by the Artist

Represented by a total of five entries in the Annual American Exhibitions of 1936, 1937, 1938.

This work was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

EMORY P. SEIDEL, born Baltimore, 1881

218 Mother and Child (1924)

Bronze, 14½ inches high; signed E. P. Seidel 1924

Lent by the Artist

Represented by a total of twenty-six entries in the Annual American Exhibitions of 1915, 1916, 1917, 1918, 1919, 1921, 1922, 1923, 1924, 1925, 1926, 1927, 1931, 1935, 1937.

This work was exhibited in the Forty-Fourth Annual American Exhibition of 1931.

ALBERT T. STEWART, born Kensington, England, 1900

219 Polar Bear (1927) (Plate LXVII)

Bronze (silvered), 13½ inches high; signed Albert Stewart 1927

Lent by The Metropolitan Museum of Art, New York

Represented by a total of four entries in the Annual American Exhibitions of 1929, 1931, 1932.

This work was exhibited in the Forty-Second Annual American Exhibition of 1929 under the title Silver King.

JOHN H. STORRS, born Chicago, 1885

220 Seated Torso (1928)

Bronze, 45¼ inches high; signed John Storrs, Paris 1927

Lent by the Artist

Represented by a total of four entries in the Annual American Exhibitions of 1927, 1929, 1931.

This work was exhibited in the Forty-Fourth Annual American Exhibition of 1931, when it was awarded the Mr. and Mrs. Frank G. Logan Prize of Seven Hundred and Fifty Dollars.

LORADO TAFT, born Elmwood, Illinois, 1860; died Chicago, 1936

221 Lincoln

Plaster, 68½ inches high; signed Lorado Taft

Lent by the John H. Vanderpoel Art Association, Chicago

Represented by a total of fifteen entries in the Annual American Exhibitions of 1894, 1895, 1896, 1899, 1913, 1916, 1924, 1927, 1936.

This work was exhibited in the Fortieth Annual American Exhibition of 1927.

BESSIE POTTER VONNOH, born St. Louis, 1872

222 The Dancing Girl (Plate LXV)

Bronze, 14¼ inches high; signed Bessie Potter Vonnoh

Owned by The Art Institute of Chicago

Represented by a total of twenty-nine entries in the Annual American Exhibitions of 1903, 1911, 1912, 1916, 1921, 1925, 1928.

This work was exhibited in the Twenty-Ninth Annual American Exhibition of 1916.

HEINZ WARNEKE, born Bremen, Germany, 1895

223 Wild Boars (1929) (Plate LXVI)

Granite, 13¾ inches high; signed H. Warneke 1929

Owned by The Art Institute of Chicago

Represented by a total of nineteen entries in the Annual American Exhibition of 1927, 1928, 1929, 1930, 1931, 1932, 1935, 1937.

This work was exhibited in the Forty-Third Annual American Exhibition of 1930.

GERTRUDE V. WHITNEY, born New York, 1876

224 Woman and Child (1935) (Plate LXIX)

Rosso antico, 34 inches high; signed Gertrude V. Whitney

Lent by the Artist

Represented by a total of three entries in the Annual American Exhibitions of 1921, 1936, 1938.

This work was exhibited in the Forty-Seventh Annual American Exhibition of 1936.

MAHONRI YOUNG, born Salt Lake City, 1877

225 Da Winnah

Bronze, 34¾ inches high; signed Mahonri

Lent by Mr. Stuyvesant Peabody, Chicago

Represented by a total of twenty entries in the Annual American Exhibitions of 1909, 1912, 1914, 1916, 1923, 1924, 1926, 1928, 1929, 1930, 1931, 1932, 1938.

This work was exhibited in the Forty-Third Annual American Exhibition of 1930.

EMIL ZETTLER, born Chicago, 1878

226 Prof. T. S.

Bleu turquin, 15½ inches high; signed Emil Robert Zettler, Paris, 1910

Lent by the Artist

Represented by a total of twenty-eight entries in the Annual American Exhibitions of 1912, 1913, 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1924, 1925, 1935, 1938.

This work was exhibited in the Twenty-Fifth Annual American Exhibition of 1912, when it was awarded Honorable Mention.

WILLIAM ZORACH, born Eurburg, Lithuania, 1887

227 Child with Cat (1926) (Plate LXXIII)

Tennessee marble, 18 inches high; signed Zorach

Lent by The Museum of Modern Art, New York (Gift of Mr. and Mrs. Sam A. Lewisohn)

Represented by a total of ten entries in the Annual American Exhibitions of 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1935.

This work was exhibited in the Forty-First Annual American Exhibition of 1928.



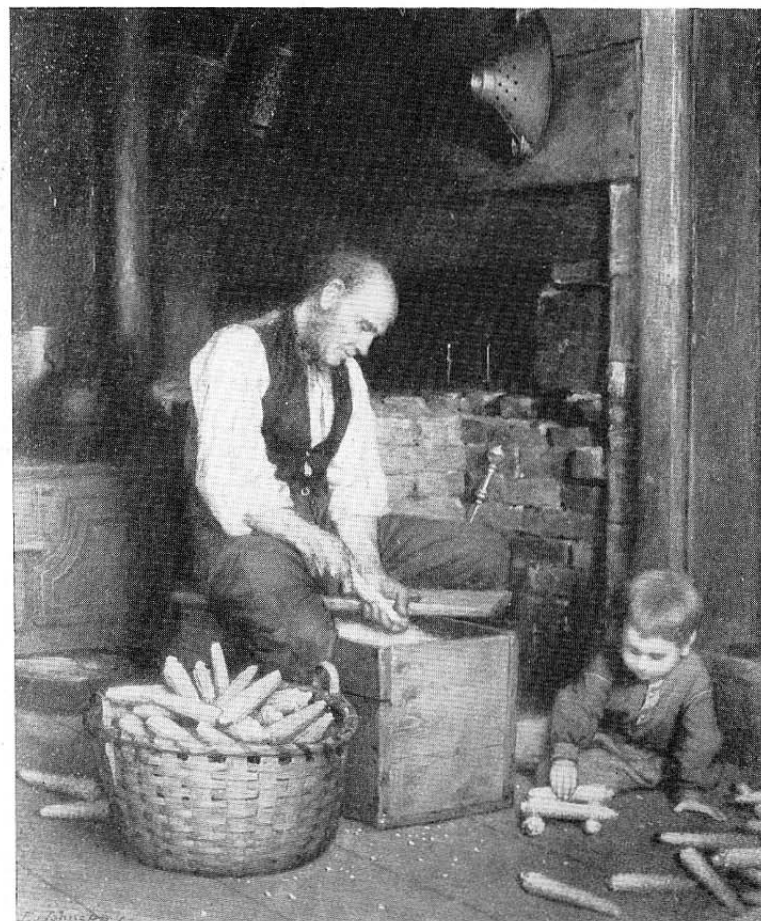
139 ALBERT PINKHAM RYDER

THE TEMPLE OF THE MIND (Shown 1888)

The Buffalo Fine Arts Academy (Albright Art Gallery)



61 GEORGE FULLER ROMANY GIRL (Shown 1888)
Addison Gallery of American Art, Andover, Massachusetts



85 EASTMAN JOHNSON CORN SHELLING (Shown 1888)
The Toledo Museum of Art



PLATE III

78 WINSLOW HOMER

EIGHT BELLS (Shown 1888)

Addison Gallery of American Art, Andover, Massachusetts



166 JOHN H. TWACHTMAN

SNOW-BOUND (Shown 1889)

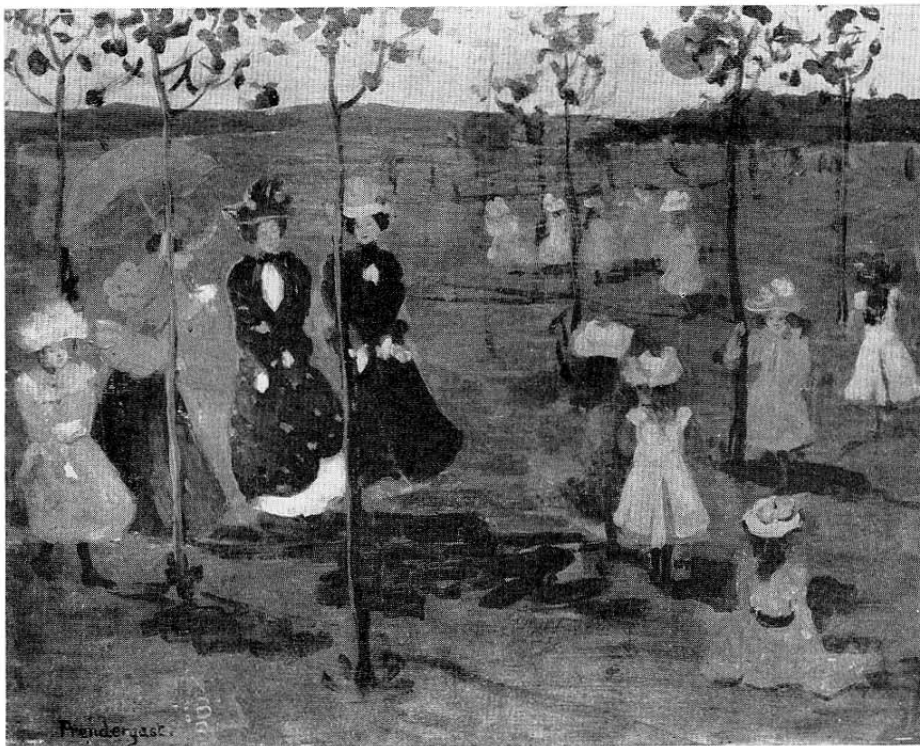
The Art Institute of Chicago



82 GEORGE INNESS

WINTER MORNING, MONTCLAIR (Shown 1889)

Mr. Arthur D. Whiteside, New York



130 MAURICE B. PRENDERGAST

FRANKLIN PARK (Shown 1898)

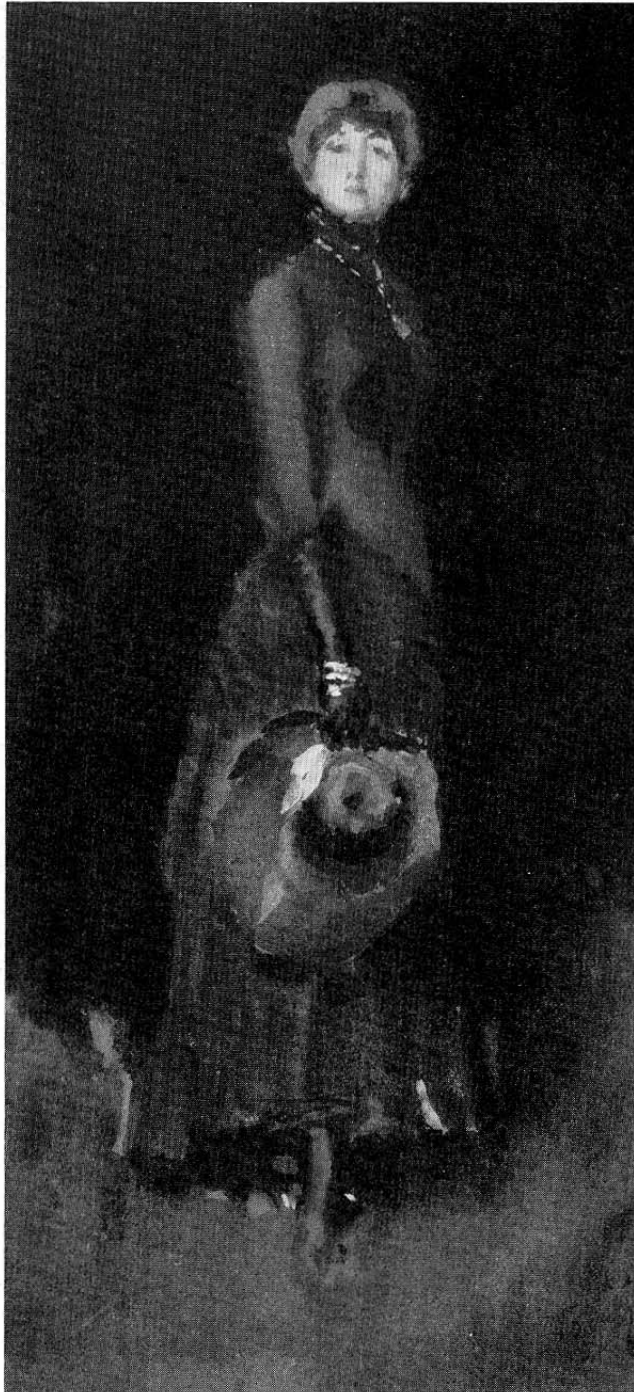
Mr. Charles Prendergast, Westport, Connecticut



110 HOMER D. MARTIN

BLOSSOMING TREES (Shown 1889)

Dr. F. L. Babbott, Brooklyn



175 JAMES McNEILL WHISTLER LADY IN GREY (Shown 1889)
The Metropolitan Museum of Art



75 ROBERT HENRI

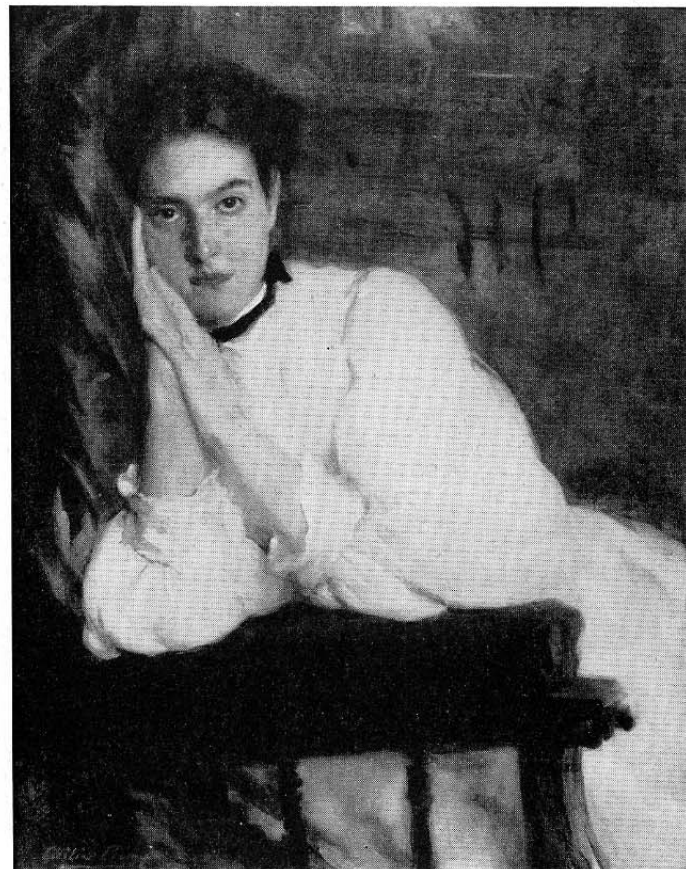
THE ART STUDENT (Shown 1906)

