

THE ART INSTITUTE OF CHICAGO

HANDBOOK OF  
P A I N T I N G S  
AND DRAWINGS



1920

THE ART INSTITUTE OF CHICAGO  
HANDBOOK OF SCULPTURE, ARCHITECTURE,  
PAINTINGS, AND DRAWINGS

PART II. PAINTINGS  
AND DRAWINGS

AUGUST, 1920

## PREFACE

Pending the issuance of an authoritative General Catalogue of the collections of the Art Institute the present handbook is being reissued in two volumes, one devoted to Architecture and Sculpture, the other to Painting and the Graphic Arts.

Further information regarding the objects in the collections is to be found in the Burnham and Ryerson Libraries, where books, catalogue files, analytical indices, clipping files, and collections of reproductions are available.

The greater part of the Institute's collections of architecture and sculpture is installed on the first floor and on and about the central stairway. The paintings are on the second floor.

# THE ART INSTITUTE OF CHICAGO, 1920

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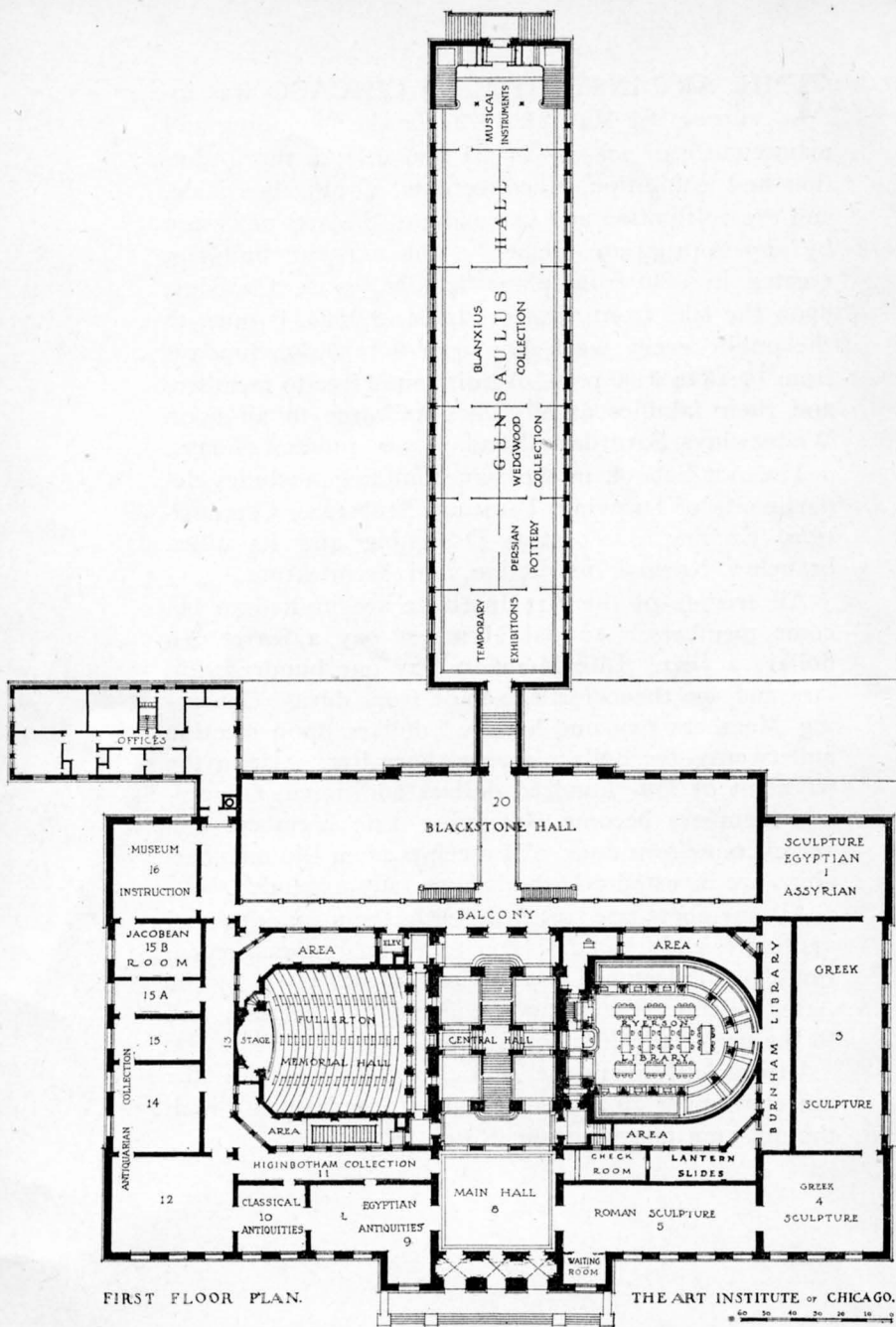
THE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building, erected in 1892 from plans by Charles A. Coolidge, upon the lake front, first occupied in 1893, is open to the public every week-day from 9 to 5:30, Sundays from 12:15 to 9:00 p. m. Admission is free to members and their families at all times and free to all upon Wednesdays, Saturdays, Sundays, and public holidays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Composition, Etching, Decorative Designing and its allied branches, Normal Instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars additional, Governing Members become Governing Life Members and are exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute (excepting the Sunday concerts), and to the use of the Ryerson Library.

Visitors desiring to see the collections of the museum under guidance may make appointments with the museum instructors in Room 16.



FIRST FLOOR PLAN.

THE ART INSTITUTE OF CHICAGO.

MICHIGAN BOULEVARD

0 20 40 60 80 100

## DESIGNATION OF GALLERIES

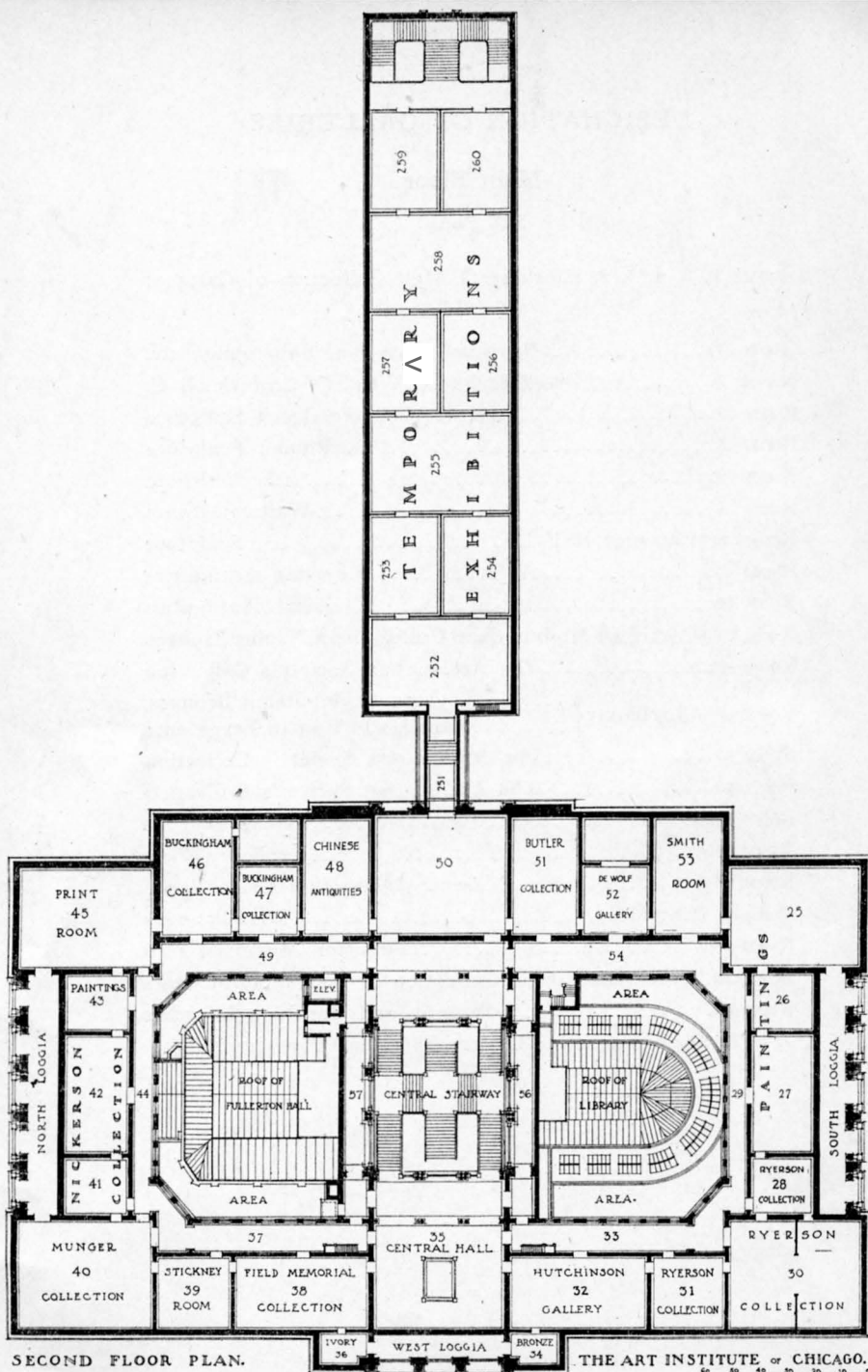
### Main Floor

SEE PLAN.

ROOMS 1, 3, 4, 5, 8, Elbridge G. Hall Collection of Casts of Sculpture

ROOM 1.....	Egyptian, Assyrian, Babylonian, etc.
ROOM 3.....	Greek Sculpture, V and IV Centuries B. C.
ROOM 4.....	Later Greek Sculpture
ROOM 5 .....	Roman Sculpture
ROOM 6.....	Check Room
ROOM 7.....	Waiting Room
ROOM 8 (Entrance Hall) .....	Sculpture
ROOM 9.....	Egyptian Antiquities
ROOM 10.....	Classical Antiquities
ROOM 11 (Corridor) Higinbotham Collection of Naples Bronzes	
ROOM 12.....	The Antiquarian Society's Collection
ROOM 13 (Corridor) {	.....Higinbotham Bronzes,
	.....Greek and Roman Fragments
ROOM 14.....	The Antiquarian Society's Collection
ROOM 15.....	The Antiquarian Society's Collection
ROOM 15a.....	Miscellaneous
ROOM 15b.....	Jacobean Room
ROOM 16.....	Museum Instruction Class Room
ROOM 17 (Corridor) .....	Miscellaneous
ROOM 18.....	Fullerton Memorial Hall
ROOM 20.....	Blackstone Collection of Architectural Casts
ROOM 24.....	Ryerson and Burnham Libraries

(R. 24 gives access to Lantern Slides and Photographs.)



SECOND FLOOR PLAN.





## DESIGNATION OF GALLERIES

### Second Floor

SEE PLAN.

ROOM 25	}	Friends of American Art Collection
ROOM 26		
ROOM 27		
ROOM 28		Modern French Paintings
ROOM 29 (Corridor)		Drawings and Medals
ROOMS 30, 30a		Loan Collection of Paintings
ROOM 31		Paintings
ROOM 32		Hutchinson Gallery of Old Masters
ROOM 33 (Corridor)		Arundel Reproductions and Medals
ROOM 34		Bronzes
ROOM 35 (Corridor)		Sculpture and Paintings
ROOM 36		Ivories
ROOM 37 (Corridor)		Sculpture and Drawings
ROOM 38		Henry Field Memorial Collection of Paintings
ROOM 39		Elizabeth Hammond Stickney Room of Paintings
ROOM 40		Albert A. Munger Collection of Paintings
ROOM 41	}	Paintings; Oriental Art; Water Colors: Nickerson Collection
ROOM 42		
ROOM 44		
ROOM 43		Loan Collection of Paintings
ROOM 45		Print Department
ROOM 46		Buckingham Prints
ROOMS 47, 48		Temporary Exhibitions
ROOM 49 (Corridor)		Sculpture and Paintings
ROOM 50		Sculpture
ROOM 51		Butler Collection of Paintings by Inness
ROOMS 52, 52a		DeWolf Gallery of Paintings
ROOM 53		Byron L. Smith Gallery of Paintings
ROOM 54 (Corridor)		Paintings and Reproductions
ROOMS 56, 57		Sculpture
ROOMS 251 to 260 (New Wing)		Temporary Exhibitions

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## LIST OF ILLUSTRATIONS

The following illustrations will be found on pages beginning with 85:

- Art Institute Entrance Showing Kemeys' Lion—Part 1.  
The Golden Wedding—Ostade, No. 1.  
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The Assumption of the Virgin—El Greco, No. 50.  
Landscape—Corot, No. 109.  
Three Little Girls—Diaz, No. 119.  
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After a Summer Shower—Inness, No. 593.

## **PAINTINGS**

Paintings marked \* were not on exhibition at the time  
this handbook was compiled.



## PAINTINGS BY OLD MASTERS

THE HUTCHINSON GALLERY OF OLD MASTERS (Room 32) was named by the Trustees in honor of Charles Lawrence Hutchinson on the completion, in 1907, of his twenty-fifth year as President of the Art Institute.

Thirteen of the most important pictures in this room were purchased from the famous Demidoff Collection in Florence. In 1880, the Palace of San Donato, the Demidoff family seat in Florence, was sold by Prince Paul Demidoff. Some of the pictures now in the Art Institute are described in the San Donato Catalogue of 1880 but were withdrawn from sale by Prince Demidoff as the choicest part of the collection, while others do not appear in the catalogue and were probably never intended to be sold. Enough pictures remained after the sale of 1880 to occupy a gallery at the new Demidoff home at Pratolino, and the works now exhibited remained there until they were purchased for the Art Institute, in June, 1890, from the surviving Princess Demidoff.

### Dutch and Flemish

**Ostade**, Adriaen van—Dutch, 1610-1685.

1. **The Golden Wedding.** Canvas  $18\frac{1}{8} \times 16$  in. Signed and dated 1674. (See illustration.)

*Purchased from the George B. and Mary R. Harris Fund, 1920.*

**Velde**, Adriaen van de—Dutch, 1636-1672.

2. **Figures and Cattle.** Signed A. V. Velde F. 1664. Canvas  $26\frac{5}{8} \times 30\frac{3}{4}$  in.

*Presented by Sidney A. Kent, 1894.*

**Cappelle**, Jan van de—Dutch, 1624/5-1679.

3. **Coast Scene with Shipping.** Canvas  $21\frac{1}{8} \times 19\frac{1}{8}$  in. The signature "W. Van der Velde F. 1659" is spurious.

*Presented by Byron L. Smith, 1891.*

**Steen, Jan**—Dutch, c. 1626-1679.

**4. The Family Concert.** Canvas  $34\frac{1}{8} \times 39\frac{3}{4}$  in. Signed J. Steen, 1655.

*Presented by T. B. Blackstone, 1891.*

**Ruisdael, Jacob van**—Dutch, c. 1628-1682.

**5. Waterfall Before a Castle.** Canvas  $27\frac{5}{8} \times 21\frac{5}{8}$  in. Signed on face of rock.

*Presented by Henry C. Lytton, 1905.*

**Flemish Master, XV Century.**

**6. Unknown Man Holding a Pink.** Wood  $17\frac{1}{4} \times 11\frac{1}{2}$  in. (See illustration.)

*Gift of John J. Glessner, 1905.*

**Mieris, Willem van**—Dutch, 1662-1747.

**8. The Happy Mother.** Wood  $22\frac{5}{8} \times 18\frac{7}{8}$  in.

*Presented by Edson Keith, 1890.*

**Teniers, David, the Younger**—Flemish, 1610-1690.

**10. The Guard-House.** Canvas  $28\frac{5}{8} \times 21\frac{3}{4}$  in. Signed D. Teniers. *Presented by Mrs. George N. Culver, 1905.*

**Rembrandt Harmensz van Rijn**—Dutch, 1606-1669.

**11. Young Girl at an Open Half-door.** Canvas  $40\frac{5}{8} \times 34\frac{1}{8}$  in. Signed and dated 1645. (See illustration.)

