ILLUSTRATIONS

OF SELECTED WORKS
IN THE VARIOUS NATIONAL SECTIONS
OF THE

DEPARTMENT OF ART

WITH COMPLETE LIST OF
AWARDS BY THE INTERNATIONAL JURY

UNIVERSAL EXPOSITION
ST. LOUIS, 1904

WITH AN INTRODUCTION BY
HALSEY C. IVES,
CHIEF OF THE DEPARTMENT

DESCRIPTIVE TEXT FOR PAINTINGS BY
CHARLES M. KURTZ, PH.D.,
ASSISTANT CHIEF

DESCRIPTIVE TEXT FOR SCULPTURES BY
GEORGE JULIAN ZOLNAY,
SUPERINTENDENT OF SCULPTURE DIVISION

COPYRIGHT, 1904
BY THE LOUISIANA PURCHASE EXPOSITION COMPANY
FOR THE OFFICIAL CATALOGUE COMPANY
EXECUTIVE OFFICERS
OF THE DEPARTMENT OF ART

Department "B" of the Division of Exhibits,
FREDERICK J. V. SKIFF,
Director of Exhibits.

HALSEY C. IVES,
Chief.

CHARLES M. KURTZ,
Assistant Chief.

GEORGE JULIAN ZOLNAY,
Superintendent of the Division of Sculpture.

GEORGE CORLISS,
Superintendent of Exhibit Records.

FREDERIC ALLEN WHITING,
Superintendent of the Division of Applied Arts.

WILL H. LOW,
Superintendent of the Loan Division.

WILLIAM HENRY FOX,
Secretary.
INTRODUCTION

BY

HALSEY C. IVES

"All passes; art alone enduring stays to us;
The bust outlasts the throne—the coin, Tiberius."

At an early day after the opening of the Exposition, it became evident that there was a large class of visitors made up of students, teachers and others, who desired a more extensive and intimate knowledge of individual works than could be gained from a cursory view, guided by a conventional catalogue.

Hundreds of letters from persons especially interested in acquiring intimate knowledge of the leading characteristics of the various schools of expression represented have been received; indeed, for two months before the opening of the department, every mail carried replies to such letters, giving outlines of study, courses of reading, and advice to intending visitors.

To meet the general demand for an illustrated handbook for the exhibit, the officials of the Department of Art asked to be authorized to make selection of two hundred or more representative works—including paintings, sculptures, examples of applied art work, and general views of the interiors of galleries and courts of the various sections—for representation and comment in such a book. This request, after due consideration, was granted.

In the selection of the several works of art representing the leading characteristics of the schools of each section, their educational value constantly has been kept in mind.

It is to be regretted that the authorities of the French, German and English sections should have found it necessary to deny those responsible for the prepara-
tion of this handbook the privilege of bringing to students, teachers and others who may not have the opportunity of visiting the Exposition, reproductions of certain original works exhibited in the galleries. However, through the kindness of individual artist exhibitors and of owners of important works in the loan division of the United States section, we are able to present works representing certain phases of these three schools.

If, in the comments upon the pictures, an exclusively favorable tone prevails, it must be remembered that the works chosen for reproduction were among those considered the best in the several sections. It is realized, however, that there are many other pictures very worthy of representation, and it is deplored that it was not possible to include in these pages a larger number of illustrations. In some cases permission could not be obtained for the privilege of photographing works; in others replies to requests were not received in time, and in several cases it was not possible to obtain photographs satisfactory for reproduction.

The order of arrangement of the pictures and sculptures in the pages of this book is dominated entirely by the consideration of having the text accompany as closely as possible the illustration to which it applies. For that reason it was found best not to attempt to arrange the illustrations by countries, schools or subjects. An alphabetical index in the back of the book will readily enable any one to find the work of any particular artist and also the country to which he belongs. The notes as to color, etc., are for the benefit of those who may not visit the Exposition.

* * * *

One of the striking features of the organization of the Art Department is the incorporation in it of so-called "Industrial Art," thus obliterating the line which hitherto has separated the Fine Arts, so-called, from other original expressions of art workmanship. Under
the broader classification, as here interpreted, any art work, whether on canvas, in marble, plaster, wood, metal, glass, porcelain, textile or other material, is recognized as equally deserving of respect, in proportion to its worthiness from the standpoints of inspiration and technique. To carry out this idea, a special group, entitled "Applied Arts," was added, with spacious galleries arranged for its display. Thus, for the first time in the history of International Expositions in this country, art craftsmen have been given full advantage of a broad classification, which includes all forms of artistic representation in which individual artists, or groups of artists, working co-operatively, have expressed their thoughts in whatever medium they may have selected. The last ten years have seen a great development of interest and activity in the revival of the handicrafts; and the Exposition of 1904 is demonstrating that the instinctive impulse for artistic expression in the various forms of art work is a factor likely to have an important part in our national development. Numerous examples of the best work of European and Oriental craftsmen are installed in several sections, giving opportunities for comparative study in this important branch of art.

The classification adopted for the Department of Art was as follows:

CLASSIFICATION.

GROUP 9—PAINTINGS AND DRAWINGS.

Class 27—Paintings on canvas, wood, metal, enamel, porcelain, faience and on various preparations; by all direct methods in oil, wax, tempera and other media; mural paintings; fresco painting on walls.

Class 28—Drawings and cartoons in water color, pastel, chalk, charcoal, pencil and other media, on any material. Pyrographic designs. Miniatures on ivory.

GROUP 10—ENGRAVINGS AND LITHOGRAPHS.

Class 29—Etchings and engravings in one or more colors. Autolithographs with pencil, crayon or brush.
## Recapitulation of Art Exhibits by Countries and Classification

<table>
<thead>
<tr>
<th>SECTION</th>
<th>Group 9</th>
<th>Group 10</th>
<th>Group 11</th>
<th>Group 12</th>
<th>Group 13</th>
<th>Group 14</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>United States</td>
<td>1,619</td>
<td>337</td>
<td>354</td>
<td>289</td>
<td>124</td>
<td>945</td>
<td>3,668</td>
</tr>
<tr>
<td>Argentine</td>
<td>91</td>
<td>8</td>
<td>15</td>
<td>2</td>
<td></td>
<td></td>
<td>116</td>
</tr>
<tr>
<td>Austria</td>
<td>826</td>
<td>23</td>
<td>51</td>
<td>13</td>
<td>8</td>
<td>4</td>
<td>500</td>
</tr>
<tr>
<td>Belgium</td>
<td>218</td>
<td>9</td>
<td>18</td>
<td>8</td>
<td>4</td>
<td></td>
<td>294</td>
</tr>
<tr>
<td>Bulgaria</td>
<td>46</td>
<td>3</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td>63</td>
</tr>
<tr>
<td>Brazil</td>
<td>142</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>198</td>
</tr>
<tr>
<td>Canada</td>
<td>157</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>191</td>
</tr>
<tr>
<td>Ceylon</td>
<td>12</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>86</td>
</tr>
<tr>
<td>China</td>
<td>8</td>
<td>10</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>58</td>
</tr>
<tr>
<td>Cuba</td>
<td>78</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>86</td>
</tr>
<tr>
<td>Denmark</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>25</td>
</tr>
<tr>
<td>France</td>
<td>694</td>
<td>318</td>
<td>308</td>
<td>43</td>
<td></td>
<td></td>
<td>1,539</td>
</tr>
<tr>
<td>Germany</td>
<td>339</td>
<td>22</td>
<td>144</td>
<td>63</td>
<td></td>
<td></td>
<td>516</td>
</tr>
<tr>
<td>Great Britain</td>
<td>557</td>
<td>185</td>
<td>90</td>
<td>189</td>
<td></td>
<td></td>
<td>1,432</td>
</tr>
<tr>
<td>Holland</td>
<td>242</td>
<td>132</td>
<td>121</td>
<td>24</td>
<td></td>
<td></td>
<td>489</td>
</tr>
<tr>
<td>Hungary</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>124</td>
</tr>
<tr>
<td>Iceland</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>Italy</td>
<td>243</td>
<td>11</td>
<td>102</td>
<td>4</td>
<td>4</td>
<td>13</td>
<td>377</td>
</tr>
<tr>
<td>Japan</td>
<td>81</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>214</td>
</tr>
<tr>
<td>Mexico</td>
<td>20</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>42</td>
</tr>
<tr>
<td>Norway</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>29</td>
</tr>
<tr>
<td>Peru</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Portugal</td>
<td>52</td>
<td>13</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td>76</td>
</tr>
<tr>
<td>Russia</td>
<td>501</td>
<td>4</td>
<td>14</td>
<td></td>
<td>39</td>
<td></td>
<td>590</td>
</tr>
<tr>
<td>Sweden</td>
<td>118</td>
<td>2</td>
<td>45</td>
<td></td>
<td></td>
<td></td>
<td>185</td>
</tr>
<tr>
<td>Switzerland</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

Total | 5,408 | 1,132 | 1,258 | 640 | 130 | 2,245 | 10,905
GROUP II—SCULPTURE.

Class 30—Sculpture and bas-reliefs of figures and groups in marble, bronze or other metal, terra cotta, plaster, wood, ivory or other material.

Class 31—Models in plaster and terra cotta.

Class 32—Medals, engravings on gems, cameos and intaglios.

Class 33—Carvings in stone, wood, ivory or other materials.

GROUP 12—ARCHITECTURE.

Class 34—Drawings, models and photographs of completed buildings.

Class 35—Designs and projects of buildings. (Designs other than of architecture or constructive engineering).

Class 36—Drawings, models and photographs of artistic architectural details.

Class 37—Mosaics, leaded and mosaic glass.

GROUP 13—LOAN COLLECTION.

Selections of especially interesting art works of various kinds from institutions and private collections. (Representing the various classes defined in the Department of Art.)

GROUP 14—ORIGINAL OBJECTS OF ART WORKMANSHIP.

Class 38—Art work in glass (other than that which is included in Group 12, Class 37).

Class 39—Art work in earthenware. (Pottery or porcelain.)

Class 40—Art work in metal (other than that included in Group 11, Class 30).

Class 41—Art work in leather.

Class 42—Art work in wood (other than that included in Group 11, Classes 30 and 33).

Class 43—Art work in textiles.

Class 44—Artistic bookbinding.

Class 45—Art work worthy of representation which is not covered by any of the preceding classes of this group or other groups of the Department of Art.

Upon this broad classification, there were accepted for exhibition in the twenty-six national sections in the Art Palace, works as shown in the accompanying table.

The exhibits of the Department are arranged under three heads. First, a contemporaneous division, in which are shown works produced since the Chicago Exposition of 1893, and in which all exhibits may be in competition for awards (consisting of a grand prize, a gold, a silver and a bronze medal, each award to be
accompanied by a diploma); second, a retrospective division, which includes works produced between 1803, the year of the Louisiana Purchase, and 1893; and, third, a loan division, in the American section, devoted to especially interesting works borrowed from institutions and private owners in the United States. Works comprised in these various divisions have been arranged in the galleries of the four Pavilions of the Art Palace, as is indicated in the accompanying plan. Views of several galleries, herewith presented, indicate the plan of installation followed in certain instances.

* * * *

In the preliminary work of making up the various national sections, officials and committees were urged in the selection of works, to keep constantly in mind that the standard of judgment should not be based upon what they believed Americans cared for in art, but upon that which, in the opinion of the most intelligent people of their respective countries, was held as the most representative art produced during the last eleven years.

Naturally the student, in seeking to get the greatest amount of good from a visit to such a varied collection, will need to take up in a systematic manner the study of the representative works here brought together.

How should such a visitor approach a work of art? In order to do it with understanding, the point of view certainly should not be based upon a preconceived idea of what the proper treatment of the subject should be. The point of view of the German independent art worker, the Secessionist of Munich, Carlsruhe or Berlin, or that of a member of the Glasgow School, or again, a French Impressionist, cannot be understood without a knowledge of the conditions which led to forms of technical expression so radically different, each from the other, and all from the mannerisms of the conventionally academic.
If we are to arrive at the educational value of the various sections, we must view the exhibits as expressions of what these several peoples are in art. The official catalogue gives a total of nearly eleven thousand examples of art works, representing the technical knowledge, skill, feeling and inspiration of nearly fifteen hundred professional artists. The subjects treated are as widely different as the technical methods employed in their expression. The energy of these hundreds of men and women who have given to us these personal expressions—who have not only spoken to us individually, but also have unconsciously reflected their national atmosphere—has given the consensus of opinion of the depth of character and feeling of all these peoples. For this reason we have as distinct national styles as are displayed in the works exhibited in the Swedish, Dutch, British and Japanese sections. Here we see as widely separated methods, and as distinct characteristics as are displayed in the literary productions of these countries. In these sections commercialism has little place. The same may be said of Austria. In each of these the exhibits are largely made up of specific works belonging to institutions and private collections. The committees in charge apparently have endeavored to preserve national characteristics.

Germany, France and Italy also have made representative collections. In the case of the German section, official art is very fully displayed.

In the French section the older masters of the national school are represented in works of Carolus Duran, Bouguereau, Robert-Fleury, Detaille, Henner, Puvis de Chavannes, Flameng, and Lhermitte. From the coming masters there are noteworthy examples by Simon, Cottet, Menard, Prinet, Dauchez, Besnard and Carrière; and among the impressionists one may note examples of Claude Monet, Degas, Renoir, Lepine, and others. In sculpture the French section shows strong representative works of Rodin, Mercié, Bartholdi, Gardet, and Saint-Marceaux.
The opinion is expressed by those who have familiarized themselves with the exhibits of Great Britain at this and previous expositions, that the British display here is superior in character to that at Chicago, and much broader and more comprehensive than the representation at Paris in 1900. Such men of world-wide reputation as Millais, Leighton, La Thangue, Orchardson, Clausen, Burne-Jones, Alma-Tadema, Watts, Luke Fildes, Herkomer and Macauley Stevenson, are represented, and it would seem, indeed, that the Art Committee has succeeded in bringing together examples of nearly every phase of art work produced in Great Britain. Although the collection of sculpture is confined to works easily transported, a carefully selected exhibit is shown of pieces adapted to be placed in the galleries of the national section,—including works by Brock, Frampton, Colton, Reynolds-Stevens, and others equally well known. The Applied Arts Division of the British section comprises a large and praise-worthy collection, and affords for the first time in this country an opportunity to study the developments of the last ten years in the Arts and Crafts movement of England.

In the Holland section, contemporary Dutch art is shown with a greater degree of completeness than at any previous Universal Exposition since that of 1878 in Paris. The representation has been rigidly confined to work of the last five years, although, unfortunately, this restriction excluded the paintings of Mauve and Bosboom. It is to be seen that in the art of Holland the traditions of the glorious period of the seventeenth century still prevail—the sound traditions of direct and continuous contact with Nature. Most of the works come directly from the studios,—only those representing deceased workers having been borrowed from collections. There are 170 examples of oil painting; 75 water colors; and as many etchings, engravings and lithographs. Sculpture is represented by works such as
could be installed in the picture galleries. There is an interesting and instructive showing of Delft and Rosenburg ware, and art works in wood, silver and copper. The standard of selection was high, and the Commissioner-General, Mr. Mesdag, reported that "the Holland Government Committee did not admit a single work of art that was not considered deserving of particular attention from the amateur and the general public."

Japan, availing herself of the broad classification, has sent a very carefully selected and excellent collection of Japanese art works. The old school of painting is well represented by Hashimoto Gaho, Masao Gejo, Imao Keinen, and other leading artists; that of sculpture by Yamazaki Choun, Kaneda Kanejiro, and others; ceramics in part by Miyagawa Kozan, Kato Tomoturo; bronzes by Okazaki Sessei, Shoami Katsuyoshi and others; important work in cloisonne by the two Namikawa, Ando and other well-known art workers; textiles by Kawashima; embroidery by Nishimura; lacquer by Shirayama, Shosai Akamatsu and others; and iron work by Yamada Chosaburo. There are masterpieces of landscape art, exquisite examples of sculpture in ivory, wood, terra cotta and bronze, showing groups and figures illustrative of scenes in Japanese life; wonderful pieces of modern cast bronzes, and the most beautiful specimens of lacquer hardly to be surpassed by any old works. There also are examples of painting by artists who have studied and worked under Western influence.

The Swedish section presents a strongly characteristic collection. In no country is art more patriotic or more distinctly national than in Sweden. The national spirit, which was clearly evidenced at Chicago, and is as clearly shown here, has been fostered by a constant effort to preserve the national feeling in Swedish artists who study in foreign schools, and by the custom that artists returned from abroad shall impart to the younger artists at home the benefits of their instruction.

It was found possible only to install a portion of Austria's fine and representative exhibit in the galleries
which had been assigned to her in the Art Palace, and it was impossible to increase the space allotted; so a great part of the collection is to be seen in the National Pavilion, where, in several characteristically decorated galleries, it is shown to good advantage.

The exhibit of Hungary also is divided. Three galleries in the West Pavilion are devoted to the more important examples, but many works are installed in the national section in the Manufactures Building. The exhibit includes paintings by artists well-known in this country, as Munkaesy, and also many strong examples by artists whose work has not been seen here before.

Two countries new to our people, in art, are Argentina and Bulgaria. While their art dates back hardly twenty-five years, they send works in the several groups which have commanded the respect of judges,—as is witnessed by the list of awards.

The exhibits installed in the galleries devoted to our own section represent examples of nearly every form of art work that has been produced in our country during the period that has elapsed since the Columbian Exposition. The total number of exhibits accepted by the National Jury of Selection is not so great as at Chicago, but the standard of judgment, it is believed, was much higher.

Hypercritical observers frequently find fault with the varied technical methods of expression displayed in a collection of works by American artists; they find in this proof positive that we are not forming a national school, in the sense that there has been developed a British, French, Dutch or German School by successive generations of artists of these respective countries. It is true that in the various galleries in which are installed works by our own painters are found pictures which reflect strongly the influence of every prominent school or group of painters recognized as a factor in the art of our time. May we not find in this supposed
fault an evidence of truth in the work of our artists. We are a mixed people—and in giving expression to these various phases artists are giving the truest possible indication of national characteristics. Out of this will come a national art which will be as strongly expressive of that which we are as a people, as is the art of Holland, France, Germany, Sweden, or Japan expressive of the people of those countries.

In studying the installation of the collections, as also the decoration of the galleries of the various national sections, a distinctly characteristic expression of individuality in style readily is observed.

In the galleries of the central structure—which it is hoped will become a permanent art museum, dedicated for all time to the people of this city, and those of the country tributary to it—are installed the exhibits of the artists of our own country. In the separate pavilions on the east and west, and in the international sculpture court on the south, are installed the contributions of the twenty-five foreign countries participating. There are also galleries and exhibit spaces provided in the several national pavilions for the installation of exhibits for which it was found impossible to grant space in the art buildings. The quiet, somewhat retiring, tone of wall covering in the Holland section, made up of broken greens, yellows and greys, emphasized by dull purples, dark greens and golden browns in the friezes is in complete harmony and keeping with the character of the exhibits arranged in the eleven galleries devoted to that section.

In no section of the department is there greater harmony in the scheme of color in the decoration of the galleries than in Austria. The wall colors are delicate in tone, and vary from a strong straw color of a slightly greyish tone to a tender mauve. Broken purples and deep greys have also been used, the surfaces broken by figures woven in silk. The friezes are of a similar tone to the wall color, the designs embroidered
in the same tone of silk or in appliqué. Students or others interested in household decoration could well devote time and study to the scheme of color and method of treatment followed in this series of galleries. The Departmental Jury showed its appreciation of the artistic excellence of the scheme of installation adopted by the Austrian commission by awarding it a special gold medal "for the best, most complete, and most attractive installation."

The Hungarian section also may be studied to advantage. Here the artist in charge has broken quite away from the conventional ideas of wall decoration and has resorted to the use of a rich, deep tone of purple, relieved by a frieze of delicate form made up of gold, bluish grey and edges of silver. The general scheme of the second gallery is a deep, rich red, with characteristic work in the frieze made up of strong colors.

One scheme of color dominates the galleries of the French section — a neutral red. The frieze, in deep golden brown, blues and red, is from the design of Besnard. Inscriptions are introduced, as also a conventional figure.

The adjoining range of galleries which form the Italian section is treated in a manner quite original. The textile fabric used as wall covering is delicate in texture and rich in color. The friezes are of appropriate design, embroidered in the most harmonious colors.

The general scheme of color carried out in the treatment of the Belgian section is of russet and gold, relieved by dark, rich tones of blue in the frieze, into which the names of the great masters of the Flemish school are introduced with good decorative effect.

In the sixteen galleries assigned to the German collections, the decoration ranges in character from the somewhat monumental treatment of the walls and details of the main galleries, to a simple tonal scheme of wall colors in the smaller galleries. The general effect is dignified and serious, and serves to enhance the value
of the exhibits. Sculpture has been freely placed in the picture galleries—a doubtful practice, but in this instance effective and agreeable.

The Swedish galleries are treated in a distinctive style, with walls of neutral colors, low in tone—browns, slate and broken maroon being freely used. Sculpture is utilized in the galleries of this section also, with decorative effect.

The dominant colors used in the Canadian, International and British sections are strong reds on the walls, with light grey, white and gold in the friezes. In the British galleries, the friezes are heraldic in character, with details painted in positive colors on a white ground.

The Japanese section comprises seven spacious galleries. The decorative appointments are thoroughly characteristic. The general scheme of color is made up of positive tints, green and blue predominating. The friezes are the work of Japanese artists, and were done in place, directly on the walls.

Portugal, Russia, Cuba and Mexico have adhered to conventional tones of red in the general treatment of their respective galleries.

Bulgaria's gallery is treated in a grey-green wall covering, with a harmonious frieze decorated in broken reds relieved with inscriptions in bronze.

The walls of the United States section have been decorated with brocade effects in jute, in colorings of soft red, pale green and straw color, with friezes of original design echoing the colors of the walls. In the two larger galleries there is a decorative scheme devised by Charles S. Holloway, involving seated female figures with garlands, and cartouches containing the names of prominent American artists deceased.

In the hanging of the pictures of the United States section, effort was made to place each work so that its effect might be enhanced rather than depreciated by its surroundings. Certain pictures were chosen to be hung in those galleries where the decorative color scheme
was to their advantage. Again, each wall was treated from the standpoint of artistic composition—as to sizes of works, their subjects and their colors. It will be noted that a carefully studied and harmonious "balance" is maintained on every wall in the United States section.

* * * * *

The executive staff of the department, which has brought its work to success, comprises many men of recognized ability in artistic and executive work; among them Mr. Charles M. Kurtz, Assistant-Chief of the Department of Art, who occupied a similar position at the World's Columbian Exposition; Mr. Will H. Low, Superintendent of the Loan Division; Mr. George Julian Zolnay, Superintendent of the Division of Sculpture; Mr. F. A. Whiting, Superintendent of the Division of Applied Arts; Mr. George Corliss, Superintendent of Exhibit Records, and Mr. William H. Fox, Secretary.

The executive is under obligations to the leading artists and art lovers of the country, who have with one accord aided in the preliminary work of the United States section in every possible way.
THE INTERNATIONAL JURY OF AWARDS

The artists delegated by the various countries participating in the Art Department of the Exposition, to serve upon the International Jury of Awards, were:


For Argentina—Eduardo Schiaffino, George Julian Zolnay.

For Austria—Dr. Paul Cohn, Adolph Kraus, Gustav Niederlein, Nicolaus Staits, William J. King.

For Belgium—Guillaume De Groot, Ernest Verlant.

For Brazil—J. Americo dos Santos.

For Bulgaria—Charles M. Kurtz.

For Canada—Paul Harney.

For Cuba—Gonzalo de Quesada.

For Germany—William J. Baer, Erich Hoesel, Richard Müller, Hans von Petersen, Max Schlichting, Fr. von Thiersch.

For Holland—William H. Howe, Willy Martens, John C. Schüller, Hubert Vos.

For Hungary—Bartelon Karlovsky, George Julian Zolnay.
For Italy—Professor Pepoti Cantalamessa, Il Marchese Majnoni d’Itignano, Ugo Ojetti.
For Japan—Tooru Iwamura, Heromich Shugio.
For Mexico—Isidoro Aldasoro.
For Portugal—Marcel Horteloup.
For Russia—William H. Fox, J. M. Godberg, Emil Vauthier.
For Sweden—Anshelm Schultzberg, Dr. Eugene Wagner.

These jurors served in groups as follows:

GROUP IX

Paintings and Drawings

Chairman ............. Thomas Allen ............. United States.
Vice-Chairman ........... Willy Martens ............. Holland.
Second Vice-Chairman ...... Ernest Verlant ............. Belgium.
Secretary ............. William H. Fox ............. Russia.

Hugh H. Breckenridge .... " J. Americo dos Santos .... Brazil.
William M. Chase .... " Paul Harney .... Canada.
Ralph Clarkson .... " Gonzalo de Quesada .... Cuba.
Colin Campbell Cooper .... " Hans von Petersen .... Germany.
Frederick Diclmam .... " Max Schlichting .... "
Frank Duveneck .... " " William J. Baer .... "
R. Swain Gifford .... " William H. Howe .... Holland.
Will H. Low .... " Willy Martens .... "
J. C. Nicoll .... " John C. Schüller .... "
Mary Solari .... " Hubert Vos .... "
T. C. Steele .... " Bartalon Karlovsky .... Hungary.
Edmund C. Tarbell .... " Il Marchese Majnoni d’Itignano .... Italy.
S. Seymour Thomas .... " Ugo Ojetti .... "
A. T. Van Laer .... " Heromich Shugio .... Japan.
Bessie Potter Vonnoh .... " Isidoro Aldasoro .... Mexico.
Robert W. Vonnoh .... " Marcel Horteloup .... Portugal.
Edmund H. Wuerpel .... " William H. Fox .... Russia.
Carleton Wiggins .... " J. M. Godberg .... "
Eduardo Schiaffino .... Argentina. Emil Vauthier .... "
Adolph Kraus .... Austria. Anshelm Schultzberg .... Sweden.
Nicolaus Staitis .... " Dr. Eugene Wagner .... "
Dr. Paul Cohn .... "
GALLERY 31: EAST AND SOUTH WALLS. UNITED STATES SECTION
GROUP X
Engravings and Lithographs
Chairman ................ Joseph Pennell ........... United States.
Vice-Chairman .......... Alice Barber Stephens .... United States.
Secretary ............... Hubert Vos ................ Holland.
Joseph Pennell ........ Richard Mueller ......... Germany.
Alice B. Stephens ...... Hubert Vos ................ Holland.

GROUP XI
Sculpture
Chairman ................ Richard E. Brooks ........ United States.
Vice-Chairman .......... Guillaume de Groot ...... Belgium.
Secretary ............... George J. Zolnay .......... Argentina.
Daniel C. French ....... Gustav Niederlein ...... Austria.
Charles Graffy ........ Guillaume de Groot ...... Belgium.
Hermon A. MacNeil ...... Erich Heesel .......... Germany.
Matthews ...............

GROUP XII
Architecture
Chairman ................ S. S. Beman ............... United States.
Vice-Chairman .......... Fr. von Thiersch .......... Germany.
Secretary ............... Frank Miles Day .......... United States.
S. S. Beman, United States. H. Langford Warren  ....
Walter Cook ............. Rose Weld ................
Frank Miles Day .......... Fr. von Thiersch .......... Germany.

GROUP XIV
Applied Art
Chairman ................ C. Howard Walker .......... United States.
Vice-Chairman .......... Heromich Shugio .......... Japan.
Second Vice-Chairman ... William J. King .......... Austria.
Secretary ............... Frederick Allen Whiting .......... United States.
Frederic Allen Whiting .......... William J. King .......... Austria.
A. Batchelder .......... Gustav Niederlein .......... Austria.
Charles Percy Davis .... Kate A. Carl .......... China.
Mrs. Eugene Field ....... Erich Hoessl .......... Germany.
Lockwood de Forest .... Willy Martens .......... Holland.

Heromich Shugio, Japan.