Miss Violet Organ, New York



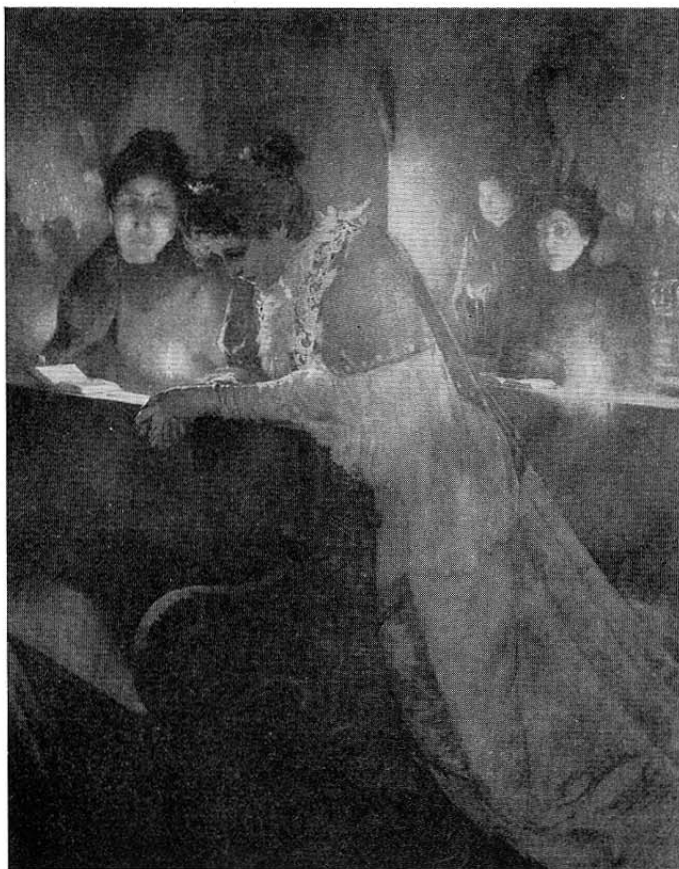
98 JOHN LAFARGE

LA SUONATORE (Shown 1890)
Worcester Art Museum



12 CECILIA BEAUX

THE DREAMER (Shown 1899)
The Butler Art Institute, Youngstown, Ohio



107 WALTER MacEWEN A MAGDALEN (Shown 1896)
The Art Institute of Chicago



160 HENRY O. TANNER THE TWO DISCIPLES AT THE TOMB
The Art Institute of Chicago (Shown 1906)



83 WILSON H. IRVINE

AUTUMN (Shown 1915)

The Art Institute of Chicago



172 J. ALDEN WEIR

THE FACTORY VILLAGE (Shown 1902)

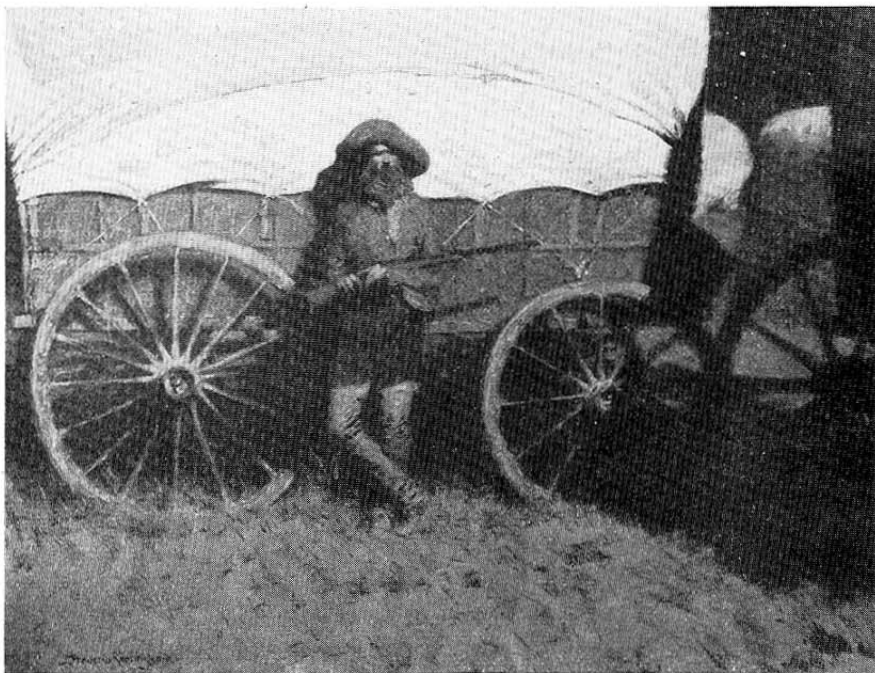
Mrs. Charles Burlingham, New York



52 THOMAS EAKINS PORTRAIT OF A LADY WITH A SETTER DOG (Shown 1889)
The Metropolitan Museum of Art



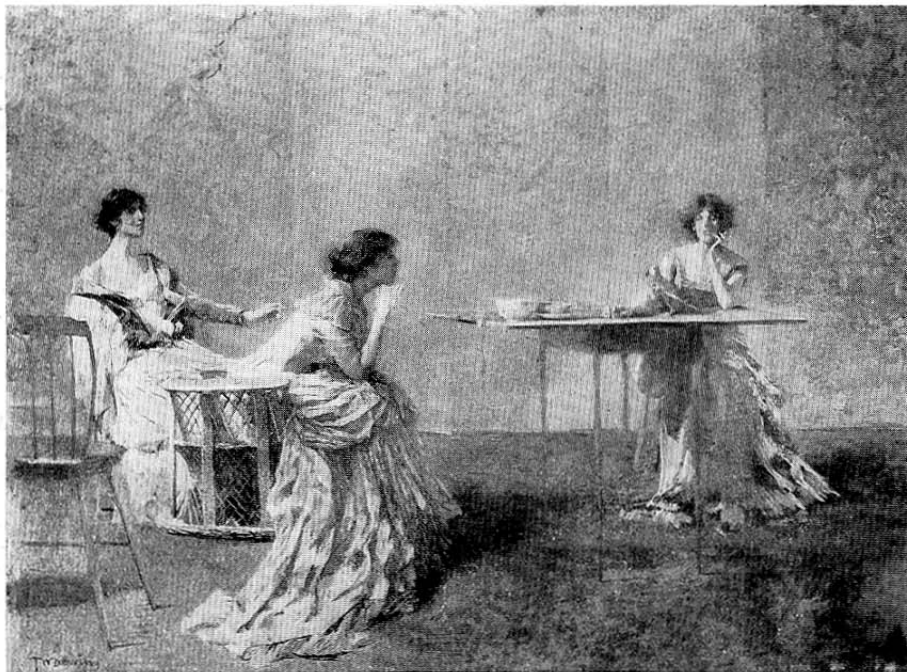
149 EVERETT SHINN CONCERT HALL (Shown 1906)
Milch Galleries, New York



133 FREDERIC REMINGTON

THE SENTINEL (Shown 1908)

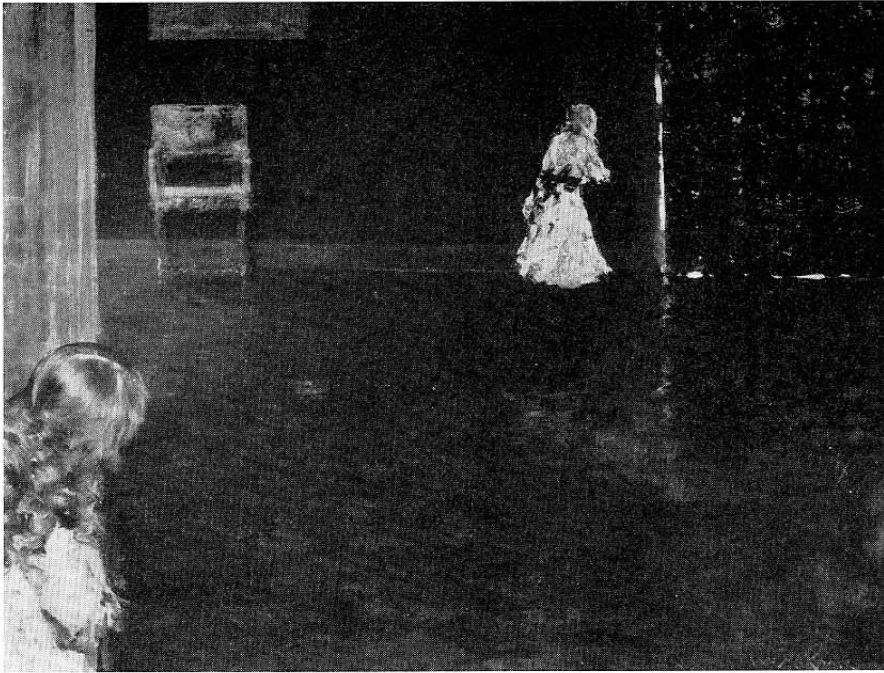
Remington Art Memorial, Ogdensburg, New York



46 THOMAS W. DEWING

LE JASEUR (Shown 1907)

Mr. Frederick Weyerhaeuser and Mr. C. Davis Weyerhaeuser, St. Paul



35 WILLIAM M. CHASE

HIDE AND SEEK (Shown 1888)

Phillips Memorial Gallery, Washington, D. C.



31 EMIL CARLSEN

STILL LIFE, SWAN AND DUCKS (Shown 1897)

Mrs. Mahonri M. Young, New York



6 JOHN W. ALEXANDER

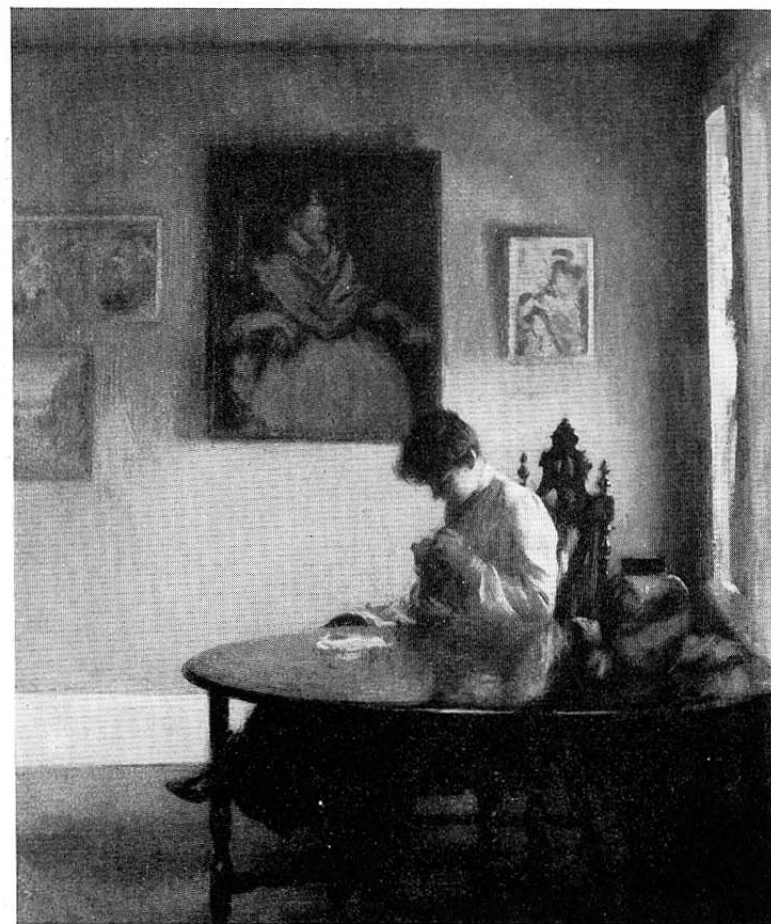
PORTRAIT OF MRS. JOHN W. ALEXANDER (Shown 1894)

Mr. James W. Alexander, Princeton, New Jersey





96 LOUIS KRONBERG THE LADY OF CLAN-CARE (Shown 1911)
Museum of Fine Arts, Boston



161 EDMUND C. TARBELL GIRL CROCHETING (Shown 1907)
Canajoharie Art Gallery, Canajoharie, New York



62 FREDERICK F. FURSMAN IN THE GARDEN (Shown 1911)
The Toledo Museum of Art



32 MARY CASSATT CARESSE ENFANTINE (Shown 1904)
National Collection of Fine Arts, Smithsonian Institution



50 FRANK DUENECK

The Cincinnati Art Museum

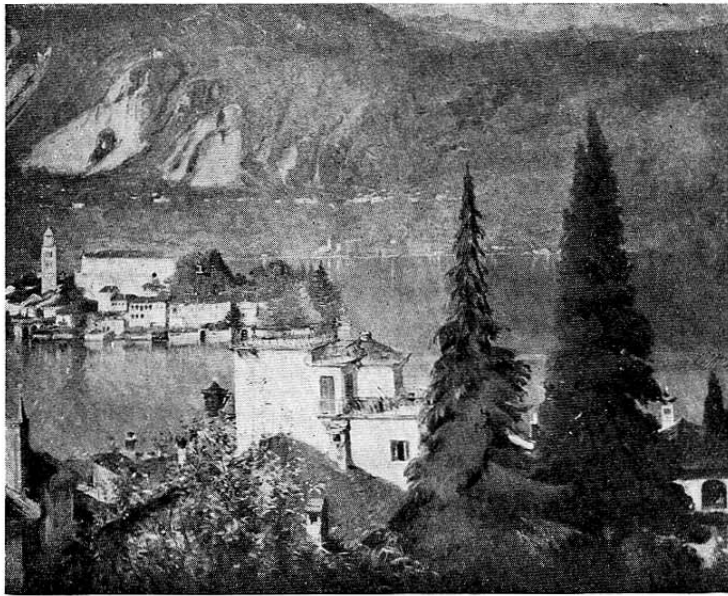
POOL AT POLLING, BAVARIA (Shown 1907)



13 GEORGE WESLEY BELLOWES

The Corcoran Gallery of Art, Washington, D. C.