*Presented by Martin A. Ryerson, 1894.*

**Hals, Frans**—Dutch, c. 1580-1666.

**13. Harmen Hals, the Artist's Son (?) (Portrait).** Canvas  $32\frac{1}{2} \times 25\frac{1}{2}$  in. Signed with monogram and inscription: ÆTA. 32, 1644.

*Presented by Charles L. Hutchinson, 1894.*

Rubens, Peter Paul—Flemish, 1577-1640.

14. **Ambrogio Spinola** (1569-1630) (Portrait). Canvas  
285 $\frac{5}{8}$  x 235 $\frac{5}{8}$  in.

*Presented by Mr. and Mrs. Frederick W. Crosby, 1918.*

Borch, Gerard ter—Dutch, 1617-1681.

15. **The Music Lesson**. Canvas 25 x 19 $\frac{1}{2}$  in. Signed B.

*Presented by Charles T. Yerkes, 1891.*

Hobbema, Meindert—Dutch, 1638-1709.

16. **The Water-Mill with the Great Red Roof**. Canvas  
31 $\frac{3}{4}$  x 43 $\frac{1}{8}$  in. Signed.

*Presented by Mr. and Mrs. Frank G. Logan, 1903.*

Neer, Aert van der—Dutch, 1603-1677.

17. **River View by Moonlight**. Canvas 25 $\frac{5}{8}$  x 33 $\frac{3}{4}$  in.

*Presented by Mr. and Mrs. La Verne W. Noyes, 1919.*

Backhuysen, Ludolf—Dutch, 1631-1708.

18. **Marine**. Canvas 19 $\frac{3}{8}$  x 24 $\frac{1}{8}$  in.

*Presented by R. Hall McCormick, 1895.*

Berchem, Nicolaes—Dutch, 1620-1683.

19. **Saint Peter** (Head). Canvas 30 x 23 in. (Room 32.)

*Purchased from the Simeon B. Williams Fund, 1918.*

Dyck, Anthony van—Flemish, 1599-1641.

23. **Helena Dubois** (Portrait). Canvas 39 x 31 $\frac{7}{8}$  in.

*In memory of William T. Baker, presented by his children,  
Charles H. Baker, Howard W. Baker, Bertha Baker Alling,  
and Henry D. Baker, 1905.*

24. **The Virgin, Infant Christ, and St. Catherine**. Wood  
39 x 32 $\frac{1}{2}$  in.

*Presented in memory of Albert Arnold Sprague by Nancy  
Atwood Sprague, 1915.*

### Italian

**Brusatorci, Felice**—Veronese, c. 1542-1605.

\*41. **Music.** Canvas 41 $\frac{5}{8}$  x 39 in.

**Sassoferrato (Giovanni Battista Salvi)**—Italian, 1605-1685.

\*42. **Virgin.** Canvas 19 $\frac{1}{2}$  x 15 $\frac{1}{2}$  in.

*Presented by Hobart C. Chatfield-Taylor, 1910.*

### Spanish

**Ribera, Jusepe de (Lo Spagnoletto)**—Spanish, 1589-1656.

48. **Heraclitus, the Weeping Philosopher.** Canvas 34 $\frac{1}{2}$  x 29 $\frac{1}{2}$  in.

*Presented in memory of Samuel Gans by his heirs, 1917.*

49. **Democritus, the Laughing Philosopher.** Canvas 34 $\frac{1}{2}$  x 29 $\frac{1}{2}$  in.

*Presented in memory of Samuel Gans by his heirs, 1917.*

**Theotocopuli, Dominico (El Greco)**—Spanish, c. 1547-1614.

50. **The Assumption of the Virgin.** Canvas 158 x 90 in. White paper in lower right-hand corner bears a Greek inscription designating Domenikos Theotokopoulos, a Cretan, as the author of the painting. The picture was painted in 1577 for the reredos of the chapel altar of the convent of Santo Domingo el Viejo, where it remained until purchased by the Infante Don Sebastian Gabriel after whose death the painting was acquired by Durand-Ruel of Paris from the legatees of the Infanta Doña Christina, in 1904. (Room 35.) (See illustration.)

*Presented in memory of Albert Arnold Sprague by Nancy Atwood Sprague, 1915.*



**French**

**Lebrun, Charles**—French, 1619-1690.

**52. The Family of Darius at the Feet of Alexander.**

Canvas 50 x 65 in.

*Presented by R. Hall McCormick, 1905.*

**COPIES****Copies of Paintings by Old Masters**

**Botticelli, Sandro** (Alessandro di Mariano Filipepi)—  
Florentine, 1444/5-1510.

These two frescoes in the Louvre (Nos. 1297, 1298) were originally in the Villa Lemmi, near Florence. They were probably painted on the occasion of the marriage of Lorenzo Tornabuoni with Giovanna degli Albizzi (1486). The copies were made by Mary Fairchild MacMonnies.

**53. Giovanna degli Albizzi, Venus and the Three Graces.**

Copied in 1891. Canvas 83 x 112 in. (Room 50.)

*Presented by Robert H. Allerton, 1907.*

**54. Lorenzo Tornabuoni and the Liberal Arts.** Copied

in 1893. Canvas 92 x 103½ in. (Room 50.)

*Presented by Frederic C. Bartlett, 1907.*

**Raphael**—Italian, 1483-1520.

**55. Madonna della Sedia** (Madonna of the Chair).

Original in the Pitti gallery, Florence, No. 151. On canvas, circular, diameter 29½ in. (Ryerson Library.)

Copy. *Presented by Mrs. H. B. Bergen, 1901.*

## MODERN OIL PAINTINGS

THE HENRY FIELD MEMORIAL COLLECTION (Room 38) was installed in the Art Institute by deed of trust, executed in 1893, by Mrs. Florence Lathrop Field, in memory of her husband, Henry Field. Mrs. Field, now Mrs. Thomas Nelson Page, formally presented the collection to the Art Institute in 1917.

The Field Collection comprises forty-one modern oil paintings, chiefly French. The famous group of painters, popularly known as the Barbizon School (from their favorite resort, a village on the border of Fontainebleau forest), is represented by Corot, Millet, Rousseau, Diaz, Dupré, and others.

*usually* ↙ **Breton, Jules Adolphe**—French, 1827-1906.

- ↙ 101. **The Song of the Lark.** Signed Jules Breton, Courrières, 1884. Canvas 44 x 33½ in.
102. **On the Road in Winter.** Signed Jules Breton, Courrières, 1884. Canvas 31 x 48 in.
103. **At the Fountain.** Signed Jules Breton, 1872. Canvas 23½ x 15½ in.

**Cazin, Jean Charles**—French, 1841-1901.

- ↙ 104. **Tobias and the Angel.** Signed J. C. Cazin, 1878. Canvas 23 x 33⅞ in.
- 2 ↙ 105. **October Day.** Signed J. C. Cazin. Canvas 15⅞ x 18¼ in.
- ↙ 106. **Landscape.** Signed J. C. Cazin. Canvas 12¾ x 16⅞ in.
107. **Landscape.** Signed J. C. Cazin. Canvas 24⅞ x 23⅞ in.

**Corot, Camille**—French, 1796-1875.

- 2 ↙ 99.104 ↙ 108. **Landscape.** Signed Corot. Canvas 36 x 52½ in.
- ↙ 109. **Landscape.** Signed Corot. Canvas 13 x 21½ in. (See illustration.)
- ↙ 110. **Wounded Eurydice.** Signed. Canvas 22 x 16¼ in.

Constable, John—English, 1776-1837.

- ✓ 111. **Landscape.** Canvas  $28\frac{1}{4} \times 36$  in.

Daubigny, Charles François—French, 1817-1878.

- ✓ 112. **The Marsh.** Signed Daubigny, 1871. Wood  
 $13\frac{1}{2} \times 22\frac{7}{8}$  in.

- ✓ 113. **Landscape.** Signed. Canvas  $10\frac{3}{4} \times 15\frac{7}{8}$  in.

Decamps, Alexandre Gabriel—French, 1803-1860.

- ✓ 114. **Street Scene in Naples.** Canvas  $19\frac{1}{4} \times 15$  in.

- ✓ 115. **Study of Pigs.** Canvas  $10\frac{7}{8} \times 13\frac{3}{4}$  in.

Delacroix, Eugène—French, 1798-1863.

- ✓ 116. **Wounded Lioness.** Signed Eug. Delacroix. Canvas  
 $13\frac{1}{8} \times 22\frac{1}{8}$  in.

- ✓ 117. **Tiger.** Signed Eug. Delacroix. Canvas  $8 \times 15$  in.

Detaille, Edouard—French, 1848-1912.

- ✓ 118. **Mounted Officer** (Duc de Chartres). Signed  
Edouard Detaille, 1877. Canvas  $18\frac{1}{4} \times 15$  in.

Diaz de la Peña, Narcisse Virgilio—French, 1807-1876.

- ✓ 119. **Three Little Girls.** Signed N. Diaz. Wood  
 $15\frac{1}{2} \times 10\frac{1}{2}$  in. (See illustration.)

- ✓ 120. **Landscape.** Wood  $10\frac{1}{4} \times 13\frac{3}{4}$  in.

Domingo y Marqués, Francisco—Spanish, 1842—.

- ✓ 121. **Lazy Spain.** Signed F. Domingo, 1878. Wood  
 $8\frac{5}{8} \times 10\frac{5}{8}$  in.

122. **A Courtier.** Signed F. Domingo, Paris, 1880.  
Wood  $19\frac{7}{8} \times 13$  in.

Dupré, Jules—French, 1811-1889.

123. **Barks Fleeing Before the Storm: Three Sails,** Marine. Signed Jules Dupré. Canvas 22 x 33 $\frac{3}{8}$  in.
- ✓ 124. **Two Boats Fleeing Before the Storm,** Marine. Signed J. D. Canvas 10 $\frac{3}{4}$  x 13 $\frac{7}{8}$  in.
- ✓ 125. **On the Road.** Signed Jules Dupré, 1858. Wood 15 $\frac{1}{2}$  x 20 in.
- ✓ 126. **Cottage by Roadside; Stormy Sky.** Signed Jules Dupré. Canvas 10 $\frac{7}{8}$  x 14 in.

Fortuny y Carbó, Mariano—Spanish, 1838-1874.

- ✓ 127. **Cavalier.** Wood 5 $\frac{3}{8}$  x 4 in.

Fromentin, Eugène—French, 1820-1876.

- ✓ 128. **Women of the Ouled Nayls, Sahara.** Signed Eug. Fromentin. Canvas 43 $\frac{3}{8}$  x 28 $\frac{1}{2}$  in.

Hébert, Ernest—French, 1817-1908.

129. **On Guard.** Signed Hébert. Canvas 18 $\frac{3}{4}$  x 14 $\frac{3}{8}$  in.

Knaus, Ludwig—German, 1829-1910.

130. **The Potato Harvest.** Signed L. Knaus, 1889. Wood 33 $\frac{1}{2}$  x 47 $\frac{1}{4}$  in.

Millet, Jean François—French, 1814-1875.

- ✓ 131. **Bringing Home the New-born Calf.** Signed J. F. Millet. Canvas 32 x 39 $\frac{3}{8}$  in. (See illustration.)
- ✓ 132. **Woman Feeding Chickens.** Signed J. F. Millet. Canvas 18 $\frac{1}{8}$  x 15 in.

Rousseau, Théodore—French, 1812-1867.

✓ 133. **Spring.** Signed Th. Rousseau. Wood  $16\frac{1}{2} \times 22$  in.

✓ 134. **Landscape.** Signed. Wood  $8\frac{1}{2} \times 10\frac{1}{2}$  in.

Schreyer, Adolf—German, 1828-1899.

✓ 135. **Man with Lance.** Signed Ad. Schreyer. Wood  $6\frac{3}{4} \times 9\frac{1}{4}$  in.

Troyon, Constant—French, 1810-1865.

✓ 136. **The Road to Market.** Signed C. Troyon. Canvas  $36\frac{1}{4} \times 28\frac{7}{8}$  in.

✓ 137. **Pasture in Normandy.** Signed C. Troyon, 1852. Wood  $15\frac{1}{8} \times 21\frac{5}{8}$  in.

✓ 138. **Landscape.** Stamped "Vente Troyon." Canvas  $13 \times 9\frac{7}{8}$  in.

✓ 139. **Unfinished Study of Sheep.** Signed C. T. Canvas  $18 \times 14\frac{7}{8}$  in.

Van Marcke, Emile—French, 1827-1890.

✓ 140. **Cow (Study).** Signed Em. van Marcke. Canvas  $22\frac{1}{8} \times 33$  in.

✓ 141. **The Tête-à-tête.** Signed Em. van Marcke. Canvas  $10\frac{3}{4} \times 15\frac{7}{8}$  in.

Bonnat, Léon—French, 1833—.

✓ 142. **Henry Field (Portrait).** Signed L. Bonnat, 1896. Canvas  $51\frac{1}{2} \times 35\frac{1}{4}$  in.  
*Presented by Marshall Field, 1897.*

## MODERN OIL PAINTINGS

THE A. A. MUNGER COLLECTION (Room 40), made by Albert Allison Munger (1845-1898), a citizen of Chicago, was placed on exhibition at the Art Institute in 1890 and remained as a loan until 1898, when, with additions, it became the property of the Institute by bequest. The paintings, with the exception of number 188 (XVII century Dutch), belong to the XIX century, and most of them are works of the third quarter of that century.

**Vibert, Jehan Georges**—French, 1840-1902.

**153. The Trial of Pierrot.** Water color  $15\frac{1}{2} \times 24\frac{7}{8}$  in.  
Signed J. G. Vibert.

**Fromentin, Eugène**—French, 1820-1876.

**154. The Combat.** Signed Eug. Fromentin. Canvas  
 $65 \times 44$  in.

**Zimmermann, Ernst**—German, 1852-1901.

**155. Needlessly Anxious.** Signed E. Zimmermann, 1875.  
Canvas  $37 \times 29$  in.

**Makowski, Constantin Egorovitch**—Russian, 1839-1915.

**156. Alexandrovna.** Canvas  $29\frac{1}{2} \times 24\frac{7}{8}$  in.

**Michetti, Francesco Paolo**—Italian, 1851—.

**157. Springtime and Love.** Signed P. Michetti, '78.  
Canvas  $37\frac{1}{2} \times 72\frac{3}{4}$  in.

**Gérôme, Jean Léon**—French, 1824-1904.

**159. The Grief of the Pasha.** Signed J. L. Gerome.  
Canvas  $36\frac{3}{8} \times 29$  in.

**Faed, John**—British (Scottish), 1820-1902.

**160. The Young Duchess.** Signed J. Faed, '70. Canvas  
 $46 \times 36$  in.

Van Marcke, Emile—French, 1827-1890.

161. **Cattle in Meadow Lands.** Signed Em. van Marcke.  
Canvas  $26\frac{3}{4} \times 39\frac{1}{4}$  in. (Room 49.)

Charlemont, Hugo—Austrian, 1850—.

162. **The Royal Library.** Signed Hugo Charlemont,  
1883. Wood  $12\frac{3}{8} \times 16\frac{3}{8}$  in.

Munkácsy, Mihály (Michael Lieb)—Hungarian, 1844-1900.