XXXV
LIST OF HONORS*
CONFERRED BY THE
INTERNATIONAL JURY OF AWARDS
UPON ARTISTS EXHIBITING IN
THE DEPARTMENT OF ART
OF THE
LOUISIANA PURCHASE EXPOSITION

UNITED STATES SECTION

GROUP IX

Grand Prize
Sargent, John Singer

Diploma With Medal of Honor
Commemorating Distinguished Service in Art.
La Farge, John

Gold Medals
Alexander, John W.
Barlow, Myron
Beaux, Cecilia
Benson, Frank W.
Blashfield, Edwin H.
Boughton, George H.
Brush, George de Forest
Carlsen, Emil
Cox, Kenyon
Crane, Bruce
De Camp, Joseph R.
Eakins, Thomas
Fisher, Mark
Fromuth, Charles
Fuller, Lucia Fairchild
Guy, Seymour J.
Hallowell, George H.

Hamlet, J. McLure
Hassam, Childe
Hills, Laura C.
Homer, Winslow
Johnson, Eastman
Jones, H. Bolton
Kendall, William Sergeant
McEwen, Walter
Melchers, J. Gari
Muhrman, Henry
Ochtman, Leonard
Shannon, J. J.
Thayer, Theodora W.
Tryon, Dwight W.
Vinton, Frederick P.
Walker, Horatio
Weir, J. Alden
Wiles, Irving R.

*These honors are as accurate as could be obtained from the representatives of the various sections. They are not, at present, to be regarded as “official,” though it is believed that all will be found in the “official list” when authoritatively published.
GALLERY 10: NORTH WALL, UNITED STATES SECTION
Silver Medals

Aid, George C.
Anschutz, Thomas P.
Bartlett, Frederick
Beckwith, J. Carroll
Bell, Edward A.
Bogert, George H.
Bohm, Max
Breck, George W.
Bridgeman, Frederick A.
Bunce, W. Gedney
Chase, Adelaide Cole
Church, Frederick S.
Clark, Walter
Coffin, William H.
Cox, Louise
Curran, Charles C.
Davis, Charles H.
De Haven, Frank
Dewey, Charles Melville
DuFner, Edward
Du Mond, Frank V.
Dyer, Gifford
Eaton, Charles Warren
Emmet, Ellen
Emmett, Lydia Field
Erieson, David
Flagg, Montague
Florian, Walter
Forstyh, W.
Foster, Ben
Friesek, Frederick C.
Glackens, William J.
Greene, Mary Shepard
Groll, Edward L.
Grover, Oliver D.
Gruppe, Charles P.
Guerin, Jules
Harrison, Birge
Hartwich, Herman
Henri, Robert
Hubbell, Henry S.
Isham, Samuel
Johnston, John Humphreys
Jones, Francis C.
Jongers, Alphonse
Keller, Arthur I.
Kost, Frederick W.
Lawson, Ernest
Lie, Jonas
Lockwood, Wilton
Loeb, Louis
Maurer, Alfred H.
Meakin, L. H.
Metcalf, Willard H.
Miller, Richard E.
Moschowitz, Paul
Murphy, Herman Dudley
Murphy, J. Francis
Mygatt, R. K.
Nettleton, Walter
Nourse, Elizabeth
Oakley, Violet
Palmer, Walter L.
Parker, Lawton S.
Peters, Charles Rollo
Peore, Henry R.
Porter, Benjamin C.
Potthast, Edward H.
Prellwitz, Henry
Redfield, Edward W.
Rehn, F. K. M.
Reid, Robert
Rolshoven, Julius
Rook, Edward F.
Schilling, Alexander
Schofield, W. Elmer
Sears, Sarah C.
Sewell, Robert V. V.
Sherwood, Rosina Emmet
Shirlaw, Walter
Snell, Henry B.
Stoddard, Frederick L.
Talcott, Allen B.
Tanner, Henry O.
Turner, C. Y.
Vail, Eugene
Van Boskerck, Robert W.
Volk, Douglas
Waleott, H. M.
Walden, Lionel
Walker, Henry O.  
Wendt, William  
Wetherbee, George  

Wheeler, Janet  
Whittredge, Worthington  
Wood, Ogden  
Woodbury, Charles H.  
Young, Charles Morris

---

**Bronze Medals.**

Adams, J. Ottis  
Ahrens, Ellen Wetherald  
Baker, Martha S.  
Beal, Gifford  
Beckington, Alice  
Birney, William Ver Planck  
Bittinger, Charles  
Blenner, Carle J.  
Bright, John Irwin  
Buehr, Carl Albert  
Burleigh, Sidney R.  
Burpee, William H.  
Burroughs, Bryson  
Butler, Howard Rusell  
Campbell, Edward M.  
Carr, Lyell  
Clark, Alson S.  
Cooper, Emma Lampert  
Couse, E. Irving  
Crane, Frederick  
Dean, Walter L.  
Deming, Edward W.  
Dickson, Mary E.  
Earle, Elinor  
Farny, Henry F.  
Freer, Frederick W.  
Foote, Will Howe  
Forsyth, W.  
Gallison, H. H.  
Gauley, Robert D.  
Gay, Edward  
Glanian, Eugene Fish  
Green, Frank Russell  
Grover, Oliver Dennett  
Hale, Philip L.  
Herter, Adele  
Henry, E. L.  
Hess, Emma Kipling  
Herzog, Louis  
Hitchcock, Lucius W.  
Hopkinson, Charles  
Holloway, Frank  
Johansen, John C.  
Kendall, Margaret  
Kiene, William F.  
Khumpke, Anna E.  
Koopman, Augustus  
Lathrop, William L.  
Lippincott, William H.  
Lyman, Joseph  
Marsh, Frederick Dana  
MacChesney, Clara T.  
McLane, M. Jean  
McCord, George Herbert  
Mersfelder, Jules  
Mora, F. Luis  
Mosler, Gustav Henry  
Mura, Frank  
Myers, Jerome  
Needham, Charles Austin  
Nichols, Rhoda Holmes  
Packard, Mabel  
Palmer, Pauline  
Parton, Arthur  
Pattison, James William  
Paxton, William H.  
Perry, Lilla Cabot  
Procter, A. Phimister  
Robinson, Will S.  
Rosenthal, Albert H.  
Saxton, John Gordon  
Schreyvogel, Charles  
Schwill, William V.  
Searle, Alice T.  
Sears, Taber  
Sewell, Amanda Brewster  
Shean, Charles M.  
Shurtleff, R. M.  
Sloan, Mariana  
Smillie, George H.
GALLERY 18: WEST AND NORTH WALLS. UNITED STATES SECTION
Smith, Letta Crapo
Soper, James H. Gardner
Stacey, John F.
Svendsen, Charles C.
Sylvestre, Frederick O.
Thomas, Paul K. M.
Thomason, Francis Q.
Thompson, Leslie P.
Todd, Henry Stanley
Turcas, Jules
Ulman, Eugene Paul

Vanderpoel, John H.
Van der Veer, Mary
Voorhees, Clark J.
Wadsworth, Frank R.
Waldeck, Carl Gustav
Wehrschnidt, Daniel A.
Wiegand, Gustav
Wiley, Frederick J.
Wing, Miss A. B.
Wood, Louise
Woodwell, Joseph R.

Yates, Cullen

---

GROUP X

Etchings, Engravings and Lithographs

Grand Prize

Cole, Timothy

Diploma with Gold Medal of Honor

Commемorating Distinguished Service in Art

Wolf, Henry

Gold Medals

French, Frank
Keller, Arthur I.

Kruell, Gustav
Oakley, Violet

Silver Medals

Bacher, Otto H. (Retrospective)
Bernstrom, Victor
Gibson, Charles Dana
Harding, Charlotte
Hitchcock, Lucius W.
Loeb, Louis

McCarter, Henry
Meinshausen, George
Mura, Frank
Smith, Jessie Wilcox
Weir, J. Alden
Wenzell, A. B.

Bronze Medals

Bicknell, W. H. W.
Chadwick, C. W.
Cowles, Maud Alice
Evans, John W.
Gaekens, W. J.
Green, Elizabeth Shippen
Klotz, H.
Lewis, Arthur Allen

McLaughlin, Daniel S.
Manley, Thomas R.
Merrill, Hiram C.
Northcote, Stafford M.
Rosenthal, Max
Sterne, Frederick Dorr
Steele, Maurice J.
Wehrschnidt, Daniel A.

White, Charles Henry

xliii
GROUP XI

Sculpture

Grand Prize

Bartlett, Paul Wayland

Diploma with Gold Medal of Honor

Commemorating Distinguished Service in Art

Saint-Gaudens, Augustus
Ward, John Quincy Adams

Gold Medals

Adams, Herbert
Barnard, George Gray
Bitter, Karl T. F.
Borglum, Gutzon
Borglum, Solon H.
Dallin, Cyrus E.
Konti, Isidore
Lopez, Charles A.
Niehaus, Charles H.
Proctor, A. Phimister
Taft, Lorado
Vonnoh, Bessie Potter

Silver Medals

Barnhorn, Clement J.
Bissell, George E.
Boyle, John J.
Brenner, Victor D.
Brughurst, R. P.
Calder, Alex. Sterling
Ezekiel, Moses
Flanagan, John
Longman, Evelyn B.
Mears, Helen
Miller, J. Maxwell
Murray, Samuel
Piccirilli, Attilio
Piccirilli, Furio
Pratt, Bela L.
Roth, Frederick G. R.
Schuler, Hans
Simmons, Amory C.
Weinman, Adolph A.

Bronze Medals

Ayton, Charles
Bagg, Louise E.
Birge, Edward
Carpenter, Margaret S.
Grunelle, Leonard
Eberle, St. L.
Guild, Mrs. E. C.
Harvey, Eli
Heber, C. A.
Hyatt, A. B.
Jaegers, Albert
Keeneys, Edward
Kitson, T. A. R.
Langton, B. Frances
Linder, Henry
Lukeman, Augustus
Moore, Lou Wall
Ney, Elizabeth
Pfeiffer, Clara
Price, Henry
Rhind, J. Massey
Salvatore, Victor
Sawyer, E. Warren
Schwartzott, M. M.
Scudder, Janet
Stillman, Effie
Tonetti, F. M. L.
Ward, Elsie

Yandell, Enid

xlv
GROUP XII
Architecture
Gold Medals
Burnham, Daniel H. Carrère & Hastings
Brunner, Arnold W. Ferry & Clas
Carrère, John M. Gilbert, Cass
Kimball, T. R.

Silver Medals
Andrews, Jacques & Rantoul Eyre, Wilson
Atterbury, Grosvenor Heins & La Farge
Boring & Tilton Rankin, Kellogg & Crane
Cope & Stewardson Shepley, Rutan & Coolidge
Fames & Young Taylor, J. Knox

Vaughan, Henry

Bronze Medals
Longfellow, A. W. Wheelwright & Haven
Rogers, James Gamble Winslow & Bigelow

GROUP XIV
Original Objects of Art Workmanship
Grand Prizes
Mercer, Henry C. Robertson, Hugh C.
Rogers, Bruce

Gold Medals
Codman, William C., for artistic rendering of design
Farnham, Paulding, for artistic rendering of design
Grueby, William H.
Hurley, E. T.
St. John, Agnes

Sears, Mary Crease
Updike, D. Berkeley
Van Briggle, Artus

Silver Medals
Barnum, Frances
Binns, Charles F.
Bontattler, N. G., Collaborator
Carson, Jane
Curtis, William Fuller
Dudley, Harry W., Hodge, J.
Samuel, Collaborators
Krasser, Frederick

Kendrick, George P., Collaborator
Leonard, Mrs. Anna B.
Meyers, Joseph F.
Mitchell, Marianne
Nickerson, Thomas S.
Stone, Arthur J.
Tiffany, Louis C.

Volke, Douglas

Bronze Medals
Baker, Cordelia T.
Conwell, Clark

Dolesse, Rose and Minnie
Easton, Charles Frederick
GALLERY 115, WEST WALL, FRENCH SECTION
<table>
<thead>
<tr>
<th>ARGENTINA</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>GROUP IX</td>
<td></td>
</tr>
<tr>
<td>Paintings and Drawings</td>
<td></td>
</tr>
<tr>
<td>Grand Prize</td>
<td></td>
</tr>
<tr>
<td>Carcova, Ernesto de la</td>
<td></td>
</tr>
<tr>
<td>Gold Medals</td>
<td></td>
</tr>
<tr>
<td>Collivadino, Pio</td>
<td>Giudici, Reynaldo</td>
</tr>
<tr>
<td>Sivori, Eduardo</td>
<td></td>
</tr>
<tr>
<td>Silver Medals</td>
<td></td>
</tr>
<tr>
<td>Artigue, Emilio</td>
<td>Garcia, Ricardo</td>
</tr>
<tr>
<td>Caraffa, Emilio</td>
<td>Ripamonte y Toledo, Carlos P</td>
</tr>
<tr>
<td>Bronze Medals</td>
<td></td>
</tr>
<tr>
<td>Cid de Pampl, Diana</td>
<td>Quiros, Cesareo B. de</td>
</tr>
<tr>
<td>Wernicke, Julia</td>
<td></td>
</tr>
<tr>
<td>GROUP X</td>
<td></td>
</tr>
<tr>
<td>Etchings, Engravings and Lithographs</td>
<td></td>
</tr>
<tr>
<td>Silver Medal</td>
<td></td>
</tr>
<tr>
<td>Collivadino, Pio</td>
<td></td>
</tr>
<tr>
<td>GROUP XI</td>
<td></td>
</tr>
<tr>
<td>Sculpture</td>
<td></td>
</tr>
<tr>
<td>Grand Prize</td>
<td></td>
</tr>
<tr>
<td>Yrurtia, Rogelio</td>
<td></td>
</tr>
<tr>
<td>Gold Medal</td>
<td></td>
</tr>
<tr>
<td>Dresco, Arturo</td>
<td></td>
</tr>
<tr>
<td>Silver Medal</td>
<td></td>
</tr>
<tr>
<td>Correa, Morales L.</td>
<td></td>
</tr>
<tr>
<td>Bronze Medal</td>
<td></td>
</tr>
<tr>
<td>Alonzo, Mateo</td>
<td></td>
</tr>
<tr>
<td>Slix</td>
<td></td>
</tr>
</tbody>
</table>
AUSTRIA

Commemorative Diploma and Gold Medal
To the Imperial Royal Ministry of Education, for the Most Complete and Most Attractive Installation in the Department of Art.

GROUP IX
Paintings and Drawings

Grand Prize
Hampel, Walter

Gold Medals
Delug, Alois
Hynais, Vojtech
Kauffman, Adolph
Konopa, Rudolph

Lebiedzki, Eduard
Mehoffer, Joseph
Schaeffer, August
Svabinsky, Max

Silver Medals
Axenstowicz, Theodor
Bamberger, Gustav
Elat, Juljan
Geller, Johann Nepomuk
Hessl, Gustav H.
Joanvits, Paul
Jungwirth, Joseph
Kasparides, Eduard
Kempf, Edler von H.
Mucha, Alfons

Preisler, Jan
Ranzoni, Hans
Russ, Robert
Schwaiger, Hannus
Slavicek, Antonin
Stauffer, Victor
Thiele, Franz
Wilda, Charles
Wilt, Hans
Wyczolkowski, Leon

Bronze Medals
Amoneder, Eduard
Bernt, Rudolf
Germela, Raimund
Graft, Ludwig Ferd
Honsa, Jan
Hudecek, Antonin
Jalin, Gustav
Kinzell, Joseph
Kraus, Ferdinand

Larwin, Hans
Luntz, Adolf
Merode, Carl Freiherr von
Schiff, Robert
Simon, Frantisek
Tomec, Heinrich
Uprka, Joza H.
Wyczolkowski, Leon
Zeisehe, Eduard
Zoff, Alfred

GROUP X
Etchings, Engravings and Lithographs

Gold Medal
Kupka, Frantisek
GALLERY 7 LOOKING WEST AT NIGHT UNITED STATES SECTION.
Silver Medals

Danilowatz, Joseph

Hagenbart, Fritz

Bronze Medals

Cossmann, Alfred

Hagenhart, Fritz

Holarek, Alfred

Kock, Ludwig

Tiehy, Karl

GROUP XI

Sculpture

Grand Prize

Zumusche, Kaspar, Ritter von

Gold Medals

Kautsch, Henri

Scharff, Anton

Seib, Wilhelm

Silver Medals

Breithut, Peter

Katka, Bohumile

Charlemont, Theodor

Marschall, Rudolf

Gruber, Jakob

Pawlack, Franz X.

Hofmann, Edmund

Pohl, Adolf

Seiffert, Franz

Bronze Medals

Hausmann, F.

Schwartz, Stefan

Kaam, Arthur

Stein, Alwyn von

Laszczka, Konstantin

Swoboda, E. A.

Lax, Joseph

Wollek, Karl

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Ludwig Bauman, for Design of the Austrian Government Pavilion

GROUP XIV

Original Objects of Art Workmanship

Gold Medals

Emmel, Bruna

Kotena, Jan
GALLERY 17 LOOKING EAST AT NIGHT, UNITED STATES SECTION
Silver Medals

Exner, Hilda
Novak, Prof. E.
Schimkowitz, O.
Schlangenhausen, Emma
Schufinsky, Victor
Suchardo, S.
Wolf, Karl

Bronze Medals

Engelhardt, Joseph
Kloucek, Prof
Koehler, Karl
Petr, K.
Powolny, F.
Sika, Juta
Silek, J.
Unger, Hilda
Wutscher, Karl

BELGIUM

GROUP IX

Paintings and Drawings

Grand Prize

Heymans, Adrian Joseph

Commemorative Gold Medal and Diploma of Honor

For Distinguished Service in Art

Courtens, Franz

Gold Medals

Buysse, Georges
Charlet, Franz
Claus, Emile
Courtens, Franz
Delaunois, Alfred
Dierckx, Pierre J.
Frederic, Leon
Leempoels, Jef
Leveque, August
Knopf, Fernand
Willaert, Ferdinand

Silver Medals

Boudry, Alois
Cassiers, Henry
Cluysnaer, Andre
De Hem, Louise
Farazyn, Edgard
Laermans, Eugene
Robert, Raphael
Stacquet, Henri
Vandivort, Louis
Verhaert, Piet

Wytman, Rodolphe Paul
Bronze Medals

Abattuci, Pierre Jean
Baes, Firmin
Blieck, Maurice
Calais, Henriette
Cambier, Louis
De Bievre, Marie
Maeck, Leopold
Hens, Franz
Hoorickx, Ernest

Horenkant, Joseph
Jottrand, Lucien
Mathieu, Paul
Thomas, Henri
Van Andringa, Martin
Van Beurden, Alphonse G.
Van Cauwelaert, Emile Jean
Van Hove, Edmond
Wytsman, Juliette

GROUP X

Etchings, Engravings and Lithographs

Silver Medal
Peeters, Louis

Bronze Medals

Bernier, Charles

Lauwers, Francois

GROUP XI

Sculpture

Grand Prizes
Meunier, Constantin

Gold Medals
Samuel, Charles

Silver Medals

Le Roy, Hypp
Nocquet, P. A.

Bronze Medals

Jespers, L. E. M.
Van Beurden, A.
Van Peteghen, A.
Vogelaar, L.

GROUP XIV

Original Objects of Art Workmanship.

Silver Medal
Desmedt, Pierre
Bronze Medal
Zech, J. B.

BRAZIL
GROUP IX
Paintings and Drawings
Gold Medal
Visconti, E.

Silver Medals
Figueiredo, A.
Weingartner, Pedro

Bronze Medals
Bracos, Modesto
Delpino, A.
Pacheco, Insley

GROUP X
Etchings, Engravings and Lithographs
Bronze Medal
Bracos, Modesto

GROUP XI
Sculpture
Gold Medal
Girardet, A. G.

Bronze Medal
Zani, Amadeu

GROUP XIV
Original Objects of Art Workmanship
Bronze Medal
Visconti, E.
BULGARIA

GROUP IX
Paintings and Drawings
Grand Prize
Vechin-Yaroslav

Gold Medal
Mrkwítelka, J. V.

Silver Medal
Mitoff, A.

Bronze Medal
Rerberoff, Christo

GROUP XI
Sculpture
Silver Medal
Schatz, Boris

GROUP XIV
Original Objects of Art Workmanship
Bronze Medals

CANADA

GROUP IX
Paintings and Drawings
Commemorative Diploma and Gold Medal of Honor
For Distinguished Service in Art
Harris, Robert

Silver Medals
Brymner, William
Carlyle, Florence

Bronze Medals
Challener, Frederic S.
Cullen, Maurice
Gagnon, Clarence A.
Hammond, John
Hope, William

Knowles, E. McGillivray
Muntz, Laura
Read, G. A.
Tully, Sidney Strickland
Watson, Homer
**CUBA**  
**GROUP IX**  
Paintings and Drawings  
**Gold Medal**  
Romanach, Leopoldo  
**Bronze Medals**  
Melero, Aurelio  
Mercier, Concepcion  
Tejada, J. J.

---

**GERMANY**  
**GROUP IX**  
Paintings and Drawings  
**Grand Prize**  
Menzel, Adolph von  
**Commemorative Gold Medal and Diploma**  
For Distinguished Service in Art  
Kaulbach, Fritz August von  

**Gold Medals**
- Bantzer, K.  
- Bartels, Hans von  
- Defregger, Franz von  
- Diez, Wilhelm von  
- Erdtelt, Alois  
- Herrmann, Hans  
- Koester, Alexander  
- Kuehl, Gotthard  
- Loefftz, L. von  
- Schreiner, Wilhelm  
- Vogel, Hugo  
- Werner, A. von

**Silver Medals**
- Bloss, Carl  
- Echler, A.  
- Engel, Otto H.  
- Firle, Walther  
- Fischeler-Gurig, Adolph  
- Freundmann, Victor  
- Friese, Richard  
- Gruetzner, Eduard  
- Hamacher, Willy  
- Hoch, Franz  
- Kallmorgen, Frederick  
- Kuestner, Carl  
- Laupheim, Anton  
- Maennchen, Adolph  
- Marcus, Otto  
- Meyerheim, Paul  
- Rabending, Fritz  
- Schauberg, Joseph  
- Schuster-Woldau, Raffael  
- Simm, Franz  
- Thor, Walter  
- Ziegler, Carl

**Bronze Medals**
- Adam, Julius  
- Andersen-Lundby, A.  
- Baer, Fritz  
- Canal, G. von
GROUP X
Etchings, Engravings and Lithographs

**Gold Medals**
- Krueger, Albert
- Gampert, Otto
- Kresse, Oswald
- Cosomati, Ettore
- Eilers, Gustav
- Fabian, Max

**Silver Medals**
- Schultze-Woldau, George
- Schraegle, Gustav
- Unger, Hans
- Vogeler, Heinrich
- Wiesinger-Florian, Olga
- Wirth, Anna Maria

**Bronze Medals**
- Gentsch, Ismael
- Kuehn, Ludwig
- Meyer, Hans
- Raab, Doris

GROUP XI
Grand Prizes

**Gold Medals**
- Breuer, Peter
- Epler, Heinrich
- Klein, Max
- Wandtschneider, Wilhelm

**Silver Medals**
- Janensch, Gerhard
- Lepke, Ferdinand
- Schauss, Martin
- Seffner, Carl
- Stocker, Daniel
Bronze Medals

Beyrer, Eduard
Boeltzig, Reinhard
Hahn, Wilhelm
Heinemann, Fritz
Koenig, Richard
Koerschgen, Josef
Mayer, Rudolf
Menz, Karl
Pfeiffer, A.

Pagels, H. M.
Schmidt-Kestner
Stark, Constantin
Sturm, Paul
Von Gosen, Theodor
Vordermaier, Ludwig
Weneck, Ernst
Werner, Selmar
Wuensche, Emil

GROUP XII
Architecture
Gold Medal
Seidl, Gabriel von

Commemorative Gold Medal and Diploma of Honor
Schmitz, Bruno, for Design of German Restaurant Pavilion, and Treatment of its Grounds

Silver Medals

Breslauer & Salinger
Grassel, Hans
Hasack, Max
Hauherrisser, George von

Kreis, Wilhelm
Mühling, Bruno
Olbrich, Joseph M.
Seidl, Emanuel

Bronze Medals

Rank, Brothers
Thyriot, Franz

GROUP XIV
Original Objects of Art Workmanship
Grand Prize
Länger, Professor Max

Gold Medals

Hoffacker, Karl
Hülbe, George
Kornhas, Prof. C.

Mueller-Salem, Jul
Schumacher, Fritz
Schmutz-Baudiss, Theo

Silver Medals

Schmidt-Pecht, Elizabeth

Maco, Robert

Bronze Medals

Scharvogel, J. J.

Seidler, H.
HOLLAND
GROUP IX
Paintings and Drawings

Grand Prize
Israels, Josef

Commemorative Diplomas and Gold Medals of Honor
For Distinguished Service in Art
Berlage, Hendrik Petrus
Mesdag, Hendrik Willem

Gold Medals
Bauer, Marius A. J.
Blommers, Bernardus J.
Breitner, G. H.
Bock, Theophile de

Essen, Jan van
Maris, Willem
Schwartze, Therese
Wild, Carol F. Louis de
Witsen, Willem

Silver Medals
Apol, Louis
Arntzenius, Floris
Bastert, Nicolaas
Briet, Arthur
Court, Onderwater H. F. de
Dijsselhoff, G. W.
Gorter, Arnold Marc
Hoppe, Bernard
Jösselin de Jong, P. de
Jurres, Johannes Hendrik
Keever, Jacob S. H.
Mastenbroek, Johan H.
Moes, Wally
Offermans, Tony
Pieters, Evert
Roelofs, Albert
Schregel, Bernard
Shutter, Willy
Soest, Louis W. van
Wijsmuller, J. H.

Bronze Medals
Bisschop, Richard
Bongers B.
Broedelec, André
Comte, Adolf le
Dooyeward, Jacob
Frankfort, Eduard
Heyberg, Johannes G.
Hoynek, van Papendrecht J.
Hulk, Johannes Fr. Junior
Koning, Arnold Hendrik
Koster, Anton Louise
Melis, Henriëns J.
Mondriaan, Fris
Oldewelt F. G. W.
Oppenouorth, W. J.
Rip, Willem Cornelis
Sembilt, Marinus
Wiggers, Dirk
Zoetelief Tromp, J.

GROUP X
Etchings, Engravings and Lithographs

Grand Prize
Bauer, Marius A. J.
Gold Medals
Dake, Prof. C. L.  
Dupont, Prof. Pieter

Graadt van Roggen, Johannes M.  
Storm van’s Gravesande, C.

Silver Medals
Bosch, Etienne  
Haverman, Hendrik J.

Hoytema, Th. van  
Veldheer, Jacob G.  
Witsen, Willem

Bronze Medals
Koster, A. L.

Kramer, Martinus

GROUP XI
Sculpture
Gold Medal
Wijk, Charles van

Silver Medals
Wienecke, J. C.

Bronze Medals
Begeer, C. J.

Hesselink, Abraham  
Schwartz, Georgina

GROUP XII
Architecture
Bronze Medals
Berlage, Hendrik Petrus  
Cuypers, Eduard

GROUP XIV
Original Objects of Art Workmanship
Gold Medals
Brom, Jan  
Hartgring, A.

Lecomte and Mauser  
Van Rossem

Silver Medals
Cachet, F. Lion  
Eisenloeffel, Jan  
Lebeau, Chris  
Mendes da Costa, J.

Jansen, W. F. G.  
Nienhuis, L.  
Nieuwenhuis, T.  
Penaat, Willem

Bronze Medal
Nienhuis, L.

lxiii
HUNGARY

GROUP IX
Paintings and Drawings

Gold Medals

Laszlo, F. E. Thorma, J. de

Commemorative Gold Medal and Diploma
For Distinguished Service in Art
Lotz, L.

Silver Medals

Perlmutter, I. Poll, H.

Bronze Medals

Bihari, S. Ferenczy, K. Grünwald, B.

GROUP XI
Sculpture

Gold Medals

Zala, Gyorgy Ligeti, M.

Silver Medals

Danklo, J. Teles, E.

Bronze Medal

Vastagh, George

GROUP XIV
Original Objects of Art Workmanship

Gold Medal
de Sikorski, T.

Silver Medal
Horti, Professor Paul

Bronze Medals

Betlen, Gyula Kriesch, Aladar

Rappaport, O. Tarjan, O.
INTERNATIONAL SECTION

CEYLON

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Skinner, F., for his Design for the Ceylon Government Pavilion

GROUP XIV

Original Objects of Art Workmanship

Silver Medals

Arnolia, Nami

Andris, Hami

Bronze Medal

Wimalaratne, D. D.