FORTY-TWO KIDS (Shown 1908)



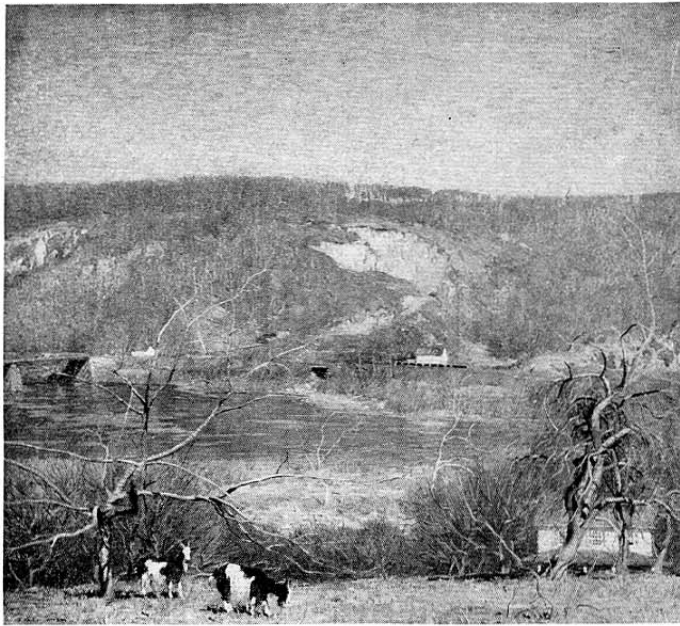
71 OLIVER DENNETT GROVER JUNE MORNING, LAKE ORTA (Shown 1913)
The Art Institute of Chicago



14 FRANK W. BENSON

A RAINY DAY (Shown 1910)

The Art Institute of Chicago



63 DANIEL GARBER

HILLS OF BRYAM (Shown 1910)

The Art Institute of Chicago



150 JOHN SLOAN

McSORLEY'S BAR (Shown 1914)

The Detroit Institute of Arts



141 JOHN SINGER SARGENT

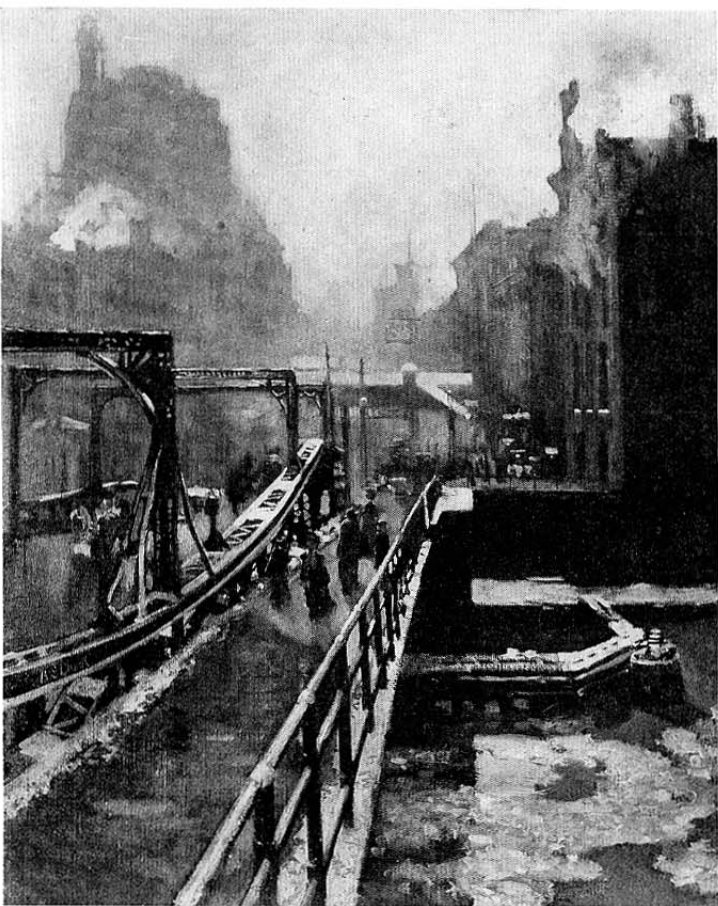
MRS. FISKE WARREN AND DAUGHTER (Shown 1907)
Mrs. Fiske Warren, Boston



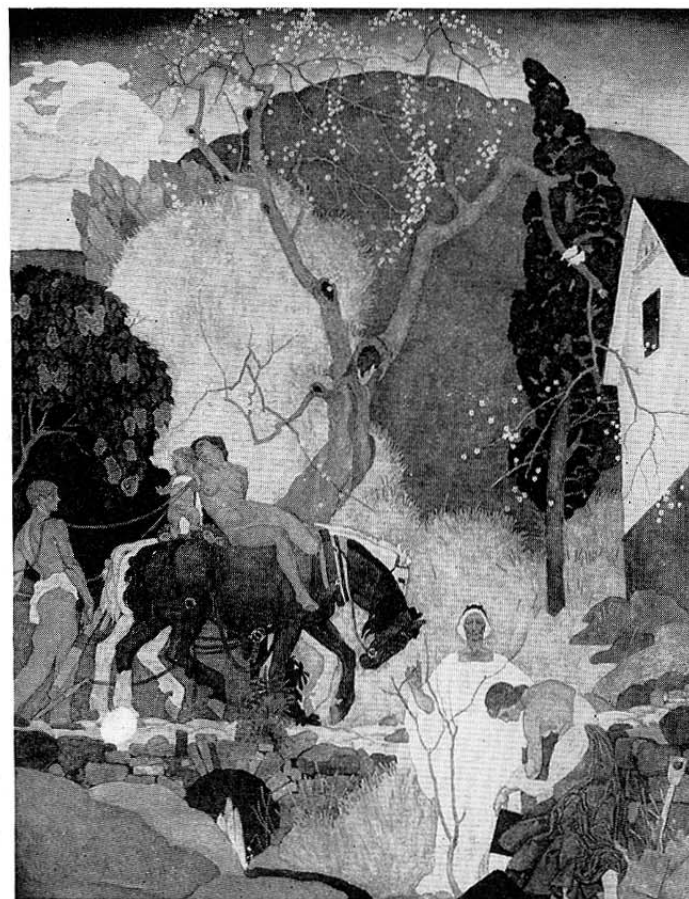
164 ABBOTT H. THAYER

Mr. John F. Braun, Merion, Pennsylvania

WINGED FIGURE (Shown 1913)



37 ALSON SKINNER CLARK COFFEE HOUSE (Shown 1906)
The Art Institute of Chicago



142 EUGENE FRANCIS SAVAGE ARBOR DAY (Shown 1921)
The Art Institute of Chicago



158 ALBERT STERNER

Mrs. Marie Sterner, New York

OLIVIA (Shown 1918)



177 IRVING R. WILES

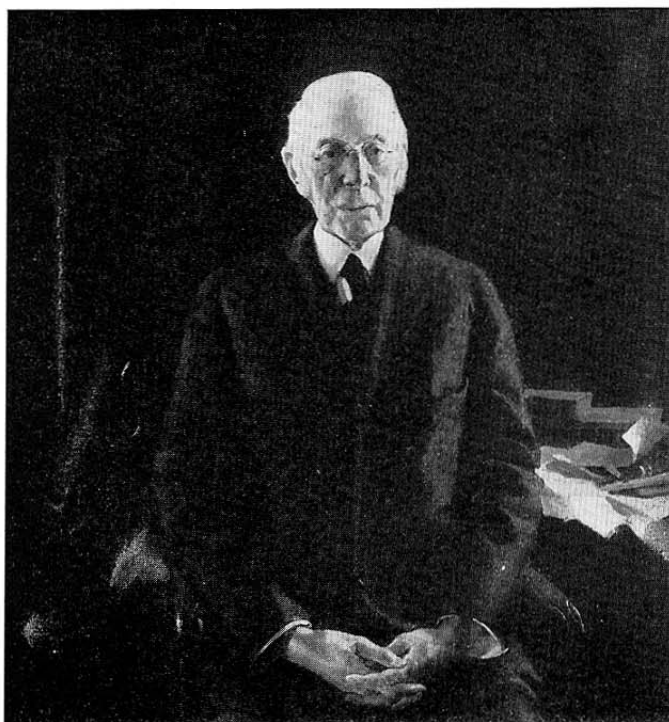
BONNET AND SHAWL (Shown 1916)
The Artist



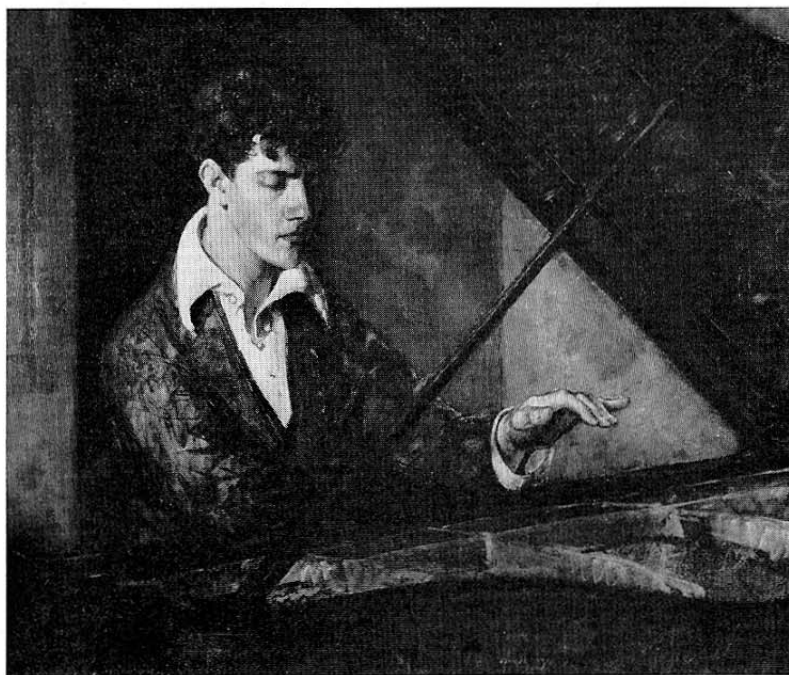
113 GARI MELCHERS THE FENCING MASTER (Shown 1901)
The Detroit Institute of Arts



38 RALPH CLARKSON NOUVART DZERON, A DAUGHTER OF ARMENIA (Shown 1912)
The Art Institute of Chicago



79 CHARLES S. HOPKINSON PRESIDENT-EMERITUS CHARLES W. ELIOT (Shown 1922)
Harvard University, Cambridge



95 LEON KROLL LEO ORNSTEIN AT THE PIANO (Shown 1919)
The Art Institute of Chicago



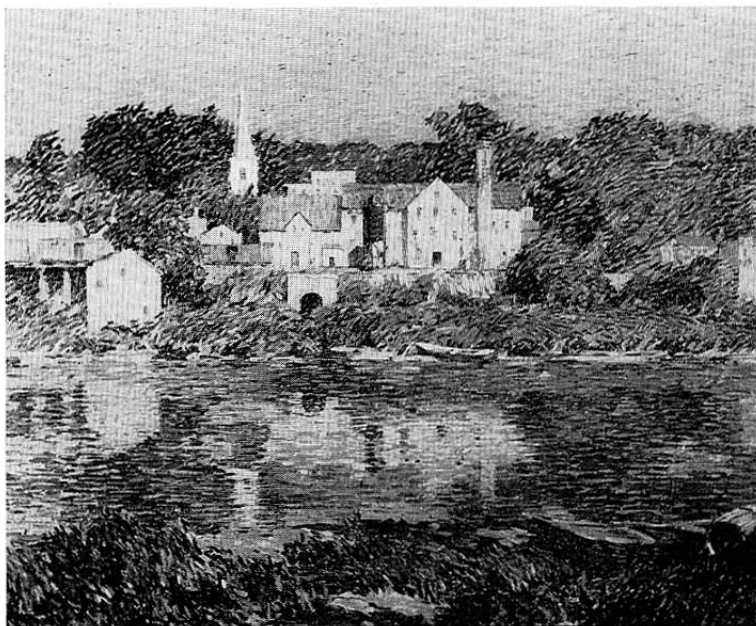
74 CHARLES W. HAWTHORNE ALBIN POLÁŠEK, SCULPTOR (Shown 1917)
The Art Institute of Chicago



23 MAX BOHM MOTHER AND CHILDREN (Shown 1899)
The Minneapolis Institute of Arts



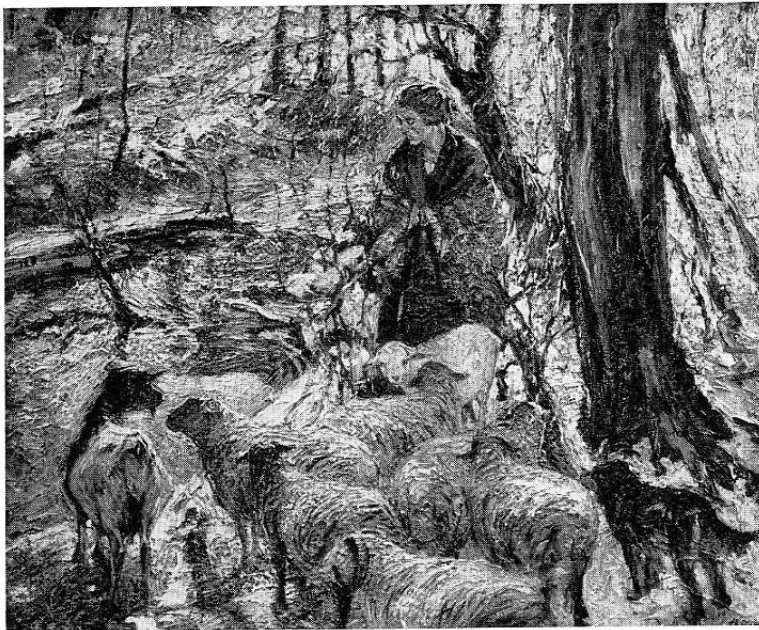
167 WALTER UFER THE SOLEMN PLEDGE, TAOS INDIANS
The Art Institute of Chicago (Shown 1916)



155 ROBERT SPENCER GREEN RIVER (Shown 1920)
The Buffalo Fine Arts Academy (Albright Art Gallery)



22 ERNEST LEONARD BLUMENSCHN *THE CHIEF SPEAKS* (Shown 1917)
The Cincinnati Art Museum



40 JOHN E. COSTIGAN *SHEEP AT THE BROOK* (Shown 1922)
The Art Institute of Chicago



34 JAMES CHAPIN THE OLD FARM HAND (Shown 1927)
The Art Institute of Chicago



7 ANTHONY ANGAROLA AN OLD SETTLERS' PICNIC (Shown 1920)
Mr. and Mrs. Emil F. Smrz, Chicago



106 GEORGE LUKS WOMAN AND MACAWS (Shown 1917)
Miss Julia E. Peck, New York



67 J. JEFFREY GRANT THE GHETTO (Shown 1919)
Mr. Fred A. Robbins, Chicago



153 EUGENE SPEICHER

The Des Moines Association of Fine Arts

NUDE (Shown 1926)



66 WILLIAM J. GLACKENS

The Art Institute of Chicago

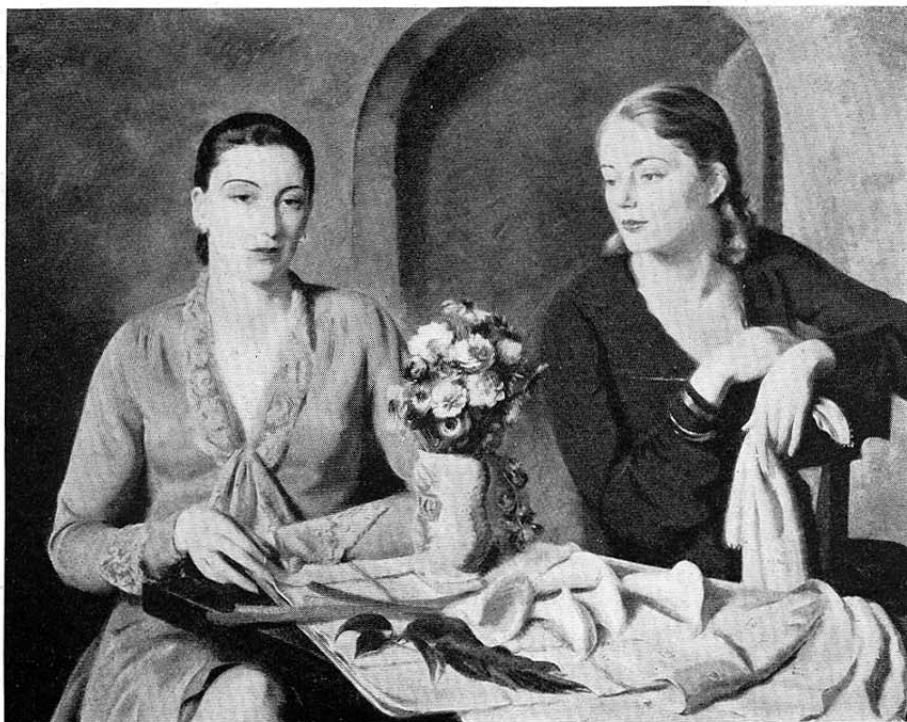
CHEZ MOUQUIN (Shown 1925)



26 ALEXANDER BROOK

CHILDREN'S LUNCH (Shown 1929)