163. **The Wrestler's Challenge.** Signed Munkácsy, M.  
Wood  $34\frac{3}{4} \times 51\frac{1}{4}$  in.

Stevens, Alfred—Belgian, 1828-1906.

164. **At the Railway Station.** Signed Alfred Stevens.  
Wood  $26\frac{1}{4} \times 19\frac{1}{4}$  in.

Wahlberg, Alfred Leonard—Swedish, 1834-1906.

165. **Bright Moonlight in Sweden.** Signed Alfr. Wahl-  
berg. Canvas  $34\frac{3}{4} \times 56\frac{3}{4}$  in.

Clays, Paul Jean—Belgian, 1819-1900.

166. **In Holland Waters on a Summer Day.** Signed P.  
J. Clays. Wood  $29\frac{1}{8} \times 23\frac{1}{2}$  in.

Breton, Jules Adolphe—French, 1827-1906.

167. **By the Sea.** Signed Jules Breton, Douarnenez,  
1865. Canvas  $15\frac{3}{8} \times 12$  in.

Makart, Hans—Austrian, 1840-1884.

168. **Treasures of the Sea.** Canvas  $15\frac{7}{8} \times 41\frac{5}{8}$  in.

Neuville, Alphonse Marie de—French, 1836-1885.

169. **The Piece in Danger.** Signed A. de Neuville, 1883.  
Canvas  $47\frac{1}{2} \times 37\frac{7}{8}$  in.

McEwen, Walter—American, 1860—.

170. **The Judgment of Paris.** Signed W. McEwen.  
Canvas  $36\frac{3}{4} \times 50\frac{1}{4}$  in.



**Schreyer, Adolf**—German, 1828-1899.

171. **Fleeing from the Flames.** Signed Ad. Schreyer. Canvas  $40\frac{3}{4} \times 69\frac{3}{8}$  in.

**Isabey, Eugène**—French, 1803-1886.

172. **The Tempest.** Signed E. I. Wood  $23\frac{5}{8} \times 16\frac{5}{8}$  in.

**Max, Gabriel**—Austrian, 1840—.

173. **First Sorrow.** Canvas  $19\frac{5}{8} \times 15\frac{5}{8}$  in.

**Meissonier, Ernest**—French, 1815-1891.

174. **The Vidette.** Signed Meissonier. Canvas  $41\frac{3}{4} \times 35\frac{7}{8}$  in.

**Verboeckhoven, Eugène Josef**—Belgian, 1799-1881.

175. **Sheep on Hillside.** Signed Eugène Verboeckhoven ft. 1880. Canvas  $43\frac{1}{8} \times 37\frac{3}{8}$  in.

**Bargue, Charles**—French. Died 1883.

176. **The Prayer to Allah.** Canvas  $18\frac{1}{8} \times 12\frac{3}{4}$  in.

**Vély, Anatole**—French, 1838-1882.

\*177. **Between Love and Riches.** Signed Vély. Canvas  $32\frac{1}{2} \times 49\frac{3}{4}$  in.

**Jacque, Charles Emile**—French, 1813-1894.

178. **Feeding Time.** Signed Ch. Jacque. Wood  $12\frac{1}{8} \times 9\frac{1}{2}$  in.

**Bonheur, Rosa**—French, 1822-1899.

179. **Cattle at Rest on Hillside in the Alps.** Signed Rosa Bonheur, 1885. Canvas  $21\frac{5}{8} \times 26\frac{1}{8}$  in.

**Koekkoek, Barend Cornelis**—Dutch, 1803-1862.

180. **A Gathering Storm in Flanders.** Signed B. C. Koekkoek, 1852. Wood  $28\frac{1}{2} \times 40$  in.

**Corot, Camille**—French, 1796-1875.

- 181. Just Before Sunrise.** Stamped "Vente Corot."  
Canvas 36 x 52½ in.

**Verschuur, Wauterus**—Dutch, 1812-1874.

- 182. A Flemish Inn.** Signed W. Verschuur. Canvas  
31 x 47½ in.

**Troyon, Constant**—French, 1810-1865.

- 183. Pasture on the Road from Honfleur to Villerville.**  
Signed C. Troyon. Canvas 32½ x 52⅝ in.

**Courbet, Gustave**—French, 1819-1877.

- 184. An Alpine Scene.** Signed '74, G. Courbet. Canvas  
23⅞ x 28½ in.

**Detaille, Edouard**—French, 1848-1912.

- 185. The Reconnoissance.** Signed Edouard Detaille,  
1875. Canvas 20½ x 28 in.

**Bouguereau, William Adolphe**—French, 1825-1905.

- 186. The Bathers.** Signed W. Bouguereau, 1884. Canvas  
79 x 50¾ in.

**Roybet, Ferdinand Victor Léon**—French, 1840—.

- 187. The Trumpeter.** Signed F. Roybet. Wood 24x17¼ in.

**Sorgh, Hendrik Martensz. (Rokes)**—Dutch, 1621-1682.

- 188. Dutch Interior.** Signed H. Zorg, 1661. Wood  
16 x 21½ in. (Room 32.)

**Merle, Hugues**—French, 1823-1881.

- 190. Napoleon at Grenoble.** Signed Hugues Merle,  
1857. Canvas 51½ x 39 in.

## MODERN OIL PAINTINGS

THE NICKERSON COLLECTION (Rooms 41, 42, 44) was presented to the Art Institute by Mr. and Mrs. Samuel M. Nickerson, in February, 1900. The collection includes oil paintings, water colors, pastels, and examples of Oriental applied art.

**Bridgman, Frederic Arthur**—American, 1847—.

**207. Awaiting His Master.** Signed F. A. Bridgman, 1881. Canvas  $16\frac{1}{4} \times 10\frac{3}{4}$  in.

**Cazin, Jean Charles**—French, 1841-1901.

**209. The Isolated Haystack.** Signed J. C. Cazin. Canvas  $14\frac{1}{4} \times 16\frac{1}{8}$  in.

**Colman, Samuel**—American, 1833—.

**214. Autumn Landscape.** Signed Sam Colman. Canvas  $12 \times 22\frac{1}{4}$  in.

**Couture, Thomas**—French, 1815-1879.

**217. Young Woman.** Canvas  $22\frac{1}{8} \times 17\frac{1}{8}$  in.

**Daubigny, Charles François**—French, 1817-1878.

**218. On the Marne.** Signed Daubigny, 1878. Wood  $15\frac{1}{4} \times 26\frac{3}{4}$  in.

**Delacroix, Eugène**—French, 1798-1863.

**221. Chess-Players of Jerusalem.** Signed Eug. Delacroix. Canvas  $18\frac{1}{8} \times 21\frac{7}{8}$  in.

**222. Cleopatra.** Signed Eug. Delacroix. Canvas  $10\frac{3}{4} \times 14$  in.

**Neuville, Alphonse Marie de**—French, 1836-1885.

**223. The Outpost.** Signed A. de Neuville, 1882. Canvas  $19\frac{3}{8} \times 15\frac{1}{2}$  in.

Fromentin, Eugène—French, 1820-1876.

229. **On the Nile**, near Philæ. Signed Eug. Fromentin, '71. Canvas  $24\frac{3}{4} \times 43\frac{1}{2}$  in.

Gifford, Sanford Robinson—American, 1823-1880.

232. **Sunset on the Lake**. Signed S. R. Gifford, 1859. Canvas  $11\frac{7}{8} \times 20\frac{1}{4}$  in.

Hart, James McDougal—American, 1828-1901.

234. **Oaks in Autumn**. Signed James M. Hart, '88. Canvas  $16 \times 21$  in.

Mettling, Louis—French, 1847-1904.

244. **A Song and a Bottle**. Signed Mettling, '73. Wood  $12\frac{1}{4} \times 16\frac{1}{8}$  in.

Michel, Georges—French, 1763-1843.

245. **Old Castle**. Canvas  $20\frac{3}{8} \times 29\frac{7}{8}$  in.

Pasini, Alberto—Italian, 1826-1899.

247. **The Messenger**. Signed A. Pasini, 1884. Canvas  $18\frac{1}{4} \times 15$  in.

Rico y Ortega, Martin—Spanish, 1850-1908.

250. **Canal in Venice** (Canaletto de' Santi Apostoli). Signed Rico. Canvas  $28\frac{1}{4} \times 18\frac{5}{8}$  in.

Rousseau, Théodore Pierre Etienne—French, 1812-1867.

251. **Autumn Day**. Wood  $14\frac{1}{3} \times 21$  in.

**Alma Tadema, Laurens**—English, 1836-1912.

254. **Peek-a-boo!** Wood  $22\frac{1}{2} \times 15\frac{7}{8}$  in.

**Van Marcke, Emile**—French, 1827-1890.

255. **Golden Autumn Day.** Signed Em. van Marcke.  
Canvas  $32\frac{3}{8} \times 22\frac{1}{8}$  in.

**Vedder, Elihu**—American, 1836—.

256. **Storm in Umbria.** Signed Elihu Vedder, Rome,  
1875. Canvas  $13 \times 45$  in.

**Weeks, Edwin Lord**—American, 1849-1903.

261. **A Mussulman's Tomb, Ahmedabad, India.** Signed  
E. L. Weeks, with seal. Canvas  $29 \times 23\frac{5}{8}$  in.

**Wyant, Alexander Helwig**—American, 1836-1892.

262. **Edge of the Woods.** Signed A. H. Wyant. Canvas  
 $14\frac{1}{8} \times 20$  in.

**Madrazo, Raimundo de**—Spanish, 1841—.

263. **Mrs. Samuel Mays Nickerson** (Portrait). Signed R.  
Madrazo, 1901. Canvas  $30 \times 24$  in.

**Ferraris, Artur de**—Hungarian, 1856—.

264. **Samuel Mays Nickerson**, trustee of the Art Institute,  
1879-1914 (Portrait). Signed Ferraris, 1901. Canvas  
 $30 \times 24$  in.

**Neal, David Dalhoff**—American, 1837-1915.

265. **Interior of St. Mark's, Venice.** Signed David Neal,  
München, 1869. Canvas  $72\frac{1}{2} \times 58\frac{1}{8}$  in.

## WATER COLORS AND PASTELS

In the NICKERSON COLLECTION (Room 44).

### Dutch and French

**Artz, David Adolphe Constant**—Dutch, 1837-1890.

**276. Waiting.** Signed Artz. 18 x 13 in.

**Blommers, Bernardus Johannes**—Dutch, 1845—.

**277. Sewing.** Signed Blommers. 14 x 18 in.

**Lhermitte, Léon Augustin**—French, 1844—.

**281. An Interior in Normandy.** Signed L. Lhermitte.  
Pastel.  $11\frac{3}{8}$  x 16 in.

**Maris, Willem**—Dutch, 1844-1910.

**282. A Farm in Holland.** Signed Willem Maris.  
 $15\frac{1}{4}$  x  $20\frac{1}{4}$  in.

**Neuhuys, Jozef Hendrikus**—Dutch, 1841-1890.

**284. Landscape with Windmills, Holland.** Signed Jozef  
Neuhuys.  $8\frac{1}{4}$  x  $12\frac{7}{8}$  in.

**Troyon, Constant**—French, 1810-1865.

**289. Landscape with Cattle.** Signed C. Troyon. Pastel  
 $30\frac{7}{8}$  x  $24\frac{7}{8}$  in.

**Weissenbruch, Jan Hendrik**—Dutch, 1824-1903.

**291. At Home.** Signed J. H. Weissenbruch. 13 x  $18\frac{5}{8}$  in.

## MODERN OIL PAINTINGS

### British

**Brangwyn, Frank William**—English, 1867—.

- 320. Pilots, Puerto de los Pasajes, Spain.** Signed Frank Brangwyn. Canvas 40 x 50 in.  
*Purchased from the Stickney Bequest, 1902.*

**East, Alfred**—English, 1849-1913.

- 321. The Morning Moon.** Signed Alfred East. Canvas  $39\frac{1}{4}$  x  $50\frac{1}{4}$  in. *Presented by Ira Nelson Morris, 1910.*

**Forbes, James**—Scottish, born about 1800.

- 322. Alexander N. Fullerton,** father of the donor (Portrait). About 1865. Canvas  $52\frac{3}{8}$  x  $39\frac{1}{2}$  in. (Fullerton Hall.) *Presented by Charles W. Fullerton, 1898.*

**Francklyn, Brenda**—English contemporary.

- 323. General Joffre** (Portrait). Miniature.  
*Presented by friends of the Art Institute, 1917.*

**Hacker, Arthur**—English, 1858-1919.

- 324. The Cradle Song.** Signed Arthur Hacker. Canvas  $57\frac{1}{2}$  x 47 in. *Presented by William T. Fenton, 1914.*

**Jackson, John**—English, 1778-1831.

- 325. John Jackson** (Portrait). Canvas 30 x  $24\frac{3}{4}$  in.  
*Bequest of Mrs. G. P. A. Healy, 1905.*
- 326. An English Gentleman** (Portrait). Canvas 28 x  $23\frac{3}{8}$  in. *Bequest of Mrs. G. P. A. Healy, 1905.*

**Orpen, Sir William**—Irish, 1878—.

- 327. A Woman in Gray.** Signed Orpen. 74 x 49 in.  
(See illustration.)  
*Purchased from the Samuel P. Avery Fund, 1912.*



Thompson, Harry—English. Died 1901.

**328. Landscape with Sheep, Picardy.** Signed H. Thompson. Canvas  $32\frac{3}{8} \times 46\frac{1}{4}$  in.

*Presented by Mrs. James H. Dole, 1904.*

**\*329. Un Calvaire.** Signed H. Thompson. Canvas  $79 \times 118\frac{1}{2}$  in.

*Purchased by subscription and presented, 1884.*

Raeburn, Sir Henry—Scottish, 1756-1823.

**330. Dr. Welsh Tennent.** Canvas  $49 \times 39$  in.

*Presented in memory of R. Hall McCormick by Sarah L. McCormick, 1920.*

**Note**—For other paintings by British artists, see Nos. 111, 160, 254, 750, 755, 756, 758, 765, 766, 769, 771.

### Continental European

Andreotti, F.—Italian, 1847—.

**\*331. The Old Story.** Canvas  $18 \times 14\frac{1}{4}$  in.

*Bequest of D. W. Irwin, 1894.*

Blanche, Jacques Emile—French, 1861—.

**332. La Voyageuse.** Signed J. E. Blanche. Canvas  $79\frac{1}{4} \times 55$  in. (See illustration.)

*Presented by Martin A. Ryerson, 1913.*

Boutet de Monvel, Louis Maurice—French, 1851-1913.

**333. Joan of Arc at the Court at Chinon.** Signed M. Boutet de Monvel (1910). Canvas  $130 \times 270$  in. (R. 261.)

*Presented by the family of Edward L. Brewster, 1911.*

Cazin, Jean Charles—French, 1841-1901.