CHINA

GROUP XII

Architecture

Commemorative Gold Medal and Diploma

Atkinson & Dallas

For their Design for the Chinese Government Pavilion

GROUP XIV

Original Objects of Art Workmanship

Gold Medals

Chun Kwan Kee

Shen Shao An Shoo Kee

Silver Medals

Shu Lien Chi

Lee Chin Chin

DENMARK

GROUP XIV

Original Objects of Art Workmanship

Grand Prize

Engelhardt, V., Copenhagen

Silver Medals

Nielsen, E.

Bronze Medals

Reistrup-Hansen (Collaborator)

NORWAY

GROUP XIV

Original Objects of Art Workmanship

Silver Medal

Munthe, Gerhard
ITALY

GROUP IX

Paintings and Drawings

Grand Prize
Mancini, Antonio

Gold Medals
Caprile, Vincenzo
Dall'Oca Bianco, Angelo
De Karolis, Adolfo
Esposito, Gaetano

Bazzaro, Leonardo
Casciaro, Giuseppe
Chini, Galileo
Ciardi, Guglielmo
Ciardi, Giuseppe
Cipolla, Fabio
Coromaldi, Umberto
De Francisco, Pietro
Fattori, Giovanni
Ferrari, Arturo

Bonomelli, Romeo
Corelli, Augusto
Damolin, Oreste
Discovolo, Antonio
Favai, Gennaro
Fornara, Carlo

Gola, Emilio
Innocenti, Camillo
Laurenti, Cesare
Rizzi, Antonio

Silver Medals
Goli, Luigi
Longoni, Emilio
Migliaro, Vincenzo
Morbelli, Angelo
Onega, Filippo
Padrida, Giuseppe
Peletti, Filiberto
Sezanne, Augusto
Stoppoloni, A. G.
Tavernier, Andrea

Bronze Medals
Ghiglia, Oscar
Lori, Amedeo
Mucchi, Anton Maria
Noci, Arturo
Pazzini, Norberto
Rava, Maurizio
Stragliati, Carlo

GROUP X

Etchings, Engravings and Lithographs

Bronze Medals
Viligiardi, Arturo
Vitalini, Francesco

GROUP XI

Sculpture

Grand Prizes
Romanelli, Raffaello

Gold Medals
D'Orsi, Achille
Fontana, Carlo

Galetti, Stefano
Rivalta, Augusto
Rutelli, Mario
Silver Medals
Nicoliini, Giovanni
Origo, Clemente
Pellini, Eugenio
Prini, Giovanni

Bronze Medals
Bescara, Cesare
Buemi, Salvatore

Benini, Mauro
De Albertis, Eduardo
Graziosi, Giuseppe
Marshi, Emilio
Sodini, Dante

GROUP XII
Architecture
Commemorative Gold Medal and Diploma
Sommaruga, Giuseppe, for his work upon the grounds of the Exposition, and Distinguished Service in Art

Silver Medals
Collamarini, Edoardo
Viligiardi, Arturo

GROUP XIV
Original Objects of Art Workmanship
Silver Medal
Chini, Galileo.

Bronze Medal
Chini, Chino, Collaborator

JAPAN
GROUP IX
Paintings and Drawings
Grand Prize
Gaho, Hashimoto

Gold Medals
Ohashi, Suiseki
Watanabe, Seitei

Silver Medals
Kawahata, Giokusho
Kawamura, Giokun
Kokayashi, Gokio
Koheki, Gakei
Komiya, Madam Tokei
Kuhota, Kinsen
Muramatsu, Ungai
Murase, Giokuden
Nomura, Bunkio
Ogata, Gekko
Sato, Shiyen

Bronze Medals
Atomi, Madam Giokushi
Kawai, Giokudo
Mitsutani, Kunishiro
Morohoshi, Seisho

GROUP XI
Sculpture
Gold Medals
Kaneda, Kanejiro
Abe, Insai
Toyama, Chozo

Silver Medals
Honbo, Gitaro
Ishii, Kihyoye
Murata, Kichigoro

Bronze Medals
Otake, Chikuha
Takahashi, Giokuycn

GROUP XII
Architecture
Grand Prize
Hon. Hayato Foukuba, for Landscape Architecture of Garden of Japanese Government Pavilion

Gold Medal
Masamachi Kuru, for Design for Japanese Government Pavilion

Bronze Medals
Morita, Ichigoro

GROUP XIV
Original Objects of Art Workmanship
Grand Prizes
Kawashima, Jimbei
Miyagawa, Kozan

Gold Medals
Aikawa, Toyoo
Akatsuka, Zittoku
Fujiwara, Ihioye
Jida, Shinhichi  
Ito, Tozan  
Jomi, Yeisuke  
Kagawa, Katsuhiro  
Keida, Masataro  
Kinkozan, Sobei  
Kumagai, Naoyuki  
Namikawa, Yasuyuki  

Silver Medals

Fujikawa, Shinzo  
Hayashiya, Jisaburo  
Ikeda, Seisuke  
Ito, Sadahumi  
Kawara, Taro  
Mikami, Kosaburo  
Mukai, Shigetaro  

Bronze Medals

Hattori, Todasaburo  
Kanamori, Hichiro  
Kanamori, Tohei  

MEXICO

GROUP IX

Paintings and Drawings

Gold Medal
Fabres, Antonio

Bronze Medal
Garcia, Jesus Coronina

GROUP X

Etchings, Engravings and Lithographs

Bronze Medal
Fabres, Antonio

GROUP XI

Sculpture

Bronze Medal
Prieto, L.
PORTUGAL

GROUP IX
Paintings and Drawings
Commemorative Diploma and Grand Medal of Honor
For Distinguished Service in Art
H. R. M. the King of Portugal

Grand Prize
Columbano, Bardello Pinheiro

Gold Medal
H. R. M. the King of Portugal

Silver Medals
H. R. M. the Queen of Portugal
Carneiro, Antonio T., Jr.

Condeira, Ernesto P.
Salgado, José Velloso

Bronze Medals
Brito, José de
Mello, Arthur V. de

GROUP X
Etchings, Engravings and Lithographs
Bronze Medal
Lallemand, Luciano

GROUP XI
Sculpture
Grand Prize
Texeira Lopez, Antonio

Bronze Medals
Simoes d’Almeida (Sobrinho), José

RUSSIA

GROUP IX
Paintings and Drawings
Commemorative Diploma and Gold Medal of Honor
For Distinguished Service in Art
Repin, T. E.

Gold Medals
Ivanoff, M. F.
Shraerof, P. D.
Silver Medals

Denisoff-Uralsky, A. K.
Djenyaeff, T. A.
Eberling, A. R.
Kahl, C. N.
Kardofsky, D. N.
Latree, N. P.

Makoushenko, T. L.
Pigoroff, N. P.
Rohrich, N. C.
Sitchoff, F. V.
Vladimiroff, I. A.
Zaroubin, V. T.

Bronze Medals

Baklund, Elsa
Bilit, J. S.
Feldman, K. A.
Foukin, N. M.
Haush, A. F.
Heller, P. T.
Ivanoff, N. T.
Koudriavtseff, A. Z.

Landan, Emilie
Petrovitcheff, P. T.
Popoff, V. N.
Root, N. F.
Schmidt, G. G.
Shabounin, N. A.
Svietliisky, G. P.
Tseregoty, N. G.

GROUP X

Etchings, Engravings and Lithographs

Bronze Medals

Xydias, P. S.

GROUP XI

Sculpture

Gold Medal

Ginsburg, E. Y.

Silver Medal

Sinayoff-Bernstein

SWEDEN

GROUP IX

Paintings and Drawings

Grand Prize

Zorn, Anders L.

Commemorative Diplomas and Gold Medals of Honor

For Distinguished Service in Art

Larsson, Carl
Börjesson, Johan
Cedarström, Baron Gustaf
Arborelius, Olof
Bergstrom, Alfred
Kallstenius, G. S. N.

Ankarcrorna, Gustaf
Behm, Vilhelm
Borgh, K. A
Hedberg, Erik

Almquist, Ester
Brate, Fanny
Genberg, Anton

Gold Medals

Liljefors, Bruno A.
Osterman, Bernhard
Osterman, Emil

Silver Medals

Hullgren, Carl Oscar
Johansson, Carl
Larsson, Carl
Smith, Wilhelm
Wallen, Gustaf Theodor

Bronze Medals

Nordgren, Anna
Ronquist Lotten
Wahlström, Charlotte

——

GROUP X

Etchings, Engravings and Lithographs

Gold Medals

Larsson, Carl

——

GROUP XI

Sculpture

Gold Medals

Lundberg, Theodor
Malmquist, Gustaf

Silver Medals

Edstrom, David
Milles, Carl
Milles, Ruth

Bronze Medals

Blomberg, Sigrid
Neujd, Herman
Sprinchorn, Gerda

——

GROUP XII

Commemorative Silver Medal and Diploma

For Work upon the Exposition Grounds
Boberg, Ferdinand, for Design of Swedish National Pavilion

lxxii
SPECIAL COMMEMORATIVE AWARDS
APART FROM GROUP EXHIBITS

The International Jury of Awards expressed regret that the exhibits of France and Great Britain were not in competition.

The following awards in recognition of distinguished services in connection with various national sections of the Department of Art have been made:

ARGENTINE
Commemorative Diploma and Gold Medal
Schiaffino, Eduardo

AUSTRIA
Commemorative Diplomas and Gold Medals
Axentowicz, Professor Theodore
Kotera, Professor Jan
Bernt, Architect Rudolf
Urban, Architect Joseph

BELGIUM
Commemorative Diploma and Gold Medal
Verlant, Ernest

FRANCE
Commemorative Diploma and Grand Medal of Honor
For Distinguished Service in Art
Roujon, Henri

Commemorative Diploma and Gold Medal
Saglio, André

GERMANY
Commemorative Diplomas and Gold Medals
Adam, Professor Julius
Kreis, Professor Wilhelm
Janensch, Professor Gehr
Marr, Professor Karl
Schaefer, Professor Max

GREAT BRITAIN
Commemorative Honors for Distinguished Services
In Connection with the British Exhibit
Sir Edward J. Poynter, Chairman. Diploma
Isidore Spielman, Honorary Secretary. Diploma
E. J. Gregory, Diploma and Gold Medal for installation of collection
Alfred Parsons, Diploma and Gold Medal for installation of collection
Walter Crane, Chairman for Arts and Crafts, Diploma
Edward S. Pryor, Honorary Secretary for Arts and Crafts, Diploma
Halsey Ricardo, Diploma and Gold Medal for installation of collection

HOLLAND
Commemorative Diplomas and Gold Medals
Comte, Adolf le
Cuypers, Eduard
Martens, Willy

HUNGARY
Commemorative Diploma and Gold Medal
Horti, Professor Paul

ITALY
Commemorative Diplomas and Gold Medals
Apolloni, A.
Pavia, Hon. Angelo

JAPAN
Commemorative Diplomas and Gold Medals
Naohike, Masaki
Keisuke, Niwa
Shugio, Heromich

RUSSIA
Commemorative Diploma and Gold Medal
Makofsky, V. E.

SWEDEN
Commemorative Diploma and Gold Medal
Schulzberg, Anshelm

UNITED STATES
Commemorative Awards
For Service in Connection with the Department of Art
Halsey C. Ives, Diploma and Grand Prize
Charles M. Kurtz, Diploma and Gold Medal
George Julian Zolnay, Diploma and Gold Medal
Frederick Allen Whiting, Diploma and Gold Medal
William H. Fox, Diploma and Silver Medal
Olive Whiting, Bronze Medal

Commemorative Diploma and Gold Medal
To Harry W. Watrous
For valuable assistance in the formation of the exhibit of the United States Section.

lxxiv
The broad, simple painting of the figures, the suggestion of movement, the subtle touches of rapidly changing lights and shadows mark the master hand of the artist and contribute to an ensemble of satisfying charm. (There are nine other pictures by Mr. Zorn in this gallery, and there are two portraits by him in Gallery 1, and one portrait in Gallery 7, United States Loan Exhibit. See Official Catalogue.)

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JEAN LOUIS ERNEST MEISSONIER 1815-1891.

Born at Lyons, 1815; died, 1891. In 1830, Meissonier went to Paris and studied under Léon Cogniet. He formed his remarkable technique, however, upon careful study of the old masters—particularly those of the Dutch school. He was awarded medals at the Salon: third-class, 1840; second-class, 1841; first-class, 1843 and 1850; medals of honor, 1855, 1867 and 1878. He received the cross of the Legion of Honor in 1846, was made an officer of the Legion in 1856, a commander in 1867, and grand officer in 1878. Member of the Institute, 1861. One of the founders and the first president of the Société Nationale des Beaux Arts. No painter surpassed Meissonier in literal detail—not even Metsu—and yet his brush-work, though exceedingly minute, is wonderfully broad and artistic. Meissonier was an assiduous student, constantly aiming for perfection in representation.

The Smoker (Gallery 6). Lent by Miss Helen Miller Gould, New York.

The figure of a tall man, with a long clay pipe in his mouth, seated beside a table on which is a tall pewter flagon, with a half-filled glass near it. The man wears a red coat, black waistcoat and breeches, and black slippers with silver buckles. The figure is relieved against a wall of rich golden brown. Every
detail of the work is painted with the utmost fidelity to nature, with minute detail, yet, at the same time, with breadth and simplicity.

RUSSIA.

T. E. REPIN, Saint Petersburg.

Member of the Imperial Academy of Arts and Professor of Painting at the High School of Arts attached to the Imperial Academy, Saint Petersburg. Perhaps the most noted portrait painter of Russia, and widely known in other countries.

Portrait of Mrs. K. (Gallery 132).

Full-length, life-size portrait of a lady, with blue eyes, light-brown hair and smiling expression, seated in an arm-chair, facing the observer, but with eyes turned toward the left. She wears a low-cut pink dress, bordered with pale green and adorned with a profusion of lace. She is in the act of pulling a white glove on her left hand. Over her left shoulder and stretching around over the right arm of the chair is a brown feather boa. The chair is upholstered with figured blue brocade. Behind the figure is a blue curtain; at the right a strip of tapestry. The picture is painted with great artistic skill. The attitude is easy and natural; the flesh is charmingly modeled, and the color is agreeable.

FRANCE.

JOSEPH BAIL, Paris.

Born at Limonest (Rhone), France. Pupil of his father. Honorable mention, Salon, Paris, 1885; third-class medal, 1886; second-class medal, 1887; silver medal, Exposition Universelle, Paris, 1889; gold medal, Exposition Universelle, 1900. Chevalier of the Legion of Honor. First coming into prominence as a painter of still life, with technique somewhat resembling that of Vollon, M. Bail later essayed figure painting. For
strength and color his work stands in the front rank of contemporary French art expression.


Two young girls are seated at a table near a window in a spacious apartment, intently engaged in working out designs in lace. A young woman standing behind the figure at the right is giving instruction. The young woman seated at the right wears a soft red blouse waist, gray skirt and white apron; her companion is in white, and each has an elaborate cap of bright colors. The woman standing has a purple waist with white kerchief over the shoulders, a gray skirt and elaborate white linen cap. A brilliant figured green table cover has been pushed into the center of the table to make way for the paraphernalia of the lace-work. The figures of the young woman are of gentle type, and are charming in their expression of interest. The figures and the interior are painted in a manner at once recalling Pieter de Hooghe and Van der Meer of Delft, and with the beauty of color that one finds in the works of Chardin. The gradations of the light and shadow are expressed with a degree of subtlety that is truly remarkable. In composition, in drawing, in color, the work is full of distinction. It is one of the most adequate and satisfying works in the French exhibit.

**HOLLAND.**

**JOSEF ISRAELS,** The Hague, Holland.

In contemporary art there is no “school” of expression more characteristic and pronounced than the Dutch School, of which Josef Israels is one of the leading exponents. Born in Groningen, in 1824, he studied at Amsterdam, in the Academy, under Pieneman, and in the studio of Kruseman; later, in Paris under Picot and Henri Scheffer. His art reflects little of the methods of his instructors; and while there is in it a
and Delacroix, in one direction, and in another Man-
tegna, Angelico, Filippo Lippi; then Rembrandt and
the great landscape painters contemporary with him-
self."—Henley. In his earlier days, in Paris, Millet
painted mostly from the nude. His pictures then were
fine in color, but not of the seriousness of his later
works. In 1849 he left Paris for Barbizon, where he
returned to the ideals of his youth, lived as a peasant,
and became the epic poet of rusticity. Here he knew
and worked along with Rousseau, Corot, Dupré and
Diaz. W. E. Henley, who already has been quoted,
thus writes of Millet: "Of most of his works the effect
is ethical, as well as plastic. They are not simply
works of art; they are, as it were, lay sermons in paint,
for they embody ideas which, not absolutely literary
in themselves, are to some extent susceptible of a lit-
erary expression. Millet, in fact, was not less poet
than painter. The French peasant was his hero, the
romance of man in Nature his material. To his fellow
craftsmen his work must always present extraordinary
interest; for while his gift was immense and his ac-
complishment in its way unrivalled, there have been
few whose study of reality has been more searching
and profound, and few the record of whose observa-
tions is so charged with brain and so pregnant with
significance. But he did not work for his fellow-crafts-
men alone. He has touched the scenes of that 'epic
in the flat'—which was his legacy to time—with a
dignity, a solemn passion, a quality of fatefulness, a
sense of eternal issues, which left him in the neighbor-
hood of Michel Angelo and Beethoven, and make his
achievement, like theirs, the possession of all man-
kind." Millet's work is suggestive; it evokes thought
and reflection for its spiritual qualities, as well as ad-
miration for its strength and its subtle, beautiful color.
Millet was given medals at the Salons of 1853, 1864
and 1867, Exposition Universelle, and the cross of the
Legion of Honor in 1868. In 1878 his memory was
CHARLES WILDA: THE WISE MEN FROM THE EAST
warm glow, contrasting strongly with the pale blue of the moonlight and its shadows. The figures of the travelers are full of devotional spirit. In contrast with them are inhabitants of the village who crowd about, at the right, regarding the strangers with curiosity. The composition is well-balanced and the work is fine in color. (Another work by Wilda hangs in the same Gallery. See Official Catalogue.)

UNITED STATES.

DWIGHT W. TRYON, New York.

Born in Hartford, Connecticut, 1849. Studied in Paris, under Jacquesson de la Chevreuse, Charles F. Daubigny and Antoine Guillemet. Opened a studio in New York in 1881. He was awarded a gold medal at Boston, 1882; gold medal at Competitive Prize Fund Exhibition, New York, 1886; Second Hallgarten Prize at National Academy, 1887; Webb Prize at the Society of American Artists, 1889; Ellsworth Prize at the Chicago Art Institute, 1889; Potter Palmer Prize, Chicago Interstate Exposition, 1889; medal of the first class, Munich International Exposition, 1891; medal, World’s Fair, Chicago, 1893; first prize at Cleveland Exposition, 1895; first prize at Nashville Centennial Exposition, 1896; first prize, gold medal and $4,500 at Carnegie Institute, 1898; gold medal, Pan-American Exposition, 1901. Member, National Academy, Society of American Artists, and American Water Color Society.

Sunset (Gallery 32). Lent by Mrs. John T. Davis, St. Louis.

Corot, Rousseau and Daubigny might have united in painting this small landscape by Tryon—and still there would have been something lacking. Mr. Tryon in this work has suggested the three great Frenchmen, but he has added a personal touch that belongs to none of them. Painting in the most simple, direct and unaffected manner, the artist has come very close to the soul of Nature in this picture—which is not so much
F. VON UBBE: A SEWING RIFE IN HOLLAND
a representation as an interpretation. Under the glowing sky is a placid stretch of landscape extending to a hillside in the middle distance, with the suggestion of a habitation among the trees. A quiet pool in the foreground, undisturbed by a ripple, enhances the feeling of restfulness which pervades the scene, and reflects the glow of the exquisite sky. In richness and at the same time tenderness of color, in vitality, in poetic feeling, there is no more impressive work in the exhibition. (Other works by Mr. Tryon are in this gallery and Galleries 21, 22 and 31. See Official Catalogue.)

GERMANY.

(UNITED STATES LOAN EXHIBIT.)

FRIEDERICH HERMANN KARL VON UHDE,
Munich, Bavaria (Germany).


A Sewing Bee in Holland (Gallery 1). Lent by the Museum of Fine Arts, St. Louis.

An interior of a large Dutch house, with a group of young women seated about a table in front of a large window, sewing. An open doorway leads into an adjoining room, in which a woman sits by a table. With a single exception the women wear black dresses. The woman across the table—seen over the shoulder of the principal figure in the foreground—is garbed in dull yellow. All have white caps, and the woman at the end of the table wears a blue apron, as does the figure at the extreme left. On a small table, nearer the window, are potted plants—geraniums and carnations in bloom. Through the window, the gray-green foliage
J. DE THORMA: THE FIRST OF OCTOBER; FAREWELL OF RECRUITS
ing in the picture, which is one of the most attractive works of an artist whose productions are exceedingly rare.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

JEAN BAPTISTE CAMILLE COROT 1796-1875).

Corot united in his art the best tendencies both of the Romanticists and the Naturalists. The essentials of classicism also were his—composition, selection, treatment—the master qualities of style. His works are suggestive, but they are complete. They are pervaded by truth, but equally by poetry. They are the expression of a soul in love with beauty—finding the spirit of beauty in everything, and its greatest delight in recording the impressions of beauty upon itself. In Corot's painting there is "elegance, thrill and a hint of the unseen." It is a synthesis of Nature and Corot. Born in Paris, in 1796, Corot, after a period of commercial clerkship, studied art in opposition to the wishes of his family. He was instructed first by Michallon, afterward by Victor Berton, and spent several years in study in Italy. At first unsuccessful, he lived to see his works enormously appreciate in value. He was awarded medals in the Salons of 1838, 1848, 1855, and at the Exposition-Universelle, in 1867. He received the Cross of the Legion of Honor in 1846, and was made an Officer of the Legion in 1867. He died in 1875. The Diploma to Deceased Artists was inscribed to his memory in 1878.


The reputation of Corot and Daubigny safely might be rested upon the works by each that are represented in the United States Loan Exhibit. One of the most noteworthy examples of Corot, and one of the most important of his productions, is the picture illustrated. In the foreground, under a spreading tree, several
nymphs are dancing joyously, the upper portions of their figures outlined against a sky in which crimson and gold seem almost equally commingled. One of them holds aloft a tambourine which she has been striking. At the left, under another tree, two graceful figures are standing, apparently about to join the dancers. Beyond the foreground are marshes, with gleaming pools reflecting the sky. There is a bit of distant hillside, also, and one strains his eyes to make out details thereon. The scene is suggestive of Italy. The foreground is suffused with color from the crimson sky, and, though in shadow, the shadow is marvelously transparent. Here is the very spirit of evening, along with the spirit of beauty; restful, satisfying, constantly appealing to the observer, and never becoming exhausted. (Another very important example of the work of Corot hangs in this gallery, and there are other works by him in Galleries 1 and 7. See Official Catalogue.)

HOLLAND.

JAKOB MARIS (Deceased).

Born at The Hague, 1837. Pupil of the Academy and of Strobel and Van Hove, at The Hague; of De Keyser and Van Lerius, at Antwerp, and of Hebert, at Paris. Gold medal, Exposition Universelle, Paris, 1889; medal, World's Columbian Exposition, Chicago, 1893. Died, 1899. He painted both figures and landscapes, but his strong forte was landscape views along the quays, river views, etc. He painted luminous moving clouds in a most masterly manner. Rarely have cloud effects been expressed on canvass with such truth and spirit. His works, fine in color and tone, rank among the masterpieces of our time.

The River (Gallery 33).

View looking across a Dutch river. Windmills and low-lying buildings are seen under a sky filled with heavy clouds—parted here and there, showing patches
JOHN W. ALEXANDER: PORTRAIT OF MRS. ALEXANDER
dignity and distinction in the graceful, natural pose, and the simple scheme of refined harmonious coloring is in character with the subject. In decorative quality few works are so admirable as this. (Other examples of Mr. Alexander's work hang in Galleries 14 and 32. See Official Catalogue.)

BELGIUM.

FRANZ COURTENS, Brussels.


Beneath the Beeches (Gallery 84).

An expanse of meadow with shepherdess and flock of sheep under a tall tree with spreading branches. The immediate foreground is in shadow, but middle-ground and distance are flooded with sunshine. The sky, filled with white clouds, is brilliant with sunlight. The technique is strong and simple, full of vitality, and full of charm. (Another work of Mr. Courtens is shown in Gallery 110. See Official Catalogue.)

UNITED STATES.

EDWIN LORD WEEKS (1849-1903).

Born, Boston, Massachusetts, 1849. Died in Paris, 1903. Pupil of l'Ecole des Beaux Arts and Gérome and Bonnat, in Paris Honorable mention, Salon, Paris, 1884; medal, Salon, 1889; gold medal, Exposition-Universelle, Paris, 1889; gold medal, Art Club of Philadelphia, 1891; diploma of honor, Berlin International Exposition, 1891; special medal, London Exhibition, 1896; first class medal, Dresden, 1897; first class medal, Munich, 1897; silver medal, Pan-American Exposition, Buffalo, 1901. Chevalier of the Legion of Honor, France; Officer of the Order of Saint Michael of Bavaria; Member of the Paris Society of American Painters; Corresponding Member of the Secession, Munich,
EDWIN LORD WEEKS: THE PORTER OF BAGDAD
etc. Was a Member of the Advisory Committee in Paris for the United States Section, Department of Art, Louisiana Purchase Exposition. Noted for his able writings and illustrations of India and Persia. Mr. Weeks was a conscientious and able painter of much refinement of feeling and with unusual skill in the representation of effects of sunlight and atmosphere.

The Porter of Bagdad (Gallery 18).

Across the open court of an Eastern palace with a limpid pool in the center—about which several figures are grouped—one looks out into a beautiful garden with bright flowers and orange trees laden with fruit. The pool reflects the colors of the garden and a bit of the blue sky. The contrast between the cool purple-blue reflected lights of the interior and the brilliant sunshine outside is expressed with great skill. Two slightly draped women in gauzy robes recline on the marble pavement—one of them raising a wine cup in her hand and the other reaching her right arm into the cool water. A third young woman, similarly clad, is about to step into the pool. The "porter," in a blue blouse and blue cap, sits by the side of the pool, idly twirling a flower in his fingers, while he gazes with admiration upon the young women. The scene is where Amine, Zobeide and Safie are entertaining the porter in the Arabian Nights tale. The values in the work are well expressed and the coloring is subtle and most attractive. (Other pictures by Mr. Weeks hang in Galleries 16, 23 and 25. See Official Catalogue.)

UNITED STATES.

ROBERT W. VONNOH, New York.

Mr. Vonnoh, one of the foremost of American portrait painters, was born at Hartford, Connecticut, in 1858. He studied under Boulanger and Lefebvre, Paris. He was accorded honorable mention at the Salon, Paris, 1889; bronze medal, Exposition-Universelle, Paris, 1889; medal, World's Columbian Exposition,
ROBERT W. VONNOH: PORTRAIT OF MRS. VONNOH
Chicago, 1893; bronze medal, Exposition-Universelle, Paris, 1900. Member of the Society of American Artists; Associate of the National Academy; Member of the International Jury of Awards, Louisiana Purchase Exposition.

**Portrait of Bessie Potter Vonnoh** (Mrs. Robert W. Vonnoh. Gallery 32).

The figure of a petite lady with dark hair and eyes, clad in a loose flowing robe of rose-colored silk, stands by a gilt settee covered with gray-green velvet, across which is thrown a white gauze wrap. She wears a pale red chrysanthemum in her hair. The pose is simple, unaffected, but dignified; and the large mass of dark background enhances the impressive effect of the beautifully painted figure. The color is most refined and harmonious. (Mrs. Vonnoh is represented in the division of sculpture by some of the most charmingly artistic works in the Exposition.) (Other works by Mr. Vonnoh are in Galleries 3, 25 and 31. See Official Catalogue.)