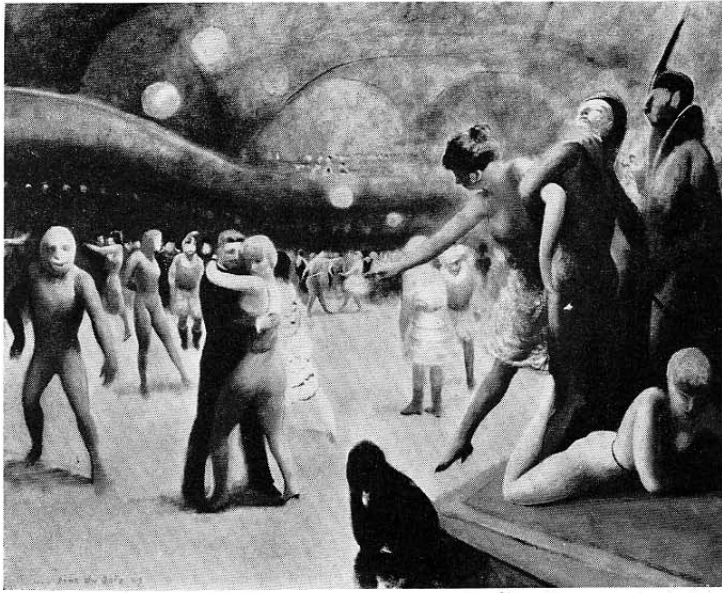
The Art Institute of Chicago



165 PAUL TREBILCOCK

TWO WOMEN (Shown 1930)

The Artist



48 GUY PÈNE DU BOIS

BAL DES QUATRE ARTS (Shown 1929)

Mr. John F. Kraushaar, New York



86 J. THEODORE JOHNSON

THE BLACK MANTILLA (Shown 1928)

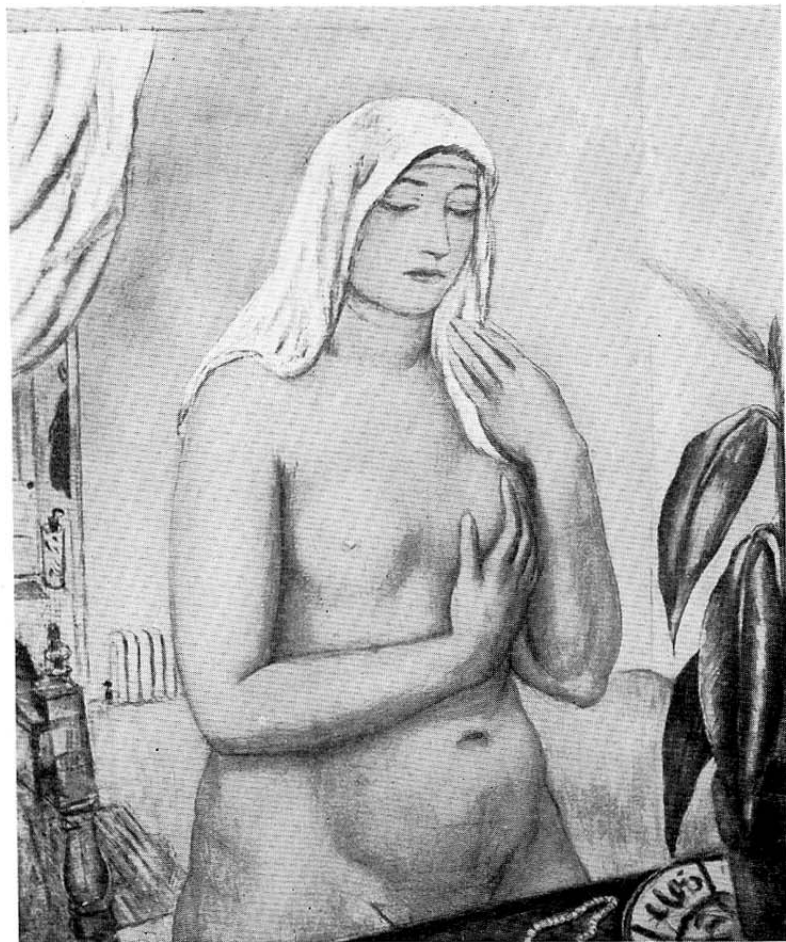
The Art Institute of Chicago



128 HENRY VARNUM POOR SELF PORTRAIT (Shown 1935)
The Artist



129 CONSTANTINE PUGIALIS FIGURE WITH FRUITS (Shown 1935)
The Artist



116 KENNETH HAYES MILLER INTERIOR (Shown 1924)
Los Angeles Museum (Harrison Gallery)



125 JULES PASCIN MARY IN BLACK (Shown 1930)
Georgette Passedoit Gallery, New York



127 ROBERT PHILIPP

MY WIFE AND I (Shown 1937)

The Artist



20 ARNOLD BLANCH

MISS COLUMBINE (Shown 1932)

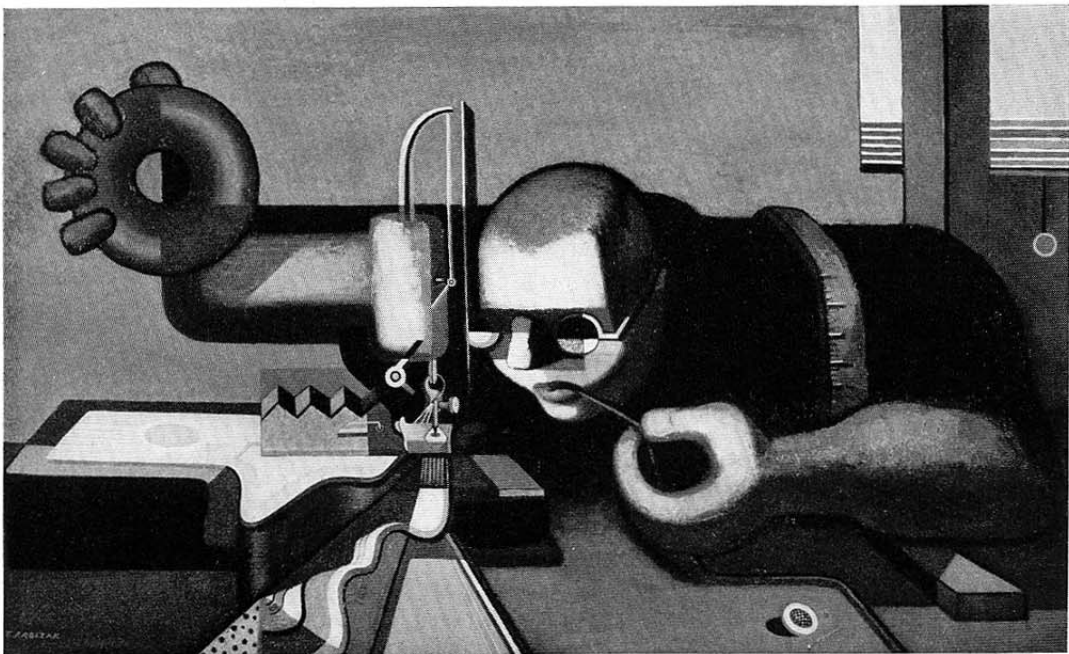
Mr. Frank K. M. Rehn, New York



170 FRANKLIN C. WATKINS

RETURN (Shown 1931)

Mr. and Mrs. Harry G. Sundheim, Philadelphia



138 THEODORE J. ROSZAK

MAN SEWING (Shown 1938)

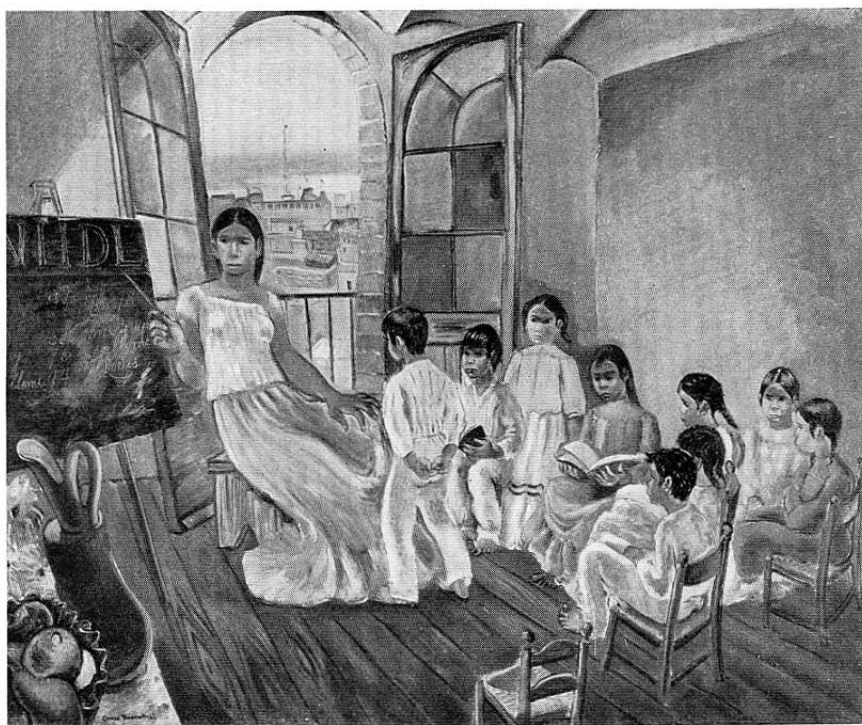
The Artist



148 MILLARD SHEETS

ABANDONED (Shown 1936)

Mr. Nelson Eddy, Beverly Hills, California



137 DORIS ROSENTHAL

INTERIOR, MEXICO (Shown 1935)

The Artist



15 THOMAS HART BENTON

MISSOURI MUSICIANS (Shown 1937)

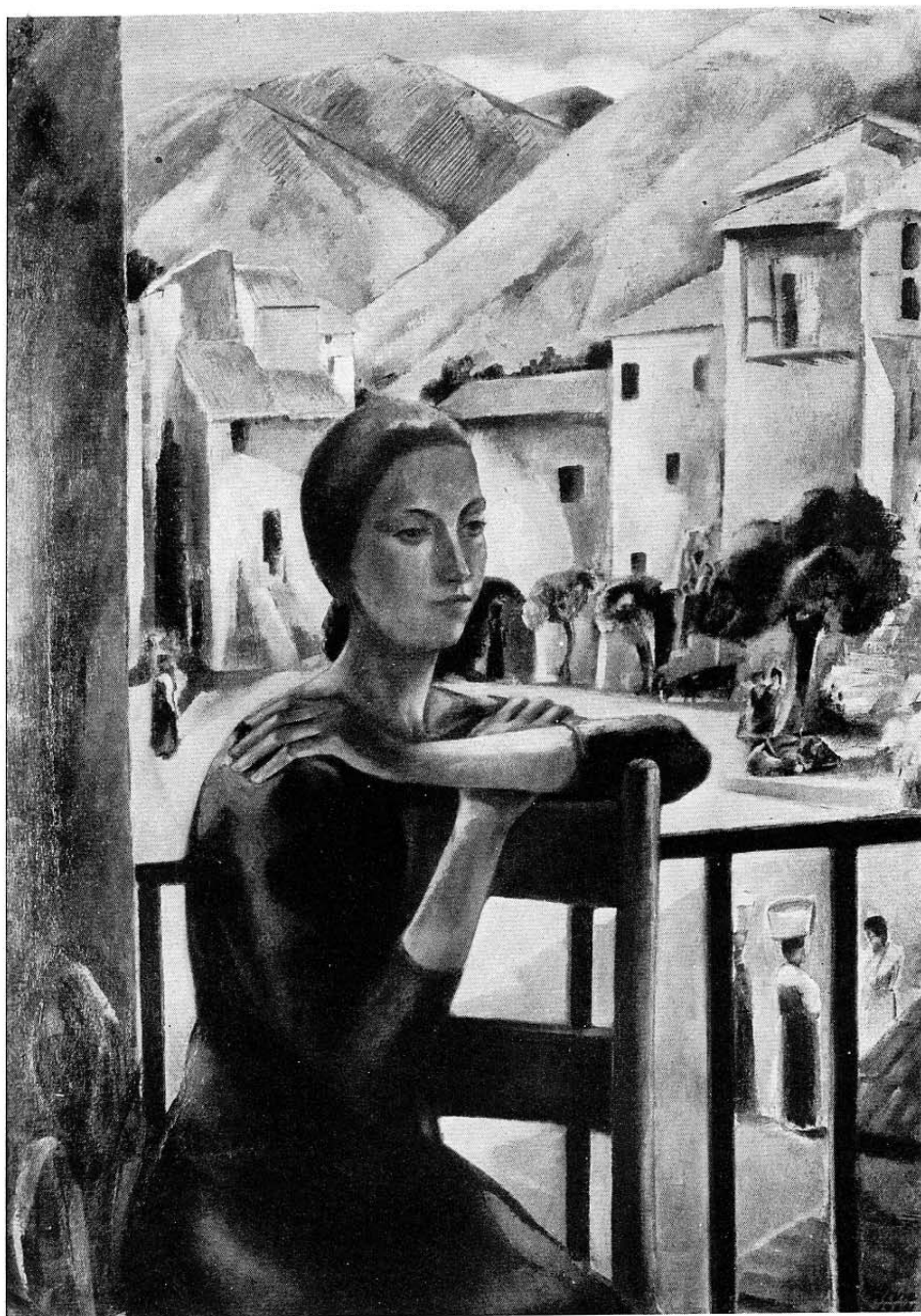
The Artist



103 BEATRICE S. LEVY

IN A CORSICAN TOWN (Shown 1930)

The Artist



157 MAURICE STERNE

AFTERNOON (Shown 1928)

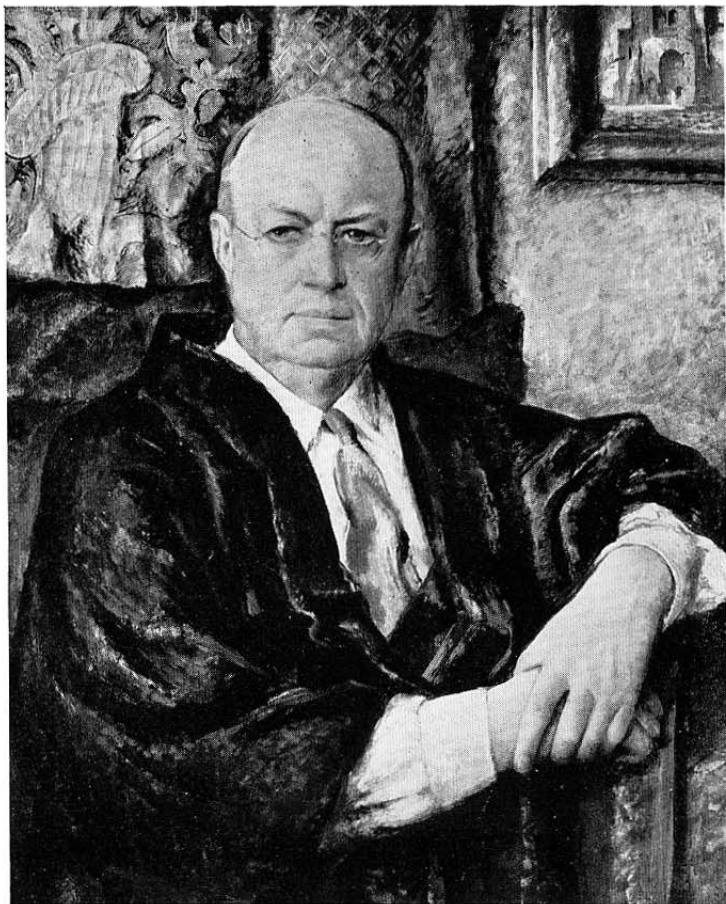
Phillips Memorial Gallery, Washington, D.C.