**334. Solitude.** Signed J. C. Cazin. Canvas  $23\frac{5}{8} \times 29$  in.

*Presented by John S. Norton, 1891.*

- 335. The Repentance of Simon Peter.** Signed J. C. Cazin, 1880. Canvas 55 x 66 in.  
*Purchased from the W. Moses Willner Fund, 1916.*
- Col, Jean David**—Belgian, 1822-1900.
- 336. A Wrangle Over Cards.** Signed David Col, 1874.  
Wood 21 $\frac{5}{8}$  x 30 $\frac{1}{4}$  in. *Presented by John Cudahy, 1889.*
- Fantin-Latour, Henri**—French, 1836-1904.
- 337. Edouard Manet (Portrait).** Inscribed "à mon ami Manet, Fantin, 1867." Canvas 46 x 35 $\frac{1}{2}$  in. (See illus.)  
*Purchased from the Stickney Bequest, 1904.*
- Jettel, Eugen**—Austrian, 1845-1901.
- 338. Marshes in the North of Holland.** Signed Eugène Jettel, Paris, 1883. Canvas 33 $\frac{5}{8}$  x 47 $\frac{7}{8}$  in.  
*Presented by P. C. Hanford, 1890.*
- Lépine, Stanislas**—French, 1836-1892.
- 339. River View.** Signed S. Lépine. Canvas 11 x 21 in. (Room 39.) *Presented by Mrs. Sarah C. Taylor, 1907.*
- Manet, Edouard**—French, 1832-1883.
- 340. The Philosopher.** Signed M. Canvas 74 x 43 in. (See illustration.) (Room 40.)  
*Purchased from the Alexander McKay Fund, 1918.*
- Marilhat, Prosper**—French, 1811-1847.
- 341. A French Courtyard.** Signed P. Marilhat. Canvas 15 x 23 in. *Presented by Mrs. Celia S. Kirchberger, 1907.*
- Maufra, Maxime**—French, 1862-1918.
- 342. Douarnenez, La Ville Eclairée.** Signed Maufra, '97. Canvas 23 $\frac{1}{2}$  x 29 in. (Offices.)  
*Presented by Durand-Ruel, 1906.*

**Mettling, Louis**—French, 1847-1904.

- \*343. **The Water-Carrier.** Signed L. Mettling, '82.  
Canvas  $82\frac{3}{4} \times 53\frac{1}{8}$  in.  
*Presented by Mrs. O. W. Meysenburg, 1898.*

**Monet, Claude**—French, 1840—.

344. **The Cliffs at Trouville.** Signed Claude Monet, '96.  
Canvas  $25\frac{3}{4} \times 39\frac{1}{2}$  in.  
*Purchased from the Stickney Bequest, 1903.*

**Moret, Henri**—French, 1856-1913.

345. **La Barre de Belon, Finistère.** Signed Henry Moret, '97. Canvas  $29 \times 36$  in. (Offices.)  
*Presented by Durand-Ruel, 1906.*

**Puvis de Chavannes, Pierre Cécile**—French, 1824-1898.

346. **The Fisherman's Family.** Signed P. Puvis de Chavannes, 1887. Canvas  $32\frac{1}{2} \times 28$  in.  
*Presented by Martin A. Ryerson, 1915.*

**Robert, Hubert**—French, 1733-1808.

347. **The Obelisk.** Signed H. Robert, 1787. Canvas  $100 \times 92$  in. (Room 35.)  
*Presented by Clarence Buckingham, 1901.*
348. **The Landing-Place.** Signed H. Robert, 1788. Canvas  $100 \times 92$  in. (Room 35.)  
*Presented by R. T. Crane, 1901.*
349. **The Fountains.** Canvas  $100 \times 92$  in. (Room 35.)  
*Presented by William G. Hibbard, 1901.*
350. **Old Temple.** Canvas  $100 \times 92$  in. (Room 35.)  
*Presented by A. C. Bartlett, 1901.*

**Schramm-Zittau, Rudolf**—German, 1874—.

- \*351. **Geese at Play.** Signed Rudolf Schramm-Zittau.  
Canvas  $68\frac{1}{2} \times 119$  in.  
*Presented by Fritz von Frantzius, 1913.*

**Simon, Lucien**—French, 1861—.

- 352. Mass in Brittany.** Signed Simon. Canvas 66 x 83 in.  
*Purchased from S. A. Kent Fund, 1905.*

**Sorolla y Bastida, Joaquin**—Spanish, 1863—.

- 353. The Two Sisters, Valencia.** Signed J. Sorolla, 1909.  
Canvas 68½ x 44 in.  
*Presented in memory of William Stanley North (1846-1908)  
by Mrs. William S. North, 1911.*

**Zorn, Anders L.**—Swedish, 1860—.

- 354. Maria Sheldon Scammon,** founder of the Scammon Lectures (Portrait). Signed Zorn, 1895. Canvas 32 x 25¾ in. *Bequest of Mrs. John Y. Scammon, 1901.*

**Zubiaurre, Valentin de**—Spanish, 1879—.

- 355. Uncle Taturu of Segovia.** Canvas 25¼ x 30¼ in.  
*Purchased from the W. Moscs Willner Fund, 1913.*

**Gaspard, Léon**—Russian, 1883?—.

- 356. To the Dance (Apaches).** Signed Léon Gaspard, Taos, 1919. Canvas 32½ x 36½ in.  
*Presented by twenty friends of the artist, 1920.*

## MODERN OIL PAINTINGS

### Friends of American Art Collection

THE SOCIETY OF THE FRIENDS OF AMERICAN ART was organized in 1910 for the purpose of promoting the development of American Art by the purchase of works by American artists, to be presented to the Art Institute of Chicago, and by other appropriate means.

**Alexander, John White**—American, 1856-1915.

**360. Sunlight.** Signed John W. Alexander, '09. Canvas 83¼ x 55¼ in. *Presented* 1910.

**Anderson, Karl**—American, 1874—.

**361. Idlers: August.** Signed Karl Anderson. Canvas 49½ x 51¼ in. *Presented* 1910.

**Beal, Gifford**—American, 1879—.

**363. The Puff of Smoke.** Signed Gifford Beal, '12. Canvas 36¼ x 48¼ in. *Presented* 1912.

**Bellows, George Wesley**—American, 1882—.

**364. Love of Winter.** Signed Geo. Bellows. Canvas 32½ x 40½ in. *Presented* 1914.

**Benson, Frank Weston**—American, 1862—.

**365. A Rainy Day.** Signed F. W. Benson, 1906. Canvas 25 x 30 in. *Presented* 1910.

**Brown, Roy Henry**—American, 1879—.

**367. The Dunes.** Signed Roy Brown. Canvas 45 x 58 in. *Presented* 1915.

**Browne**, George Elmer—American, 1871—.

- 368. The Port, Douarnenez, Brittany.** Signed Geo. Elmer Browne. Canvas 46 x 45¾ in.  
*Presented through the Friends of American Art by Dr. F. W. Gunsaulus, 1910.*

**Cameron**, Edgar Spier—American, 1862—.

- 369. Cabaret Breton.** Signed E. Cameron. Canvas 34½ x 40½ in. *Presented 1917.*

**Carlsen**, Emil—American, 1853—.

- 370. Still Life.** Signed Emil Carlsen, 1914. Canvas 18 x 15 in.  
*Presented through the Friends of American Art by Mrs. Chauncey J. Blair, 1916.*

**Chase**, William Merritt—American, 1849-1916.

- 371. North River Shad.** Signed W. M. Chase. Canvas 29 x 36 in. *Presented 1914.*

**Clarkson**, Ralph Elmer—American, 1861—.

- 372. Nouvart Dzeron, a Daughter of Armenia.** Signed Ralph Clarkson, 1912. Canvas 80 x 40 in. *Presented 1912.*

**Copley**, John Singleton—American, 1737-1815.

- 373. Thomas William Vawdrey (Portrait).** Canvas 35 x 28½ in. *Presented 1915.*

**Davey**, Randall—American, 1887—.

- 374. A Young Lady (Portrait).** Signed Randall Davey. Canvas 34 x 26 in. *Presented 1915.*
- 375. Flowers.** Signed Randall Davey. Canvas 32 x 26 in. *Presented 1915.*

Davies, Arthur B.—American, 1862—.

- 376. Maya, Mirror of Illusions.** Canvas 26 x 40 in.  
*Presented 1911.*

Dearth, Henry Golden—American, 1863-1918.

- 377. Virgin and Child.** Signed H. Dearth. Canvas  
45½ x 32 in. *Presented 1914.*

Dewing, Thomas Wilmer—American, 1851—.

- 378. Lady in Green and Gray.** Signed T. W. Dewing.  
Canvas 24 x 20 in. *Presented 1911.*

Dougherty, Paul—American, 1877—.

- 379. Storm Quiet.** Signed Paul Dougherty, 1907. Can-  
vas 36½ x 48½ in. *Presented 1914.*

Dudley, Katharine—American, 1884—.

- 380. Elvira.** Canvas 18 x 12 in. *Presented 1915.*

Foote, Mary—American contemporary.

- 381. Old Lady (Portrait).** Signed Mary Foote. Canvas  
36 x 25 in. *Presented 1913.*

Foster, Ben—American, 1852—.

- 382. Litchfield Hills.** Signed Ben Foster. Canvas  
42⅞ x 36⅞ in. *Presented 1913.*

Frieseke, Frederick Carl—American, 1874—.

- 383. On the Bank.** Signed F. C. Frieseke. Canvas  
40½ x 57½ in. *Presented 1916.*

Fuller, George—American, 1822-1884.

- 384. Examination of Witnesses in a Trial for Witch-  
craft.** Canvas 36 x 54 in. *Presented 1917.*



**Garber, Daniel**—American, 1880—.

**385. Hills of Byram.** Signed Daniel Garber. Canvas 42 x 46½ in. *Presented* 1910.

**386. Towering Trees.** Signed Daniel Garber, 1911. Canvas 54¼ x 55¼ in. *Presented* 1911.

**Gay, Walter**—American, 1856—.

**387. The Commode.** Signed Walter Gay. Canvas 26 x 21½ in. *Presented* 1914.

**Grover, Oliver Dennett**—American, 1861—.

**388. Mountain, Sea, and Cloud.** Signed Oliver Dennett Grover, 1911. Canvas 24 x 30 in. *Presented* 1913.

**389. June Morning, Lake Orta.** Signed Oliver Dennett Grover, 1913. Canvas 38½ x 47 in. *Presented* 1913.

**Hassam, Childe**—American, 1859—.

**390. Against the Light.** Signed Childe Hassam, 1910. Canvas 29¼ x 24¼ in. *Presented* 1911.

**Hawthorne, Charles Webster**—American, 1872—.

**391. Little Sylvia.** Signed C. W. Hawthorne. Wood 40 x 40 in. *Presented* 1912.

**Henderson, William Penhallow**—American, 1877—.

**392. The Green Cloak.** Canvas 40½ x 32 in. *Presented* 1913.

**Henri, Robert**—American, 1865—.

**393. Young Woman in Black.** Signed Robert Henri. Canvas 77 x 38½ in. *Presented* 1911.

**Homer, Winslow**—American, 1836-1910.

**394. Watching the Breakers.** Signed Homer, 1891. Canvas 30¼ x 40¾ in. *Presented* 1913.

Hopkins, James R.—American, 1878—.

395. **A Kentucky Mountaineer.** Signed James R. Hopkins. Canvas 32 x 26 in. *Presented* 1915.

Irvine, Wilson H.—American, 1869—.

396. **Autumn.** Signed Irvine. Canvas 32 x 40 in. *Presented* 1915.

Johansen, John Christen—American, 1876—.

397. **Piazza San Marco.** Signed J. C. Johansen, 1908. Venice. Canvas 29½ x 39½ in. *Presented* 1911.

Keith, William—American, 1839-1911.

398. **The Coming Storm.** Signed W. Keith, S. F. Canvas 25 x 30 in. *Presented* 1911.

Kroll, Leon—American, 1884—.

399. **North River Front.** Signed Kroll, 1914. Canvas 48½ x 35½ in. *Presented* 1915.

Lie, Jonas—American, 1880—.

400. **Afterglow.** Signed Jonas Lie. Canvas 50 x 60 in. *Presented* 1914.

Mazzanovich, Lawrence—American, 1871—.

401. **April Twentieth.** Signed Mazzanovich. Canvas 30 x 30 in. *Presented* 1911.

McLane, M. Jean—American, 1878—.

402. **Virginia and Stanton Arnold (Portraits).** Signed M. Jean McLane. Canvas 49½ x 40 in. *Presented* 1914.

Meakin, Lewis Henry—American. Died 1917.

403. **In British Columbia.** Signed L. H. Meakin. Canvas 34½ x 44¼ in. *Presented* 1913.

**Metcalf, Willard Leroy**—American, 1858—.

**404. Icebound.** Signed W. L. Metcalf, 1909. Canvas  
29 x 26 $\frac{1}{8}$  in. *Presented* 1910.

**Miller, Richard E.**—American, 1875—.

**405. Sunlight.** Signed Miller. Canvas 45 x 57 $\frac{1}{2}$  in.  
*Presented* 1915.

**Murphy, John Francis**—American, 1853—.

**406. The Hilltop.** Signed J. Francis Murphy, 1910.  
Canvas 24 $\frac{1}{8}$  x 36 in. *Presented* 1911.

**Parker, Lawton S.**—American, 1868—.

**407. Girl's Portrait.** Signed Lawton Parker, 1914. Can-  
vas 55 x 39 in. *Presented* 1916.

**Peyraud, Frank C.**—American, 1858—.

**408. After Rain, Chicago.** Signed F. C. Peyraud, 1911.  
Canvas 36 $\frac{1}{8}$  x 46 $\frac{1}{8}$  in. *Presented* 1913.

**Poole, Abram**—American, 1882—.

**409. Girl in Profile to the Left (Portrait).** Canvas  
27 $\frac{1}{8}$  x 22 in. *Presented* 1913.

**Potthast, Edward Henry**—American, 1857—.

**410. A Holiday.** Signed E. Potthast. Canvas 30 $\frac{1}{2}$  x 40 $\frac{1}{4}$  in.  
*Presented* 1915.

**Ravlin, Grace**—American, 1885—.

**411. Procession of the Redentore, Venice.** Signed  
Ravlin V. '14. Canvas 25 x 23 in. *Presented* 1914.

**Ritschel, William**—American, 1864—.

**412. Desert Wanderer, Navajo.** Signed W. Ritschel,  
1912. Canvas 48 x 58 in. *Presented* 1912.

Ryder, Chauncey Foster—American, 1868—.

413. **Misty Morning, Library Lane.** Signed Chauncey F. Ryder. Canvas 32 x 40 in. *Presented* 1913.

Sargent, John Singer—American, 1856—.

414. **The Fountain.** Signed John S. Sargent. Canvas  $28\frac{7}{8}$  x 22 in. *Presented* 1914.

415. **Mrs. Charles Gifford Dyer** (Portrait). Signed To my friend Mrs. Dyer, John S. Sargent, Venice 1880. Canvas  $24\frac{1}{2}$  x 17 in. *Presented* 1916.

Schofield, Walter Elmer—American, 1867—.

416. **Building the Cofferdam.** Signed Schofield. Canvas 50 x 60 in. *Presented* 1914.

Sparhawk-Jones, Elizabeth—American, 1885—.

417. **Shop-Girls.** Signed Elizabeth Sparhawk-Jones. Canvas 38 x 48 in. *Presented* 1912.

Spencer, Robert—American, 1879—.

418. **The Huckster Cart.** Signed Robert Spencer, 1913. Canvas 30 x 36 in. *Presented* 1916.

Stuart, Gilbert—American, 1755-1828.

419. **Major-General Henry Dearborn** (1751-1829), secretary of war under Jefferson. Wood  $28\frac{1}{8}$  x  $22\frac{3}{4}$  in. *Presented* 1913.

Symons, George Gardner—American, 1863—.

420. **The Winter Sun.** Signed Gardner Symons. Canvas  $47\frac{1}{4}$  x  $71\frac{1}{2}$  in. *Presented* 1910.

Tanner, Henry Ossawa—American, 1859—.

421. **The Three Marys.** Signed H. O. Tanner. Canvas 42 x 50 in. *Presented* 1913.