**UNITED STATES.**

**HENRY O. TANNER,** Paris, France.


**Daniel in the Lion's Den** (Gallery 30).

The painting shows a large subterranean apartment, dimly lighted by square openings in the roof, through
the "Saint Geneviève," in the Panthéon, and "Summer" and "Winter," in the Hotel de Ville, Paris; "Ave Picardia Nutrix," in the Museum at Amiens; "The Arts and Nature," in the Musée at Rouen; "Marseilles as a Greek Colony," in the Hotel de Ville at Marseilles, etc., etc., and the notable decorations in the Public Library at Boston, Mass. He received a second-class medal at the Salon of 1861, a first-class medal in 1864, and a medal of honor in 1882. He was given the cross of the Legion of Honor in 1867, and was made an officer of the Legion in 1877. One of the founders of the Société Nationale des Beaux Arts, he became president of the Society after the death of Meissonier (its first president). The easel pictures of Puvis de Chavannes are comparatively rare. They possess many of the qualities to be found in his mural decorations: are always refined in color, generally with a certain sculpturesque treatment of the human figure, and a leaning toward the classic in style. No other artist has exerted so great an influence over modern mural painting—or so great an influence for good—as did Puvis-de-Chavannes.

Inspiration Chrétienne (Gallery 7). Lent by Mr. Chauncey J. Blair, Chicago.

In the portico of a structure of Romanesque architecture, several artists are assembled. One, in the garb of a monastic order, holding a brush in his right hand, and a palette in his left, contemplates with rapt attention a mural painting upon which he has been working. Others, standing near by, are studying the same work, critically, but reverently. The paintings and sculpture already completed show that Christian inspiration which was the very life of art in its early development in Italy. In his treatment of the theme, the artist has conveyed an impression of seriousness, dignity and the spirit of reverence with which art was regarded during the period in question. As an example of decorative art, the picture is noteworthy. There is a quiet and exquisite harmony in the gray
color scheme that is restful and soothing. The view, through the arches, of the hillside, with its gray-green poplars, the white walls beyond, and the narrow strip of warm pink-tiled roof, the painting of the white-robed angels in the arched panel at the right—with their golden halos, and the bright blue background—the touches of refined gray purples, blues, reds and greens in the costumes—all combine to form a harmony that impresses one like music; that holds one, that satisfies, but does not satiate.

UNITED STATES.

RALPH ELMER CLARKSON, Chicago.

Born at Amesbury, Massachusetts, 1861. Studied at the Boston School of Fine Arts, and in Paris under Boulangier, Lefebvre, and Dannat. Member of the New York Water Color Club, the Society of American Artists, and the Chicago Society of Artists (president of the latter); member of the Jury of Selection for the United States section, Department of Art, and of the International Jury of Awards, Louisiana Purchase Exposition.

Twilight Harmony (Gallery 30).

Interior of a studio, in subdued tones of gray. A tall young woman, in a gray-green costume, standing plays the violin, while a young woman in black sits at a piano, and a young man, seated on a sofa, plays the violoncello. The picture is very low in tone, and is exquisite in its refined, harmonious coloring.

UNITED STATES.

WILLIAM M. CHASE, New York.

WILLIAM M. CHASE | A FRIENDLY CALL

From a Copley Print. Copyrighted 1899, by Curtis & Cameron, Publishers, Boston.
silver medal, Salon, Paris, 1889; first prize, Cleveland Art Association, 1894; Shaw Prize ($1,500), Society of American Artists, 1901; Temple gold medal, Pennsylvania Academy of the Fine Arts, 1901; gold medal, Pan-American Exposition, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member of the International Jury of Award, World's Columbian Exposition, Chicago, 1893; Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition, and of the International Jury of Awards; Member of the National Academy, the Society of American Artists, the American Water Color Society, and Corresponding Member of the Secession, Munich.

A Friendly Call (Gallery 14). Lent by Mr. Samuel T. Shaw, New York.

Two ladies—a brunette in a pale buff dress, and a blonde in a white dress, white hat with purple flowers and a white veil—seated in a handsome studio with pictures, luxurious hangings, a large mirror reflecting the opposite side of the room, and a long wall seat, covered with gray-green plush and with a profusion of silk and satin cushions of various colors. The prevailing colors in the picture are pink, green and pale broken yellows. The textures are painted with wonderfully suggestive realism. The work shows refined artistic feeling, exquisite sense of harmonious coloring, and masterly technique. For this picture the artist was awarded the Shaw Fund ($1,500), at the Society of American Artists, 1895. (Other examples of the work of Mr. Chase are in Galleries 2, 14, 15, 20, 22 and 32. See Official Catalogue.)

HOLLAND.

BERNARDUS J. BLOMMERS, Scheveningen.

R. J. ROODERS: THE SHELL FISHERMAN
tune to avenge the poverty of his youth. He died in 1876. Diaz received medals from the Salons of 1844, 1846 and 1848; the Legion of Honor in 1851. The Diploma to the Memory of Deceased Artists was inscribed with his name in 1878.

Wood Interior (Gallery 5). Lent by Mr. Charles Parsons, St. Louis.

In the heart of a dense forest, one looks into an open space among the trees, in which sunlight pours with brilliant effect, making the shadows appear even more deep by contrast. Yet in this picture the shadows are very transparent and full of reflected light. Prominent in the foreground is a tree with broken branches, suggesting the effect of a recent storm. Through the trees one has glimpses of further sunlit openings beyond, and of mysterious shadows full of vaguely suggested detail. And over all is a luminous deep blue sky, with white clouds reflecting the sunshine. In its splendor of rich color—in the sky, the foliage and the undergrowth—the picture thoroughly exemplifies the exuberance of the painter’s feeling; while as an interpretation of the spirit of a forest fastness, it is most exceptional.

UNITED STATES.

ROBERT FREDERICK BLUM (1857-1903).

Born in Cincinnati, Ohio, 1857. Died, 1903. First studied lithography, and later entered the School of Design at Cincinnati; but he was mainly self-taught. In 1889, he settled in New York and for a time devoted himself principally to illustrating. At the Paris Exposition of 1889, he was awarded a bronze medal for painting and a silver medal for his illustrations; bronze medal also at the Paris Exposition of 1900, and gold medal at the Pan-American Exposition, Buffalo, 1901. He was a member of the National Academy, the Society of American Artists, the American Water Color Society, and the Society of Mural Painters. His most
notable works, perhaps, are his decorations in Mendelssohn Hall, New York City. Mr. Blum was not only an exceptional draughtsman and gifted with unusual taste in composition, but he had also keen discrimination in the employment of color. In much of his work there is a quality that at once recalls Fortuny. His technique was free and while there was judicious reserve in his expression, it was always adequate. He thoroughly understood the resources and limitations of the media in which he worked.

The Lace Makers (Gallery 16). Lent by the Cincinnati Art Museum.

This is the picture for which the artist received a medal at the Paris Exposition of 1889. It shows a large apartment on the sunny side of a Venetian house, with groups of young women in front of two open windows, holding large cylindrical pillows in their laps, upon which they are working designs in thread. The faces are full of cheerful animation. Some of the girls are gossiping; others are intent upon their tasks. A green Venetian blind keeps out the glare of the sunlight from the nearer window, and the shaded interior with its reflected lights is painted with wonderful truthfulness. The general scheme of composition—in line, masses and color—is well devised and the technical treatment throughout is masterly. (Other works by Mr. Blum are in the Water Color Galleries. See Official Catalogue.)

UNITED STATES.

HARRY CHASE (1853-1889).

Born in Woodstock, Vermont, 1853. Died 1889. Studied under J. M. Stuart in St. Louis; at the National Academy, in New York; at the Royal Academy and under Bolonachi, in Munich; under Soyer in Paris, and, finally, with Mesdag at The Hague. He opened a studio in New York in 1881, and in 1885 was awarded the Hallgarten Prize for his picture, "New York Har-
Diploma to the Memory of Deceased Artists was inscribed to him.

**Morning on the Oise** (Gallery 1). Lent by Mr. E. Burgess Warren, Philadelphia.

The United States Loan Section contains three exceptionally fine examples of Daubigny’s work, each differing from the others in characteristic qualities—the three, however, admirably illustrating the great variety, and the almost invariably high artistic quality of the work of this artist. The picture shown in this illustration was painted in 1866 and was exhibited in the Salon of that year. It always has been considered one of the painter’s most important productions.—Through an expanse of full, rich green landscape the river flows placidly, broadening as it approaches the foreground at the right. On the farther side, the water reflects the tree-bordered bank and hillside; along the nearer shore, the sunlit clouds which move across the luminous blue sky.—The sky is wonderful!—full of life and movement. The painting of the foreground with its growth of weeds and tall grasses—among which one discerns several washerwomen on the river bank, giving touches of color and animation—the expanse of smooth meadowland beyond, and the groups of majestic trees—all painted in a most masterly way—contribute to form a picture which is almost an ideal of landscape painting.

**UNITED STATES.**

**CECILIA BEAUX.** New York

The Dreamer (Gallery 18).

A young woman with brown eyes and dark red-brown hair, in an armchair, leaning her head upon her clasped hands against the back of the chair, gazes toward the observer, but with an abstracted expression, as though unconscious of any person near. She wears a loose white dress with full sleeves, and with a black velvet ribbon at the throat. Beyond the figure one notes the furnishings of a handsome apartment, painted in a slight, suggestive manner, so as in no way to detract from the importance of the figure. There is masterly technique in this work, analogous to that which one finds in the best paintings by Sargent. (Other examples of the work of Miss Beaux hang in Galleries 14 and 22. See Official Catalogue.)

UNITED STATES.

GARI J. MELCHERS, Paris, France.

Perhaps no American painter resident abroad has achieved greater distinction in recent years than Gari J. Melchers. He was born at Detroit, Michigan, in 1860; studied in Paris under Boulanger and Lefebvre. He was accorded honorable mention at the Salon, Paris, 1886; first-class medal, Amsterdam, 1887; third-class medal, Salon, Paris, 1888; first-class medal, Munich, 1888; grand prize, Exposition Universelle, Paris, 1889; first prize, Art Institute, Chicago, 1891; medal of honor, Berlin, 1891; gold medal, Philadelphia Art Club, 1892; medal of honor, Antwerp, 1894; Temple gold medal, Pennsylvania Academy of the Fine Arts, Philadelphia, 1896; first-class medal, Vienna, 1898; gold medal, Pan-American Exposition, Buffalo, 1901. Member of the Paris Society of American Painters, of the

**Portrait of a Young Woman** (Gallery 18).

A young Dutch woman, seated, holds a small religious book in her hand, presumably ready to go to church. She wears a cream-colored dress with a green figure, a pink-figured waist with short sleeves, showing her plump forearms, and a white cap adorned with pink wild roses. On the yellow wall, at the right, hangs a blue faience receptacle for holy water, decorated with a sprig of green. The face is serious and honest. The flesh is painted with firmness, yet with tenderness; beautifully modeled and fine in color. The composition, as a whole, is exceedingly decorative and agreeable from the color standpoint.

**ITALY.**

**ANTONIO MANCINI,** Rome.

Born at Narni, near Naples. In the latter city he studied under Lista where he became a painter of fruit and flower pictures—and, later, at the Fine Arts Institute, where he had Piccini and Michetti as fellow students. He painted portraits for a time, but was unable to overcome his great poverty. Later it was made possible for him to go to Paris, where he soon obtained recognition. Mancini is a master-craftsman, and his work is more appreciated by painters than by the general public. He is concerned with color and decorative effects more than either the imitation or interpretation of Nature.

**Portrait** (Gallery 123). (See page following.)

The artist is portrayed, full length, seated on a couch in his studio, with his palette and brushes held in his left hand—resting on his lap—and holding his mahl-stick in his right hand—his right elbow being
ANTONIO MANCINI: PORTRAIT
portrait painters of his time. He was made a member of the Royal Academy in 1867.

**Portrait of Josef Joachim, the Violinist.** Lent by Mr. Charles L. Hutchinson, Chicago, Ill.

The distinguished violinist is represented, half-length, life-size, in the act of playing. In his face is a rapt expression, showing complete absorption. The eye is unseeing; all the activity of the brain is concentrated upon the theme which engages him. In color the work is rather inclined to sombreness; but it is rich in tone and fine in quality.

**HUNGARY.**

**F. E. LÁSZLÓ, Buda-Pesth.**

Born in Hungary, and one of the most noted Hungarian portrait painters. He has portrayed many of the prominent personages of his own country, and spent some time as the guest of the late Queen Victoria, at the Isle of Wight, where he painted the royal family. He also painted the late Pope Leo XIII.

**Portrait of Prince Hohenlohe (Gallery 104).** Loaned by the Hungarian Government.

Half-length, life-size portrait of an elderly gentleman, seated, seen almost in profile, facing to the left. He has blue eyes, sparse white hair and mustache. The face expresses high character and decision, and is painted simply, but adequately.

**UNITED STATES.**

**S. SEYMOUR THOMAS, Paris, France.**

medal, Salon, Paris, 1904. Member of the Paris Society of American Painters. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and also a member of the International Jury of Awards. Mr. Thomas recently has devoted his attention chiefly to portraiture. His work is sympathetic, refined and thoroughly artistic in character.

**Portrait of Mrs. S. Seymour Thomas** (Gallery 19).

Full length, life-size portrait of a lady, with her right hand lightly resting upon the head of a large dog. She wears a brown dress, brown hat with large brown feather, and over her face a brown dotted veil. The jacket, with broad lapels trimmed with brown fur, is open, disclosing a figured yellow corsage. The pose of the figure is unconstrained and natural. The technique is simple and adequate. In color the composition is a study in browns, with a touch of green in the hat as an accent. (Other pictures by Mr. Thomas are in Galleries 11 and 18. See Official Catalogue.)

**UNITED STATES.**

**FRANK W. BENSON,** Salem, Mass.

Born at Salem, Massachusetts, 1862. Pupil of the Boston Museum of Fine Arts, and of Boulanger and Lefebvre, Paris. Awarded third Hallgarten Prize, National Academy, 1889; Clarke Prize, National Academy, 1891; medal, World's Columbian Exposition, 1893; medal, the Mechanics' Institute, Boston; Ellsworth Prize, Art Institute, Chicago; Cleveland Art Association Prize; Jordan Prizes, Boston ($500 in 1894 and $300 in 1895); Boston Art Club Prizes ($100 in 1895 and $100 in 1896); Shaw Prize ($1,500), Society of American Artists, 1896; Chronological medal, Carnegie Institute, Pittsburg, 1896; silver medal, Carnegie Institute, 1897; silver medal, Paris Exposition, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; Lippincott Prize, Pennsylvania Academy of the Fine Arts,
FRANK W. BENSON: THE SISTERS

EDUARDO SIORI: TO THE HOMESTEAD
1903. Associate of the National Academy and member of "The Ten" American Painters; Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

Sisters (Gallery 15). Lent by the Buffalo Fine Arts Academy, Buffalo, New York.

Two little girls in a meadow near the seashore on a breezy day in summer. The standing child, whose hat has blown off, wears a white dress—which, seen mostly in shadow, appears pale blue in color—and the little one seated is in pink, with a white bonnet. Beyond, the sea reflects a white sky near the shore, growing a deeper blue near the horizon. The children are painted with sympathetic feeling. The shadows in the faces and dresses are wonderfully luminous. As an arrangement of refined and exquisite color the work is most commendable. For this picture, the artist received silver medals at the Paris Exposition of 1900, and the Pan-American Exposition, Buffalo, New York, 1901. (Other examples of Mr. Benson's work hang in Galleries 2, 28 and 31. See Official Catalogue.)

ARGENTINE.

EDUARDO SIVORI, Buenos Ayres.

Mr. Sivori, the dean of the Argentine Artists, was born at Buenos Ayres in 1847. He studied in Paris, under Jean Paul Laurens, Raphael Collin and Hanoteau. He was one of the founders of the Academy of Fine Arts of Argentine, won the prize of the Department of Public Instruction, and another from the Municipality of Buenos Ayres. He is a member of the National Commission of Fine Arts, and recently has been elected president of the Academy of Fine Arts—in which he is also a professor.

To the Homestead (Gallery 95).

In the foreground is a yoke of oxen, hitched to a cart, tired out after a day's work, wending their way homeward along a road stretching through an expanse
EDMUND C. TARBELL: THE VENETIAN BLIND
Museum, 1900; three medals, Boston Charitable Mechanics' Association; bronze medal, Paris Exposition, 1900; third prize, Carnegie Institute, 1901. Member of "The Ten" American painters. Instructor, School of Drawing and Painting, Boston Museum.

The Venetian Blind (Gallery 15).

A young woman with dark-brown hair and with back and shoulders uncovered, reclines on a sofa beside a window with a Venetian blind, the slats of which are so arranged that the glare of the sunshine is reflected between them. The right arm is drawn across the face, as if to shut out the dazzling light. The lower portion of the body is enveloped in a purple quilt. The light which illuminates the back of the figure evidently comes from a window at the right—not shown in the composition—while the shadows are full of reflected lights. The problems of light are solved with admirable skill. The work not only is effective, but it is exceedingly artistic.

FRANCE.

(UNITED STATES LOAN EXHIBIT.)

THOMAS COUTURE (1815-1879).

Born at Senlis (Oise), 1815; died, 1879. Pupil of Gros and of Paul Delaroche. Although he won the second grand prix in 1837, and attracted attention by several notable works within the next decade, it was not until 1847 that he became celebrated as a great painter by his "Romans of the Decadence"—"a picture which in the united qualities of conception, composition, drawing and color, has few if any equals in modern art." His technical skill and great reputation attracted to him many pupils, one of whom was the American, William M. Hunt. He was selected by Napoleon III to paint a ceiling for the Louvre, representing the birth of the Prince Imperial, but differing with the Empress concerning the drapery of the child, he rejected the commission, became hostile to the gov-
hoy clinging close beside him, looks in the face of his companion with sympathetic mirth. The foremost figure of the composition wears a brown coat and an old faded black slouch hat. The background is a rich brown. One recognizes the broad manner characteristic of Hals, though here the idea of finish is carried rather further than usual. It is a strong, impressive picture, noteworthy for its splendid simplicity and fine tone.

UNITED STATES.

JOHN SINGER SARGENT, London, England. (See Biographical Note, Page 7.)

Portrait of James Whitcomb Riley (Gallery 2). Lent by the John Herron Institute, Indianapolis, Indiana.

The subject is seen seated sideways in a chair, his left arm resting on the chair-back, his right hand, holding a newspaper, in his lap. The head is turned slightly to the left, showing three-quarter face. The expression of the face is thoughtful, as if the sitter were entirely unconscious of the presence of the observer. As a "likeness" of the poet, the work is admirable; as a piece of artistic technique, it is masterly. (Other works by Mr. Sargent are in Galleries 16 and 32. See Official Catalogue.)

AUSTRIA.

JOSEF EDLER VON MEHOFFER, Cracow.

Born in Ropezyca, Austria. Studied at the Imperial Royal Academy of Arts at Cracow, as a student of Prof. Jan Matejko, and later was a pupil of l'Ecole des Beaux Arts and of Léon Bonnat, Paris. He received a gold medal at the Universal Exposition, Lemberg, 1894; first prize, International Competition for Glass Window Painting for the Cathedral at Cracow, 1900; gold medal, Exposition-Universelle, Paris, 1900, for painting, and gold medal at the same Exposition for glass-painting for the Cathedral at Fribourg. He is a
JOSEF EDLER VON MEHOFER: A SINGER
faultless, his effect absolute in completeness.” “His cattle have the heavy step, the philosophical indolence, the calm resignation, the vagueness of look, which are the characteristics of their kind.” “He painted not only the physical side of his beasts with marvelous skill—their shining skins, their splendid color, their superb motions, their steaming breath and gleaming eyes—but he painted their characters, their individualities—what almost might be called their souls.” Troyon was born at Sévres, France, in 1880. He began his career as a decorator of china, in the national manufactory at Sévres. At the same time, Diaz and Dupré were fellow-workers in the factory, and later the three fell under the influence of Rousseau. He studied, later, under Riocreux. He received medals at the Salons of 1838, 1840, 1846, 1848 and 1855; the cross of the Legion of Honor in 1849. In the height of success, he died in 1865. He was made a member of the Amsterdam Academy, and was the recipient of other honors. The Diploma to Deceased Artists was inscribed to his memory in 1878.

**Cows in Pasture** (Gallery 7). Lent by Mr. and Mrs. F. G. Logan, Chicago.

A black-and-white cow standing, a red-brown-and-white cow lying, near a group of trees, are so strongly modeled and so superbly painted that one is almost induced to forget for a moment that he is not looking upon living animals in a real landscape. They are in the full light of the late afternoon sun, and the gradations of the light upon their sleek sides are expressed most subtly and truthfully. The landscape is equally artistic, and true to Nature—a broad expanse of rich meadowland, with a long line of blue-green hills in the distance. At the right, the cowherd, in blue breeches and a white blouse, stands, facing from the observer, regarding a goat which is disporting itself by a log. A large black dog stands near, looking toward the man. There are cattle in the middle distance. The rich color and superb tone of this picture

93
Harvesting wheat
of Prussia. From 1849 until the time of her death, she was Director of the Paris Free School of Design for Young Girls—of which she was the founder. She was a member of the Société des Artistes Français, and of the Antwerp Institute. Her painting, "Plowing in the Nivernais," was purchased in 1849 by the French government for the Museum of the Luxembourg. Her famous "Horse Fair" is in the Metropolitan Museum of Art, New York, and a (smaller) replica of it is in the National Gallery, London.

**Cattle in the Highlands** (Gallery 1). Lent by the St. Louis Museum of Fine Arts.

This landscape probably was painted from the French Pyrenees. Upon a rock-strewn upland is a herd of cattle. Purple mountain peaks, with here and there gleaming stretches of glacier, cut the sky-line along the horizon. The careful drawing and vigorous yet detailed painting of the cattle, masses of rock and crimson heather, are characteristic of the later and best period of the work of the artist. (Another picture by Rosa Bonheur hangs in Gallery 27. See Official Catalogue.)

**UNITED STATES.**

**ROBERT SWAIN GIFFORD,** New York.

Born on the Island of Naushon, Massachusetts. Pupil of Albert von Beest, Rotterdam, Holland. Medal, Centennial Exhibition, Philadelphia, 1876; prize of $2,500 at a Competitive Prize Fund Exhibition, New York, 1885; bronze medal, Paris Exposition, 1889; silver medal, Pan-American, Buffalo, 1901; gold medal, Charleston Exposition, 1902. Member of the International Jury of Award, World's Fair, Chicago, 1893. Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition, and also of the International Jury of Awards. Member of the National Academy, the Society of American Artists, the American Water Color Society,
R. SWAIN GIFFORD  AFTER THE RAIN
the Society of Landscape Painters, the American Society of Etchers, and honorary member of the Royal Society of Painter-Etchers, of London. Artist member of the Harriman Exploring Expedition to Alaska, Siberia and Behring Straits, 1889. Art Director of the Cooper Union, New York City.

After the Rain (Gallery 2).

From a foreground hillside, the observer views a broad expanse of country with a river lazily winding through it, under a sky filled with moving clouds, lightened by sunshine breaking out after a heavy shower. A mass of trees at the right shows the changing colors of the early autumn. Here and there in the far distance occasional gleams of bright color show where the sunshine has penetrated the clouds, and there are glistening reflections of the sunlight from the river. At the extreme left, under the darker clouds, there is a suggestion of the continuation of the storm. The generally sombre tone of the composition enhances the value of the touches of sunlight, yet there are no violent contrasts; the work is reserved, harmonious, and is a subtle and feeling interpretation.

GERMANY.

(UNITED STATES LOAN EXHIBIT.)

LUDWIG KNAUS, Germany.

Born at Weisbaden, 1829. He was a pupil of Jacobi, and studied at the Düsseldorf Academy under Sohn and Schadow. He afterward studied in Paris. He visited Italy, lived in Düsseldorf and in Berlin for some time, and was Professor at the Berlin Academy from 1874 to 1884. Member of the Academies of Berlin, Vienna, Munich, Amsterdam, Antwerp and Christiana, and Knight of the Prussian Order of Merit. He received medals at Paris in 1853, 1855, 1857 and 1859; Cross of the Legion of Honor, 1859; Officer of the Legion of Honor, 1867; grand medal of honor, Exposition-Univer-
LUDWIG KNAUS: THE CHILD'S PARTY
selle, Paris, 1867; gold medal, Paris, 1882; Munich, 1883; medal of honor, Antwerp, 1885; great gold medal, Berlin, 1886. Among modern painters of genre, no artist has enjoyed a greater degree of popularity.

A Children's Party, or The Cat's Christening (Gallery 6). Lent by Miss Helen Miller Gould, New York.

A picture that is full of incident, the details of which are admirably reproduced in the illustration. Each distinctive group of children shows deep observation, and every face is a careful study. There is material for a dozen pictures in this work, yet its various parts are in excellent relationship, and there is a fair degree of unity in the composition. In gradations of lighting, the work impresses one as truthful, and in color it is well balanced.

This picture, painted in 1868, has enjoyed great popularity since it was first shown. A variation upon the same theme, evidently painted from some of the same studies, hangs in gallery 55 of the German section. (See Official Catalogue.)

UNITED STATES.

J. G. BROWN, New York.

Born at Durham, England, in 1831. Studied at Newcastle-on-Tyne and at the Royal Scottish Academy, Edinburgh; later at the schools of the National Academy in New York. He was elected a member of the National Academy in 1863, and was one of the founders of the American Water Color Society in 1866. For seventeen years he was president of the latter society. He was accorded honorable mention at the Exposition Universelle, Paris, 1889; silver medal, Mechanics' Institute, Boston; bronze medal, California, 1894; silver medal, Pan-American Exposition, 1901. Was a member of the International Jury of Award, Chicago, 1893; member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition. Mr. Brown's portrayal of New
York newsboys and bootblacks, as well as his characteristic representations of country and village types have had great popularity.

**A Yellow-Journal Story** (Gallery 15).

Several bootblacks sit upon the boxes incident to their profession, while one of their number reads a sensational story from a daily paper. The expression of interest in the youthful faces is well depicted. (Other examples of Mr. Brown's work are in the same gallery. See Official Catalogue.)

**ARGENTINE.**

**PIO COLLIVADINO,** Buenos Ayres.

Born in Buenos Ayres, 1869. He was pensioned by the Government, and has studied painting in Rome, under Cesar Mariani. His works had great success at the International Exposition at Venice. He has achieved reputation also for his mural decorations and his etchings.

**The Hour of Rest** (Gallery 95).

At the noon hour, a number of workingmen—plasterers—have gathered in a courtyard, and are partaking of their lunch. The types are Italian, and are well-realized studies of expression. The details of the picture are painted in a very realistic and effective manner. (Two other pictures by Mr. Collivadino hang in these galleries. See Official Catalogue.)

**UNITED STATES.**

**HENRY S. BISBING,** Paris, France.

HENRY S. BISHING: IN THE PASTURE MORNING

ROBERT W. VAN ROSKIRCK: FOREST OF FONTAINEBLEAU
Honor; Member of the Paris Society of American Painters; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

**In Pasture: Morning** (Gallery 15).

Under a bright, morning sky a flock of sheep in full sunlight crop the fresh green grass in the foreground. Beyond them is a hedge of herbage. A shepherd leaning on his staff and accompanied by his dog is at the left. There is real “outdoor” feeling in the picture. The color is bright, but in no respect crude. (Other works by Mr. Bisbing are in Galleries 26 and 31. See Official Catalogue.)

**UNITED STATES.**

**ROBERT W. VAN BOSKERCK,** New York.

Born in New Jersey, in 1855. Pupil of R. Swain Gifford, A. H. Wyant, and studied and painted several years in Europe. Member of the Society of American Artists and Associate of the National Academy, New York. Represented in many important collections.

**The Forest of Fontainebleu** (Gallery 20).

In the midst of the dense forest, a roadway, strewn with last year's dead leaves, leads from the foreground and is lost to view at a turn around a moss-covered rock. The immediate foreground is in deep, cool shadow, while in the middle distance sunshine filters through the branches with brilliant effect. (Other pictures by Mr. Van Boskerck are in Galleries 22 and 23.)