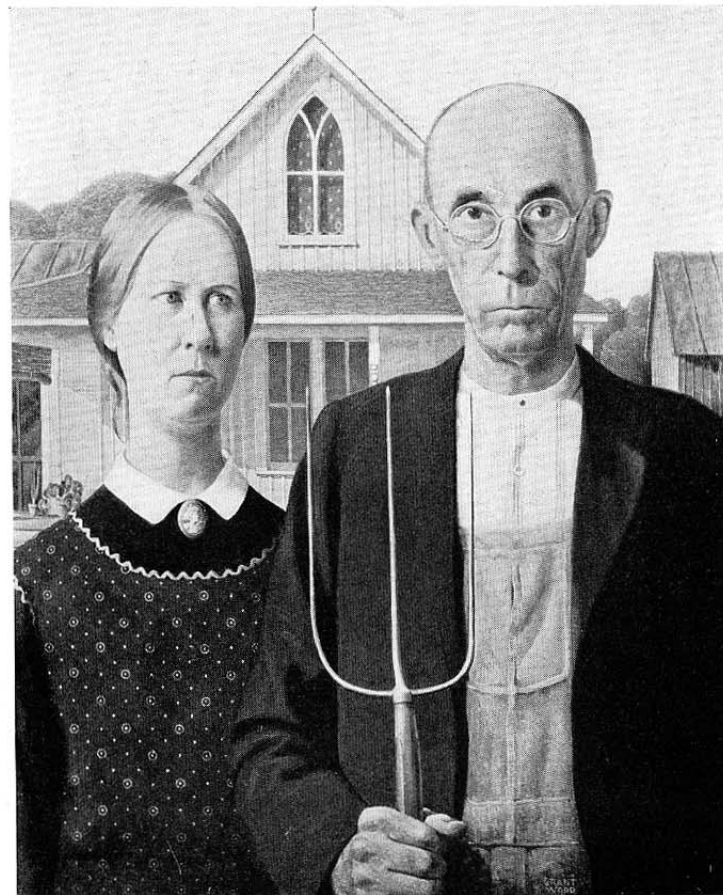
162 FREDERIC TAUBES

Mr. George M. Gross, Jamaica, Long Island

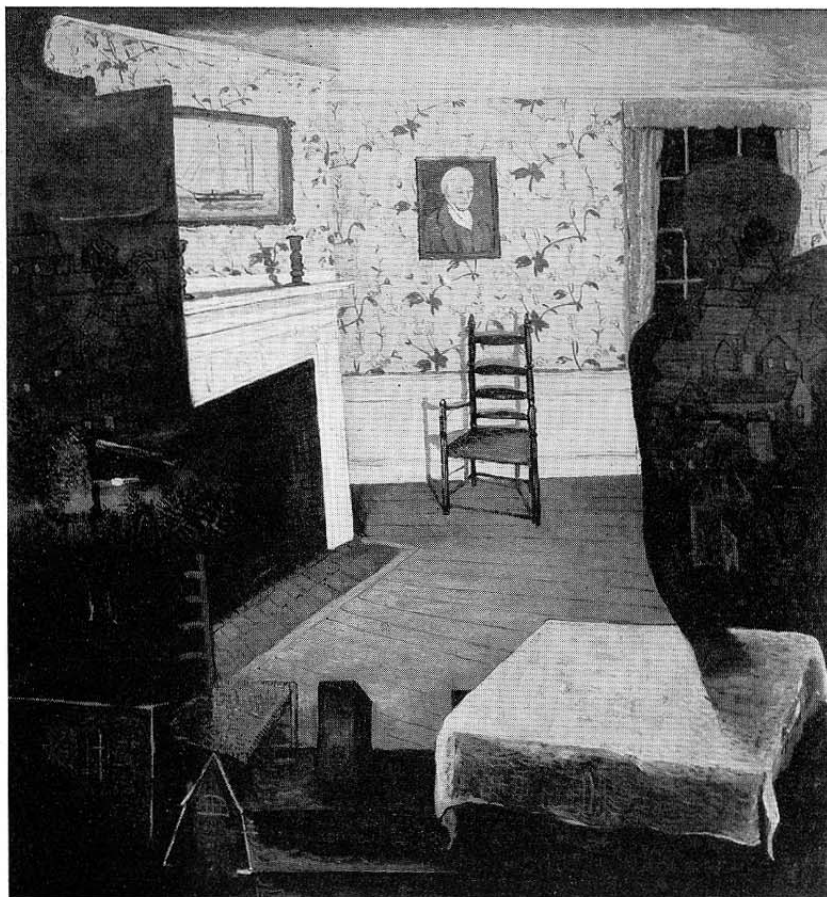
REHEARSAL (Shown 1936)



115 EDGAR MILLER PORTRAIT OF THOMAS E. TALLMADGE (Shown 1936)
Cliff Dwellers Club, Chicago



178 GRANT WOOD AMERICAN GOTHIC (Shown 1930)
The Art Institute of Chicago



88 MORRIS KANTOR

HAUNTED HOUSE (Shown 1931)
The Art Institute of Chicago



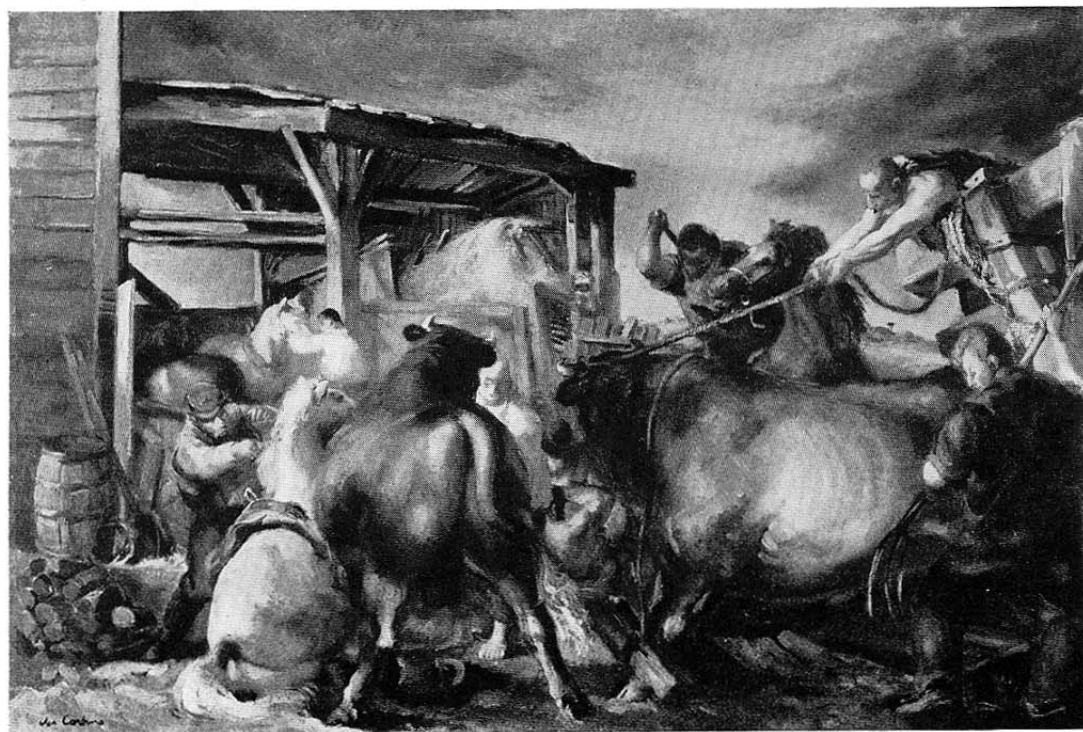
105 LUIGI LUCIONI THE GENTILE BELLINI PRINT (Shown 1928)
Mrs. Theron P. Cooper, Chicago



124 IVAN G. OLINSKY

JOHN AND MARIE (Shown 1938)

The Artist



39 JON CORBINO

STAMPEDING BULLS (Shown 1937)

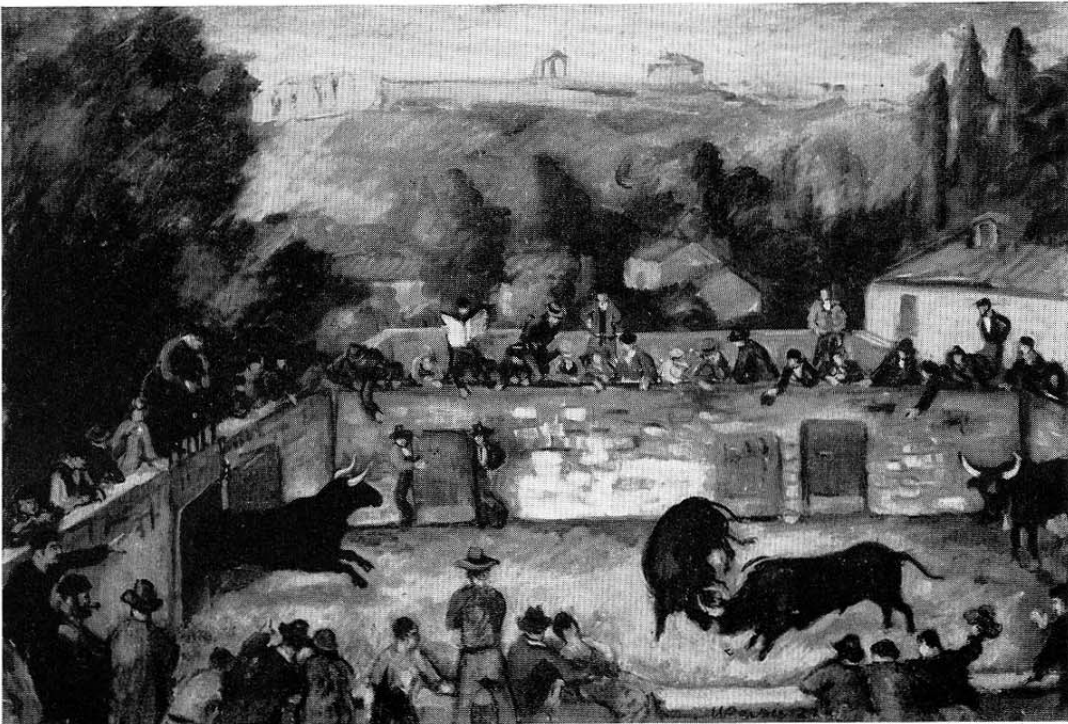
The Toledo Museum of Art



108 PEPPINO MANGRAVITE

FAMILY PORTRAIT (Shown 1931)

The Corcoran Gallery of Art, Washington, D. C.



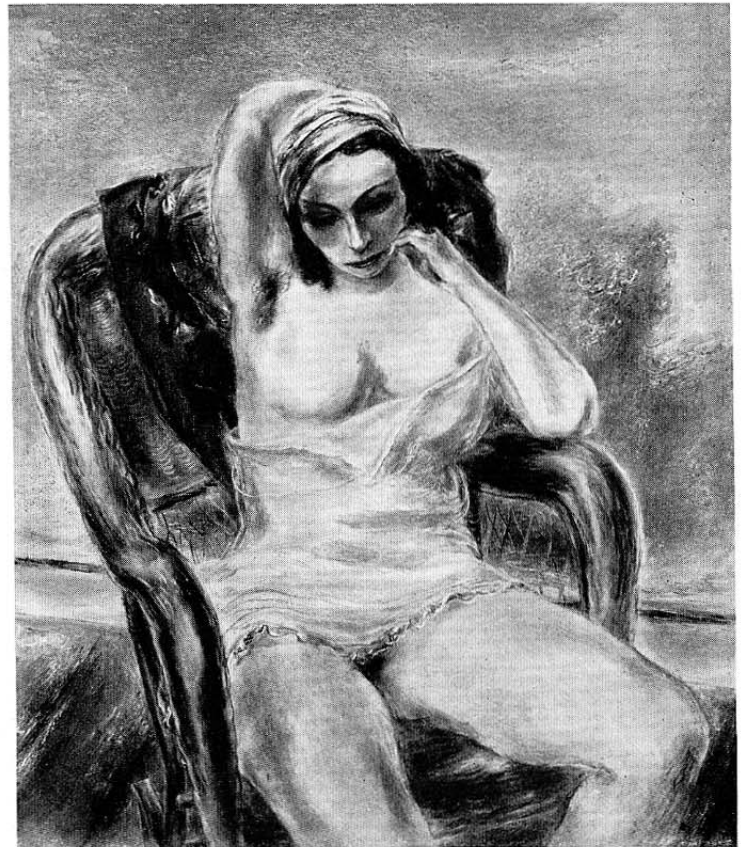
126 WALDO PEIRCE

BULLS AT PAMPLONA (Shown 1928)

Midtown Galleries, New York



55 JERRY FARNSWORTH THE DANCER (Shown 1936)
Grand Central Art Galleries, New York



97 YASUO KUNIYOSHI GIRL THINKING (Shown 1938)
The Artist



121 B. J. O. NORDFELDT PORTRAIT OF MISS SMITH (Shown 1935)
The Artist



143 H. E. SCHNAKENBERG GIRL AT THE WINDOW (Shown 1931)
C. W. Kraushaar Art Galleries, New York



69 WILLIAM GROPPER

THE SENATE (Shown 1937)

The Museum of Modern Art



33 FRANCIS CHAPIN

LITTLE RIVER (Shown 1938)

The Artist



36 NICOLAI CIKOVSKY

The Art Institute of Chicago

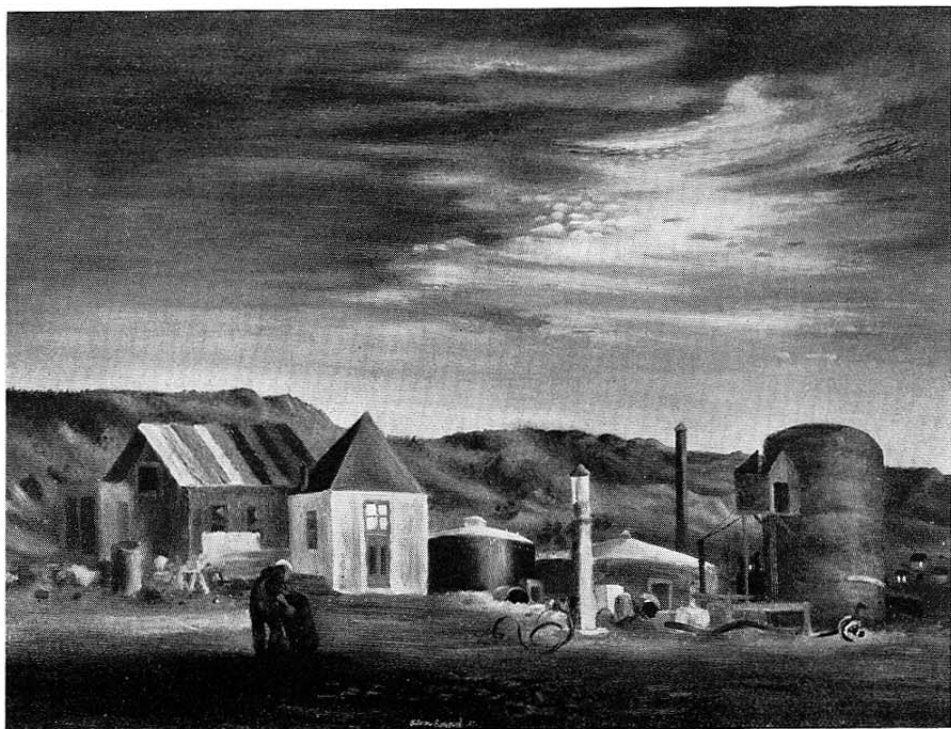
PIGEONS (Shown 1932)