**Torrey, Elliot Bouton**—American, 1867—.

**422. Orvieto.** Signed Elliot Torrey. Canvas 40 x 50 in.  
*Presented 1915.*

**Twachtman, John Henry**—American, 1853-1902.

**423. Snowbound.** Signed J. H. Twachtman. Canvas  
25½ x 30½ in. *Presented 1917.*

**Ufer, Walter**—American, 1876—.

**424. Solemn Pledge, Taos Indians.** Signed W. Ufer.  
Canvas 40½ x 36½ in. *Presented 1916.*

**Van der Weyden, Harry**—American, 1868—.

**425. Christmas Eve.** Signed H. van der Weyden, 1910.  
Canvas 42¼ x 52½ in. *Presented 1910.*

**Warner, Everett Longley**—American, 1877—.

**426. Snowfall in the Woods.** Signed Everett Warner.  
Canvas 40 x 50 in. *Presented 1915.*

**Waugh, Frederick Judd**—American, 1861—.

**427. Outer Surf.** Signed Waugh. Canvas 64 x 88 in.  
*Presented 1911.*

**428. Surf and Fog, Monhegan.** Signed Waugh. Canvas  
52 x 66 in.

*Presented through the Friends of American Art by Norman  
Wait Harris, 1912.*

**Weir, Julian Alden**—American, 1852-1919.

**429. The Gray Bodice.** Signed J. Alden Weir, 1898.  
Canvas 30 x 25 in. *Presented 1912.*

**Wendt, William**—American, 1865—.

**430. When All the World Is Young.** Signed William  
Wendt, 1911. Canvas 40 x 55¼ in. *Presented 1912.*

**West, Benjamin**—American, 1738-1820.

**431. "He that is without sin among you—"** Canvas 51 x 39½ in. *Presented* 1915.

**Whistler, James Abbott McNeill**—American, 1834-1903.

**433. In the Studio.** Wood 24¾ x 18½ in. (See illustration.) *Presented* 1912.

**Williams, George Alfred**—American, 1875—.

**434. The Drama of Life—The Marginal Way.** Signed George Alfred Williams, 1913. Canvas 22 x 30 in. *Presented* 1914.

**Adams, Wayman**—American, 1883—.

**435. Joseph Pennell** (Portrait). Signed Wayman Adams. Canvas 52 x 43¼ in. *Presented through the Friends of American Art by Mr. and Mrs. Frank G. Logan, 1918.*

**Bartlett, Frederic Clay**—American, 1873—.

**436. Blue Rafters.** Signed Frederic Clay Bartlett. Canvas 28 x 30 in. *Presented* 1919.

**Betts, Louis**—American, 1873—.

**437. Milady.** Signed Louis Betts. Canvas 59 x 40 in. *Presented* 1919.

**Botke, Jessie Arms**—American, 1883—.

**438. Geese.** Signed Jessie Arms Botke. Canvas 28 x 35½ in. *Presented* 1918.

**Browne, Charles Francis**—American, 1859-1920.

**439. Silvery Night.** Signed C. F. Browne, 1916. Canvas 35½ x 47½ in. *Presented* 1919.

**Burroughs, Bryson**—American, 1869—.

**440. The Fishermen.** Signed Bryson Burroughs, 1915. Canvas 24 x 36 in. *Presented* 1920.

**Chase, William Merritt**—American, 1849-1916.

- 441. An Afternoon Stroll.** Signed Wm. M. Chase. Canvas 46 x 49 in. Presented through the Friends of American Art by William O. Goodman, 1917.

**Dickinson, Sidney Edward**—American, 1890—.

- 442. Unrest.** Signed Sidney E. Dickinson, 1917. Canvas 62 x 46 in. Presented 1919.

**Duveneck, Frank**—American, 1848-1919.

- 443. J. Frank Currier (Portrait).** Signed F. Duveneck. Canvas 24½ x 21 in. Presented 1917.

**Fuller, George**—American, 1822-1884.

- 444. Psyche.** Signed G. Fuller. Board 36 x 28 in. Presented 1918.

**Giles, Howard**—American, 1876—.

- 445. MacMahan's, Maine.** Signed H. Giles. Canvas 30 x 30 in. Presented 1917.

**Hawthorne, Charles Webster**—American, 1872—.

- 446. Albin Polásek, the sculptor (Portrait).** Signed C. W. Hawthorne. Canvas 40 x 40 in. Presented 1917.

**Hoffman, Harry Leslie**—American, 1880?—.

- 447. The Cotton Gin.** Signed H. L. Hoffman, '19. Canvas 30 x 40 in. Presented 1919.

**Inman, Henry**—American, 1801-1846.

- 448. William Inman (Portrait).** Composition board 30 x 24½ in. Presented through the Friends of American Art by William O. Goodman, 1917.

**Kroll, Leon**—American, 1884—.

- 449. Leo Ornstein at the Piano.** Signed Kroll, 1918. Canvas 34 x 40 in. Presented 1919.



Lachman, Harry B.—American, 1886—.

450. **St. Nicolas du Chardonnet, Paris.** Signed Harry B. Lachman. Canvas 36 x 36 in. *Presented* 1920.

451. **The Tower, Cormery.** Signed Harry B. Lachman, '18. Canvas 36 x 28½ in. *Presented through the Friends of American Art by Arthur Meeker, 1920.*

Myers, Jerome—American, 1867—.

452. **Evening.** Signed Jerome Myers, N. Y. Canvas 25 x 30 in. *Presented* 1919.

Sully, Thomas—American, 1783-1872.

453. **Mrs. Lingen (Portrait).** Canvas 24½ x 24 in. *Presented* 1917.

Twachtman, John Henry—American, 1853-1902.

454. **From the Upper Terrace.** Signed J. H. Twachtman. Canvas 25 x 30 in. *Presented* 1919.

Vedder, Elihu—American, 1836—.

455. **The Fates Gathering in the Stars.** Signed Elihu Vedder, Rome, 1887. Canvas 45 x 23¼ in. (See illustration.) *Presented* 1919.

Wiggins, Guy Carleton—American, 1883—.

456. **Lightly Falling Snow.** Signed Guy C. Wiggins. Canvas 34 x 40 in. *Presented* 1917.

Higgins, W. Victor—American, 1884—.

457. **The Pumpkin Girl.** Signed Victor Higgins. Canvas 40¼ x 43½ in. *Presented* 1920.

For sculpture presented by the Friends of American Art, see Part I, pages 76 and 84.

## MODERN OIL PAINTINGS

### General American

**Baker, Martha Susan**—American, 1871-1911.

**500. Insouciance.** Signed Martha S. Baker, 1906. Canvas 43 $\frac{7}{8}$  x 30 in. *Presented by the family of the artist, 1913.*

**501. Virginia Clark.** Signed Martha S. Baker. Pastel 18 x 15 in. *Purchased from the F. E. Ogden Fund, 1913.*

**502. Rose Knight.** Ivory miniature, 2 $\frac{1}{2}$  x 3 $\frac{1}{8}$  in. Signed Martha S. Baker, 1909.  
*Presented by the family of the artist, 1913.*

**503. Spring.** Ivory miniature, oval, 5 $\frac{1}{4}$  x 6 $\frac{3}{8}$  in. Signed Martha S. Baker, 1908, Paris.  
*Presented by friends of the artist, 1913.*

**Betts, Louis**—American, 1873—.

**504. William M. R. French** (Portrait), director of the Art Institute of Chicago, 1879-1914. Signed Louis Betts. Canvas 51 x 35 in. (Offices.)  
*Presented by Mrs. Wm. M. R. French, 1908.*

**Brush, George De Forest**—American, 1855—.

**505. A Family Group.** Signed George De Forest Brush, 1907. Canvas 31 x 39 in.  
*Presented by Philip D. Armour, 1908.*

**Carlsen, Emil**—American, 1853—.

**506. Still Life** (kitchen utensils). Canvas 24 x 20 in.  
*Purchased from the B. F. Ferguson Annuity Fund, 1908.*

**Cassatt, Mary**—American, 1845—.

**507. The Toilet.** Signed Mary Cassatt. Canvas 39 x 26 in.  
*Purchased from the W. Moses Willner Fund, 1910.*

**Chase, William Merritt**—American, 1849-1916.

**508. Alice.** Signed Wm. M. Chase. Canvas 68 $\frac{1}{4}$  x 49 $\frac{5}{8}$  in.  
*Presented by Ernest A. Hamill, 1893.*

**Clark, Alson Skinner**—American, 1876—.

**509. The Coffee-House.** Signed A. S. Clark. Canvas 38 x 30 in. *Presented by Mr. and Mrs. Alson E. Clark, 1915.*

**Dannat, William Turner**—American, 1853—.

**510. In a Sacristy in Aragon.** Signed W. T. Dannat. Canvas  $53\frac{1}{4} \times 56\frac{1}{4}$  in.

*Presented by the Opera Festival Association, 1887.*

**\*511. Study of an Aragonese Smuggler.** Signed W. T. Dannat. Canvas  $32 \times 23\frac{3}{4}$  in.

*Presented by the artist, 1881.*

**512. Still Life.** Signed W. T. Dannat, '82. Canvas 16 x 26 in.

*Presented by the Opera Festival Association, 1889.*

**Davis, Charles Harold**—American, 1856—.

**513. The Close of Day.** Signed C. H. Davis, 1889. Canvas  $17\frac{7}{8} \times 26$  in.

*Presented by the Opera Festival Association, 1889.*

**Dyer, Charles Gifford**—American, 1851-1912.

**514. A XVII Century Interior.** Signed Charles G. Dyer, Munich, 1877. Canvas 37 x 28 in.

*Presented by the Estate of Henry W. King, 1902.*

**Elliott, Charles Loring**—American, 1812-1868.

**515. H. W. Hewitt (Portrait).** Canvas  $27 \times 21\frac{3}{4}$  in.

*Purchased from the H. J. Willing Fund, 1902.*

**Freer, Frederick Warren**—American, 1849-1908.

**516. Charles W. Fullerton,** founder of Fullerton Memorial Hall. 1901. Canvas  $52 \times 41\frac{1}{2}$  in. (Fullerton Hall.)

*Presented by Martha Hill, 1901.*

**Harding, Chester**—American, 1792-1866.

**517. Mrs. George Hallett** (Portrait). Wood  $27\frac{1}{2} \times 22\frac{1}{2}$  in.  
*Purchased from the Samuel P. Avery Fund, 1915.*

**518. George Hallett** (Portrait). Wood  $28 \times 23$  in.  
*Purchased from the Samuel P. Avery Fund, 1915.*

**Harrison, Thomas Alexander**—American, 1853—.

**519. The Amateurs.** Signed Alex. Harrison. 1882 or 1883. Canvas  $57\frac{3}{4} \times 91$  in.

*Purchased by subscription and presented, 1883.*

**Hart, William**—American, 1823-1894.

**520. Landscape with Cattle.** Signed Wm. Hart, 1884. Canvas  $36 \times 29$  in. (Room 52a.)

*Bequest of Catherine M. White, 1899.*

**Healy, George Peter Alexander**—American, 1813-1894.

**521. Armenian Fathers.** Canvas  $54 \times 40$  in.

*Presented by the artist.*

**522. George P. A. Healy** (Portrait). Signed G. P. A. Healy, 1873. Canvas  $29\frac{3}{4} \times 24\frac{3}{8}$  in.

*Presented by George L. Healy, 1913.*

**523. Mrs. George P. A. Healy** (Portrait). Signed G. P. A. Healy, 1873. Canvas  $30 \times 24\frac{3}{4}$  in.

*Presented by George L. Healy, 1913.*

**Hitchcock, George**—American, 1850-1913.

**524. Flower Girl in Holland.** Signed Geo. Hitchcock, Op. XXXV, 1887. Canvas  $31 \times 58\frac{1}{4}$  in.

*Presented by Potter Palmer, 1888.*

**Ipsen, Ernest L.**—American, 1869—.

**525. Benjamin Franklin Ferguson**, founder of the Ferguson Fund. Signed E. L. Ipsen, 1899. Canvas  $30 \times 25$  in. (Offices.) *Presented by Mary Ferguson Olden, 1911.*

**Johnson, Eastman**—American, 1824-1906.

**526. Eastman Johnson** (Portrait). Inscribed to G. P. A. Healy, May, 1889. Canvas 18 x 14 in.  
*Bequest of Mrs. G. P. A. Healy, 1905.*

**Kensett, John Frederick**—American, 1818-1872.

**\*527. Lake in New York.** Canvas 10¼ x 13¾ in.  
*Presented by George H. Glover, 1912.*

**Linder, S. B.**—American contemporary.

**528. John H. Vanderpoel** (Portrait). Signed S. B. Linder, 1911. Canvas 26 x 20 in. (Room 33.)  
*Presented by the artist, 1912.*

**McEwen, Walter**—American, 1860—.

**529. Woman of the Empire.** Signed McEwen. Canvas 7¼ x 33½ in. *Presented by Mrs. C. J. Singer, 1903.*

**Melchers, Julius Gari**—American, 1860—.

**530. Charles Lawrence Hutchinson** (Portrait), president of the Art Institute. 1902. Signed Gari Melchers. Canvas 40 x 39 in. (Room 32.)  
*Presented by friends of the Art Institute, 1902: Edward E. Ayer, Adolphus C. Bartlett, A. G. Becker, John C. Black, Chauncey J. Blair, Clarence Buckingham, Edward B. Butler, Charles Counselman, John H. Dwight, E. G. Foreman, W. A. Fuller, J. J. Glessner, Ernest A. Hamill, C. H. McCormick, John J. Mitchell, Martin A. Ryerson, Byron L. Smith, Albert A. Sprague, Charles H. Wacker, W. B. Walker.*

**Murphy, Hermann Dudley**—American, 1867—.

**531. Mount Monadnock.** Canvas 20 x 27 in. Signed M.  
*Purchased from the B. F. Ferguson Annuity Fund, 1908.*

**Nourse, Elizabeth**—American, 1860—.

- 532. Mother and Children.** Signed E. Nourse, '93.  
Canvas  $46\frac{1}{2} \times 30\frac{3}{8}$  in.  
*Presented by Mrs. Charles E. Culver in memory of Charles E. Culver, 1897.*

**Pearce, Charles Sprague**—American, 1851-1914.

- 533. Beheading of John the Baptist.** Signed Charles Sprague Pearce, Paris, 1881. Canvas  $99\frac{1}{4} \times 68\frac{1}{4}$  in.  
*Purchased by subscription and presented, 1882.*

**Ream, Cadurcis Plantagenet**—American, 1837-1917.

- 534. Purple Plums.** Signed C. P. Ream. Canvas  $16 \times 22$  in.  
*Bequest of Catherine M. White, 1899.*

**Redfield, Edward Willis**—American, 1868—.

- 535. Center Bridge, Pa.** Canvas  $36 \times 50$  in. Signed E. W. Redfield.  
*Purchased from the W. Moses Willner Fund, 1907.*

**Rosenthal, Toby E.**—American, 1848-1917.

- 536. Elaine.** Signed Toby E. Rosenthal, Munich, 1874.  
Canvas  $37\frac{1}{2} \times 61$  in.  
*Presented by Mrs. Maurice Rosenthal, 1917.*

**Sayers, P.**—American.

- \*537. At the Spring.** Signed P. Sayers. Composition board  $10 \times 8$  in. *Presented by George H. Glover, 1912.*

**Shaw, Annie Cornelia**—American, 1852-1887.

- 538. The Russet Year.** Signed Annie C. Shaw, 1884.  
Canvas  $29\frac{7}{8} \times 48$  in.  
*Presented by the Opera Festival Association, 1894.*