**SWEDEN.**

**ANSHELM LEONARD SCHULTZBERG,** Värmland, Ramen, Sweden.

Born at Stockholm, Sweden, 1862. Honorable mention, Exposition Universelle, Paris, 1889; medal, third class, Salon, Paris, 1891; medal, World’s Fair, Chicago, 1893; honorable mention, Barcelona, 1898. Knight of
the Order of Gustavus Vasa. Art Commissioner for Sweden to the Louisiana Purchase Exposition, and member of the International Jury of Awards.

**A Sunny Winter Day (Gallery 42).**

A country house in Sweden—a red house surrounded by trees, with a tree-bordered road at the right, on a bright day in winter. The ground is covered with snow which has blown into drifts in places. The snow is painted very realistically—both under the soft rosy glow of the sunshine and in the contrasting purple-blue shadows. (Other pictures by Mr. Schultzberg are in this gallery, and in Gallery 43. See Official Catalogue).

**JAPAN.**

**KUHIOYE HAYASHI,** Tokio.

Born in Japan. One of the most noted lacquer workers. Into his work he has introduced a new material—platinum powder instead of silver—which gives finer and more durable effects.

**Landscape—The Beach at Sunrise,** Lacquer Work (Gallery 134).

The sky is represented by a warm, red gold; the sea of a gold in which there is a lighter alloy, and the foam has a light silvery quality. The swelling wave in the foreshore is admirably modeled.

**UNITED STATES.**

**HOWARD RUSSELL BUTLER,** New York.

HOWARD RUSSELL BUTLER: SUNRISE

A. T. VAN LAER: BRONXVILLE MEADOW IN FEBRUARY
the American Fine Arts Society since 1889. Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition.

Sunrise (Gallery 26).

An early morning effect at sea on a hazy day. A glow of yellow light above the horizon seems gradually extending into the upper sky, changing the ashen clouds to rose color, and producing opalescent effects. A ship is seen, phantom-like, in the mist which veils the horizon and blurs the outlines of the waves. (A portrait by Mr. Butler hangs in Gallery 20. See Official Catalogue.)

UNITED STATES.

ALEXANDER T. VAN LAER, New York.

Born at Auburn, New York, 1857. Pupil of the National Academy of Design and of R. Swain Gifford, New York; and of George Poggenbeek, in Holland. Bronze medal, Charleston Exposition, 1902. Associate of the National Academy; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also Member of the International Jury of Awards.

Bronxville Meadows, February (Gallery 26).

An expanse of meadowland, yellowish brown in color, with patches of snow lingering here and there, lies under a cold gray-green sky. In the distance are tree-covered hills flecked with snow. There are nearer trees with skeleton branches still retaining some dead brown leaves. The spirit of the season is admirably suggested. (Other pictures by Mr. Van Laer are in Galleries 17 and 19. See Official Catalogue.)

UNITED STATES.

EDMUND H. WUERPEL, St. Louis.

Born in St. Louis, 1866. Pupil of the St. Louis School of Fine Arts, the Julian Academy and l'Ecole
EDMUND H. WUERPEL: IN THE HOLLOW
cles Beaux Arts, Paris, under W. A. Bouguereau, Tony Robert Fleury, G. Ferrier and Aman-Jean. Member of the Paris-American Art Association and the Society of Western Artists. Instructor in painting, St. Louis School of Fine Arts. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and of the International Jury of Awards. Keenly sensitive to impressions and of a subtly poetic nature, Mr. Wuerpel involves in his work the feeling that has moved him to the point of expression. His pictures are instinct with individuality, and nearly always are invested with a certain suggestive spiritual quality—a something that Nature reveals to him, but withholds from those not en rapport with her.

**In the Hollow** (Gallery 30).

A hillside surmounted by a majestic grove of trees, with a pool in the low-lying grass-grown foreground—all beneath a luminous light gray-green sky, in which the crescent moon appears. Two slender trees in the middleground break across the rather formal line of the foliage mass. This is the literal description. There is an impressive dignity in the composition, and a satisfying charm in the simple scheme of color—almost a symphony in shades of green—which may be felt far better than described. (Other paintings by Mr. Wuerpel hang in Galleries 17, 23 and 32. See Official Catalogue.)

**CANADA.**

**ROBERT HARRIS.** Montreal.

Born in North Wales, but taken as a child to North Charlottetown, Prince Edward Island, in 1856. Studied painting without instruction for several years, then attended for a time the Slade School, in London, and later studied under Bonnat in Paris. For some years he devoted himself to subjects illustrative of Canadian life, but latterly has turned his attention to portraiture.
ROBERT HARRIS: THE COUNTESS OF MINTO
He has been president of the Royal Canadian Academy since 1893. He was awarded a medal at the World's Columbian Exposition, Chicago, 1893; honorable mention at the Exposition Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901. By King Edward VII. he was created a Companion of Saint Michel and Saint George, 1902.

The Countess of Minto (Gallery 49).

Three-quarter length, life-size portrait of a lady, with brown eyes and dark brown hair, standing, with head turned slightly to the left. She wears a loose, low-cut white robe, with a broad collar of many folds of lace. Over her left arm hangs a soft blue scarf, which, passing over her left shoulder, is caught in her right hand. Beyond the figure is the suggestion of a forest background.

HOLLAND.

(UNITED STATES LOAN EXHIBIT.)

ANTON MAUVE (1838-1891).

One of the greatest of modern Dutch painters—Anton Mauve—was born at Zaandam, in 1838, and died in 1891. He was a pupil of Pieter Frederich Van Os, but early developed individual traits that constituted him a figure in the landscape art of his country. His paintings of Holland are interpretations of the spirit of the country. His draughtsmanship was sound, his technique was simple and adequate, his color was his own and Holland's. He was a master in the representation of atmospheric effects and his work was permeated with poetic feeling. He painted animals with knowledge and affection—understanding and sympathizing with them. In certain of his works, Mauve suggests Troyon; if not always so powerful a painter, he was usually more sympathetic. He was a member of the Dutch Society of Arts and Sciences, the Société des Aquarellistes Belges, and a Knight of the Order of Leopold. He received medals at Philadelphia, Amster-
dam, Vienna, Antwerp and Paris; and his works are in
the museums at the Hague, Amsterdam, Rotterdam,
and many of the most important collections of modern
pictures.

Sheep on the Dunes (Gallery 1). Lent by Mrs. Charles
M. Kurtz, New York.

In the middle-ground a shepherd drives his flock
to a narrow stream which finds its way among the
sparsely grass-grown hummocks of sandy soil. The
landscape stretches beyond to a far horizon, the line of
which is broken at intervals by clumps of trees. Over
all is a tender and very luminous sky. In quality and
in rich color, this is an exceptional example of the
artist’s work. (Other works by Mauve hang in this
same gallery. See Official Catalogue.)

HOLLAND.

THEOPHILE DE BOCK, Haarlem, Holland.

Born at Haarlem, 1851. Pupil of J. W. Van Borse-
len and J Weissenbruch. Awarded medals at Amster-
dam, Munich, Berlin, Paris (Exposition Universelle,
1889), Chicago (World’s Fair, 1893), and Barcelona
(1894); Diploma of Honor at Ghent, and silver medal
at the Exposition Universelle, Paris, 1900. Chevalier
of the Order of Saint Michael of Bavaria.

On the Field (Gallery 33).

A broad field extends from the foreground with
patches of bare earth in which peasant women are
working. Along the right is a row of trees along a dike
across which the top of a house is seen. There is a
bright, luminous blue sky with light cumulus clouds.

UNITED STATES.

WILLIAM H. HOWE, New York.

Born at Ravenna, Ohio, 1844. Studied at the Royal
Academy, Düsseldorf, and later in Paris, under Otto
de Thoren. Received honorable mention at the New
Orleans Exposition, 1885; honorable mention, Salon,

The Vagabonds (Gallery 15).

Several cattle under the leadership of a white bull wander down a country road toward the observer. The sunshine falls upon the animals from the left, while in front they are in shadow, except as the latter is varied by reflected light from the road. The animals and landscape are equally well painted. The road is cut into ruts by wagon wheels after a recent rain. There is a grove at the extreme right. The sky is almost covered with gray clouds. (Another picture by Mr. Howe hangs on the east wall of this Gallery, and a third hangs in Gallery 19. See Official Catalogue).

FRANCE.

LEON AUGUSTIN LHERMITE, Paris, France.

One of the most individual painters of France today. Born at Mont Saint Pére (Aisne), France, in 1844, he became the pupil of Lecoq de Boisbaudran, and made his debut at the Salon with charcoal drawings reflecting the life of his native village. His most successful paintings have been portrayals of country life and character, and the free, loose technique acquired in the use of charcoal he has carried into his work in oil. Lhermitte was the recipient of medals at the salons of
M. DE MUNKACZY: A HUNGARIAN PEASANT

EDUARDO SCHIAFFINO: MARGOT
medals and decorations from almost every country in the world, to which his fame extended. He was ennobled by the Emperor of Austria and King of Hungary. Many of his important works are owned in the United States.

A Hungarian Peasant (Gallery 104).

A workingman, with dark eyes and disheveled hair, with head bent forward, and chin resting upon his hand in an attitude of reflection. Loosely thrown over his shoulders is a dark blue overcoat, over a brown fur waistcoat. He has full flowing white sleeves, and wears an old brown slouched hat. Painted with directness and simplicity; fine in color. (Two other works by Munkácsy hang in this gallery. See Official Catalogue.)

ARGENTINE.

EDUARDO SCHIAFFINO, Buenos Ayres.

Born in Buenos Ayres, Argentine Republic, 1858. Sent to Paris at the expense of his government to study painting under Puvis de Chavannes and Collin. At the Paris Exposition of 1889, he obtained a bronze medal for his picture "Repose." He won the government prize, as well as that of the Municipality of Buenos Ayres. He was one of the founders of the Academy of the Fine Arts, and in 1898 was appointed Director of the National Museum of Art, for which he has accumulated a very valuable collection. He is the President of the National Commission of Fine Arts, and Commissioner of Fine Arts for the Argentine Republic to the Louisiana Purchase Exposition, as well as a member of the International Jury of Awards. Mr. Schiaffino also is an art critic and historian.

Margot (Gallery 95). Lent by the National Museum of Fine Arts, Buenos Ayres.

Head and bust of an attractive young woman with dark eyes and dark brown hair, facing the observer but with eyes turned toward the left. The flesh paint-
ing is excellent in texture, and the pearly-gray shadows are particularly well expressed. (Other pictures by Mr. Schiaffino hang in this gallery, and Gallery 96. See Official Catalogue.)

SWEDEN.

(UNITED STATES LOAN EXHIBIT.)

ANDERS L. ZORN, Stockholm, Sweden. See biographical note on page 15.)

Anders L. Zorn not only stands at the head of the modern Swedish school of painting, but he is one of the foremost figures in the art world at the present time—as well known in France, Germany, Great Britain and America as in Sweden.

Portrait of Professor Halsey C. Ives (Gallery 1). Lent by Mrs. Ives, St. Louis.

No work by Mr. Zorn shows more keen study of character or more efficient expression than this remarkable portrait. There is an impression of real vitality in this figure. The flesh painting, in solidity, texture and in gradations of light and shadow is exceptionally fine—even for Mr. Zorn. In color, in values and in technique, as well as in expression, the work is remarkable. In the most direct and simple manner, with apparently the fewest possible strokes of the brush, the artist has seemingly expressed all that could be conveyed through the media at his command. (There is other work by Mr. Zorn in this gallery, in Gallery 7, and in Gallery 45. See Official Catalogue.)

UNITED STATES.

WILLIAM SERGEANT KENDALL, New York.

Born at Spuyten Duyvel, New York, 1869. Studied at the Art Students' League, New York; under Thomas Eakins, in Philadelphia; and in Paris, in l'Ecole des Beaux Arts and under Luc Olivier Merson. He received honorable mention, Salon, Paris, 1891; medal,
The End of the Day (Gallery 25).

A young mother holds in her lap a three-year-old child, who is looking at a picture book with interested expression. The mother has dark-brown hair and wears a black, low-cut dress. She bends forward, resting her face caressingly on the golden-brown hair of the child. There is charming tenderness in the mother's face. The child has a tired look, as if sleep might soon overtake her. For this picture the artist received a medal at the Carnegie Institute at Pittsburg, 1900, and a silver medal at the Pan-American Exposition, Buffalo, 1901. (Other pictures by Mr. Kendall hang in Galleries 2 and 14. See Official Catalogue.)

UNITED STATES.

CHARLES C. CURRAN, New York.

Born at Hartford, Kentucky, 1861. Studied at the School of Design, Cincinnati; Art Students' League and National Academy, New York; and under Benjamin Constant and Doucet, Paris. Awarded Third and Second Hallgarten Prizes and the Clarke Prize at the National Academy; Honorable Mention, Salon, Paris, 1889; medals, Atlanta Exposition; World's Fair, Chicago, 1893; silver medal, Pan-American Exposition, 1901; Carnegie Prize, Society of American Artists, 1904. Member of the National Academy, the Society of American Artists, the American Water Color Society, and the New York Water Color Club; was assistant to the Director of Fine Arts, United States Commis-
as an important member of the group of painters included under the term “The Barbizon School.” Jacque received medals at the Salons of 1851, 1861 and 1863, for etching; and in 1861, 1863 and 1864 for painting. He was given the Cross of the Legion of Honor in 1867. He died in 1894. Many of Jacque’s most important pictures are owned in the United States.

On the Way to Pasture (Gallery 1). Lent by Mr. John G. Johnson, Philadelphia.

From a half-ruined structure, suggestive of the remains of a chateau, which has been added to and converted into a sheepfold, a flock of sheep is emerging, and is making its way up a dusty road leading from the observer. A shepherd in a blue blouse leads them, and a black shepherd dog guards the flank. Several chickens are in the nearer rich green foreground.

Aside from the excellent drawing, modeling and realization of the sheep, and the impressive suggestion of the movement of the flock, the splendid coloring of the superbly luminous sky, the exceptionally fine gradations of the lights and shadows, and the effective adequacy of the color composition as a whole, must appeal to every person of artistic instincts. This is not at all the conventional Jacque; it is not the picture for the collector of “characteristic examples,” but it is a picture for artists—for those who care for the accomplishment first of all, and to whom all other facts are only data of more or less collateral interest. (Another very important work by Jacque hangs in this same gallery. See Official Catalogue.)

UNITED STATES.

GEORGE W. MAYNARD, New York.

Born at Washington, D. C., 1843. Pupil of the Royal Academy in Antwerp. Temple gold medal, Pennsylvania Academy of the Fine Arts, 1884; medal, Prize Fund Exhibition, New York, 1888; Evans prize, American Water Color Society, 1889; medal as one of the
designers of the World’s Columbian Exposition, Chicago, 1893; Shaw prize, Society of American Artists, 1897; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the International Jury of Awards, World’s Columbian Exposition, Chicago, 1893; member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition; member of the National Academy; Society of American Artists, American Water Color Society, and Society of Mural Painters.

**Surf** (Gallery 13). Lent by Mr. Samuel T. Shaw, New York.

In a turbulent, foaming sea, under a blue-gray sky with light clouds, several mermaids are disporting themselves. In their agile, graceful movements, they might be said to typify the spirit of the surf. The figures and the wave forms are well drawn, and the flesh-color and the dull blue and white of the waves and sky contribute to a composition beautiful in color. (Another picture by Mr. Maynard hangs in this same Gallery. See Official Catalogue.)

**UNITED STATES.**

**LEONARD OCHTMAN,** New York.

Born at Zonnemaire, Holland, 1854. Brought to America in 1866. Studied engraving and mechanical drawing and later devoted himself to landscape painting. For a short while attended the Art Student's League, New York. He was awarded a landscape prize at the Brooklyn Art Club, 1892; medal at World’s Fair, Chicago, 1893; gold medal, Philadelphia Art Club, 1894; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Morgan prize, Salmagundi Club, New York, 1902; Shaw prize, Society of American Artists, 1902; Inness gold medal, National Academy, 1903; Evans prize, Salmagundi Club, 1903; Webb prize, Society of American Artists,
Mr. Ochtman is a member of the National Academy, the Society of American Artists, The American Water Color Society, the Society of Landscape Painters, and the New York Water Color Club.

**Frosty Acres** (Gallery 32).

The effect is of early morning under a luminous gray sky in which the rays of sunlight (coming from behind the observer) are beginning to be felt. The brown-greens of the vegetation are covered by a filmy deposit of frost, and there is a haze in the atmosphere suffusing the brown foliage of the trees in the middle-ground and the wooded hills beyond. The work shows the sensitive appreciation of the artist as well as rare technical power in expression. (Other pictures by Mr. Ochtman hang in Galleries 2, 10, 16, 30 and 32. See Official Catalogue.)

**UNITED STATES.**


**Winter Morning** (Gallery 29).

The composition shows a hillside at the left, strewn with masses of rock and with the hollows filled with patches of snow, alternating with gray-brown grasses and dead leaves. At the right is a stream at the bottom of a narrow ravine, beyond which is a dense growth of leafless trees. A gray sky is lighted by the rays
of the morning sun. The picture is painted broadly, simply and with well-suggested realism. The white snow, with the blue shadows of the tree trunks crossing it, is true to Nature.

PORTUGAL.

BORDALLO PINHEIRO COLUMBANO, Lisbon.

Born at Lisbon. Pupil of the School of Fine Arts, Lisbon. Awarded gold medal, Exposition Universelle, Paris, 1900; medal of honor, National Society of Fine Arts, Lisbon, 1902; Chevalier of the Legion of Honor, France, 1900. Member of the National Society of Fine Arts, Lisbon.

Portrait of the Actor, João Rosa (Gallery 128).

Full-length, life-size portrait of a man with dark hair and eyes and of impressive personality, standing, holding a silk hat in his right hand and slightly supporting himself with a cane, which he holds, with a pair of tan-colored gloves, in his left hand. He wears a brown coat with a button decoration and a ribbon from which hangs an eye-glass. The picture is painted with strength and judicious reserve. It has qualities which suggest the "Æsop" and "Menippus" of Velasquez. (Other works by Columbano are hung in a group with this. See Official Catalogue.)

UNITED STATES.

WILL H. LOW, New York.

WILL H. LOW: THE SPRING
Has done noteworthy work in illustration, and many important mural decorations. Designer of the diplomas for awards for World’s Columbian Exposition and Louisiana Purchase Exposition. Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also member of the International Jury of Awards.

The Spring (Gallery 32).

A very graceful, nude female at the edge of a rivulet, bends to drink from a cup held in her right hand. There is a vista of hillside immediately behind the figure, with a mass of vines almost covering the face of the rock, and relieving the luminous flesh with charming effect. There are beautiful lines in the figure; the flesh, with exquisite variations of light and shadow, is painted with rare truthfulness to nature. Both in conception and in expression, the work is full of refined sentiment. (Other pictures by Mr. Low hang in Galleries 3, 19, 20 and 23. See Official Catalogue).

UNITED STATES.

FRANK DUVENECK, Cincinnati, Ohio.

Born at Covington, Kentucky, 1848. Pupil of Prof. Diez, in Munich, and later studied in Venice. Medal, World’s Columbian Exposition, Chicago, 1893; honorable mention, Salon, Paris, 1895; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the Society of American Artists and the Society of Western Artists; Instructor in the Cincinnati School of Fine Arts. Member of the Jury of Selection for the United States Section, Department of Art, and of the International Jury of Awards, Louisiana Purchase Exposition.

The Yacht Harbor (Gallery 3). Lent by the Riddick School, St. Louis.

In the foreground, on an expanse of blue water reflecting a luminous sky, several yachts ride at anchor. Beyond, along the gently rising shore, the scattered
FRANK DUVENECK: THE YACHT HARBOR

GEORGE WITHERBEE: A SUMMER SEA
houses of a village are seen, half hidden among the trees. The water is limpid, full of rippling movement, and there is a feeling of atmosphere in the picture, which is admirable in composition and charming in color. ("A Portrait" by Mr. Duveneck hangs in Gallery 25. See Official Catalogue.)

UNITED STATES.


Born at Cincinnati, Ohio. Pupil of the Royal Academy at Antwerp and the Royal Academy at London. Member of the Royal British Institute of Painters in Oil, and of the Royal Institute of Painters in Water Color, London.

A Summer Sea (Gallery 16). Lent by Mr. Charles M. Kurtz, New York.

Under a rich opalescent sky in which touches of purple, blue and green commingle in forming an unusually luminous effect, is an expanse of deep purple-blue sea broken by white wave crests showing bright green on the under side. Out of a sandy beach in the foreground juts a jagged ledge of red-brown rock partly overgrown with seaweed. Standing in a shallow pool left by an outflowing wave is the nude figure of a graceful young woman with red-brown hair. There is a naive unconsciousness in the pose that emphasizes the impression of solitude that would be felt were the figure absent. As a color composition and as a work of refined sentiment, the picture is exceptional. (Other pictures by Mr. Wetherbee hang in Galleries 14, 19 and 30. See Official Catalogue.)

UNITED STATES.

VAN DEERING PERRINE, New York.

Born, Garnett, Kansas, 1869. Pupil of the National Academy, Cooper Union and William M. Chase, New York. Silver medal, Charleston Exposition, 1902. Mr.
VAN DEERING PERRINE: AT MOONRISE
commander, 1882; grand officer, 1897; grand commander, 1900. Among contemporary portrait painters few have accomplished such an amount of creditable work, and very few have had such pronounced influence.

**Portrait of Madame Bonnat,** Mother of the Artist, (Gallery 118).

Portrait of an elderly lady with dark brown eyes and silvery white hair, seated and looking directly toward the observer. Her hands rest in her lap. She wears a dress of black velvet and occupies a low blue velvet chair. The wall behind the figure is purple-brown. The face has a fine, kindly expression, and is painted with great strength and realistic effect. The hands also are full of character. The picture well conveys the impression that the artist guided his brush with affection as well as with artistic ability.

**UNITED STATES.**

**CHILDE HASSAM,** New York.


**In the Garden** (Gallery 3).

Childe Hassam is one of the most prominent exponents in this country of what is known as “impression-
CHILD HASSAM: IN THE GARDEN
ism." Most of his works are painted in a high key of color, and are extremely decorative. This picture—his largest contribution—shows a young woman seated in a rocking-chair, in a sandy path bordered by hydrangeas, looking out over the sea, under a blue sky with masses of opalescent clouds. The figure is flecked with spots of sunshine contrasted with purple-blue shadows. (Four other pictures by Mr. Hassam hang in this gallery. See Official Catalogue.)

JAPAN.

HASHIMOTO GAHO, Tokio, Japan.

Was born in 1834, in Yedo (now Tokio). From seven years of age he was taught drawing and painting. At thirteen he became a pupil of Kano Shosen Utanobu, and this was the starting point of his career as an artist. He studied here for ten years. The school of Kano was so strict in its discipline and so rigidly confined to traditional style that Gaho was greatly hampered by its restraints. Moreover, soon after entering the school he lost both his parents and fell into deep poverty. After being four years a pupil he became assistant to his master. At twenty-six years of age he married and essayed following an independent career, but success did not come. His wife was afflicted with insanity, and to obtain subsistence the artist was obliged to resort to manual labor of the most humble character. In 1871, when the Imperial Naval Academy was founded, it was considered necessary that instruction in drawing should be afforded the students, and Gaho was recommended for the position of instructor, and was duly appointed. This not only provided for his necessities, but gave him some opportunity for developing his artistic tastes. In 1885 Gaho left the Naval Academy, and shortly afterwards was appointed a member of the Investigating Bureau of Drawing and Painting in the Department of Education. Upon the foundation of the Tokio School of Art in 1889, Gaho was appointed Master of Japanese Painting, and
HASHIMOTO GAHO: A WOOD IN AUTUMN
about this time began producing those works which have given him a foremost place among modern Japanese artists. In 1898 he resigned from the Tokio School and was made president of the Nippon Bijutsuin—a school which enjoys great success under his direction. Gaoho is one of the Imperial Court artists of Japan. He received a silver medal at the Paris Exposition of 1900.

**A Wood in Autumn (Gallery 130).**

This picture, painted on a six-sheet screen, is in light shades of delicate color. A sense of stillness is the dominant note of the picture. The clear atmosphere of the uplands, and the maples casting their crimson shadows on the surface of the water, are painted with skill and feeling. (Other pictures by Hashimoto Gaoho are in the same Gallery. See Official Catalogue.)

**HOLLAND.**

**HENDRIK WILLEM MESDAG,** The Hague.

The dean of contemporary painters of the sea, Mesdag, like Israels, is one of the foremost figures in the modern Dutch school of painting. He was born in Groningen, in 1831, and did not begin to paint until he had passed his thirty-fifth year, when he studied for a while under Roelofs and Alma-Tadema. Before this he had engaged in banking and had accumulated a competence. At one time he was the financial agent of the Dutch Government. Upon essaying the career of a painter, his rise was rapid. He has received many medals and awards; is an Officer of the Legion of Honor; Commander of the Orders of Saint Michael of Bavaria, Leopold of Belgium, the Dannebrog, of Denmark, and of the Crown of Italy; Officer of the Order of Nassau; Knight of the Order of the Lion of the Netherlands, of the White Falcon; Officier d'Acaemic; member of the Sociedade Nationale des Beaux Arts of France; Royal Commissioner of Fine Arts for the
H. W. MESSAG: A STORMY DAY
Netherlands, at the Expositions at Chicago, 1893; Paris, 1900; and Saint Louis, 1904. He is represented in numerous American collections.

A Stormy Day (Gallery 33).

A turbulent sea under a blue sky filled with rapidly moving clouds. The sun, hidden by a mass of heavy clouds in the middle-distance, illumines the lower clouds near the horizon and causes the distant waves to sparkle. Mesdag understands the sea, knows the sky, and all the moods and aspects of both. He is a painter not only of observation and power of expression, but of sentiment as well. (Other paintings by Mr. Mesdag hang in Galleries 34 and 59. See Official Catalogue.)

UNITED STATES.

HUGH H. BRECKENRIDGE, Fort Washington, Pennsylvania.


Lantern Glow (Pastel) (Gallery 10).

The nude figure of a graceful young woman seated on a bench over which has been thrown a mass of white drapery, is seen under the effect of the low-toned light of early evening, contrasted with the orange glow of
Grover), demanding the surrender of about 7,000 Indian warriors of the Cheyenne, Arapahoe, Kiowa and Comanche Tribes.

General Custer is seen with his arm extended; on his right is Interpreter and Scout Grover. Mounted on a gray horse is Colonel Crosby, Adjutant-General of the Expedition; on his right is Lieutenant-Colonel Tom Custer. The independent chiefs, from right to left, are Satana, Kicking Bird, Lone Wolf and Little Heart. General Sheridan is mounted on the right in the picture, in advance of the Seventh Cavalry. Moving up, where the dust is rising, are the reserves, all ready to attack should the demand for surrender be refused. On the left of the picture are the Indian warriors; and in the distance, where the dust is seen, are their families, herds and pack animals hurrying from the troops. The messenger sent by General Hazen from Fort Cobb is seen coming up with a white flag; he bears dispatches from the Indian Bureau, trying to prevent Sheridan from attacking and punishing these Indians for their depredations and atrocities on the frontier. The final result of the campaign was the surrender of all hostile Indians in the Southwest, numbering over 20,000. The picture is carefully studied, and painted with literal detail and with excellent outdoor effect.

UNITED STATES.

WALTER McEWEN, Paris, France.

Born at Chicago, Illinois, 1860. Pupil of Cormon and of Robert-Fleury, Paris. Honorable mention, Salon, Paris, 1886; silver medal, Exposition Universelle, Paris, 1889; first class gold medal, Berlin, 1891; medal, World's Columbian Exposition, Chicago, 1893; medal of honor, Antwerp, 1894; second class medal, Munich, 1897; silver medal, Exposition Universelle, Paris, 1900; first class gold medal, Munich, 1901; Lippincott Prize, Pennsylvania Academy of the Fine Arts, 1902; Harris Prize, Chicago, 1902; Member of the Paris Society of
American Artists, and Associate of the National Academy. Chevalier of the Legion of Honor; Member of the Paris Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

The Chess Players (Gallery 32).

Two young women seated at a table near a window are enjoying a game of chess. The figure nearer the observer and facing from him has red-brown hair, wears a white satin dress with short sleeves, and is in the act of moving one of the pieces on the board. Her companion, with blue eyes and brown hair and wearing a salmon-colored dress, faces her, and with her head resting upon clasped hands, watches intently, as if trying to fathom the intention of the impending move. The first figure, with the back in shadow, and only a touch of light on the side of the face, and the second, entirely in shadow, with soft light coming through the window behind her, are both painted with subtle and charming effect. (Other pictures by Mr. McEwen are in Galleries 4, 19 and 31. See Official Catalogue.)