92 GEORGINA KLITGAARD

The Artist

CLEARING AND COLD (Shown 1938)



24 AARON BOHRD

WYOMING LANDSCAPE (Shown 1937)

The Art Institute of Chicago



77 ALEXANDRE HOGUE

DROUTH-STRICKEN AREA (Shown 1935)

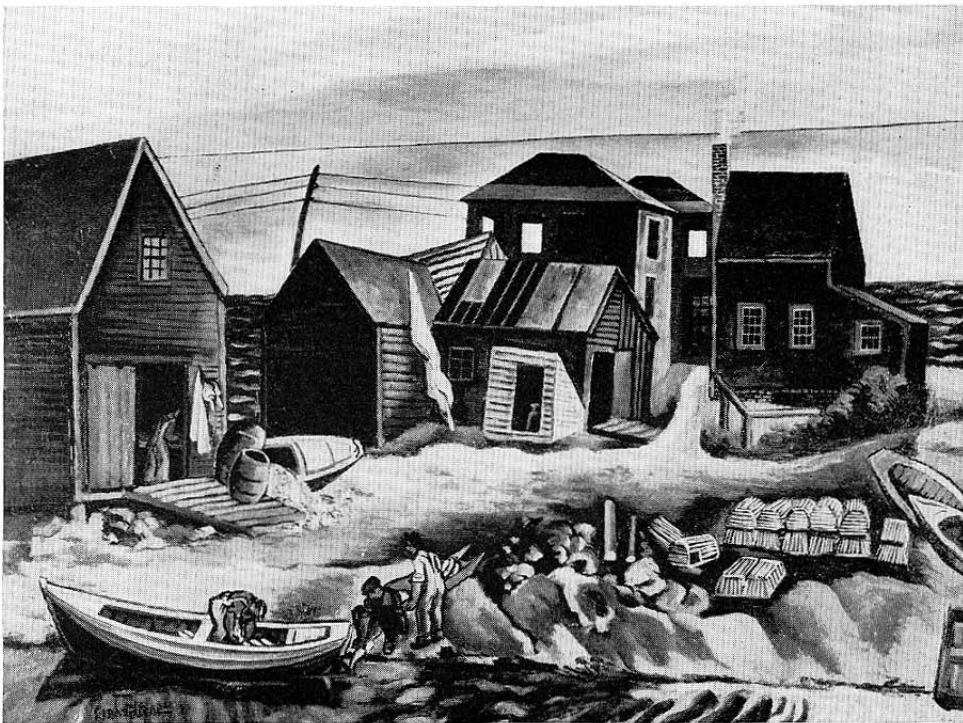
The Artist



99 SIDNEY LAUFMAN

The Artist

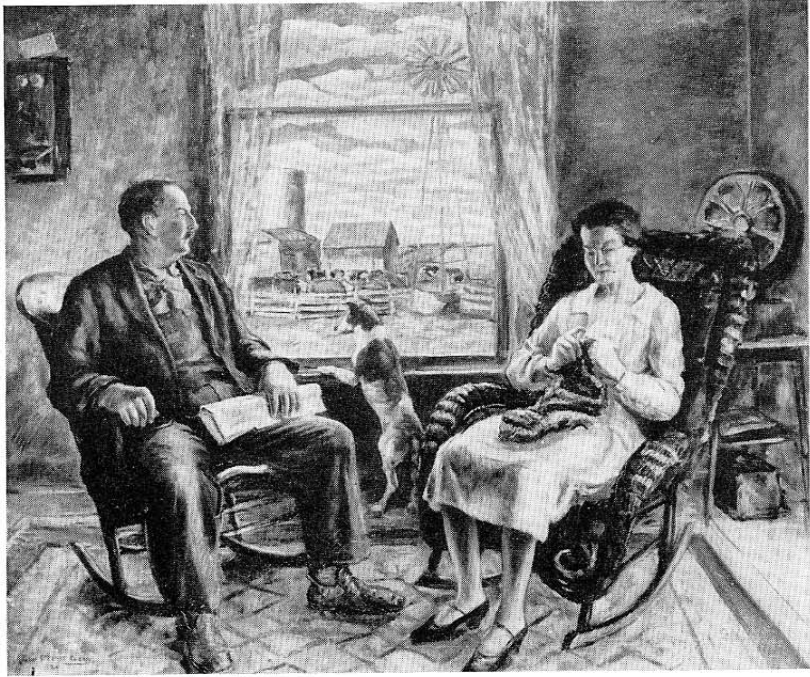
LANDSCAPE (Shown 1932)



56 ERNEST FIENE

Associated American Artists, New York

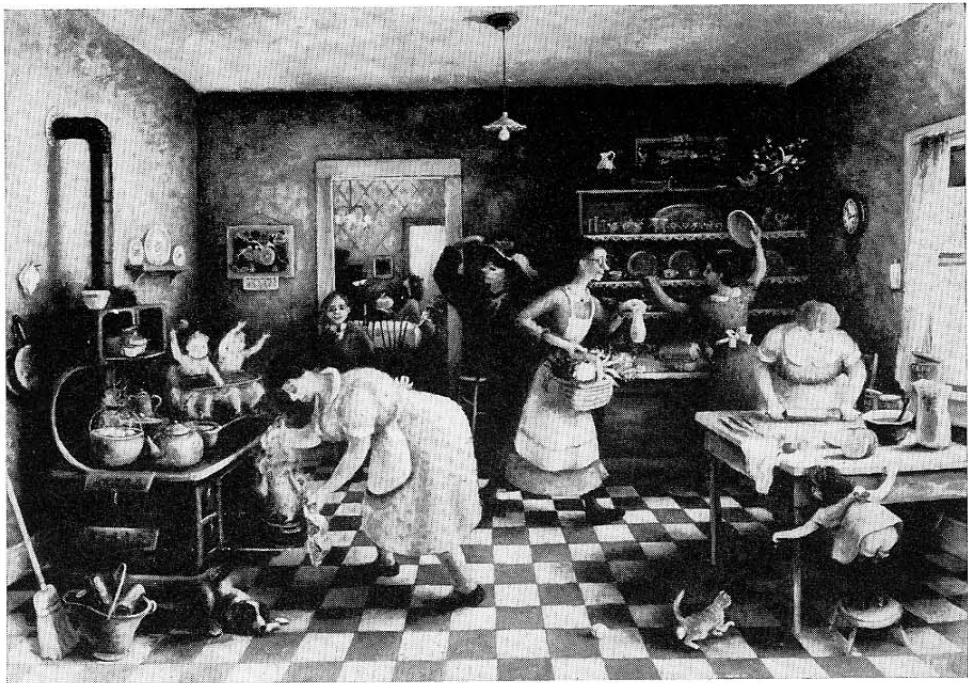
PERKINS COVE (Shown 1931)



41 JOHN STEUART CURRY

MOTHER AND FATHER (Shown 1935)

The Artist



101 DORIS LEE

THANKSGIVING (Shown 1935)

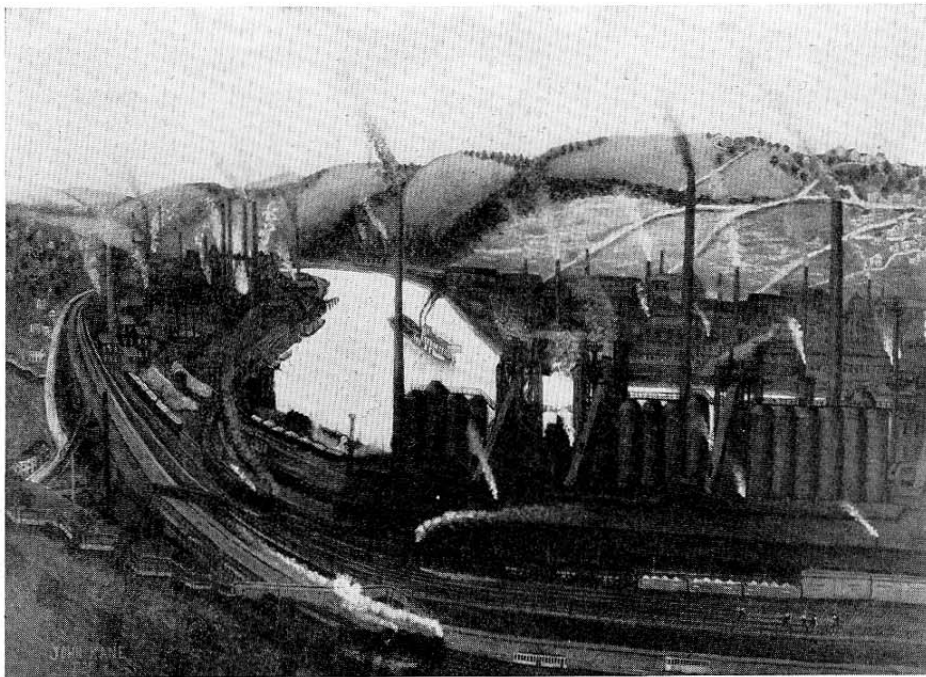
The Art Institute of Chicago



154 FRANCIS SPEIGHT

SUN, THE PAINTER (Shown 1936)

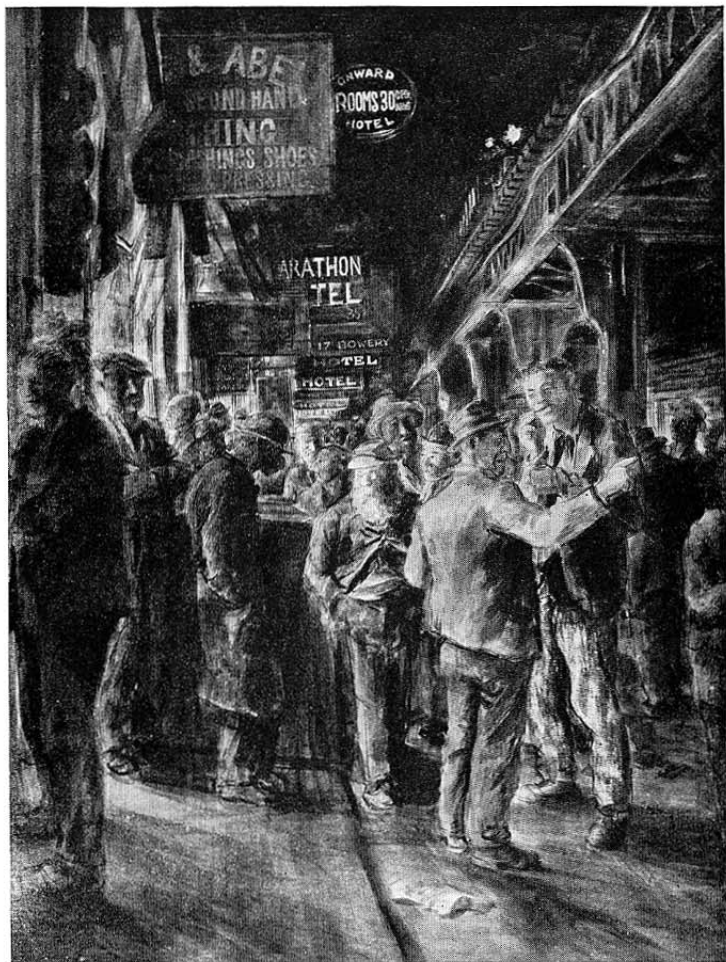
The Artist



87 JOHN KANE

MONONGAHELA RIVER VALLEY (Shown 1932)

Miss Adelaide M. De Groot through the courtesy of the Museum of Modern Art, New York



109 REGINALD MARSH THE BOWERY (Shown 1931)
The Metropolitan Museum of Art



30 ARTHUR B. CARLES ARRANGEMENT (Shown 1928)
The Art Institute of Chicago

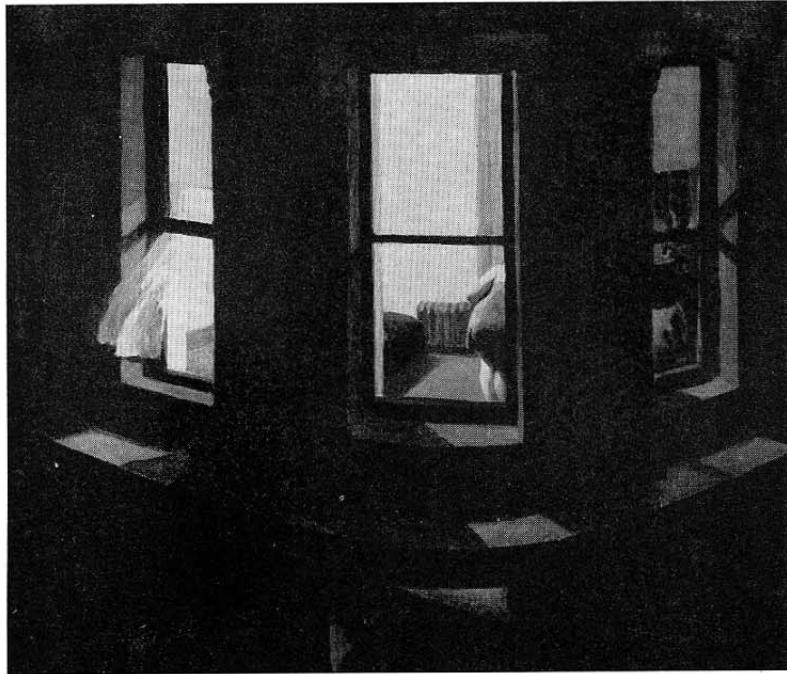


10 MACENA BARTON

PORTRAIT OF C. J. BULLIET (Shown 1932)
The Artist



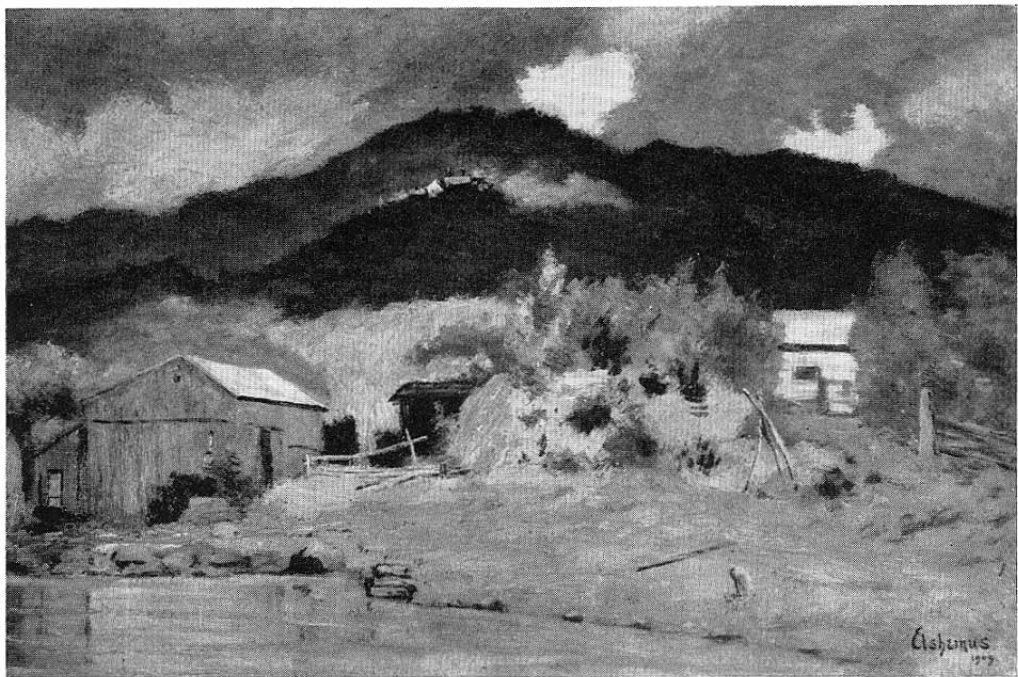
173 RUDOLPH WEISENBORN CHICAGOAN (Shown 1929)
The Artist