**Shirlaw**, Walter—American, 1837-1909.

**539. Walter Shirlaw** (Portrait). Signed W. Shirlaw, 1878. Canvas  $27\frac{5}{8} \times 21\frac{1}{8}$  in.

*Presented by Joseph M. Rogers, 1887.*

**Smith**, Joseph Lindon—American, 1863—.

**540. A Sacrificial Bull.** Detail from a relief on the Roman Forum. Canvas  $37 \times 50$  in. (Room 29.)

**Symons**, George Gardner—American, 1863—.

**541. The Top of the Hill and Beyond.** Signed Gardner Symons. Canvas  $40 \times 50$  in.

*Presented by Robert Allerton, 1910.*

**Tanner**, Henry Ossawa—American, 1859—.

**542. The Two Disciples at the Tomb.** Signed H. O. Tanner. Canvas  $50\frac{1}{2} \times 40\frac{1}{2}$  in.

*Purchased from the S. A. Kent Fund, 1908.*

**Wendt**, William—American, 1865—.

**543. The Silence of Night.** Signed Wm. Wendt, 1910. Canvas  $40 \times 55$  in.

*Presented by Dr. A. J. Ochsner, Mrs. Margaret Cook, J. N. Eisendrath, Dr. W. H. Allport, Mrs. T. A. Shaw, Miss Bertha Rudolph and Mrs. Pauline Dohn Rudolph.*

**West**, Benjamin—American, 1738-1820.

**544. Troilus and Cressida.** Wood  $13\frac{3}{8} \times 16\frac{7}{8}$  in. (Room 29.) *Presented by William O. Cole, 1900.*

**557. A Gentleman's Portrait.** Canvas  $50\frac{1}{2} \times 40$  in. (See illus.) *Presented by the family of Byron L. Smith, 1918.*

**Whistler**, James Abbott McNeill—American, 1834-1903.

**545. Nocturne, Southampton Water.** Canvas  $20 \times 30$  in. *Purchased from the Stickney Bequest, 1900.*

**Bogert, George H.**—American, 1864—.

**546. Moonlight, French Village.** Signed George H. Bogert. Canvas 28 x 36 in.

*Presented by Milton L. Strauss, 1919.*

**Church, Frederic Edwin**—American, 1826-1900.

**547. South America.** Signed F. E. Church, '57. Canvas 24½ x 36½ in.

*Presented by Mrs. M. Jennette Hamlin in memory of Mr. and Mrs. Louis Dana Webster, 1919.*

**Daingerfield, Elliott**—American, 1859—.

**548. Dragon Valley.** Signed Elliott Daingerfield. Canvas 20 x 22 in. *Presented by Milton L. Strauss, 1919.*

**Wendt, William**—American, 1865—.

**549. California.** Signed William Wendt, 1915. Canvas 35½ x 71½ in. *Presented by William F. Tempel, 1918.*

**550. Dry Arroyo.** Signed 1914, William Wendt. Canvas 25 x 30 in. *Presented by Wallace L. DeWolf, 1918.*

**Butler, Edward Burgess**—American, 1853—.

**551. Clearing Up; Long Island Sound.** Signed Edward B. Butler, 1917. Canvas 25 x 30 in.

*Presented by the artist at the Trustees' request, 1919.*

**Eaton, Charles Warren**—American, 1857—.

**552. The Last Glow.** Signed Chas. Warren Eaton. Canvas 10¼ x 8¼ in. *Presented by Wallace L. DeWolf, 1919.*

**Murphy, John Francis**—American, 1853—.

**553. Evening.** Signed J. Francis Murphy, '93. Canvas 8½ x 12½ in. *Presented by Wallace L. DeWolf, 1919.*

**DeWolf, Wallace L.**—American, 1854—.

**554. Sage-Brush, California.** Signed W. L. DeWolf, 1919. Canvas 25 x 30 in. *Presented by the artist, 1919.*

**555. Landscape.**



## MODERN OIL PAINTINGS

THE EDWARD B. BUTLER COLLECTION of paintings by George Inness, was presented by Mr. Butler to the Art Institute in 1911.

Room 51.

Inness, George—American, 1825-1894.

**575. Summer in the Catskills.** Signed G. Inness, 1867. Canvas 20 x 30 in. The William T. Evans Collection, 1900.

**576. Catskill Mountains.** Signed G. Inness, 1870. Canvas  $48\frac{1}{4}$  x  $72\frac{1}{4}$  in.

**577. Twilight in Italy.** Signed G. Inness, 1874. Wood  $16\frac{1}{2}$  x  $25\frac{7}{8}$  in.

**578. The Storm.** Signed G. Inness, 1876. Canvas  $25\frac{3}{8}$  x  $38\frac{1}{4}$  in.

**579. Landscape, Sunset.** Signed G. Inness, 1887. Canvas  $22\frac{1}{2}$  x  $36\frac{1}{4}$  in.

**580. Mill Pond.** Signed G. Inness, 1889. Canvas  $37\frac{1}{2}$  x 29 in. Thomas B. Clarke Collection, 1899.

**581. Sunset in the Valley.** Signed G. Inness, 1890. Canvas  $22\frac{1}{4}$  x  $36\frac{1}{4}$  in. Thomas B. Clarke Collection, 1899.

**582. At Night.** Signed G. Inness, 1890. Canvas 22 x 27 in.

**583. Evening Landscape.** Signed G. Inness, 1890. Canvas 20 x 30 in.

**584. Autumn Woods.** Signed G. Inness. Canvas  $29\frac{1}{4}$  x 45 in.

**585. Delaware Valley.** Signed G. Inness. Composition board  $15\frac{5}{8}$  x 24 in.

**586. Landscape near Montclair, New Jersey.** Signed G. Inness. Canvas 15 x  $26\frac{1}{8}$  in.

587. **Moonrise.** Signed G. Inness, 1891. Canvas 30 x 25 in.
588. **Threatening.** Signed G. Inness, 1891. Canvas 30¼ x 45¾ in. Thomas B. Clarke Collection.
589. **Early Morning, Tarpon Springs.** Signed G. Inness, 1892. Canvas 42 x 32¼ in.
590. **The Home of the Heron.** Signed G. Inness, 1893. Canvas 30 x 45 in.
591. **In the Valley.** Signed G. Inness, 1893. Canvas 24 x 36¼ in.
592. **The Afterglow.** Signed G. Inness, 1893. Canvas 30 x 25¼ in. Charles L. Hutchinson Collection, 1911.
593. **After a Summer Shower.** Signed G. Inness, 1894. Canvas 32 x 42 in. Thomas B. Clarke Collection, 1899. (See illustration.)
594. **Etretat, Normandy, France.** Signed G. Inness. Canvas 30 x 45¼ in.
595. **The Lone Farm.** Signed G. Inness, 1892. Canvas 30 x 45 in.

**Hartley's Bust of Inness** (See Part I, page 76, No. 910).

**Note**—For other paintings by American artists, see Nos. 170, 207, 214, 232, 234, 256, 261, 262, 265; the collection of the Friends of American Art, Nos. 360-457; also Nos. 500-555, 557.

## THE KIMBALL LOAN COLLECTION

Constable, John—English, 1776-1837.

750. **Stoke-by-Nayland** (Suffolk).

Corot, Camille—French, 1796-1875.

751. **Bathing Nymphs and Child** (Landscape). Signed Corot.

Diaz, Narcisse Virgilio—French, 1807-1876.

752. **Pond in the Woods**. Signed N. Diaz, 1862.

Dupré, Jules—French, 1811-1889.

753. **Landscape**. Signed Jules Dupré.

Espagnat, Georges d'—French, 1870—.

754. **Woods; Village Church in Background**. Signed to left with monogram, G d E.

Gainsborough, Thomas—English, 1727-1788.

755. **Countess of Bristol** (Portrait).

756. **Skirts of the Wood**.

Hobbema, Meindert—Dutch, 1638-1709.

757. **Wooded Landscape with Cottage and Horseman**.

Lawrence, Sir Thomas—English, 1769-1830.

758. **Mrs. Wolff** (Portrait) (1815).

Millet, Jean François—French, 1814-1875.

759. **The Keeper of the Herd; Sunset**. Signed J. F. Millet.

Monet, Claude—French, 1840—.

760. **Nymphaea; Waterscape.** Signed and dated, 1907.  
761. **Bordighera, 1884.** Signed in full, dated, '84.  
762. **A Field of Flowers in France.** Signed.

Pissarro, Camille—French, 1831-1903.

763. **Banks of River.** Signed and dated, 1877.

Rembrandt—Dutch, 1606-1669.

764. **Harmen Gerritsz. van Rijn,** Rembrandt's father.  
Signed with monogram. Painted about 1631.

Reynolds, Sir Joshua—English, 1723-1792.

765. **Lady Sarah Bunbury** sacrificing to the Graces  
(Portrait).

Romney, George—English, 1734-1802.

766. **Lady Francis Russell** (Anne Kershaw). Painted  
1785-1787.

Ruisdael, Jacob van—Dutch, c. 1628-1682.

767. **Waterfall near a Castle.**

Sisley, Alfred—French, 1839-1899.

768. **The Stout Poplar** (Le gros peuplier). Signed and  
dated, 1891.

Turner, Joseph Mallord William—English, 1775-1851.

769. **Dutch Fishing Boats.**

Van Marcke, Emile—French, 1827-1890.

770. **Cattle in Hilly Country.** Signed Em. van Marcke.

Wilson, Richard—English, 1713-1782.

771. **Italian Landscape** with white cliff and castle.

## PAINTINGS BY OLD MASTERS

Lent by Martin A. Ryerson

Rooms 30 and 31

**Antonio Rossellino** (Antonio Gamberelli)—Florentine sculptor, 1427-1478/9.

**Madonna and Child.** Stucco relief.

**Borch, Gerard ter**—Dutch, 1617-1681.

**Bare-headed Man** in black with orange breeches, standing.

**Woman in Black**, standing with a fan in her right hand.

**Broughel, Jan, the Younger**—Flemish, 1601-1678.

**Landscape**; Mountain road with castle and valley.

**Bruyn, Bartholomeus de, the Elder**—Cologne school, 1493-1555.

**Madonna and Child**, with SS. Anne, Gereon, and the donor.

**Cappelle, Jan van de**—Dutch, 1624/5-1679.

**The Calm**, marine. Signed F. Y. Capelle, 1651.

**Cleef, Joos van der Beke van**—Flemish, 1485-1540.

**The Holy Family** with the lemon and St. Joseph reading.

**Codde, Pieter**—Dutch, 1599-1678.

**The Assembly.**

**Corneille de Lyon**—French, c. 1500-c. 1575.

**Louise Hallewyn**, dame de Cypierre (Portrait).

**Coter, Colijn de**—Flemish, c. 1467-c. 1509.

**Madonna and Angels.**

**David, Gheraerd**—Flemish school, 1450 or 60-1523.

**The Entombment.**

**Flemish Master**, first half of XVI century.

**St. Bridget**, with a donor. Right wing of triptych.

**St. Augustine**, with a donor. Left wing of triptych.

- Ghirlandajo, Ridolfo (Bigordi)**—Florentine, 1483-1561.  
**Portrait of a Man.**
- Giovanni di Paolo**—Sienese, 1403?-1482.  
**Life of John the Baptist.** Six cassone fronts.
- Goya y Lucientes, Francisco José de**—Spanish, 1746-1828.  
**Capture of the Bandit Margaroto** by the monk Pedro de Zaldivia. Series of six small panels.  
**Isidoro Maiquez, Comedian (Portrait).**
- Goyen, Jan van**—Dutch, 1596-1656.  
**The Dead Calm, Marine.**  
**Travellers Arriving at an Inn.**
- Guardi, Francesco**—Venetian, 1712-1793.  
**Arch and Other Ruins** near bay with sails.  
**Piazza San Marco, Venice.**  
**Ruined Archway.**
- Hooch, Pieter de**—Dutch, 1629-c. 1677.  
**At the Fireside,** Dutch interior.
- Huysmans, Cornelis**—Flemish, 1648-1727.  
**The Hollow Road.**
- Italian Master, School of Pesellino, XV century.**  
**Adventures of Ulysses.** Cassone front.
- Lucas van Leyden (Lucas Jacobsz)**—Dutch, 1494?-1533.  
**Adoration of the Magi.**
- Magnasco, Alessandro (Il Lissandrino)**—Genoese, 1681-1747.  
**Monks.**
- Maître de Moulins**—French, last quarter XV century.  
**The Annunciation.**
- Master of Frankfort**—German, early XVI century.  
**Donor and Daughter with Patron Saint.** Left wing of triptych.  
**Donor and Son with Patron Saint.** Right wing of triptych.

**Memlinc, Hans**—Flemish, c. 1430-1494.

**Madonna and Child.**

**Neroccio di Bartolommeo (Laudi)**—Sienese, 1447-c. 1500.

**Madonna and Child.**

**Netscher, Casper**—Dutch, 1639-1684.

**Nobleman's Portrait.**

**Nuzi, Allegretto (Nuti?)**—Umbrian, died 1374.

**A Bishop Enthroned.**

**Ochtervelt, Jacobus**—Dutch, before 1635-before 1700.

**The Musicians.**

**Ostade, Adriaen van**—Dutch, 1610-1685.

**Le Flamand Grivois.**

**Perugino (Pietro Vannucci, called)**—Umbrian, 1446-1524.

**Nativity.**

**Baptism of Christ.**

**Christ and the Woman of Samaria.**

**Noli Me Tangere.**

Four panels from a predella series.

**Ruisdael, Jacob van**—Dutch, c. 1628-1682.

**Wooded Landscape with Water.**

**Robbia, Luca della**—Florentine sculptor, 1399-1482.

**Madonna and Child.** Stucco relief.

**Saftleven, Herman**—Dutch, 1609-1685.

**The Rhine.**

**Scheel, Sebastian**—German (Innsbruck), first half XVI century.

**Madonna and Child**, and SS. Agatha, Appolonia, Barbara, Cecilia, Lucia, Margaretta. On wings: l. S. Agnes; r. S. Ursula.

**School of the Amienois**, late XV century.

Seven of eight panels from monastery of S. Honoré,  
Thuisson-lès-Abbeville, near Amiens (wings of altar-piece):

**S. Honoré. S. Hugo. Virgin and Child.**

**John the Baptist. Last Supper. Descent of Holy Ghost.  
Ascension.**

**School of Donatello**—Florentine, XV century.

**Nativity.** Stucco relief.

**Sellaio**, Jacopo del—Florentine, 1441/2-1493.

**Susanna and the Elders** (Story of). Two panels.

**Sorgh**, Hendrik Maertens (Zorg), nicknamed Rokes—Dutch,  
1621-1682.

**The Housewife.** Signed H. M. Sorg, 1657 (?).

**Spanish**, artist unknown.

**Man with Lace Collar** and cuffs, leather doublet, dis-  
coursing (Portrait).

**Spinello Aretino** (Luca)—Florentine, c. 1333-1410.

**St. Francis** and companions before the Pope.

**Teniers**, David, the Younger—Flemish, 1610-1690.

**The Flageolet Player.**

**Tiepolo**, Giovanni Battista—Venetian, 1696-1770.

**Institution of the Rosary.**

**Madonna and Child**, with S. Dominic and a Dominican  
monk (altar-piece).

**Unknown Old Master.**

**Coronation of the Virgin.**

**Weyden**, Rogier van der—Flemish, c. 1400-1464.

**Jan de Gros** (Portrait).

**Madonna and Child.**

**Ysenbrant**, Adriaen—Flemish, died 1551.

**Madonna and Child.**



PAINTINGS LENT BY THE ART INSTITUTE  
FOR EXHIBITION  
IN THE CHICAGO PUBLIC SCHOOLS

Beard, William Holbrook—American, 1823-1900.