UNITED STATES.

AMANDA BREWSTER SEWELL (Mrs. Robert Van Vorst Sewell), New York.

Born in Essex County, New York. Pupil of Tony Robert-Fleury and Carolus Duran, Paris; and of William M. Chase, New York. Was awarded the Dodge Prize, National Academy, 1888; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Clarke Prize, National Academy, 1903. Associate of the National Academy.

Portrait of Mrs. Walter Russell (Gallery 2).

Half-length portrait of a young lady, with blue eyes and light brown hair, facing the observer. In her hands is a yellow rose, which she is fastening in a loose shawl of soft gray colorings, lightly thrown over
LUCIUS W. HITCHCOCK: A NAME IN THE CASUALTY LIST
her bare shoulders. A tapestry background of suggestive landscape, with the dark green foliage of a tree as a foil for the head, by contrast enhances the delicacy and purity of the flesh—which is painted with exceptional refinement. (Other paintings by Mrs. Sewell are in this gallery, and Gallery 16. See Official Catalogue.)

UNITED STATES.

LUCIUS W. HITCHCOCK, Buffalo, New York.

Born at West Williamsfield, Ohio, 1868. Pupil of the Art Student's League, New York; and of Lebfevre, Benjamin Constant, Jean Paul Laurens, and the Colarossi Academy, Paris. Honorable mention, Pan-American Exposition, Buffalo, 1901.

A Name in the Casualty List (Gallery 15).

An old man seated in an arm-chair, and who has been reading the newspaper now lying on the floor at his feet, has been suddenly shocked by seeing the name of one very dear to him in the "casualty list." Instinctively he holds his hand before his eyes, as if to shut out the sight that is pictured in his mind. Evidently he has cried out, for his wife and daughter have hastened to him, though they have not yet learned the news, as their expressions only indicate startled solicitude. The picture is rather sombre in tone, befitting the subject. It is painted broadly, with suggestive realism.

UNITED STATES.

JULIUS L. STEWART, Paris, France.

Officer of the Legion of Honor; member of the Jury of Selection in Paris for the United States Section, Department of Art, Louisiana Purchase Exposition.

**Grand Matin** (Nude Figure) (Gallery 19).

The nude figure of a beautifully proportioned young woman leaning against a tree trunk, in the depths of a dense forest, penetrated, here and there, by sparkles of sunshine filtering through the leaves. The figure is in cool shadow—in part slightly tinged with green in the reflected lights—except where a few touches of brilliant sunlight on the flesh enhance the delicacy of its pearly grays by contrast. In the painting of the flesh, the sheen of sunlight on the leaves, the translucence of the leaves between the observer and the sun, and in the charming unity maintained in the composition, the artist has achieved signal success. (Other pictures by Mr. Stewart are in this Gallery and Galleries 15 and 30.)

**UNITED STATES.**

**HENRY R. POORE,** Orange, New Jersey.

Born at Newark, New Jersey, 1859. Pupil of the Pennsylvania Academy of the Fine Arts and of Peter Moran, Philadelphia; of the National Academy, New York, and of Luminais and Bouguereau, in Paris. Awarded a prize of $2,000 at a Competitive Prize Fund Exhibition held in New York, 1886; second Hallgarten Prize, National Academy, New York, 1888; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy; Member of the Art Club and of the Sketch Club, Philadelphia.

**A Frosty Morning** (Gallery 23).

Mr. Poore has essayed a daring feat in painting the sun—even through a dense haze—but he has succeeded admirably. The shining disk does not dazzle the eyes, yet it is the source from which emanates the light illuminating the sky and the rolling landscape. Rarely has a more luminous sky been expressed on canvass. In the foreground of the picture, where the effect of
the frost gradually is dissipating under the sun’s rays, two farm hands with a yoke of oxen are moving a large mass of stone. The breath of the toiling animals comes like puffs of steam. The details of landscape and trees are seen only faintly through the haze. (Other pictures by Mr. Poore hang in Galleries 19 and 31. See Official Catalogue.)

JAPAN.

SOSUKE NAMIKAWA, Tokio.

Born in Japan. One of the Imperial Court artists and the inventor of the famous wireless cloissonné enamels. His works are held in the highest esteem by the most cultivated amateurs of Japan and other countries. Wherever his work has been exhibited it has been accorded the highest honors.

Reeds and Wild Ducks, Wireless Cloissonné (Gallery 133).

On an exquisite gray surface—water reflecting the color of an early morning sky—are two wild ducks among the tall weeds. One of them, with wings extended, is in the act of rising from the water, which is beaten into foam with the effort. The ducks are in true natural color and are represented in the most remarkably artistic manner.

FRANCE.

JULES CHARLES CAZIN (1841-1901).

Born at Samers (Pas-de-Calais), France, 1841; died, 1901. Pupil of Lecoq de Boisbaudran, and later studied painting in England. From London, in 1876, he sent his first contribution to the Salon. He received a medal of the first-class in 1880, and was a member of the Jury of Awards at the Expositions Universelle, 1889 and 1900. He received the cross of the Legion of Honor in 1882, and was made an officer of the Legion in 1889. At the time of his death he was vice-president
of the Société Nationale des Beaux Arts. Cazin, while not occupying the high place of Corot, Rousseau and Daubigny, was nevertheless one of the prominent figures in the French landscape art of the nineteenth century. His work was distinctively individual, and was almost invariably pleasing in color. As a painter he had great influence. His pictures have greatly increased in appreciation and value during recent years.

Roadside; Harvest (Gallery 1). Loaned by Mr. Edward Mallinckrodt, St. Louis.

This is a thoroughly representative example of the artist's work at the period when his powers were in their maturity. The view is of a characteristic French farm, with its various buildings grouped together without formal arrangement, the dark or bright red tiled roofs making effective accents of color among the trees. The sky is filled with soft, warm, gray clouds—the sky that, when we see it in Nature, we speak of as "a Cazin sky." The foreground is a grain-field under cloud shadow, in which a woman in a white blouse and blue skirt is piling up the sheaves. The middle-ground is in sunlight—not a strong, violent glare, but rather the light reflected from a sunlit cloud. In this, as in most of Cazin's pictures, there is great charm in the free, loose handling, and in the soft, harmonious color.

UNITED STATES.


Born at Philadelphia, Pennsylvania, 1848. Pupil of the Pennsylvania Academy of the Fine Arts and Christian Schussele. Medal, St. Louis Exposition, 1882; Water Color Prize, New York, 1885; gold medal at a Competitive Prize Fund Exhibition, New York, 1886; honorable mention, Paris Exposition, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Member of
awarded medals at the Salons of 1865, 1868, 1870; medal of the first-class at the Exposition Universelle of 1878; medal of honor, 1886; grand prix, Exposition Universelle, 1889. He received the cross of the Legion of Honor in 1870, was made an officer of the Legion in 1878, and commander in 1895. Member of the Institute, 1891. He became a member of the Académie des Beaux Arts, succeeding Delaunay, in 1891. His work is characterized by great refinement, both in drawing and color.

Sorrow of Mary Magdalene (Gallery 118).

Kneeling at the foot of the cross, her hands touching the feet of the Crucified, is the figure of the Magdalen—a young woman of fair complexion and long flowing red-brown hair, with eyes upturned toward the face of the Saviour—not seen in the picture. She wears a black robe with a purple sash about the waist. The sky is clouded, but there is a rift at the upper portion in the left, showing a patch of deep blue and a bit of cloud in sunlight. From this comes the light which illumines the figure and a portion of the cross. Beyond the figure, dimly outlined in the gloom, one discerns details of landscape with trees and distant buildings.

MEXICO.

ANTONIO FABRES, Mexico City, Mexico.

Born at Barcelona, Spain, 1854. Pupil of the National Academy of Fine Arts, Barcelona. In 1875 was sent to Rome at the expense of the government to pursue his art studies. Was awarded second-class medal at the London International Exposition, Crystal Palace, 1884; second-class medal, National Exposition, Madrid, 1887; gold medal, International Exposition, Vienna, 1888; gold medal, International Exposition, Munich, 1888; medal at Exposition at Barcelona, 1888; first-class medal and Cross of the Sultan, Tunis, 1897; grand prize, Exposition at Lyons, France, 1901. He is an honorary member of the Association of Water-Color
ANTONIO FABRES: THE FEMALE THIEF
Painters of Rome, the Sociedad de Artes Decorativas, Barcelona, Spain, Centro Artístico, Barcelona, etc., and is sub-director of the Mexican Academy of Fine Arts, City of Mexico. He is represented in many prominent European collections.

The Female Thief (Gallery 94).

The figure of a voluptuous young woman with defiant expression—clad in a light flowing robe over which is a red, blue and gold silk shawl—with an iron collar about her neck, attached by links to handcuffs upon her wrists, is fastened to a wall, under an Arabic inscription proclaiming her crime. Dangling in front of her at the end of an iron chain, are gold bracelets, a necklace, etc., which she presumably had stolen. The figure is well drawn, the flesh painting is admirable, and the work as a whole is most effective.

UNITED STATES.

WILLIAM A. COFFIN, New York.


Evening, Somerset Valley, Pennsylvania. (Gallery 15).

A gorgeous sunset sky over a landscape in deep shadow—green fields in the foreground, a stretch of woods beyond and dark purple hills in the extreme distance. The upper sky tones from blue-gray through
W. A. Coffin: Evening, Somerset Valley

Edward Cuy: The Mianus River
sylvania Academy of the Fine Arts, 1904. Member of the Philadelphia Art Club, Philadelphia Water Color Club, American Water Color Society, and New York Water Color Club. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition, and of the International Jury of Awards.

**Broad Street Station, Philadelphia** (Gallery 18).

From an elevated position, the observer looks down upon the street and its traffic, taking in the huge red Pennsylvania Railway Station on the left, and the Government Building on the right. Beyond them is a mass of house-fronts and roofs of various colors stretching out into the hazy distance. There is a blue sky with opalescent clouds, and the contrasts of sunlight and shadow are ably presented. The picture is of the "plein air" school, full of atmospheric quality. For it the artist was awarded the Jennie Sessnan prize, at the Pennsylvania Academy of the Fine Arts, Philadelphia, this year. (Other pictures by Mr. Cooper hang in Galleries 14, 31 and 32. See Official Catalogue.)

**GERMANY.**

*(UNITED STATES LOAN EXHIBIT.)*

**GOTTHARD KUEHL,** Munich, Bavaria (Germany).


**The Organ Loft** (Gallery 1). Lent by the Museum of Fine Arts, St. Louis.

In the organ loft of a large church a number of young girls are singing. There is devotional spirit in the expression of the faces. All wear the same distinctive costume—red dresses with blue aprons. Those
in the foreground are in shadow; those beyond are in full light, in relief, against a white wall with gilded stucco ornament. Especial brilliancy is given the few notes of rich warm color in the picture by the prevailing grayness of tone. There is only one direct passage of sunlight, yet the whole interior is full of light. Even the shadows are so pervaded by reflected lights that there is only a slight element of darkness in them. The drawing of the figures and the architecture is carefully accurate, yet the painting has been done in a free, simple, unconstrained manner. With his strongest lights and most literal details farthest from the observer, and the deepest shadows in the foreground, the artist has succeeded in keeping every element in the composition in right relationship to every other element. There are few equal exemplifications of masterful expression of color values. (Other paintings by Mr. Kuehl hang in the German Section, Gallery 55. See Official Catalogue.)

UNITED STATES.

CHARLES WARREN EATON, New York.

Born at Albany, New York, 1857. Pupil of the National Academy, and of the Art Students' League, New York. Honorable mention, Paris Exposition, 1900; Prætor Prize, Salmagundi Club, New York, 1901; honorable mention, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902; Inness Prize, Salmagundi Club, New York, 1902; Shaw Prize, Salmagundi Club, 1903; gold medal, Philadelphia Art Club, 1903. Associate of the National Academy; Member of the American Water Color Society, and of the New York Water Color Club.

The Old Mill at Crécy (Gallery 16).

The old mill, with white plastered walls and red-tiled roofs, rises in the middle-distance, beyond a reed-bordered stream, under the rays of a full moon. At the right, beyond a mass of trees, is a bridge, across which
and great charm of color; and one feels the truthfulness of the representation. (Other pictures by Mr. Palmer hang in this Gallery and Galleries 10 and 11. See Official Catalogue.)

RUSSIA.

T. A. DJENYAEFF, Saint Petersburg.

Member of the Spring Exhibitors of the Imperial Academy of Arts, Saint Petersburg.

Laying the Foundation of the Kremlin (Upper Gallery, East of Sculpture Court, Central Pavilion).

A heathenish custom prevailed among the Slavs of former days of interring some living creature beneath the first stone of the construction of any large important building, and the builders usually selected the first creature that passed near the place where the work of construction was going on. This picture represents the tradition that at the laying of the foundation of the Kremlin at Nijni-Novgorod, at the end of the fifteenth century, the young wife of a merchant, returning home in the early morning with a pail of water, was thus chosen and buried alive under the first stone of the citadel. The expressions of the various participants in the scene are well studied and the work is very effective.

UNITED STATES.

JAMES C. NICOLL, New York.

Born in New York City, 1847. Pupil of M. F. H. de Haas and Kruseman Van Elten. Medals: Prize Fund Exhibition, New York, 1884; Massachusetts Charitable Mechanics' Association, Boston, 1884; New Orleans Exposition, 1885; Prize Fund Exhibition, New York, 1886; honorable mention, Paris Exposition, 1889; medal Atlanta Exposition, 1895; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the International Jury of Award, World's Columbian Exposition, Chicago, 1893; member of Jury of Selection,
C. VtCOLL: "KjrAl-LY WEATHER

T. C. SHOLE: SQUALLY WEATHER
United States Section, Department of Art, Louisiana Purchase Exposition, and also member of the International Jury of Awards. Member of the National Academy, American Water Color Society, and New York Etching Club.

Squally Weather (Gallery 19).

A day of wind and rain, cloudy sky and turbulent sea. The white-crested waves roll in, surging, swelling and breaking upon the beach, which is only slightly indicated in the foreground. The wave forms have been carefully studied and there is spirit and strength in the presentation. (Other works by Mr. Nicoll hang in Galleries 16 and 30. See Official Catalogue.)

HOLLAND.

THERÉSE SCHWARTZE, Amsterdam.


Portrait of Mr. Wolmarans (Gallery 59).

Half-length, life-size portrait of middle-aged man, seated, and looking directly toward the observer. His hands are clasped across his knees. He has dark-
brown eyes, black hair, mustache and whiskers, and is clothed in black. Behind the figure is a rich, low-toned blue curtain, with a slight design in gold, and bands of gold in the border. The flesh painting is exceptionally excellent, and the coloring throughout is rich and harmonious.

UNITED STATES.

CLARA T. MAC CHESNEY, New York.

Born at Brownsville, California, 1861. Pupil of the San Francisco School of Design, under Virgil Williams; the Gotham Art School of New York, under Mowbray and Beckwith; and of Girardot, Courtois and the Colarossi School in Paris. Received medals for oils and water colors at the World's Columbian Exposition, Chicago, 1893; Dodge Prize, National Academy, 1894; gold medal for water color at the Philadelphia Art Club, 1900; second Hallgarten Prize, National Academy, 1901; bronze medal, Pan-American Exposition, Buffalo, 1901. Member, of the New York Water Color Club.

A Good Story (Gallery 22).

Half-length figure of an elderly man with white hair and beard and genial expression, sitting by a table and holding a beer mug in his left hand. He is dressed in black, and wears an old black felt hat well back on his head. He has the air of watching the effect of a humorous story which he has just related. The painting is strong, simple and realistic. For this picture the artist received a bronze medal at the Pan-American Exposition. (Another work by Miss MacChesney is in Gallery 11. See Official Catalogue.)

BULGARIA.

IVAN MRKVITCHKA, Sophia.

Born at Vedim in 1856. Studied at the Academies of Fine Arts at Prague and Munich. Awarded gold
medal, Exposition Universelle, Paris, 1900. Director of the National Fine Arts School, at Sophia.

Portait of Her Royal Highness, the Late Princess of Bulgaria.

The Princess, a slender young woman with blue eyes and brown hair, is represented as seated upon a handsomely inlaid throne, on a raised dais, with eyes raised toward the observer. She wears a white satin robe, embroidered with gold heraldic designs enriched with precious stones. Over her shoulders is a purple gold-embroidered mantle, lined with crimson velvet. On her head is a jeweled crown. At either side of the throne is a large vase, filled with purple fleurs-de-lis. The wall behind the figure is a mosaic representation of a Greek ikon, in rich, low-toned coloring. For this picture the artist received a gold medal at the Paris Exposition of 1900. The Princess was born in 1872, and died in 1899. She was greatly loved by the Bulgarian people. The carved frame of this picture—not represented in the illustration—is adorned with sculptured faces of the various types of humanity residing in Bulgaria—the Bulgarian, Shop, Albanian, Macedonian, Turkish, Greek, Gipsy and Jewish. At the top, two angels are supporting the Bulgarian crown. An inscription on the upper part of the frame recounts the last words of the Princess—that, though dead, her spirit would watch over Bulgaria.

GERMANY.

(FROM THE UNITED STATES LOAN EXHIBIT.)

FRIEDERICH HERMAN KARL VON UHDE,
Munich, Bavaria, Germany. (See biographical note, page 31.)

The Sermon on the Mount (Gallery 1). Lent by Mrs. Halsey C. Ives, St. Louis.

Von Uhde, in his later work, has devoted himself almost exclusively to the illustration of religious sub-
F. VON UHDE: THE SERMON ON THE MOUNT
jects, and, to make his representations more intimately appealing to his countrymen, he pictures the scriptural personages in the costumes of to-day—a custom followed by the old Dutch and Italian masters in their time. In this picture Christ is represented as a dark-haired workingman in a blue blouse, seated on a rude bench, speaking to a number of persons gathered about him, who are of the Bavarian peasant type. A man and a woman kneel before him with hands clasped. The woman's face wears a questioning expression. Other faces express faith or mere curiosity. Beyond the figures, one sees the roofs of modern peasants' cottages, with smoke rising from the chimneys, and a steep hillside, green in the middleground and brown higher up.

Von Uhde's technique in this picture is much broader and more suggestive than in "The Sewing Bee." The details are less worked out. The tone also is lower, and the color is richer. ("The Sewing Bee," by Von Uhde, is in this same gallery. See Official Catalogue.)

UNITED STATES.

EDWARD L. HENRY, New York.


Waiting at the Ferry (Gallery 26). Loaned by Mrs. Abraham Lansing, Albany, New York.

A young man and young woman in the costume of the latter portion of the eighteenth century, stand on the bank of a river awaiting the approach of a ferry barge—rowed by a couple of men—from the opposite side. Their old-fashioned lumbering top-buggy, with
blue-green body embellished with a coat of arms, is halted beside them. The negro driver is astride one of the horses, and a colored footman in blue livery sits on a rock by the roadside. Across the river, surrounded by trees with autumnal foliage, is a large colonial mansion, characteristic of Virginia or the Carolinas in the early days. There is a late afternoon sky, with crimson, gold and purple clouds. This work, which received a gold medal at the Pan-American Exposition, is one of the many pictures painted by Mr. Henry illustrating the life of the early days of the history of our country. In this same gallery hangs his picture of the "First Railway Train in America"—showing types of people and costumes of the period. (See Official Catalogue.)

BELGIUM.

PETER VERHAERT, Antwerp, Belgium.


An Old Flemish Song Between Decks (Gallery 84).

A number of sailors are seen in the small cabin of a fishing boat. One of them, seated on the steps leading to the upper deck, is singing. A woman, at the right, plays upon a fife, and a man in a blue blouse drums. The picture is low in tone and broadly painted. The expressions of the faces are well realized.

UNITED STATES.

BEN FOSTER, New York.

fresh green grass is sprouting up among the brown weeds of the previous summer, and several trees in the middleground are just beginning to bud into leaf. There is a blue sky, with a mass of filmy white clouds. For this admirably painted picture the artist was awarded the Webb Prize at the Society of American Artists, 1902; and the same year it was purchased by the Shaw Fund. (Another picture by Mr. Jones hangs on the same wall with this, and still another is in Gallery 31. See Official Catalogue.)

UNITED STATES.

OGDEN WOOD, Paris, France.

Born in New York. Pupil of Emile Van Marcque, Paris. Member of the Jury of Selection for the United States Section of the Art Department of the Louisiana Purchase Exposition. Is especially devoted to the painting of landscapes with cattle.

Normandy Heifers (Gallery 31).

In the foreground of a stretch of meadowland—which extends to the blue sea in the distance—lie three cows with contended expression. Beyond are other animals and a peasant woman outlined against dark foliage. The cattle are carefully studied and well painted. The effect of sunlight and shadow on the white cow nearest the observer is admirably expressed. (Another picture by Mr. Wood hangs on the east wall of this gallery. See Official Catalogue.)

UNITED STATES.

JOHN C. JOHANSEN, Chicago, Illinois.

Born at Copenhagen, Denmark, 1876. Pupil of the Art Institute, Chicago; of Duveneck, and of the Académie Julian, Paris, under Benjamin Constant and Jean Paul Laurens. Municipal League Purchase Prize, Art Institute, Chicago, 1903; medal of honor, Chicago So-
Artists, 1904. Member of the Paris American Art Association, and Instructor at the Buffalo Fine Arts Academy Schools.

**On the Coast of Brittany** (Gallery 17). Lent by Mr. William M. Chase, New York.

Two boats with several fishermen are seen on the shore of a bay, under a tender purple sky in which the moon lately has risen. The tide has gone out and the footprints of the men are sunk deep in the wet sand. The nearly smooth sea mirrors the sky, and the moonlight is reflected in brilliant touches which show the slight movement of the water. (Other pictures by Mr. Duiker hang in Room H, at Southeast corner of south entrance to Central Pavilion. See Official Catalogue.)

**SWEDEN.**

**BRUNO LILJEFORS,** Upsala.

See biographical note, page 177.)

**Wood Grouse** (Gallery 45).

The bird is painted in a broad, simple way, with rare fidelity to nature. It is suggestively realistic. The tree trunks and foliage, the light gleaming through the branches all breathe the atmosphere of the deep woods. The painting impresses one as the work of an artist who knows and loves the woods, and who finds joy in his work. (Notice other works by the artist in this same gallery. See Official Catalogue.)

**UNITED STATES.**

**THOMAS EAKINS,** Philadelphia, Pennsylvania.

Born at Philadelphia, 1844. Studied in the Beaux Arts in Paris under Gérôme and also under Bonnat and the sculptor Dumont. Instructor and lecturer for sometime at the Pennsylvania Academy of the Fine Arts, the National Academy Schools, the Art Students' League, Brooklyn Art Guild; Art Students League, Philadelphia, and Art Students' Guild Washington-
THOMAS EAKINS: THE CLINIC OF PROFESSOR AGNEW
ton, D. C. Has been awarded medal at World’s Fair, Chicago, 1893; honorable mention, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, 1901. Member of the National Academy; Member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition.

The Clinic of Doctor Agnew (Gallery 27). Lent by the University of Pennsylvania, Philadelphia.

This is a realistic presentation of the scientific phase of modern surgery in its pictorial aspect. In the pit in the foreground, a patient is stretched upon the operating table, a surgeon is dressing the wound, an assistant administers the anesthetic by the cone, and a nurse stands ready at hand. The distinguished surgeon stands at the extreme left, scalpel in hand, lecturing upon the operation. The auditorium is suffused with light, and the faces not only of the assistants, but of the listening students, are portraits which might be recognized. This picture differs from an earlier work by Mr. Eakins, representing the clinic of Doctor Gross. In the latter there is lack of antiseptic precautions and there is an atmosphere of horror. In this work the surgeons wear sterilized clothing and every care is observed. In the background is a sterilizing apparatus. The expressions of the various persons are admirably drawn. (“The Clinic of Prof. Gross,” by Mr. Eakins, hangs on the west wall of this gallery. Other paintings by him hang in Galleries 14, 17 and 32. See Official Catalogue.)

BRAZIL.

ELYSÉE VISCONTI, Rio de Janeiro.


San Sebastiano (Gallery 101).

The Saint, entirely nude, and with the usual complement of arrows distributed in his anatomy, is tied
E. VISCONTI: SAN SEBASTIANO
to the trunk of a tree, with eyes closed, and a beatific expression of countenance. A female angel, with outspread wings and wearing a flowing white robe with gold carnations figured upon it, is in the act of placing a halo upon his head. Two women— one of them wearing a purple veil— look on in reverential astonishment. The picture is well composed, and is agreeable in color. In treatment it is purely and successfully decorative.

E. IRVING COUSE. INDIAN BRAVE RECORDING FIGHT

(Copyright by E. Irving Couse.)

UNITED STATES.

E. IRVING COUSE. New York.

Born at Saginaw, Michigan, 1866. Pupil of the National Academy, New York; Bougereau, Robert-Fleury, and l'Ecole des Beaux Arts, Paris. Awarded Shaw prize for drawing, at the Salmagundi Club, New York, 1899; second Hallgarten prize, National Academy, 1900; Proctor prize, Salmagundi Club, 1900; honorable
painter is that of a refined "pointellist"—luminosity being secured by minute touches of contrasting colors in juxtaposition. (Another work by this artist hangs in Gallery 123. See Official Catalogue.)

UNITED STATES.

GEORGE WETHERBEE, London, England. (See Biographical Note, Page 149.)

Music of Pipe and Brook (Gallery 19).

An idyllic picture presenting an effect of landscape and sky that at once brings to mind the masterpieces of Corot. In the foreground a foaming brook makes its way through a mass of large stones and spreads out in a pool below them. At the right, a nude shepherd, under the shade of a large tree, plays upon his pipe. Near the top of the hill, in the middle distance, are several sheep. The sky is wonderfully luminous and the sunlit clouds actually appear to be suspended. The work as a whole is individual and masterly. (Other pictures by Mr. Wetherbee hang in Galleries 14, 16 and 30. See Official Catalogue.)

UNITED STATES.

WILTON LOCKWOOD, Boston, Massachusetts.


Portrait of John La Farge (Gallery 18).

Half-length, life-size portrait of a gentleman with black hair, seated, with head bent forward in a reflective manner, his right elbow resting on an arm of
his chair, and a partly burned cigar held between the fingers of his right hand. His left hand rests upon the other arm of the chair. He has dark eyes, which are downcast, behind eyeglasses. To those who know Mr. La Farge, this portrait is an interpretation. It is painted in a simple suggestive way, with atmosphere about the figure. There is no affectation nor straining after effect. It is the man as he appears, in his most characteristic attitude. (Mr. Lockwood’s portrait of ex-President Cleveland hangs in Gallery 26. See Official Catalogue.)

FRANZ COURTENS: MORNING WORK

BELGIUM.

FRANZ COURTENS, Brussels.

Born at Termonde, Belgium. Medal, Salon, Paris, 1884; Grand Prix, Exposition Universelle, Paris, 1889. Chevalier of the Legion of Honor, France. Courtens is one of the strongest of the Belgian painters. His landscape effects are generally strong and brilliant. He delights in painting wood interiors with luminous skies and wonderfully realistic effects of sunlight and shadow.
Often his pictures representing peasants at work are strongly suggestive of Millet. (See also page 44.)

**Morning Work** (Gallery 110).

A peasant dragging a harrow—to which a large dog also is harnessed—is making his way across a broad field in the very early morning. The air is full of mist, through which a mass of trees is seen in the distance. There is a clouded sky pervaded by a subdued crimson glow. A dark cloud in the upper sky is bordered by a golden reflection from the sun.

**CUBA.**

**LEOPOLD ROMANACH,** Havana, Cuba.

Born at Rancho Veloz, Santa Clara, Cuba, in 1870. Studied at the Academy of San Alejandro, Havana, and later in Rome, under Pradilla. He has been made Professor of Painting in the Escuela de San Alejandro, Havana. For his picture, "The Convalescent," he was awarded a bronze medal at the Paris Exposition of 1900; a silver medal at the Pan-American Exposition, Buffalo, 1901, and a gold medal at the Charleston Exposition, 1902.