80 EDWARD HOPPER

NIGHT WINDOWS (Shown 1932)

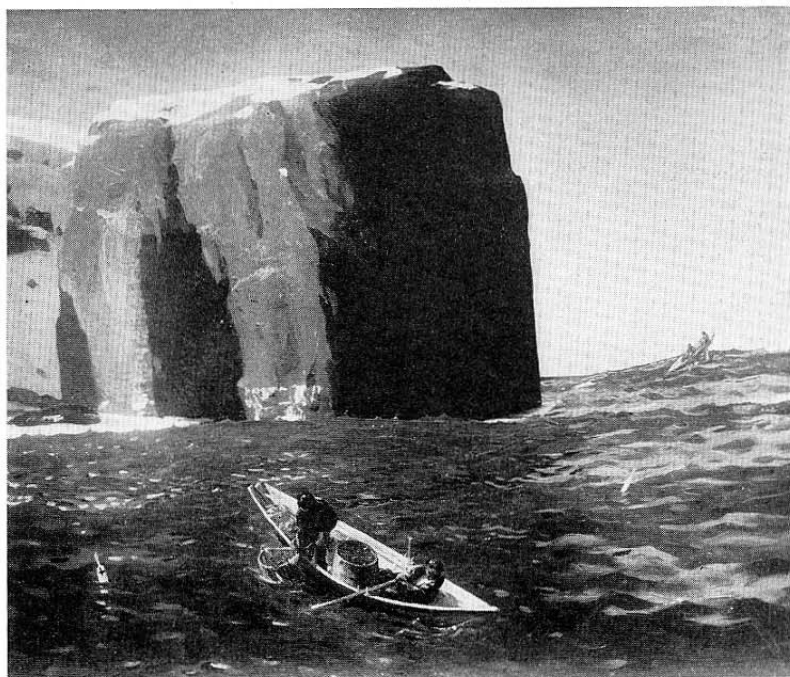
Mr. John Hay Whitney, New York



53 LOUIS EILSHEMIUS

SUNBURST (Shown 1937)

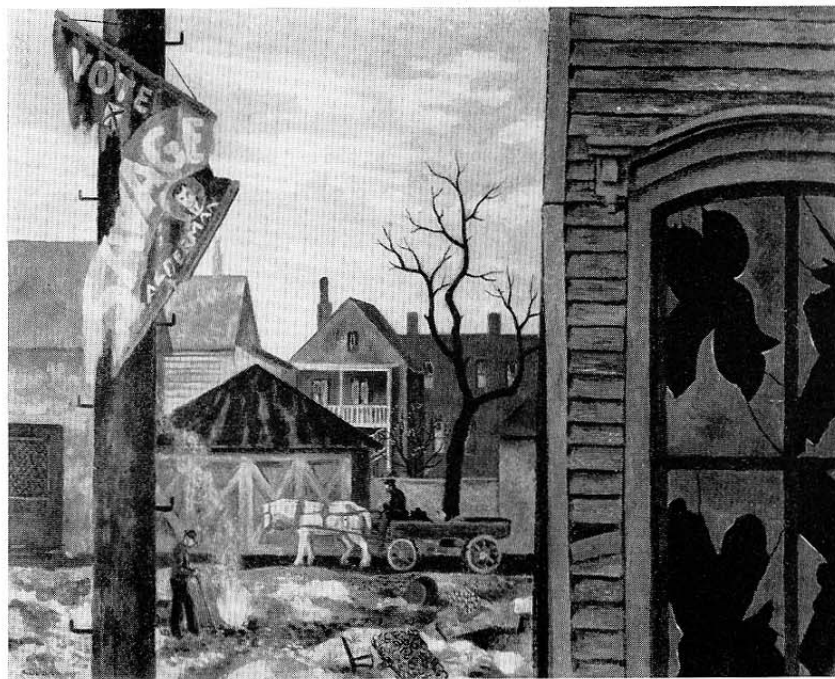
Valentine Gallery, New York



91 ROCKWELL KENT

TOILERS OF THE SEA (Shown 1918)

Lewisohn Collection, New York



42 GUSTAF DALSTROM

CITY BUILDINGS (Shown 1935)

The Museum of Modern Art, New York



193 LEO FRIEDLANDER

SYMBOLIC MEMORIAL TO THE WORLD WAR (Shown 1925)
The Artist



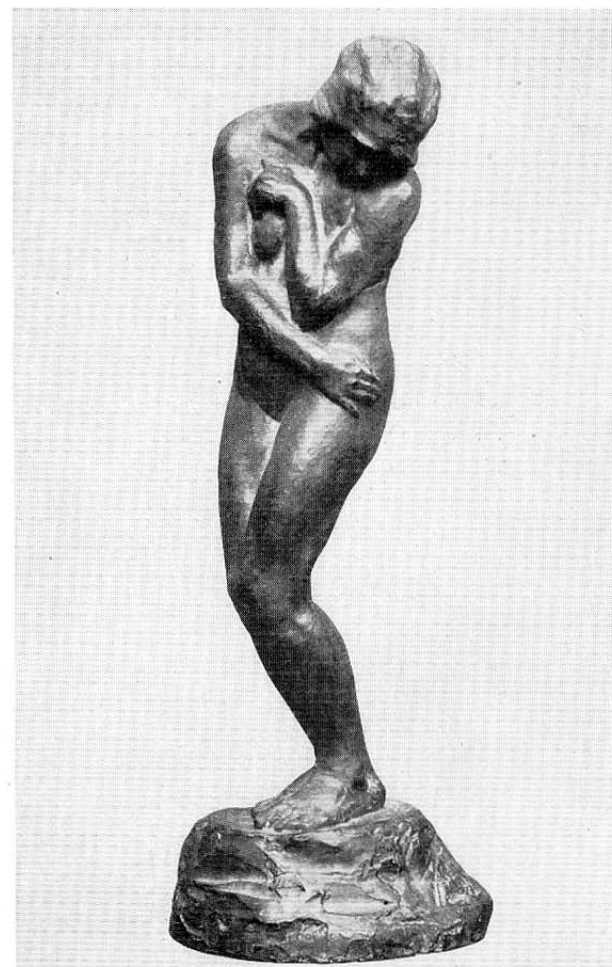
211 PAUL MANSHIP

CENTAUR AND NYMPH (Shown 1914)

Williams Hayes Fogg Art Museum, Harvard University



205 MARIO J. KORBEL TORSO (Shown 1924)
The Art Institute of Chicago



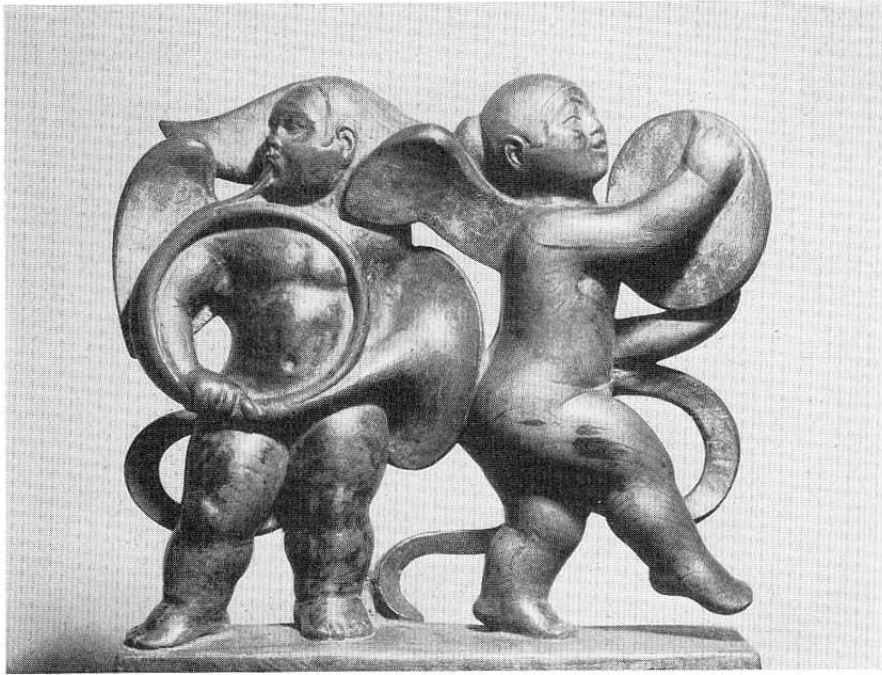
187 JO DAVIDSON NUDE (Shown 1911)
Whitney Museum of American Art



201 MALVINA HOFFMAN PAVLOWA (Shown 1916)
Whitney Museum of American Art



222 BESSIE POTTER VONNOH THE DANCING GIRL (Shown 1916)
The Art Institute of Chicago



206 GASTON LACHAISE

CUPIDS WITH MUSICAL INSTRUMENTS (Shown 1924)
Mrs. Ralph King, Cleveland



223 HEINZ WARNEKE

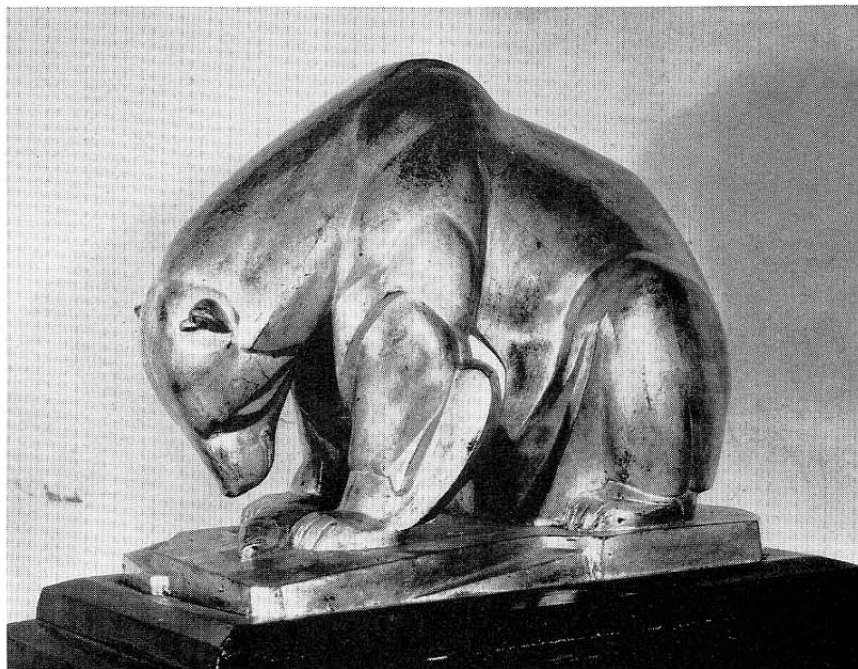
WILD BOARS (Shown 1930)
The Art Institute of Chicago



195 WAYLANDE GREGORY

KANSAS MADONNA (Shown 1938)

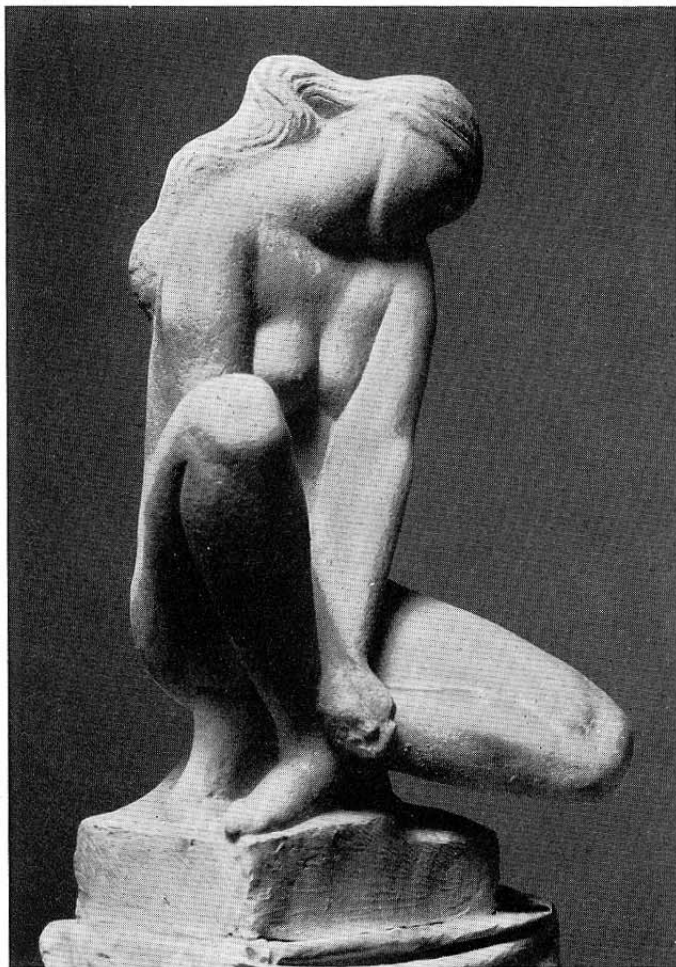
Boyer Galleries, New York



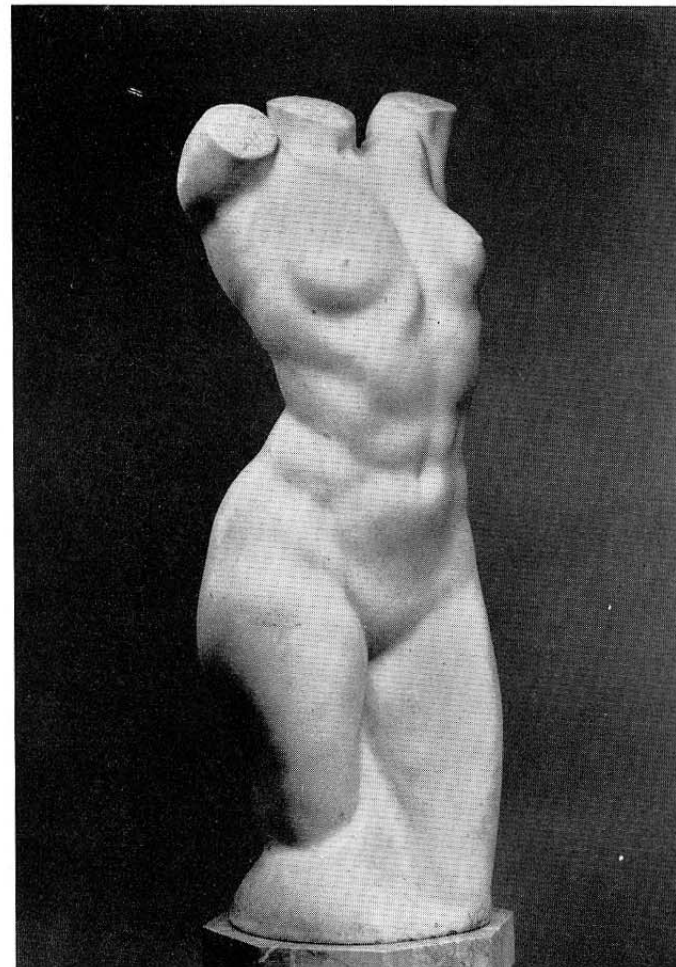
219 ALBERT T. STEWART

POLAR BEAR (Shown 1929)