Two Bears.

Bigelow, Folger Allen—American, 1868-1891.

In the Old Garden. Canvas 15 x 10 in.

Bridgman, Frederic Arthur—American, 1847—.

Women in Biskra Weaving the Burnoose. Canvas 48½  
x 63 in.

Chierici, Gaetano—Italian, 1838—.

The Baby's Bath. 30 x 43 in.

Earle, Lawrence Carmichael—American, 1845—.

Two Hunters. 42 x 34 in.

Grayson, Clifford Prevost—American, 1857—.

Rainy Day in Pont Aven, 1882. Canvas 44½ x 65 in.

Haas, Johannes H. L. de—Dutch, 1832-1908.

Cattle in Field. Wood 23½ x 17½ in.

Hall, Cyrenius.

Tropical River Scene. 19 x 40 in.

Hart, William—American, 1823-1894.

The Coming Storm.

Haubtmann, M.—American, XIX century.

Church by the Sea. Canvas 21¼ x 33⅝ in.

The Old Lighthouse. Canvas 21 x 33½ in.

Holst, Lauvitz.

Fishing Port.

Kruseman Van Elten, H. D.—American, 1829-1904.

Afternoon on the Berkshire Hills. Canvas  $12\frac{1}{8}$  x  $20\frac{3}{8}$  in.

Leutze, Emmanuel—American, 1816-1868.

Knight of Sayne and the Gnomes.

Low, Will Hicoock—American, 1853—.

The Orange Vender. Canvas 37 x 19 in.

McCord, George Herbert—American, 1848-1909.

Landscape. Canvas 9 x 14 in.

Roybet, Ferdinand Victor Léon—French, 1840—.

The Astronomer. Wood  $31\frac{3}{4}$  x  $21\frac{1}{4}$  in.

Schneider.

Venetian Dame.

Schreyer, Adolf—German, 1828-1899.

Waiting. Canvas  $24\frac{1}{2}$  x  $18\frac{1}{4}$  in.

Shirlaw, Walter—American, 1838-1909.

An Italian Boy.

Sorensen, Carl Sofus—American, 1864—.

Marine.

Van Leemputten, J. L.—American.

Haystack and Chickens. Wood  $12\frac{7}{8}$  x  $18\frac{7}{8}$  in.

Van Marcke, Emile—French, 1827-1890.

A Cow. Canvas  $19\frac{1}{2}$  x 28 in.

Wiggins, J. Carleton—American, 1848—.

Lake and Mountains. Canvas  $16\frac{1}{8}$  x 28 in.

Ziem, Félix—French, 1821-1911.

Venetian Square. Wood  $21\frac{1}{8}$  x 35 in.

DRAWINGS

PRINTS

## DRAWINGS

Blashfield, Edwin Howland—American, 1848—.

### STUDIES FOR MURAL DECORATIONS

**1-2. For Minnesota State Capitol, Senate Chamber.**

**1. Indian.** For lunette: The discoverers and civilization led to the source of the Mississippi. Signed Edwin H. Blashfield, 1904. Crayon.

**2. Three Women.** For lunette: Minnesota as a grain state. Signed E. H. Blashfield, 1904. Crayon.

**3-7. For Court House, Baltimore, Maryland.**

**3. Head of a Woman.** For painting: Washington laying his commission at the foot of Columbia. Signed Edwin H. Blashfield. Crayon.

**4. Head of Columbia.** For same decoration. Crayon.

**5. Figure of Columbia.** For same decoration. Three studies. Signed E. H. Blashfield. Pencil.

**6. Children.** For same decoration. Two studies. Signed Edwin H. Blashfield. Pencil.

**7. Lord Baltimore and Equity.** For painting: The Edict of Toleration of 1649. Signed Edwin H. Blashfield. Crayon.

**8-11. For the College of the City of New York, in the Great Hall.**

**8. Figure of Wisdom.** For decoration: The Graduate. Signed Edwin H. Blashfield, 1907. Crayon.

**9. Group of Four Men** representing various branches of human thought. For same decoration. Signed E. H. Blashfield. Crayon.

**10. Group of Five Men,** representing various branches of human thought. For same decoration. Signed E. H. Blashfield. Crayon.

**Blashfield, Edwin Howland** (continued):

11. **Group of Children.** For same decoration. Signed E. H. Blashfield, Sept., 1907. Crayon.

12-13. For **Prudential Insurance Building**, Newark, N. J.

12. **Flying Figures.** For Board Room decoration. Signed E. H. Blashfield. Pencil.

13. **Figure of Woman.** For same decoration. Signed E. H. Blashfield. Crayon.

14-15. For **House of George W. Childs Drexel.**

14. **Portia**, symbolizing the Law. For library. Signed E. H. Blashfield. Crayon. *Presented by the artist*, 1909.

15. **St. Francis of Assisi**, symbolizing Religion. For library. Signed Edwin H. Blashfield. Crayon.

16. For **House of Mrs. Collis P. Huntington. Terpsichore.** Central figure for drawing room ceiling. Crayon. Signed Edwin H. Blashfield.

17. For "**Masques of Cupid**," a book of parlor plays. "Kneel for an ave's space." Crayon.

**Burne-Jones, Edward**—English, 1833-1898.

30. "**The Lord give thee understanding in all things.**" Charcoal. Collection of Charles Eliot Norton, 1912.

31. "**Speak, Lord, for thy servant heareth.**" Charcoal. Collection of Charles Eliot Norton, 1912.

32. **Study of Two Angels.** Water color. Collection of Charles Eliot Norton, 1912.

33-71. **Pencil Drawings.** *Purchased from the Ida E. S. Noyes Fund*, 1919.

33. **Head of Woman with Face Upturned.**

Burne-Jones, Edward (continued):

34. Profile Head of Woman, Facing Left.
35. Nude Female Figure Seated (Study—without the right arm).
36. Draped Standing Male Figure.
37. Nude Standing Male Figure (Back).
38. Nude Study of Cupid. For painting: Cupid's Hunting Ground.
39. Study for Figure "Idleness." For painting: The Romaunt of the Rose.
40. Draped Figure of Pilgrim. For the "Romaunt of the Rose."
41. Preliminary Study for Pilgrim. For the "Romaunt of the Rose."
42. Final Drawing of Pilgrim. For the "Romaunt of the Rose."
43. Nude Male Figure. Tablet in left hand; right hand and arm drawn separately.
44. Draped Male Figure (for which the previous drawing is a nude study).
45. Nude Female Figure. Mirror in right hand.
46. Semi-nude Female Figure. Mirror in right hand.
47. Kneeling Female Figure, Draped. For painting: Venus' Mirror.
48. Reflection of Kneeling Figure. For "Venus' Mirror."
49. Two Studies of the Head of Medusa.
50. Another Head of Medusa.
51. Two Studies of Drapery. For "Venus' Mirror."
52. Study for Figure of Woman. For "Venus' Mirror."
53. Study of Drapery and Reflection. For "Venus' Mirror."
54. Another Study for Drapery and Reflection. For "Venus' Mirror."

Burne-Jones, Edward (continued):

55. **Draped Figure of Woman Playing on a Harp.**
56. **Nude Study of Man Seated.**
57. **Draped Figure of Seated Woman** (without head).
58. **Nude Woman.** Separate studies of two arms.
59. **Male Nude.** Hands clasped as in prayer.
60. **Study for Head in "Venus' Mirror."** From elder daughter of William Morris.
61. **Reflection of Head for "Venus' Mirror."** From elder daughter of William Morris.
62. **Study for Head in "Venus' Mirror."** From elder daughter of William Morris.
63. **Study for Arm and Feet of Venus.** For "Venus' Mirror."
64. **Study for Arms and Feet of Venus.** For "Venus' Mirror."
65. **Figure of Nude Man, Face in Profile.**
66. **Draped Head, Eyes Looking Toward Right.**
67. **Head of Girl, Facing Left.**
68. **Study for Adam (?).** Apple in left hand and staff in right.
69. **Study for Eve (?).** Apple in right hand.
70. **Woman's Head, with Eyes Closed.**
71. **Figure of Nude Woman.** Back view; separate sketch of a foot.

Diederich, Hunt Wilhelm—American, 1884—

80. **Four Sketches of Dogs.** Pencil.  
*Presented by the Arts Club of Chicago, 1919.*
81. **Decorative Sketch.** Fantastic group, nude figure and charging animal. Crayon.  
*Presented by the Arts Club of Chicago, 1919.*

Flaxman, John—English, 1755-1826.

90. Athena Repressing the Fury of Achilles.
91. The Council of the Gods.
92. Othus and Ephialtes Holding Ares Captive.
93. The Hours Taking the Horses from Hera's Car.
94. Hera Commanding the Sun to Set.
95. Vulcan and Thetis.
96. Hermes' Message to Calypso.
97. Athena and the Winds.
98. The Song of Demodocus.
99. Odysseus and the Giant Polyphemus.
100. Apollo and Diana.
101. The Harpies and the Daughters of Pandarus.
102. Odysseus Killing the Suitors.
103. Sleep Escaping from the Wrath of Zeus.
104. Drawing for "Seven Chiefs against Thebes."

Hornby, Lester George—American, 1882—.

116. The Library. Pencil.
117. The Silhouette of Park Row from Michigan Boulevard. Pencil.
118. At the Art Institute. Pencil.
119. In the Stockyards. Pencil.
120. The Market in South Water Street. Pencil.

La Farge, John—American, 1835-1910.

150. Wisdom. Design for Window. Signed La Farge. Pencil.
151. St. George. Design for Window. Pencil and water color.
152. Study for Window. Water color.



La Farge, John (continued):

153. Study for Window for Harvard Memorial Hall.  
Pencil.
- 154-156. Studies for "Autumn." Three Sketches. Pencil.
- 157-158. Studies: Two Women. Pencil.

Lawrence, Sir Thomas—English, 1769-1830.

169. John Flaxman, R. A. (Portrait).  
*Presented by Robert Allerton, 1919.*
170. Ann Denman Flaxman (Portrait).  
*Presented by Robert Allerton, 1919.*

Lhermitte, Léon Augustin—French, 1844—.

179. Rouen Cathedral. Signed L. Lhermitte. Charcoal.  
*Presented by Ernest A. Hamill, 1894.*
180. Evening Prayer. Signed L. Lhermitte. Charcoal.  
*Presented by Ernest A. Hamill, 1894.*

Low, Will Hicock—American, 1853—.

- 200-253. Designs for "Lamia" and "The Odes and Sonnets" of John Keats. In monochrome. (Room 37.)  
*Purchased from Stickney Bequest, 1902.*

#### LAMIA

200. Lamia. Oil.
201. Title-Page.
202. Dedication.
203. Title to List of Drawings.
204. Head-Pieces to List of Drawings.
205. "A Nymph, to Whom all Hoofed Satyrs Knekt."  
Head-piece, Part I.
206. "On This Side of Jove's Clouds."
207. "And So He Rested on the Lonely Ground."

Low, Will Hicoek (continued):

208. "The Words She Spake Came as through Bubbling Honey."
209. "I Dreamt I Saw Thee, Robed in Purple Flakes."
210. "She Bathes Unseen."
211. "Pale Grew her Immortality, for Woe of all these Lovers."
212. "The Guarded Nymph near Smiling on the Green."
213. "Into the Green-recessed Woods They Flew."
214. Decoration: Daffodils.
215. "By a Clear Pool, Wherein She Passioned to See Herself."
216. "Foremost in the Envious Race."
217. "Lycius, Look Back! and Be Some Pity Shown."
218. Decoration: Love's Mesh.
219. "Swoon'd, Murmuring of Love, and Pale with Pain."
220. "The Wide-spreaded Night above Her Towers."
221. "As One Came Near with Curl'd Gray Beard, Sharp Eyes, and Smooth Bald Crown."
222. "They Had Arrived Before a Pillar'd Porch."
223. "Shut from the Busy World of More Incredulous."  
Tail-piece to Part I.
224. "They Were Enthroned, in the Even-Tide, upon a Couch."
225. "Deafening the Swallow's Twitter, Came a Thrill of Trumpets."
226. "She Nothing Said, but Pale and Meek, Arose and Knelt Before Him."
227. "It Was the Custom Then to Bring Away the Bride from Home."
228. Five Maidens with Torches and a Basket of Fruit.
229. "And Shut the Chamber up, Close, Hush'd and Still."

Low, Will Hicoek (continued):

- 230. "He Met within the Murmurous Vestibule His Young Disciple."
- 231. "They all Moved to the Feast."
- 232. "What Wreath for Lamia? What for Lycius? What for the Sage, Apollonius?"
- 233. "Checking his Love-Trance, a Cup He Took Full Brimm'd."
- 234. "The Sophist's Eye, like a Sharp Spear, Went through Her Utterly."
- 235. "And Lycius' Arms Were Empty of Delight."
- 236. "And in its Marriage Robe the Heavy Body Wound."
- 237. Tail-Piece: The History of the Book. Pencil.

ODES AND SONNETS

- 238. Title-Page. Oil.
- 239. Copyright Device. Pen Drawing.
- 240. Dedication. Oil.
- 241. List of Drawings. Gouache.
- 242. Table of Contents. Oil.
- 243. Ode on a Grecian Urn. Oil.
- 244. To Autumn. Oil.
- 245. Sonnet: When I Have Fears that I May Cease to Be. Oil.
- 246. Fancy. Oil.
- 247. Ode to a Nightingale. Oil.
- 248. Ode to Psyche. Oil.
- 249. Ode on Melancholy. Oil.
- 250. La Belle Dame Sans Merci. Oil.
- 251. Ode: Bards of Passion and of Mirth. Oil.
- 252. The Eve of St. Mark. Oil.
- 253. Last Sonnet. Oil.

Méryon, Charles—French, 1821-1868.

- 260. Drawing for "Océanie, Pêche aux Palmes," 1845.  
Pencil.
- 261. Drawing for "État de la Petite Colonie Française  
d' Akaroa, vers 1845." Pencil.
- 262. Drawing for "Prô-volant des Iles Mulgrave."  
Pencil.
- 263. A New Zealand Float. Pencil.
- 264. A Dredge. Pencil.
- 265. Drawing for "Ancienne Habitation à Bourges."  
Pencil.
- 266. Drawings for "L'Arche du Pont Notre-Dame."  
Pencil.
- 267. Bath Houses under the Pont-Au-Change. Pencil  
sketch.
- 268. Drawings for "San Francisco." Pencil.
- 269. Drawing for "Fluctuat nec Mergitur." 1867. Pencil.  
*Presented by Howard Mansfield, 1912.*
- 270. Drawing for "Rue des Toiles à Bourges." Pencil.

Pennell, Joseph—American, 1860—.

- 280. Schuylkill Works, Philadelphia. Charcoal.
- 281. Cincinnati. Charcoal.
- 282. Mills, No. 1, Minneapolis. Charcoal.

Raemaekers, Louis—Dutch, 1869—.

- 290. "Inasmuch as ye have done it—." Charcoal and  
water color.

Richardson, Frederick—American, 1862—.

- 300. **At the Seaside.** Signed Fred Richardson, Varenge-  
ville-sur-Mer. Pen and ink.  
*Presented by the artist, 1903.*

301. **The Hunting Season.** Signed Fred Richardson.  
Pen and ink.  
*Presented by the artist, 1903.*

Rodin, Auguste—French, 1840-1917.

310. **Icarus.** Pencil and water color.  
*Presented by Robert Allerton, 1919.*

Smith, F. Hopkinson—American, 1838-1915.