**The Convalescent** (Gallery 7).

Lying on a pallet in a dimly-lighted room is a sick child, anxiously watched over by a mother seated near. The expressions of the faces are painted with appreciative feeling, and the technique is simple and adequate. The coloring is low in tone, inclined to richness.

**UNITED STATES.**

**J. CARROLL BECKWITH,** New York.

Born in Hannibal, Missouri, 1852. Pupil of l'Ecole des Beaux Arts and of Carolus Duran, Paris. Honorable mention, Salon, Paris, 1887; bronze medals, Expositions Universelle, Paris, 1889 and 1900; gold medal, Atlanta Exposition, 1895; Chairman of the Jury of Award, Pan-American Exposition, Buffalo, 1901; medal,
Charleston Exposition, 1902. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

**Portrait of Mrs. Beckwith** (Gallery 31).

Full-length portrait of a lady in a black skirt, dark-green velvet waist and brown furs, standing beside a gilt chair upholstered with red silk brocade. The pose is natural and the technique is simple and artistic. (Other examples of Mr. Beckwith's work hang in Galleries 2 and 20. See Official Catalogue.)

---

**BRUCE CRANE: THE LAST OF WINTER**

**UNITED STATES.**

**BRUCE CRANE,** New York.

Born in New York City, 1857. Pupil of A. H. Wyant. Webb Prize, Society of American Artists, 1897; bronze medal, Paris Exposition, 1900; George Inness Memorial gold medal, National Academy, 1901; silver medal, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Member of the
in sunshine and partly in cloud-shadow. There is the suggestion of bluffs or dunes fronting upon the river. There is an impressive largeness of grasp in this work, which is instinct with truth and fine in color. (Another picture by Mr. Davis hangs in Gallery 15. See Official Catalogue).

ITALY.

VINCENZO CAPRILE, Naples.

Received a bronze medal, Exposition Universelle, Paris, 1900.

Easter Market at Naples (Gallery 121).

In a large open square in Naples, a great many sheep, with their feet tied, lie on the pavement, while people are bargaining for them. In the center of the composition, a rotund priest is gazing reflectively upon the animals. A man at the left carries over his shoulder and in one hand several lambs. Across the square, under the awnings of the shops, people are eating and drinking, and some sheep are standing, huddled together. The effect is of early morning, under a gray sky. In drawing, color and technique, the work is exceptionally excellent.

UNITED STATES.

DOUGLAS VOLK, New York and Centre Lovell, Maine.


Boy With an Arrow (Gallery 4).

A young boy in a white woolen "sweater" with a purple roll at the throat, fawn-colored breeches and
DOUGLAS VOLK: BOY WITH AN ARROW

SEYMOUR J. GUY: THE ORANGE GIRL
hand holding over his shoulder the orange standard of Nassau. A young woman in a red cloak, bordered with white fur, brings him his sword and black-plumed hat. In an adjoining room several of his companions, in uniform, evidently are awaiting an order to march. The picture is strong, yet refined in coloring. (Other works by Mr. McEwen are in this gallery and in galleries 31 and 32. See Official Catalogue.)

F. MC G. KNOWLES: LANDING THE CATCH

CANADA.

F. McGILLIVRAY KNOWLES, Toronto, Canada.


Landing the Catch (Gallery 51).

View of an inner bay, with a line of fishing boats drawn in as far as possible, and standing high out of
the water at low tide. This is the opportunity for unloading them into smaller boats which are met by wagons driven into the water. The effect is of early morning. The upper sky is of an ashen gray-green, with masses of rosy clouds near the horizon. The warm red glow of the morning sunshine on the upper portions of the sails, and the purple-gray of the shadowed portions below, contribute to a very pleasing color effect. The picture is painted in a broad, simple, artistic manner.

UNITED STATES.

FREDERICK S. CHURCH, New York.

Born at Grand Rapids, Michigan, 1842. Pupil of L. E. Wilmarth, Walter Shirlaw, the National Academy, and the Art Students' League. Member of the National Academy, the Society of American Artists, the American Water Color Society and the New York Etching Club.

The Sea Serpent (Gallery 30). Lent by Mr. William K. Bixby, St. Louis.

What the distant mariner might mistake for a sea serpent writhing sinuously through the water is really a troop of mermaids disporting themselves upon the backs of sturdy fishes. As in most of the artist's fanciful conceits, these mermaids are creatures of beauty and grace, and the color scheme is an opalescent commingling of pinks, pale greens, blues and yellows. (Other pictures by Mr. Church are in Galleries 26 and 31. See Official Catalogue.)

ITALY.

CESARE LAURENTI, Venice.

Awarded a silver medal at the Exposition-Universalle, Paris, 1900.

A Soul in Trouble (Gallery 120).

A young woman in habiliments of mourning has been reclining upon a mattress in the corner of a poor
in the realm of art. The work has been painted simply and directly—with knowledge and sincerity, and with a degree of literal truthfulness that challenges comparison with the works of the old Dutch painters of still-life. It is subtle in coloring, like a work by Whistler; it is broad, yet finished; complete, yet reserved in treatment. It shows the beauty and charm inherent in the commonest things, when interpreted with true artistic feeling. (Other pictures by Mr. Carlsen hang in galleries 14, 19 and 32. See Official Catalogue.)

UNITED STATES.

DWIGHT W. TRYON, New York. See Note, page 29.)

Dawn; Early Spring (Gallery 32). Lent by Mr. William K. Bixby, St. Louis.

This is a later picture than the "Sunset" (page 29, painted in 1883), and is more characteristic of the artist's present method. Under a luminous sky of silvery gray, becoming vitalized by the first gleams of sunrise, lies a quiet gray-green landscape suffused in the haze of early morning. A row of feathery-foliaged trees stretches across the middle-ground, with fields beyond and distant foliage. Here again is a most poetic interpretation; subtle, refined, making manifest the very spirit of nature to the sympathetic observer. (Other works by Mr. Tryon are in this gallery and in Galleries 21, 22 and 31. See Official Catalogue.)

UNITED STATES.

WALTER FLORIAN, Scheveningen, Holland.


Portrait of Josef Israels (Gallery 4). Painted at The Hague, Holland, 1903.

The veteran Dutch painter is seen seated in his studio, resting his chin upon his right hand and gazing
WALTER FLOIAN: PORTRAIT OF JOSEF ISRAELS

EUGENE LAVIFILLE: MOONLIT VILLAGE STREET
directly at the observer. In his left hand, which rests on his knee, he holds his palette and brushes. The pose is natural, as if the artist had paused for a moment from his work to greet a visitor. The picture is painted in a broad, free manner, and in rich, low-toned color. (Other pictures by Mr. Florian hang in Gallery 32. See Official Catalogue.)

FRANCE.

EUGENE LAVEIELLE, France (1820-1903).

Born in Paris, 1820. Pupil of Corot and Lequien. Medals, Salon, Paris, 1849, 1864 and 1870. Legion of Honor, 1878. Died, 1893. He was pre-eminently a painter of night effects and of moonlight. He is represented in the gallery of the Luxembourg, Paris, in the museums of Lille and Nantes, and in numerous important private collections. His works are exceedingly rare in America.

A Moonlit Village Street (Gallery 1). Lent by Mrs. John T. Davis, St. Louis.

The moon is not visible in the picture, but the influence of the moonlight pervades every part of it—not only where it falls directly upon the gray walls of the houses, but in the dark shadows—where there is the smallest amount of reflected light—and in the tender blue sky, in which, as one looks at the picture for a time, the stars appear, one by one. As an expression of the spirit of moonlight as well as for real truth in poetic guise, this work is very appealing.

UNITED STATES.

HENRY PRELLWITZ, New York.

Born in New York City, 1865. Pupil of Thomas W. Dewing and the Art Students' League, New York, and of the Académie Julian, Paris. Awarded Third Hallgarten Prize, National Academy, 1893; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of
the Society of American Artists. Instructor of the Life Classes at Pratt Institute, Brooklyn, N. Y.

Lotos and Laurel (Gallery 14).

An allegory. The young pilgrim, to the right, among an intricate tangle of trees and briers, is confronted by maidens offering the lotos, symbolizing ease, music, wine, etc., and extending welcoming arms; while a somber, hooded figure in the background intervenes and shows the forgotten laurel wreath to recall to the youth his ambitious dreams. The youth hesitates between the two. The general scheme of color is in pale gray-greens, delicate pinks, blues, yellows, grays and browns—the effect of the whole being extremely decorative. The figures are graceful and are mostly of refined type, painted in a charmingly artistic manner.

UNITED STATES.

ALPHONSE JONGERS, New York.


Portrait of Mrs. Alphonse Jongers (Gallery 22).

Half-length, life-size portrait of an attractive young lady, with blue eyes and light brown hair, seated, facing the observer. She wears an elaborate, low-cut silk dress of lilac and pale green, with white lace at the collar and sleeves. Over her right shoulder is carelessly thrown a brown fur boa, which she holds in place with her right hand. Her left hand rests in her lap. The painting of the face, hands and hair has been accomplished by sure, subtle touches—the work of one
of Selection for the United States Section of the Department of Art for the Louisiana Purchase Exposition, and of the International Jury of Awards.

The Golden Hour (Gallery 16).

Two young women of refined type, one with dark, the other with lighter auburn hair. Beyond the heads is a sunset sky—crimson and golden near the horizon and rich blue above. There is a suggestion of landscape below. In the exquisite color and delicate modeling of the heads the work is especially noteworthy. (Other examples of Mr. Baer's work hang in the same case with this, in the center of Gallery 16. See Official Catalogue.)

UNITED STATES.

LOUIS LOEB, New York.


The Breeze (Gallery 16). Lent by Mr. S. R. Guggenheim, New York.

On the top of a hill with grassy slopes at the right and masses of rock at the left, is a majestic group of trees which seem to sway gently in the breeze. At the right, in the middle-distance, a group of willowy female figures, in light flowing garments blown into picturesque folds, dance with idyllic grace. Two figures—one sitting and one reclining—in the foreground, give
after having painted from a living model in the presence of his pupils, and having stopped to lecture upon the principles of technique which he has been exemplifying. The portrait is wonderfully like Mr. Chase. It is painted in the tremendously virile manner characteristic of Mr. Sargent—strongly, simply, artistically. (Other works by Mr. Sargent are in Galleries 2 and 32. See Official Catalogue.)

CARLTON T. CHAPMAN: THE DERELICT

UNITED STATES.

CARLTON T. CHAPMAN, New York.

Born at New London, Ohio. Pupil of the National Academy and the Art Students’ League, New York, and of the Julian Academy, Paris. Silver medal, Boston, 1892; medal, World’s Columbian Exposition, Chicago, 1893; medal, Atlanta Exposition, 1895; bronze medal, Pan-American Exposition, 1901; bronze medal, Charleston Exposition, 1902. Associate of the National Academy. Member of the Society of American Artists,
American Water Color Society, and the New York Water Color Club. Painter principally of marines, naval engagements, etc. As illustrator, accompanied United States Naval forces in Spanish-American war, Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also Member of the International Jury of Awards.

The Derelict (Gallery 25).

The dismantled hull of a wrecked vessel rolls in a restless sea, in the moonlight. The sea in the foreground dashing against it recoils in masses of foam. In the middle distance a large steamer looms through the haze. The movement of the sea, the moisture in the air and the shimmering effect of the moonlight are admirably suggested.

BULGARIA.

YAROSLAV VĚŠIN, Sophia.


Shipka (Gallery 127). Lent by the Ministry of War, Sophia.

A representation of a scene at the twenty-fifth anniversary of the battle of Shipka Pass—as the result of which Bulgaria achieved her independence. Prominent in the picture are the Prince of Bulgaria, the Grand Duke Nikolai Nikolaevitch—son of the Russian Commander-in-chief in the Russo-Turkish war in 1877, the Russian generals who had participated in the battle and who had been delegated by the Emperor to be present at the celebration, and Bulgarian and Russian general officers. They are inspecting the site and are discussing the positions and incidents of the battle.
II. R. M. CARLOS I, KING OF PORTUGAL: CATTLE DRINKING
The troop of soldiers in the immediate foreground represents the modern Bulgarian service. The picture is painted in a direct, forceful and artistic manner. The landscape and figures are equally well expressed, and there is excellent atmospheric quality. (Another work by Mr. Vechin is shown in this same gallery. See Official Catalogue.)

PORTUGAL.

HIS ROYAL MAJESTY, KING CARLOS I., Lisbon.

Born 1863, at Lisbon. Awarded a silver medal at the Exposition-Universelle, Paris, 1900. Member of the National Society of Fine Arts of Lisbon.

Cattle Drinking (Pastel) (Gallery 128).

In the foreground, in a pool of limpid water reflecting the sky, a portion of a drove of cattle has come to drink. A herdsman, on horseback, across a point of land in the middleground, looks after them. At the extreme left, at the top of a rise, comes the main drove, in charge of two horsemen, stirring up a cloud of dust. The cattle are well drawn and modeled, and the landscape is admirable. The bright green grass near the river, the broken clay banks of the opposite shore, the gray-green and brown fields beyond, and the blue sky with light drifting clouds, contribute to a composition that is vital in character, true to Nature and charming in color.

UNITED STATES.

FRANK C. JONES, New York.

Born at Baltimore, Maryland, 1857. Studied in l'Ecole des Beaux Arts, Paris, in the studio of Lehmann; later under Boulanger, Lefebvre and Yvon. Awarded the Clarke Prize at the National Academy, New York, 1885; silver medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, the Society of American Artists, the American Water
Color Society, the New York Architectural League, and the Society of Mural Painters. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

The Idlers (Gallery 30).

Three attractive young women in Greek costume recline in easy, graceful attitudes on a long pale green divan, piled with silk pillows of a variety of colors. The one nearest the observer has auburn hair, and wears a salmon-colored robe; the second, a blonde—leaning against the first—is in white and pale yellow; and the third, a brunette, with her bare arms raised in languorous attitude, is in green. In composition, in color and in the types of beauty portrayed, the picture is charming. (Another picture by Mr. Jones hangs in Gallery 21. See Official Catalogue).

UNITED STATES.

HENRY S. HUBBELL, Paris, France.

Born at Paola, Kansas, 1870. Pupil of the Art Institute, Chicago, and of Whistler, Collin, Laurens and Benjamin Constant, Paris. Honorable mention, Salon, Paris, 1901; medal, 1904. Member of the Paris American Art Association; member of the Jury of Selection, United States Section, Department of Art, Louisiana Purchase Exposition.

At Grandmother’s (Gallery 31).

Seated at a table near a window through which the sunshine comes with strong effect, is a young, fair-haired boy with a brown jacket, enjoying a luncheon. An elderly woman stands behind the table, regarding him with affectionate expression. The woman wears a bright red skirt, with brown bodice and white sleeves and a white cap. In the window a plant with red flowers, and a skein of bright blue yarn, and—beside the boy on the bench—a blue coat and red cap, give effective and valuable color notes. All the details of
the picture, including the pitcher, the bread and the apples on the table, are painted with striking fidelity to Nature. In well-balanced composition and drawing, and in its rich, warm color, the work is very satisfying. (Other pictures by Mr. Hubbell hang in Galleries 14 and 15. See Official Catalogue.)

UNITED STATES.

ZELMA BAYLOS, New York.


Master Paul (Gallery 34).

Full length, life-size portrait of a blue-eyed, fair-haired boy in a dark blouse suit, standing, resting his hand on a balcony railing. The face admirably expresses the character of happy childhood.

UNITED STATES.

FREDERIC P. VINTON, Boston, Massachusetts.

Born in Bangor, Maine, 1846. Pupil of William Hunt and Dr. William Rimmer, Boston; and of Bonnat and Laurens, Paris. Studied also at the Royal Bavarian Academy, Munich. Honorable mention, Salon, Paris, 1890; medal, World’s Fair, Chicago, 1893; medal, Atlanta Exposition, 1895; silver medal, Exposition-Universelle, Paris, 1900; gold medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy and of the Society of American Artists; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition.

Portrait of the Honorable Henry E. Howland (Gallery 14).

Three-quarter length, life-size portrait of a gentleman, standing, leaning against a table, facing the ob-
He has blue eyes, iron-gray hair and a yellow-gray mustache, and is dressed in a conventional black business suit. The expression indicates a man of discernment, discrimination, force of character and geniality. It is painted broadly, yet conservatively, with excellent realism in effect. (Another portrait by Mr. Vinton is shown on the north wall of Gallery 16. See Official Catalogue.)

JAN VAN ESSEN, Scheveningen, Holland.

Painter of animals and landscapes. Born 1854. Medals: Melbourne, 1881; Amsterdam, 1883; Nice, 1883; Brussels, 1884; Cologne, 1889. Honorable mention, Exposition Universelle, Paris, 1889. Represented in the Museums of Amsterdam, Haarlem, and in the collections of H. W. Mesdag and Her Majesty the Queen of Holland.

On the Heath (Gallery 37)

A vast expanse of sandy ground, grown over with sparse vegetation, under a luminous blue sky with moving clouds. The figure of a peasant woman in a blue
dress gives a color accent in the middle ground. At the left and to the extreme right are masses of trees. In the far distance are sand dunes and a windmill. The composition is large and simple and is painted with breadth befitting the subject. (Another work by Mr. Van Essen is in Gallery 58. See Official Catalogue.)

UNITED STATES.

CHARLES MELVILLE DEWEY, New York.

Born at Lowville, New York, 1851. Silver medal, Pan-American Exposition, 1901. Member of the Society of American Artists, and Associate of the National Academy.

The Gray Robe of Twilight (Gallery 32). Lent by the Buffalo Fine Arts Academy.

The observer looks toward the East—after the sun has gone down in a glow of color behind him—over an expanse of dark gray-green landscape with a sedgy pool in the foreground, a clump of trees in the middle-distance at the right, and the tops of houses near the horizon, reflecting the last faint glow of the fading western sky. A full moon lately risen, in a gray-green sky with touches of rose color in its upper portion and purple-gray near the horizon begins to assert herself through the haze, and is reflected across the surface of the pool. It is the real twilight which Mr. Dewey has painted. (Another painting by Mr. Dewey hangs in this same gallery. See Official Catalogue).

UNITED STATES.

ARTHUR JOHNSON. Berlin.

(No biographical details at hand.)

The Sun-Kiss (Gallery 2).

Seated at the foot of a bent tree trunk, on a hill-side strewn with scarlet poppies, by a river, is a nude female figure, with head thrown back and the face illumined by a flood of sunshine. The eyes are closed, adding to the
it away. There is a suggestion of a stream in the immediate foreground. There is a gray sky, full of light, and excellent atmospheric quality. In character, this picture strongly suggests the Dutch school, though there are in it individual qualities distinctive of the artist. It is rich in color and fine in tone. (Other pictures by Mr. Gruppe are in Galleries 10 and 16. See Official Catalogue.)

UNITED STATES.

РОSWELL M. SHURTLEFF, New York.

Born at Rindge, New Hampshire. Pupil of the Lowell Institute, Boston, and of the National Academy, New York. Bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the National Academy, and of the American Water Color Society.

The Silent Woods (Gallery 15).

The interior of a forest slope in mid-summer, with tall trees, a sparse green undergrowth, and a brooklet trickling unevenly down between mossy stones into a placid pool at the observer's feet. The soft earth, covered with green shrubs, old dead leaves and moss-covered rocks, has been carefully studied. A bright passage of sunshine strikes through the trees in the middle distance, and a gentle light is diffused throughout the picture. (Other works by Mr. Shurtleff are in Water Color Gallery 13. See Official Catalogue.)

UNITED STATES.

LOUISE COX (Mrs. Kenyon Cox), New York.

Born in San Francisco, California, 1856. Studied at the National Academy and at the Art Students' League, New York, mainly under Kenyon Cox. Third Hallgarten Prize, National Academy, 1896; medal, Exposition Universelle, Paris, 1900; silver medal, Pan-American Exposition, Buffalo, 1901; Julia A. Shaw Memorial Prize, Society of American Artists, 1903. Mrs. Cox is
LOUISE COX: WAITING
green, broken by reflections of a pale purple sky. The surf rolls upon the sandy beach, leaving behind it pools mirroring the sky, but deeper in color. There is a feeling of moisture in the air. (Other pictures by Mr. Farazyn are in Galleries 85 and 88. See Official Catalogue.)

FRANCE.

STANISLAS LEPINE, Paris.

Enrolled among the impressionists, Lepine has found his subjects mostly along the Seine, in or near Paris. He has painted the bridges, the quays, the picturesque structures along the river banks, the boats, the barges, and the moving life thereabout. His work is somewhat related to that of the late painter Boudin, though it is usually warmer in tone, and carried rather further.


The observer looks from a point in the river toward a temporary bridge, across which persons are passing, and beyond which one obtains a view of a stone and iron bridge undergoing repairs. Still further beyond, masses of tall buildings rise above the quays. The sky is of tender opalescent coloring, and, with the cream-colored buildings, interspersed with masses of green foliage, is reflected by the water with charming effect.

UNITED STATES.

CARLETON WIGGINS, New York.

Born at Turners, Orange County, New York. Pupil of the National Academy and of George Inness, New York. Was awarded gold medal at a Competitive Prize Fund Exhibition, New York, 1877; bronze medal at the Pan-American Exhibition, Buffalo, 1901. Member of the Society of American Artists. Associate of the National Academy, Member of the American Water
Color Society, and of the Society of Landscape Painters.

**Evening:** Street in the Village of Grez, France (Gallery 14). Lent by Mr. Charles M. Kurtz, New York.

Under a most tender and luminous blue sky in which one feels the influence of the sunset, the street is in shadow except where the last rays of the sun linger upon the upper portions of the houses, the thatched roofs, chimneys and the gabled church tower. The soft contrast of the weak sunlight and the blue-gray shadowed walls is expressed with artistic feeling. One notes the truth of the "values" in this work, and must admire the exquisite harmony in its color. (Other pictures by Mr. Wiggins hang in Galleries 2 and 32. See Official Catalogue.)

**UNITED STATES.**

**WILLIAM H. HOWE,** New York.

(See biographical note, page 123.)

**On Guard, Valley of the Brandywine.**

A sturdy bull stands on the bank of the historic river, showing a conscious leadership of the herd of cattle in the broad meadow. The animal is painted with truthfulness to Nature, in a manner which is fully informed and artistic. The cattle beyond likewise are natural in pose, and realistic in treatment. The sky, with soft opalescent clouds, suggests an effect after a recent rain.

**UNITED STATES.**

**THOMAS ALLEN,** Boston, Mass.

Born at St. Louis, Missouri, 1849. Studied at the Royal Academy, Dusseldorf. Awarded silver medal, Boston, 1883; bronze medal, Pan-American Exposition, Buffalo, 1901. Member of the Jury of Award, World’s Columbian Exposition, Chicago, 1893; Member of the Jury of Award, Tennessee Centennial Exposition,
Nashville, 1897; Member of the Jury of Selection for the United States Section, Department of Art, Louisiana Purchase Exposition, and also Member of the International Jury of Awards. Associate of the National Academy; Member of the Society of American Artists; President of the Paint and Clay Club, Boston; President of the Boston Society of Water Color Painters; Vice-President of the Copley Society, Boston; Member of the Boston Art Club; President of the Council, Boston Museum of Fine Arts School of Drawing and Painting.

**Wallabrook Ford, Dartmoor, England** (Gallery 16).

An expanse of moorland, with a road leading toward a stream bordering the foreground, along which two horsemen are driving a drove of horses toward the observer. The greater portion of the composition is in cloud-shadow, but a rift of brilliant sunshine illumines a passage of the foreground. The rapid movement of the animals is well suggested.

**UNITED STATES.**

**HARRY W. WATROUS,** New York.

Born at San Francisco, 1857. Studied in Paris at the Académie Julian and in the studio of Bonnat. Worked in Spain, Northern Africa, Munich, Florence and Paris. Awarded the Clarke Prize at the National Academy, 1894. Member of, and for several years has been Secretary of the National Academy, New York. Member of the Jury of Selection for the United States Section of the Department of Art, Louisiana Purchase Exposition.

**She Who Hesitates** (Gallery 32). Lent by Mrs. E. W. Bliss, New York.

A young woman is seated on a green velvet chair, in a handsome apartment, before a table at which she has been writing. She apparently has stopped to reflect for a moment, resting her left hand on the table, and holding a quill pen poised in the right hand. She
has fair complexion, auburn hair, and wears a black velvet gown with lace over-dress and lace sleeves, with white gauze about the shoulders. Behind her is a handsomely decorated leather screen. There is most careful drawing and conscientious realization of textures in this picture, which is highly finished in every detail. As a composition in color it is agreeable and effective. (Another picture by Mr. Watrous hangs in this same gallery. See Official Catalogue.)

UNITED STATES.

PAUL MOSCHOWITZ, New York.


Mrs. M. and Child (Gallery 19).

A woman with black dress is seated in the shadow of a tree, holding in her lap a child of perhaps three years, in a white dress. The flesh painting is admirable. At the extreme right is a vista of landscape and pale blue sky. There is charming expression in the faces, and in pose the figures are unaffected and natural.

UNITED STATES.

ROBERT HENRI, New York.


Portrait of Young Woman in Black (Gallery 32).

Full length, life-size portrait of a lady, standing. She wears a black dress with open jacket, showing a
and housetops, which are seen against a warm, rosy-purple sky.

UNITED STATES.

FRANK VINCENT DU MOND, New York.

Born in Rochester, New York, 1865. Pupil of Boulanger, Lefebvre, and Benjamin-Constant, Paris. Gold medal, Atlanta Exposition, 1895; gold medal, Boston, 1896; silver medals for painting and for illustration, Pan-American Exposition, 1901. Associate, National Academy; Member, Society of Mural Painters, Society of Illustrators, New York Architectural League, etc.

Bacchanal (Gallery 23).

A decorative treatment of the theme, exceedingly graceful in line, agreeably harmonious in color and full of joyous movement. Among the luxuriant vines at the right, a group of young women in loose, flowing robes severally press the juice from the grapes, quaff it, strike the cymbals, dance in their exuberance, and invite the observer to join in their revels. Several nude figures, reclining on the sward, eagerly pull the vines toward them. In the middle-distance, a number of nude figures chase a stag across a meadow. The work is individual, unconventional, and charmingly artistic.

UNITED STATES.

M. JEAN McLANE, New York.

Born, Chicago, Illinois, 1878. Pupil of the Chicago Art Institute, and of Frank Duveneck and William M. Chase, New York. Has painted portraits, genre pictures, mural decorations, designs for stained glass, and has devoted considerable attention to illustration.

Girl in Gray (Gallery 32).

The graceful figure of an attractive young woman in a gray dress, black hat, and with a large gray muff, who appears to have stopped in her walk as if to answer
M. JEAN McLANE: THE GIRL IN GRAY
a question. There is the suggestion of arrested movement in the figure, which is painted in a broad, simple, reserved, yet adequate manner. There are effective touches of rosy light on the hair, the shoulders, and at the curve of the skirt. The background is dark, well relieving the figure. (Other works by Miss McLane hang in this gallery, in Gallery 9 and Alcove E, in Central Sculpture Court. See Official Catalogue.)

THEODORE C. STEELE: NOVEMBER MORNING

UNITED STATES.

THEODORE C. STEELE, Indianapolis, Indiana.

Born in Indiana, 1847. Studied in Munich under Loeffitz and Benzur, 1880-5. Awarded medal of the Academy, Munich; honorable mention, Exposition Universelle, Paris, 1900. Mr. Steele inclines toward impressionism in painting, but is not an extremist. He was one of the founders of the Society of Western Artists and president of the society during 1899 and 1900. Member of the Indianapolis Art Association; member of the Jury of Selection, United States Section.
MANAO GEJO: CROWS ON A TREE
Department of Art, Louisiana Purchase Exposition, and member of the International Jury of Awards.

**November Morning** (Gallery 3).

In the foreground a small river flows toward the observer, coming into view as it curves around a jutting point of land. On the opposite shore, on a rising bench of land, are the houses of a village set among the trees. Far beyond are purple hills against a blue sky. (Other works by Mr. Steele are in this Gallery and Galleries 22 and 31. See Official Catalogue.)

**JAPAN.**

**MASAO GEJO,** Tokio.

Born in Japan. Considered the most distinguished living painter of the great Kano School. For his great services in the field of art he was appointed, by Imperial Nomination, a member of the House of Peers.