The Metropolitan Museum of Art



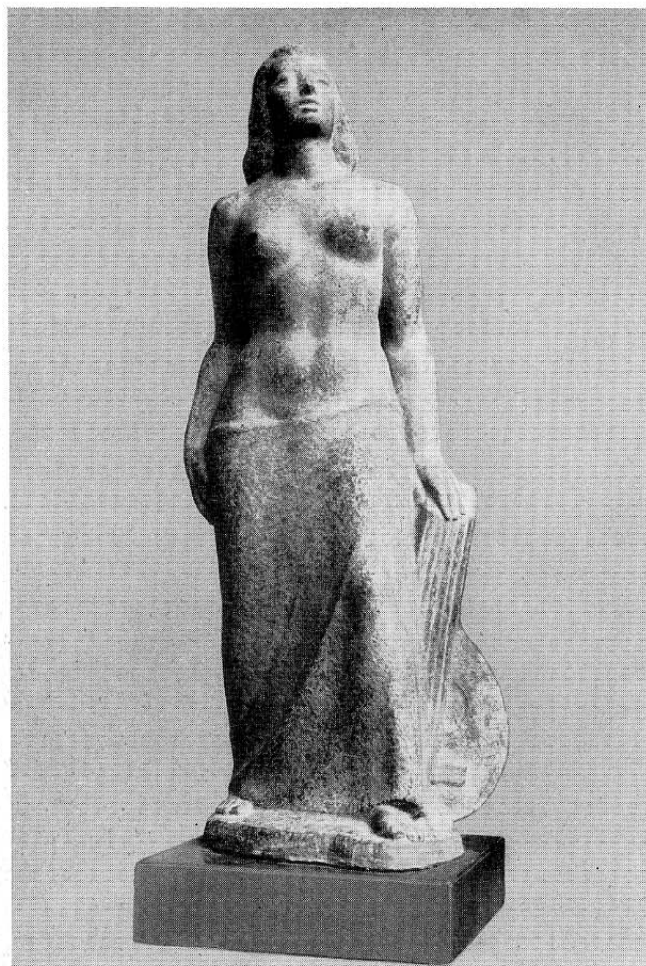
210 ORONZIO MALDARELLI REFLECTIONS (Shown 1930)
The Artist



208 ARTHUR LEE VOLUPTÉ (Shown 1926)
The Metropolitan Museum of Art



224 GERTRUDE V. WHITNEY WOMAN AND CHILD (Shown 1936)
The Artist



217 CARL L. SCHMITZ WOMAN WITH LUTE (Shown 1936)
The Artist



189 JACOB EPSTEIN

HEAD OF A GIRL (Shown 1937)
Mr. Howard Young, New York



183 STUART BENSON

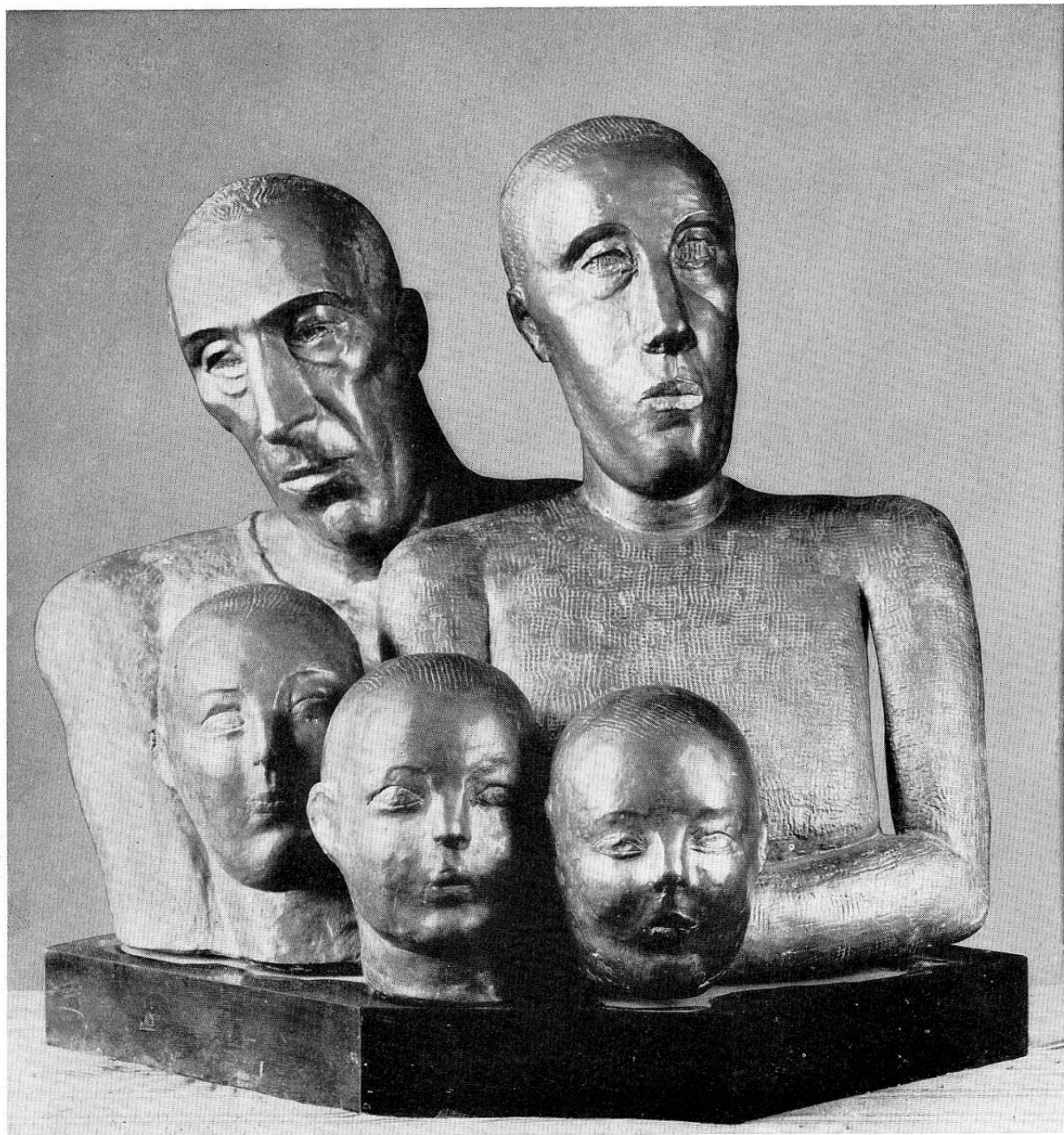
WOMAN OF PROVENCE (Shown 1937)
The Art Institute of Chicago



186 ALLAN CLARK NEW MEXICO WOMAN (Shown 1932)
Mrs. Landon K. Thorne, New York



188 JOSÉ DE CREEFT HEAD (Shown 1935)
The Artist



198 MINNA R. HARKAVY

The Museum of Modern Art, New York

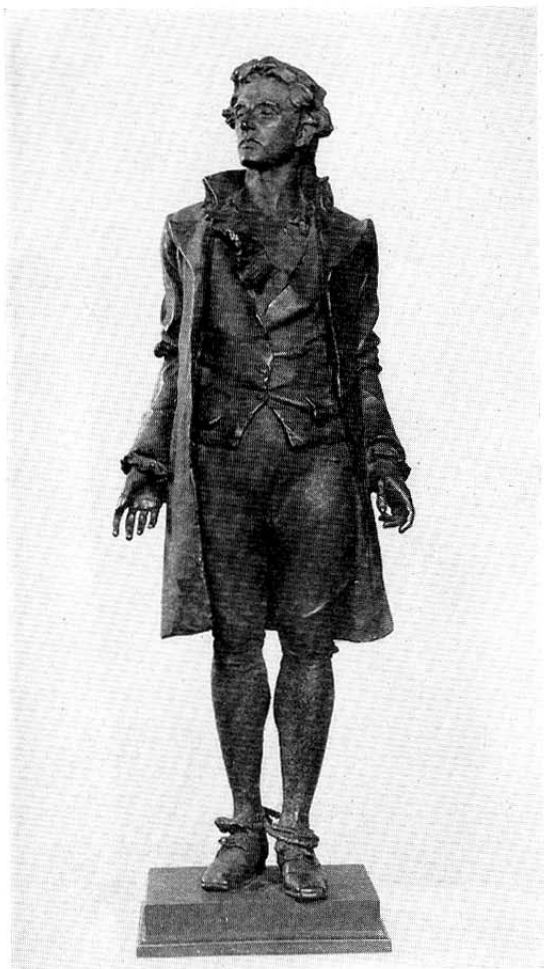
AMERICAN MINER'S FAMILY (Shown 1937)



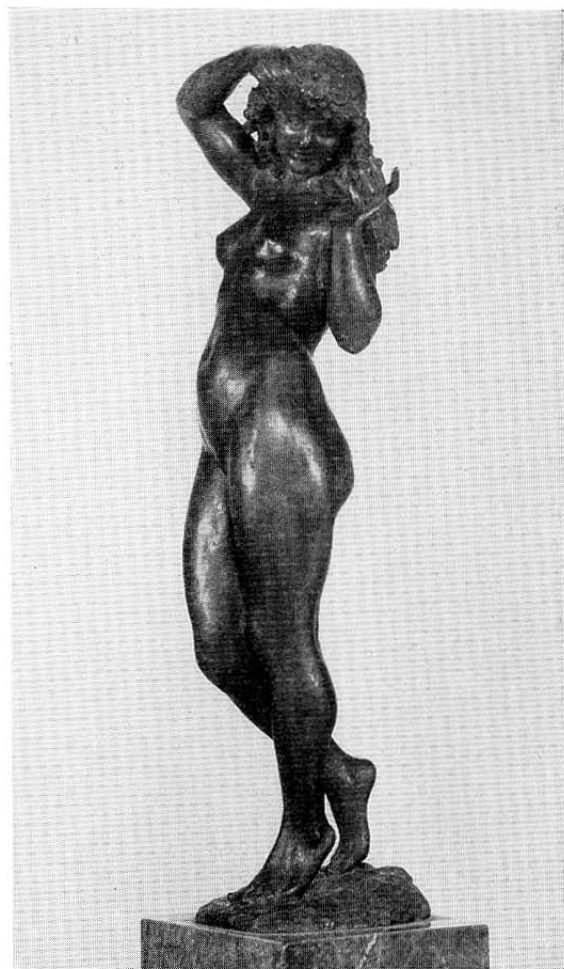
227 WILLIAM ZORACH

The Museum of Modern Art, New York

CHILD WITH CAT (Shown 1928)



209 FREDERICK MACMONNIES NATHAN HALE
Mr. Robert Allerton, Chicago (Shown 1916)



214 ALBIN POLÁŠEK FANTASY (Shown 1916)
Mrs. Ida Schulze, Chicago



199 ELISABETH HASELTINE HIBBARD
The Artist

GROUP OF MONKEYS
(Shown 1927)



196 CHAIM GROSS

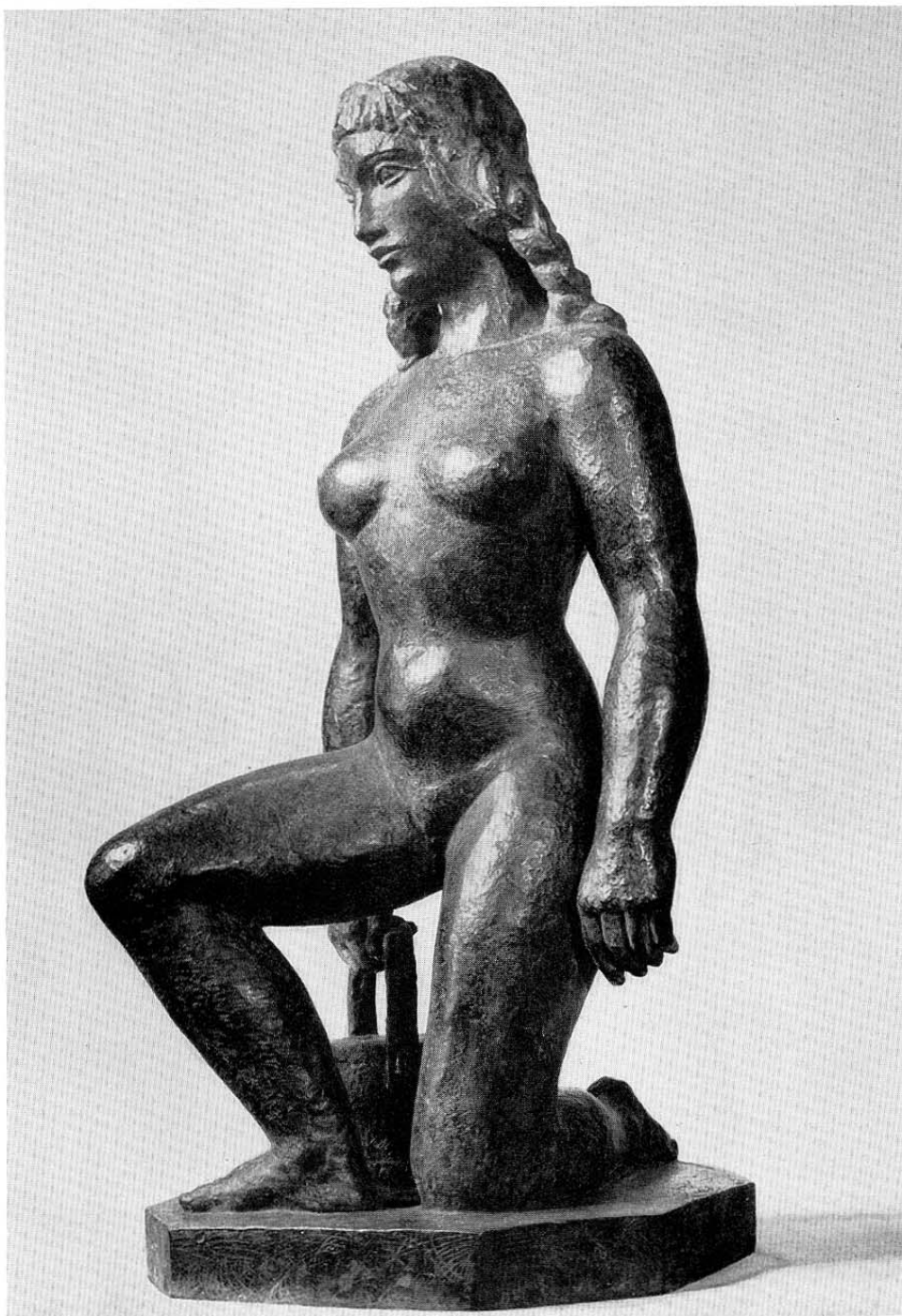
CIRCUS GIRLS (Shown 1938)
The Artist



190 ALFEO FAGGI

PIETÀ (Shown 1932)

The Art Institute of Chicago



207 ROBERT LAURENT

KNEELING FIGURE (Shown 1938)

The Art Institute of Chicago



182 GLADYS EDGERLY BATES

MORNING (Shown 1935)

The Artist