- 320-340. **Charcoal Sketches of London: The "Thackeray Set."** Signed F. Hopkinson Smith. (Room 29.)  
*Purchased from the W. Moses Willner Fund, 1914.*
320. Outside View of Colonel Newcomb's Room.  
321. Room in Which Colonel Newcomb Died.  
322. Washhouse Court, Grey Friars.  
323. Cloister of Chapel, Grey Friars.  
324. Interior of Chapel, Grey Friars.  
325. Smithfield Market.  
326. St. Bartholomew's the Great.  
327. Staple Inn.  
328. 36 Onslow Square.  
329. Jermyn Street.  
330. Berkeley Square.  
331. St. George's Church, Hanover Square.  
332. The Reform Club.  
333. Covent Garden Market, with Portico of St. Paul's.  
334. The Cock Tavern.  
335. Fleet Street from Cock Tavern.  
336. Interior of the Cheshire Cheese.  
337. Fleet Street and St. Paul's.  
338. Hare Court.

Smith, F. Hopkinson (continued):

339. Lamb Court.

340. London Bridge.

Vanderpoel, John H.—American, 1857-1911.

360. Illustrations for "The Human Figure." Forty-seven sheets of the original drawings for the artist's book, published in 1907. Chiefly pencil and charcoal. Signed. Presented by Mrs. John H. Vanderpoel, 1913.

361. Studies for Ceiling Decoration. Five pencil drawings of figures symbolical of Art, Painting, Sculpture, Architecture, and Ceramics.

362. Delavan, Wisconsin. Signed Vanderpoel. Pencil.

363. Looking Toward Delavan, Wisconsin. Signed J. H. Vanderpoel. Pencil.

364. Study: Head of a Woman. Signed J. H. Vanderpoel. Pencil.

365. Study: Head of a Woman, in sunbonnet. Signed J. H. Vanderpoel. Pencil.

Webster, Herman Armour—American, 1878—.

376. Canal at Quimper. Charcoal.

377. Aubréville. Charcoal.

378. La Porte, Vannes. Charcoal.

379. La Rue de la Boucherie, Limoges. Charcoal.

380. Le Pont Valentré, Cahors. Pen and ink.

Drawings by Burne-Jones, Diederich, Flaxman, Hornby, Lawrence, Méryon, Pennell, Raemaekers, Rodin, and Webster are kept in the Print Department.

## PRINTS

Rooms 45 and 46

The print collection consists of about 3500 examples. The Stickney and Fair collections comprise examples of etching and engraving from Dürer to Zorn. There are also individual collections of etchings by Callot, Méryon, Piranesi, Whistler, Haden, Zorn, Pennell, Webster, Blum, Lepère, and MacLaughlan; of engravings by the Little Masters, Nanteuil, and Masson; of woodcuts by Dürer and wood engravings by Timothy Cole and Rudolph Ruzicka; of lithographs by Pennell, Rothenstein, Fantin-Latour, and Raffet. The Howard Mansfield collection of etchings by Méryon, purchased from the bequest of Mrs. Elizabeth Hammond Stickney, is practically a complete collection of the artist's works. The impressions are of the highest quality. Changes in the artist's conception of his compositions are illustrated, as a rule, by impressions of different states of the plates. The Wallace L. De Wolf collection of etchings by Zorn, which originally contained 144 prints, including some rare examples of Zorn's early work, has been augmented, by purchases from the Fair Fund, to 178 prints. Impressions from almost all the important late plates have been acquired.

Joseph Pennell is represented by about 200 etchings, lithographs, and drawings, including the Panama Canal lithographs and etchings, 32 in number, the gift of the Friends of American Art. Turner's "Liber Studiorum," containing 77 impressions, mostly first states, is also found here. A comprehensive collection of prints by Helen Hyde has been presented as a memorial gift by Mrs. Edwin F. Gillette and Mrs. Hallie Hyde Irwin. Important gifts of prints have been made by Mrs. E. H. Stickney, Joseph Brooks Fair, Clarence Buckingham and the Misses Buckingham, Wallace L. De Wolf, Bryan Lathrop, Charles L.

Hutchinson, Martin A. Ryerson, Howard Mansfield, Mr. and Mrs. Potter Palmer, Rudolph Ruzicka, the Chicago Society of Etchers, and the Friends of American Art.

A limited number of the prints is exhibited on the walls of the print room. This exhibition is changed from time to time. The remaining prints are housed in cases and will be shown at any time by the assistant in charge. There is a card catalogue of the entire collection. There are also four special catalogues in print:

Catalogue of etchings by Charles Méryon in the Howard Mansfield collection (Stickney Bequest).

Catalogue of etchings by Joseph Pennell in the Joseph Brooks Fair collection.

Catalogue of etchings by Anders L. Zorn in the Wallace L. De Wolf collection.

Catalogue of the memorial exhibition of the Bryan Lathrop collection of etchings and lithographs by James McNeill Whistler. Part of this collection—102 etchings and 142 lithographs—now belongs to the Art Institute; the remainder, lent by Mrs. Lathrop, is usually exhibited in Gallery 43 during the summer.

THE BUCKINGHAM COLLECTION—Gallery 46 is devoted exclusively to exhibitions of prints belonging to the Buckingham collection. Japanese prints are exhibited, as a rule, from October to June, and etchings and engravings during the summer. These loan exhibitions are held through the generosity of the Misses Buckingham.

ARUNDEL PRINTS—An almost complete set of the chromo-lithographic reproductions of works by old masters published by the Arundel Society of London, 1856 to 1897, is hung in corridor 33. This collection was presented by Edward E. Ayer.



POSTERS—There is also a collection of posters which, beginning with a nucleus of subjects chiefly German and American, has been augmented since the war to include war posters of the Allied and the Central Powers, a large group of American posters issued by the Red Cross, the Shipping Board, and other war organizations, a number of English railway and commercial posters, and a group of posters made by French school children. The greater number of posters in the collection were presented by various friends of the Art Institute, but most of the foreign war posters were acquired by purchase.



ART INSTITUTE ENTRANCE  
SHOWING KEMEYS' LION



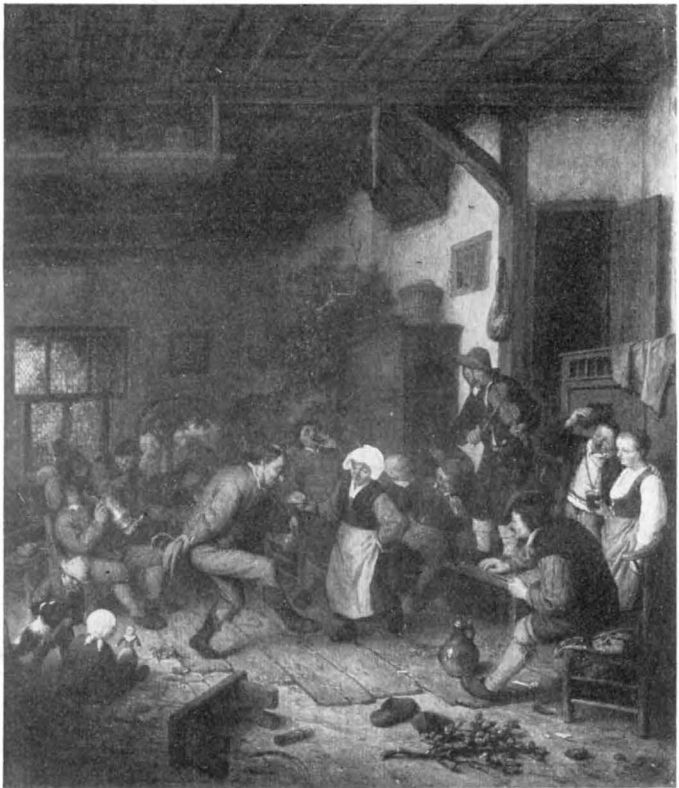
THE ASSUMPTION OF THE VIRGIN — EL GRECO



UNKNOWN MAN HOLDING A PINK—FLEMISH, XV CENTURY

No. 6

Page 18



No. 1

THE GOLDEN WEDDING—OSTADE

Page 17



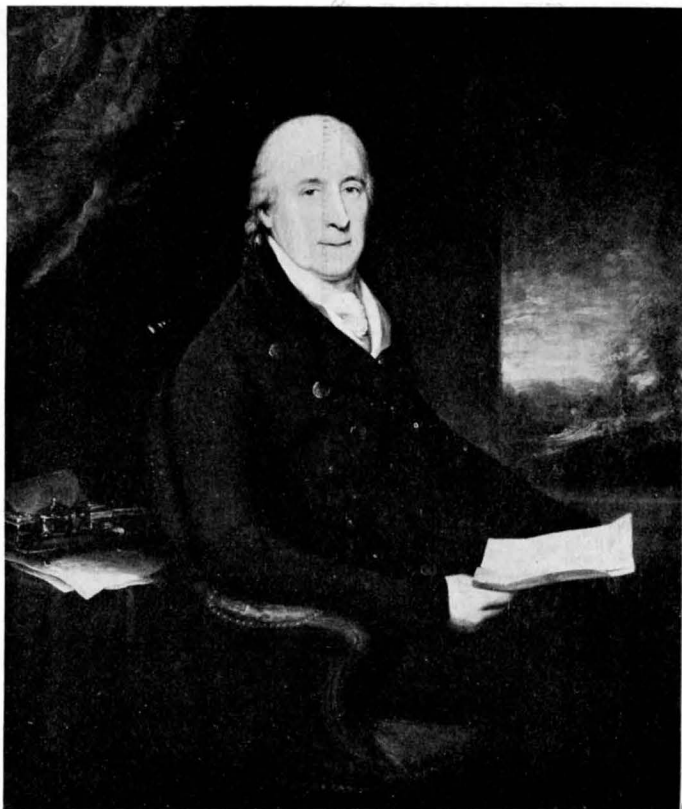
BRINGING HOME THE NEW-BORN CALF—MILLET



YOUNG GIRL AT AN OPEN HALF-DOOR  
BY REMBRANDT  
HUTCHINSON GALLERY OF OLD MASTERS

No. 11

Page 18

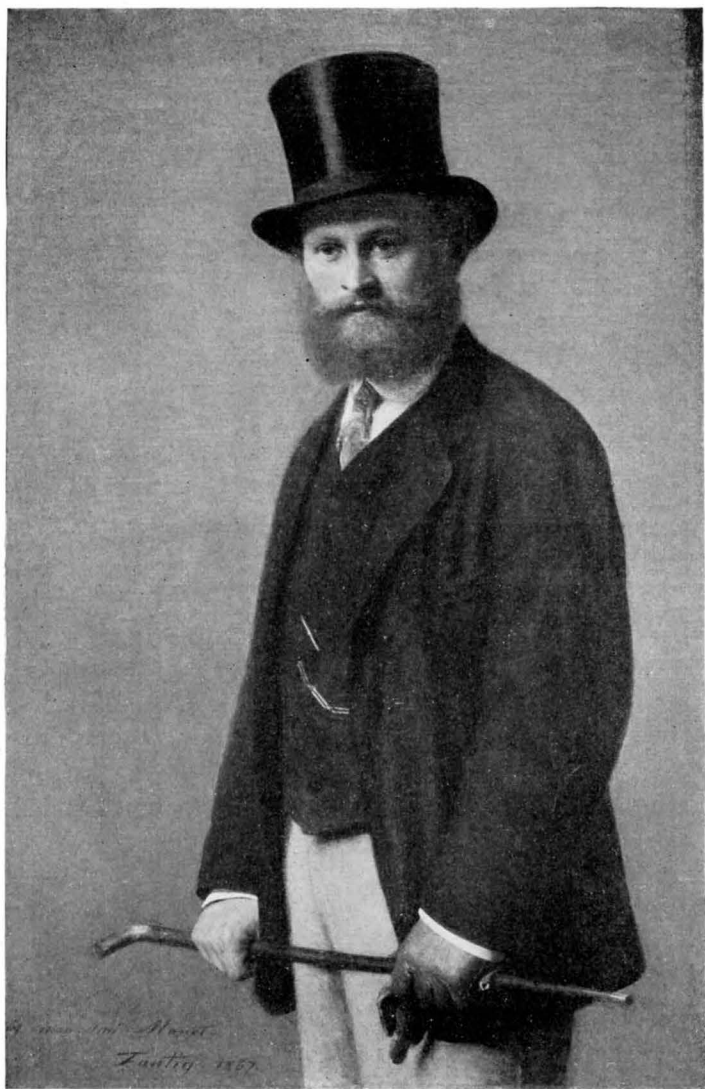


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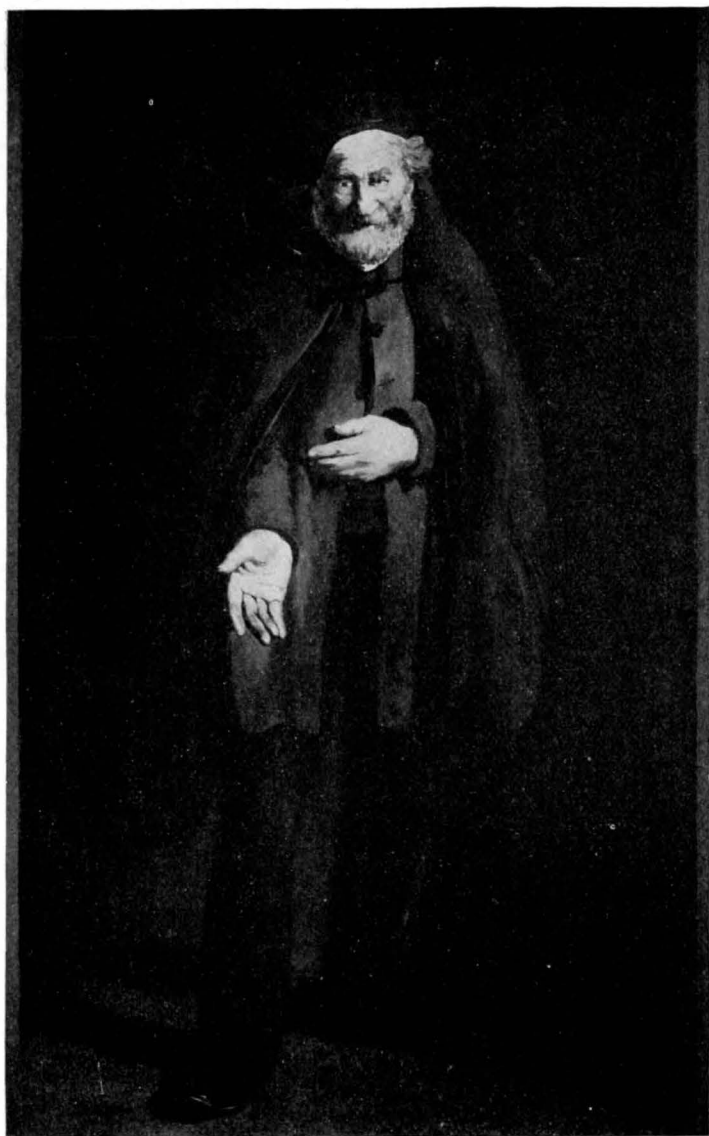
GENTLEMAN'S PORTRAIT—WEST

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EDOUARD MANET—FANTIN-LATOURE





THREE LITTLE GIRLS  
BY DIAZ  
THE HENRY FIELD COLLECTION

No. 119

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IN THE STUDIO—WHISTLER





A WOMAN IN GRAY—ORPEN





No. 109

LANDSCAPE—COROT

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THE FATES GATHERING IN THE STARS  
BY VEDDER  
FRIENDS OF AMERICAN ART COLLECTION

GENERAL INDEX

OF

PART II

## GENERAL INDEX.

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