**Crows on a Pine Tree,** Screen of Six Panels (Gallery 125).

This screen, the composition of which is reproduced in the illustration, is considered one of the masterpieces of Gejo, and admirably exemplifies the exquisite Japanese taste which determines the proportion of the design to the space which it decorates, and the position of the decoration in that space. These principles constitute the greatest object lesson which classical Japanese art offers for the guidance of the painters, sculptors, architects, decorators and art workers of every kind in Occidental countries. They exemplify the highest degree of refinement in artistic culture.

**UNITED STATES.**

**GUSTAV HENRY MOSLER,** New York.

Born at Munich, Bavaria, 1877. Pupil of his father, Henry Mosler, and of Bonnat and l’Ecole des Beaux Arts, Paris. He first exhibited a picture at the Salon, Paris, when only sixteen years of age. In 1901 he re-
ceived a third class medal at the Salon. Already he is represented in a number of important collections.

De Profundis (Gallery 2).

Standing beside his plow, which rests in the furrow, a French peasant bows his bared head as a funeral procession passes along the road bordering the field in which he is working. The two horses—one white, the other dark brown—stand still among the upturned clods, with their heads turned towards the marching choristers. There is a bright blue sky with white clouds. The immediate background is in cloud-shadow; the middle-ground is in brilliant sunlight. The man, the horses, the plowed ground, are painted realistically—with almost stereoscopic effect. This picture is one of the largest works in the United States Section—the man and animals having the effect of being life size. The work illustrates the devotional spirit of the French peasantry.

UNITED STATES.

FREDERICK W. KOST. New York.

Born in New York City, 1861. Pupil of the National Academy, and studied for some time in Munich and Paris. Honorable mention, Exposition-Universelle, Paris, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy; Member of the Society of American Artists, and the Society of Landscape Painters.

The Ford at East Quogue, Long Island (Gallery 18).

Lent by Mr. Lyman G. Bloomingdale, New York.

Under a bright sky filled with masses of white cloud, is a stream through which a man standing on a wagon is driving to the opposite shore, whence leads a roadway. The trees in the middleground are beginning to be tinged with autumnal coloring. The movement of the water—especially where disturbed by the wheels, and the broken shadows from the wagon, are painted
FREDERICK W. KOST: THE FORD AT EAST QUOGUE, L. I.

LOUIS W. VAN SOEST: THE FIRST SNOW
in a masterly way. The sky is luminous, the water is limpid, and there is a feeling of the freshness of morning atmosphere in the picture. (Another picture by Mr. Kost hangs on the southwest corner panel in Gallery 32. See Official Catalogue.)

HOLLAND.


The First Snow (Gallery 34).

A broad expanse of country with clumps of trees at intervals—some of which retain their brown foliage—under a light covering of snow already partly melted and revealing gray-green and brown herbage. The sky is light gray, with a deep-toned bank of gold-bordered cloud along the horizon. There is fine textural quality in the snow and landscape, and largeness of grasp in the treatment of the composition as a whole. (Other works by Mr. Van Soest are in Galleries 35 and 50. See Official Catalogue.)

UNITED STATES.

ASTON KNIGHT, Paris, France.


The Deserted Mill (Gallery 19).

(Painted on the banks of the Risle, France.)

Beside a river flowing into the forespace over a stony bed, is an old mill with stone foundation and
wooden superstructure, surrounded by tall weeds and falling into ruin. In the distance at the right is an expanse of landscape. The sky, in which the moon lately has risen, is permeated by the crimson reflection of the sunset, changing through gold and green to an ashen-purple-blue. The stream, which reflects the varied colors of the sky in the lights and shadows of its ripples, has a dominating tone of purple. Across it, the moon's rays are reflected in a silvery pathway. The water has great limpidity, and its motion is well suggested. In certain respects the painting of the stream suggests the work of the Norwegian painter, Thaulow. The picture is admirable in its color scheme.

JULIAN FALAT: A WINTER SCENE

AUSTRIA.

JULJAN FALAT, Cracow.

Born in 1853 in Tuliglowy, Galicia. Studied in Munich as a pupil of Prof. Raab, and afterwards studied in Rome. He was awarded medals at International Expositions at Munich, Berlin, Dresden and Vienna: the diploma of honor at the Exposition of Water Colors in Dresden, and received a silver medal at the Exposition-Universelle, Paris, 1900. He is the Director of the Imperial Royal Academy of Arts in Cracow, is a member of the Academy of Fine Arts, Berlin, of the Berlin
FREDERICK J. WILEY: A ROMANCE
Artists' Association, and the Polish Artists' Association, "Sztuka."

A Winter Scene. (In the Polish Artists' Section of the Austrian Government Pavilion.)

An expanse of snow-covered landscape, with a river coming into the foreground, lies under a blue sky, late in the afternoon. The snow is slightly tinged with a glow of warm color in the sunlight, and this contrasts most effectively with the soft, purple-blue of the shadows. In realistic quality and in beauty of color, the picture is noteworthy. (Other pictures by this artist hang in the same gallery. See Official Catalogue.)

UNITED STATES.

FREDERICK J. WILEY, New York.

(No biographical details at hand.) Mr. Wiley has painted some very creditable easel pictures of exceptionally fine color, and considerable mural decoration.

A Romance (Gallery 16).

In a broad meadow, with tall grasses interspersed with wild flowers, three young women and several children are enjoying themselves. The foreground is in cloud shadow, but the middle-distance and the far-away green and purple hills are in bright sunshine. There is a very luminous blue sky, with white, sunlit clouds. The effects of sunshine and shadow are admirably expressed, and in coloring the composition is brilliant, varied, and of fine decorative quality. (Other works by Mr. Wiley are in this gallery, and in Galleries 18, 19, and 30. See Official Catalogue.)

UNITED STATES.

MARY FAIRCHILD MAC MONNIES (Mrs. Frederick W. Mac Monnies, Giverny, Vernon, Eure, France

Born at New Haven, Connecticut. Pupil of the Saint Louis School of Fine Arts, and of Carolus Duran
MARY F. MACMONNIES: WINTER LANDSCAPE

WILLARD L. METCALF: THE CONVALESCENT

Winter (Gallery 19).

In the foreground is a snow-covered garden surrounded by a wall, with a circular fountain basin in the center. Beyond, one looks across a valley—through masses of leafless trees—toward purple hills with masses of snow upon them. The pale yellow sky is reflected by the snow and the ice in the fountain basin, except as the wall and the tree trunks intervene, and cast purple-blue shadows. The picture is an excellent example of sane impressionism. (Another painting by Mrs. Mac Monnies hangs on the same wall with this. See Official Catalogue.)

UNITED STATES.

WILLARD L. METCALF, New York.


The Convalescent (Gallery 19).

A sweet-faced young girl with dark brown hair lies on a couch, propped up by pillows, reading a magazine. She wears a dressing sacque of figured material—white, green and orange, and an orange-colored scarf at the
throat. There is the effect of strong sunlight from a near-by window. The face is in tender shadow, with reflected light from the page of the book. The pillow and counterpane are mostly in full warm light, but where in shadow are purple-blue in effect. The deep-blue covered magazine makes seem even more transparent the blues of the shadows, which, of course are modified somewhat also by reflected lights. The color scheme is simple and is an exemplification of truth. The subject is treated with tenderness and sympathy.

UNITED STATES.

ROBERT W. VONNOH, New York. (See biographical note, page 47.)


Portrait of a handsome child three or four years old, with blue eyes and curly golden hair, sitting on a blue sofa and leaning against an embroidered blue satin pillow. The attitude of the child is easy and natural. She wears a white dress, with white satin ribbon, and holds a yellow rose in her lap. (Other works by Mr. Vonnoh are in Galleries 3, 25 and 32. See Official Catalogue.)

CANADA.

HOMER WATSON, Doon, Ontario, Canada.

Born at Doon, Waterloo County, Ontario, 1856. Self-instructed. His picture, "The Pioneer Mill," was bought by the Marquis of Lorne, when Governor-General of Canada. Has exhibited at the Royal Academy and New Gallery, London; Glasgow Institute, etc. Was awarded gold medal at the Pan-American Exposition, Buffalo, 1901. Member of the Royal Canadian Academy.

The Floodgate (Gallery 49).

An effective representation of a stormy day and wind-swept sky, with trees bending in the wind and the
waters in a reservoir lashed to foam. A man in the foreground works to open the floodgate, and has partly succeeded, as is shown by the surging waters below. In the middle-distance, several cattle are huddled together, the better to resist the fury of the storm. The upper sky is filled with dark, rapidly-moving clouds, while nearer the horizon the clouds are full of light. The picture is dramatic in composition and is fine in color. It immediately suggests the work of Constable—in theme, in treatment, and in robust technique.

PORTUGAL.

HER ROYAL MAJESTY, AMELIA, QUEEN OF PORTUGAL, Lisbon.

Born in France, 1865.

An Ox Cart (Gallery 128).

On a dusty road, a man driving a pair of oxen drawing a quaintly fashioned cart of primitive design, with large wooden wheels, has stopped near a gateway. The sun is near the meridian and the picture gives the impression of a hot day. There is a clear, luminous, tender blue sky.

HOLLAND.

(SOLOMON VAN RUISDAEL (Deceased), Holland.

Born in Haarlem, about 1600; died in 1670. Brother of J. Van Ruisdael, father of Jacob. He was a follower of Esaias Van de Velde and Jan Van Goyen. He entered the Haarlem Guild in 1623, and was its president in 1648. He was a painter of conscientious attention to detail.

Landscape with Waterfall (Gallery 6). Lent by Mr. Henry C. Frick, Pittsburg, Pennsylvanial.

Down a rocky hillside a stream tumbles in a succession of cascades and runs over a rocky bed in masses of foam. At the foot of the main fall the water
SOLOMON RUISDAEL: LANDSCAPE WITH WATERFALL.
divides, a part passing into a ravine beyond a foreground hillock. Across the ravine, over a rustic bridge, a shepherd drives a flock of sheep. The tall hills are covered with trees, among which, at the right, rises a church spire. There is a blue sky, with dark clouds, touched by the glow of a late afternoon sun. The picture is most carefully painted, with that literal detail for which Ruisdael was noted. It is beautiful in tone, and ranks as one of the most nearly perfect specimens of the artist's work.

ERNESTO DE LA CARCOVA: WITHOUT BREAD AND WITHOUT WORK

ARGENTINE.

ERNESTO DE LA CARCOVA, Buenos Ayres.

Born in Buenos Ayres, Argentine Republic, 1867. Studied painting in Rome, under Giaso and Grosso. Returning to Argentine, he won the prize of the Department of Public Instruction, and was made Professor of the Academy of Fine Arts of Buenos Ayres. Here his work and influence were strong elements in the development of the Argentine School of Fine Arts. He is Vice-President of the National Commission of Fine Arts, Professor of Painting in the Academy, and
member of the Municipal Government of the City of Buenos Ayres.

**Without Bread and Without Work.** (Gallery 95.)

Lent by the National Museum of Fine Arts, Buenos Ayres.

Seated by a table, near a window, are a young man and his wife, the latter holding an infant in her arms. The man, with clenched fists and desperate expression, looks through the window towards a factory with tall chimneys. The woman has a look of distress and horror. Beside the man, on the table, lie a stonecutter's implements. There is a suggestion of impending tragedy. The painting is forceful and effective. (Four other examples of Mr. de la Carcova's work are in Galleries 95 and 96. See Official Catalogue.)

**UNITED STATES.**

**WILLIAM DE LEFTWICH DODGE,** New York.


**Saint Ivresse** (Gallery 3).

Saint Ivresse is not included among the saints duly canonized by orthodoxy; she is an idyllic personage belonging to the golden age of youth, roses, perfume, dreams and irresponsibility. Mr. Dodge's composition is poetic in the extreme, and is charming in color and in decorative quality.

**UNITED STATES.**

**CHARLES ROLLO PETERS,** San Francisco, California.

Born in San Francisco, 1862. Studied in the San Francisco Art School, under Virgil Williams and Jules Tavernier; at l'École des Beaux Arts, Paris, under J. L.
Gérome, and at the Julian Academy under Boullanger, Lefebvre and Cormon. Honorable mention, Munich, 1889. Mr. Peters has devoted much attention to painting the old missions and adobe structures of the Spanish period of California—particularly under effects of moonlight, twilight and early morning.

**After the Gringo Came (Abandonada)** (Gallery 2).

Lent by the Lotos Club, New York City.

A wonderful expression of moonlight in summer. A long, low-lying house, rudely constructed, with a broad porch along its side and with a large tree at the nearer end, evidently abandoned and falling into ruin, wears an air of desolation and brooding silence that is enhanced by the effect of the pale moonlight and accompanying deep shadows, and that, on the other hand, with its white-plastered wall and overhanging porch, offers a most effective groundwork for the display of the essential qualities of moonlight. The picture breathes the very spirit of a moonlit night.

**UNITED STATES.**

**HENRY B. SNELL,** New York.


**A Cornish Harbor** (Gallery 2).

The composition shows a sea churned to foam, filling a bay bordered by great masses of gray rock. In the middle distance a small fishing boat, with brown sails, struggles through the surf. The clouded sky is full of sunshine, and there is a feeling of moisture in the air. The rocks, of gray yet broken coloring, are realistic in character. The further point of land, show-
ing, through the haze, a grass-grown hillside, adds an element of soft color delicately proportioned between the coloring of the rocks and the water, and admirably completing a harmonious scheme. (Other works by Mr. Snell are in Gallery 10, water colors, and in Gallery 17. See Official Catalogue.)

UNITED STATES.


Born at Boston, Massachusetts, 1841. Studied at Boston and Paris. Medal, World's Columbian Exposition, Chicago, 1893. Most of the artist's life has been spent in London, where he has achieved success, and has had marked influence.

A Water Frolic (Gallery 4).

Few artists have represented the sparkle of sunshine with such vividness and feeling of reality as Mark Fisher. In this picture, the nude boys, just out of the water, with bodies glistening—brilliant white in the sunlight and pale blue in the shadows—are effective accents in a composition in which every leaf, every ripple in the water, every cloud in the sky, reflects the brilliancy of the sun. To paint such a picture, so high in key, with such scattered lights and lack of emphatic shadow-masses—and to preserve unity in all this variety—is a task which few artists essay; but it is one which Mr. Fisher has mastered. (Other pictures by Mr. Fisher are in this gallery, in gallery 16 and in gallery 23. See Official Catalogue.)

AUSTRIA.

ANTONIN HUDECEK, Prague, Bohemia.

Born at Loucka, near Baudnitz, Bohemia. Studied at the Imperial Royal Academy of Arts at Prague, under Prof. Maximilian Pirner, and afterward under
The Pond at Eventide.  (In the Bohemian Artists' Gallery in the Austrian Government Pavilion.)

This is a very decorative landscape painted broadly and simply, low in tone, in a scheme of grays, but with plein air effect. At the right, the ground gradually rises to the edge of a pool which mirrors a blue-gray sky and dark green trees on the opposite shore. (Another picture by the artist hangs in the same gallery. See Official Catalogue.)
attention. The ground about the figures is gay with flowers of many colors. The composition suggests an illustration of an Arabian Nights' tale. It is decorative in the extreme, and is most charming in color. The figure of the woman is beautifully drawn and the flesh-painting is superb. (Other works by the artist hang in the same gallery. See Official Catalogue.)

UNITED STATES.

EMIL CARLSEN, New York.


Late Afternoon (Gallery 32). Lent by Mr. Augustus Lukeman, New York.

The first impression one gains from this picture is a realization of its simple dignity. A majestic oak on a hilltop is relieved against a blue-gray sky in which a mass of opalescent clouds is illumined by the sunlight. The landscape, in cloud-shadow, is treated in a broad, simple way, yet suggesting close observation and masterly technique. The figure of a man in a blue blouse gives a non-assertive, but valuable touch of color. There is largeness of conception as well as of handling in this work. In composition, drawing, values, and in color, it is impressive. (Other pictures by Mr. CarlSEN hang in Galleries 2, 14 and 19. See Official Catalogue.)

UNITED STATES.

W. L. LATHROP, New Hope, Pennsylvania.

position, Buffalo, 1901; third prize, Worcester, Massachusetts, 1904, and third prize Carnegie Institute, 1904. Associate of the National Academy and member of the New York Water Color Club.

Nancy (Gallery 2).

A young girl with light-brown hair, clad in a loose white dress, is seen, seated, intently reading a book. Her face is in profile. The flesh of the face and arms is painted with great simplicity and charm, and the white dress in its lights and tender shadows is reproduced with realistic effect. The background is a warm brown, well relieving the figure.
MARCEL BASCHET, Paris.

Born at Gagny (Seine-et-Oise), France. Pupil of Boulanger and Jules Lefebvre, Paris. He won the Prix de Rome in 1883; received a medal of the second class at the Salon of 1889; and a gold medal at the Exposition-Universelle, Paris, 1900. Chevalier of the Legion of Honor, 1898.

Portrait of Ambroise Thomas (Gallery 118).

Portrait of an elderly gentleman, of nervous type, with keen, intellectual features, blue eyes and silvery hair, seated in a square, maroon-covered velvet chair,
SOZAYEMON NISHIMURA: PINE TREE AND STORKS
with head—rested on his left hand—turned to the left, almost in profile. The right arm rests upon the right chair-arm. The head is beautifully modeled, and is painted in an adequate and sympathetic manner. The character of the distinguished composer is well interpreted. (Ambroise Thomas, born 1811; devoted himself to music from his childhood. He won a first prize in the Paris Conservatoire for piano in 1829, a first prize for harmony in 1830 and a first grand prize for musical composition in 1832. He replaced Spontini as a member of the Academy of Fine Arts in 1851, and Auber as Director of the Conservatoire in 1871. Among his most noteworthy productions are the grand operas “Hamlet,” “Francesca da Rimini,” “The Tempest” and “Mignon,” several fantaisies, nocturnes, rondos and a requiem. He was made a Knight of the Legion of Honor in 1845; Officer of the Legion, 1858; Commander, 1868 and Grand Officer, 1881. Member of the Institute of France, etc.)

JAPAN.

SOZAYEMON NISHIMURA, Kioto.

Born in Japan. Is one of the Imperial Japanese Court artists, and has been decorated with the green ribbon by his Imperial Majesty.

Pine Tree and Storks, Embroidery on a Screen of Four Panels (Gallery 134).

This representation of a pine tree with three storks embroidered in silk is considered very nearly the perfection of artistic embroidery. The plumage of the birds is so worked that the threads catch the light exactly as would the feathers of the living birds. It is marvelous how accurately and realistically these feathers are reproduced. The treatment of the branches of the tree, and the pine-needles and cones—a matter of great complexity, in which the slightest error or deviation from truthfulness to Nature would result in the depreciation of the work—has been managed with consummate knowledge, taste and skill. This work fully sustains the great reputation of the artist.
B. GRÜNWALD, Budapest, Hungary.

(No biographical data at hand.)

**Watering Horses** (Gallery 104).

A broadly painted picture, full of sunlight. The grass and foliage have the full, rich greens of midsummer. The horses drink from a small stream hidden by the hillock in the foreground, the side of which has been washed by recent rains and shows rich, warm brown clay. The sky is blue, with light clouds. The effects of atmosphere and distance are very realistic.

**UNITED STATES.**

EDWARD M. CAMPBELL, Saint Louis, Missouri.

Born at Hannibal, Missouri. Pupil of the Saint Louis School of Fine Arts, and the Académie Julian, Paris, under Boulanger and Lefebvre. For several
years instructor in the Saint Louis School of Fine Arts. Member of the Society of Western Artists.

The Hour When Daylight Dies (Gallery 32).

An effect of early twilight. The sun has sunk below the line of trees in the distance, and darkness is falling; but there remains a glow in the changing sky which is reflected in the stream which occupies the foreground. Beyond the stream is a stretch of meadow extending
backward to a mass of trees. Two tall poplars in the middleground rise against the bright sky with impressive effect. The composition is dignified, the color is delightful, and the work is pervaded by poetic feeling.

**BULGARIA.**

**ANDON MITOFF,** Sophia.


**Old Fountain in Plevna** (Gallery 127).

A number of women and children—water carriers—are gathered about the sides of a large square structure of oriental architecture, such as is commonly found built over springs in Northern Bulgaria. The costumes mostly are of primitive colors. In the middleground there is a dwelling house with tiled roof, in a garden surrounded by a high wall, above which one sees the tops of trees. There is a bright blue sky with fleecy clouds. There is excellent atmosphere in the picture, and the effects of sunshine and shadow are admirably expressed. (Eight other paintings by Mitoff hang in this gallery. See Official Catalogue.)

**UNITED STATES.**

**W. VERPLANCK BIRNEY,** New York.

Born at Cincinnati, Ohio, 1858. Pupil of the Massachusetts Normal Art School, Boston, and the Bavarian Royal Academy, Munich. Received honorable mention, Munich, 1900; bronze medal, Pan-American Exposition, Buffalo, 1901. Associate of the National Academy, and member of the New York Water Color Club, the Philadelphia Sketch Club, etc.

**An Idle Hour** (Gallery 18).

Seated on a sofa near a window, in a handsome apartment in which the prevailing tone is dark green,
W. V. BIRNEY: AN IDLE HOUR

F. V. SITCOFF: A PLEASANT MOMENT
is a young man in hunting costume—red coat, buff breeches and top boots—smoking a long pipe, and reading a book which rests upon a pillow beside him. On a small table at the right, is a glass bowl filled with flowers. A passage of sunlight through the curtained window falls on the pillow with vivid effect, and is slightly reflected upon the man’s coat and the front of his face. The gradations of light and shadow are well studied, and the composition is agreeable in color.

RUSSIA.

F. V. SITCHOFF, Saint Petersburg.

Member of the Saint Petersburg Society of Artists.

A Pleasant Moment (Gallery 132).

A young woman, half-reclining in a broad arm-chair near a curtained window, with eyes half-closed, apparently gives herself up to agreeable meditation. She wears a white blouse and black skirt. Her hair hangs in two long ropes across her shoulders. In her left hand she holds a bunch of pink roses. The whole composition takes a yellow-green tone, from the color of the curtain through which the light passes. The figure is well drawn and modeled in graceful, natural attitude.

HOLLAND.

WILLY MARTENS, Sheveningen, Holland.

collection of Holland by portraits of H. M. Wilhelm III, H. M. Queen Emma, and H. M. Queen Wilhelmina.

**Harvesting Rye** (Gallery 37).

Two peasant women in a field are binding sheaves and placing them in rows. There is a clump of trees at the left, with cool shadows beneath them, and a bright passage of sky dominates the right—all painted with breadth and realistic effect. (Other pictures by Mr. Martens hang in Galleries 33 and 36. See Official Catalogue.)

**PORTUGAL.**

**JULIO TEXEIRA BASTOS,** Lisbon.

Born in Lisbon. Pupil of José Malhoa. Honorable mention, Gremio Artístico, Lisbon, 1902. Member of the National Society of Fine Arts, Lisbon.

**The Five Senses—Touch** (Gallery 128).

An old gray-bearded blind man in a brown overcoat with cape, with hands outstretched, gropes his way toward the observer. The figure expresses the tremulousness of old age as well as the hesitancy which attaches to his affliction. The figure is well painted—evidently a literal study. The foreshortening of the hands and arms is admirable. (Other examples of the artist’s work, illustrating “the five senses,” hang in the same gallery. See Official Catalogue.)

**BELGIUM.**

**JEF. LEEMPOELS,** Brussels.


**Friendship** (Gallery 109).

Two men, well advanced in years, sit close together, gazing directly into the eyes of the observer. The older man, on the right, wears a red coat, and rests his right hand on the shoulder of his friend, who, in his
hands, clasps the left hand of his companion. The man at the left is dark-bearded and wears a jacket of dark blue-green. For carefully studied literal detail and the minute realization of textures, it would be difficult to go further. The work is exceedingly interesting as an exemplification of literal imitation, including interpretation. (Other works by the same artist are in this gallery. See Official Catalogue.)

UNITED STATES.

AMANDA BREWSTER SEWELL (Mrs. Robert Van Vorst Sewell), New York. See biographical note, page 167.)

Portrait of Mrs. D. H. Morris and Children (Gallery 2).

The mother, holding a babe in her lap with her left arm, regards with tenderness a boy and little girl who are entertaining the infant. The expressions in the
faces are life-like and charming. The lady wears a pink robe with cream-colored lace; the infant is in white; the little girl, holding a pearl rattle, is in pale lilac; and the boy wears a sailor suit of white with a blue collar. He holds in his right hand a doll with light blue dress and cap. The background is an old tapestry of subdued rich colors. The flesh painting is admirable. (Other paintings by Mrs. Sewell are in this Gallery and Gallery 16. See Official Catalogue.)
HOLLAND.


Born at The Hague, 1844. Pupil of his brothers, Jakob and Mathew Maris. Silver medals: Exposition Universelle, Paris, 1889; World's Fair, Chicago, 1893. Member of the international jury of awards, Exposition Universelle, Paris, 1900. At the present time there is
no painter in Holland who surpasses Willem Maris in
the representation of pastures and cattle, of light and
atmosphere.

A Dutch Meadow (Gallery 33).

There is vigorous freshness and brilliancy in this
picture, and the impression of atmosphere surcharged
with moisture. They sky is bright blue, with light
filmy clouds, and the verdure is of brilliant greens and
browns. Cattle in the foreground are painted with
firmness and effect. The picture, throughout, expresses
the artist's joy in his work.

UNITED STATES.

EDWARD W. REDFIELD, Centre Bridge, Bucks
County, Pennsylvania.

Born at Bridgeville, Delaware, 1868. Pupil of the
Pennsylvania Academy of the Fine Arts, Philadelphia;
of Bouguereau and of Robert-Fleury, Paris. Awarded
GEORGE H. MCCORD: A LEDGE OF BASS ROCKS

(Copyright by George H. McCord.)
Three Boats (Gallery 32.)

An expanse of snow-covered landscape with a river passing through it, upon the near bank of which three boats are drawn up, covered with snow, like the landscape. The far side of the stream is of hilly country, broken by brown and gray trees. There is a warm, lead-colored sky, which is reflected by the stream, and which affects the color of the snow. The picture is fine in tone and very harmonious in coloring.

UNITED STATES.

GEORGE HERBERT McCORD, New York.

Born, New York City, 1848. Pupil of Professor Moses Morse. Medals, New Orleans Exposition, 1885; Mechanics' Institute, Boston, 1880; Samuel T. Shaw Prize for drawing, Salmagundi Club, 1901. Associate of the National Academy, and member of the American Water Color Society.

A Ledge of Bass Rocks (Gallery 16).

A turbulent green sea, pounding against a mass of red-brown rocks in the foreground, hurls upward clouds of white spray immediately blown seaward by a heavy wind. White-capped waves roll toward the rocks in rapid succession and with tremendous force, presenting great variety in formation and movement. Where a wave has receded, the water runs from the rocks in an undertow, and meeting the breaking waves moving forward, is violently churned into masses of white foam. There is a gray-green sky, with warm-toned clouds. Bass Rocks is an outlying section of Gloucester, Massachusetts, and the picture was painted not far from Cape Ann.
UNITED STATES.


Portrait of the Honorable Richard Vaux (Gallery 4).

Lent by the Pennsylvania Academy of the Fine Arts, Philadelphia.

The portrait shows the venerable lawyer seated in his library, intently reading a volume which he holds in his hand. The tables beside him are littered with papers, pamphlets and legal documents, giving touches of bright browns and greens. The sturdy figure, with long, gray hair, white mustache and flowing side whiskers, is commanding in expression, and is painted with subtle, artistic feeling. (Richard Vaux was a
prominent lawyer, politician and philanthropist of Philadelphia; at one time Mayor of that city.) (Another picture by Mr. Hamilton, "Mr. Gladstone at Hawarden," hangs in Gallery 18. See Official Catalogue.)

**UNITED STATES.**

**CARLE J. BLENNER,** New York.

Born at Richmond, Virginia. Studied at the Yale School of Fine Arts, New Haven, and in Paris under W. A. Bouguereau, Tony Robert Fleury and Aman Jean. Medal at Boston Art Club; third Hallgarten Prize, National Academy, 1899. Mr. Blenner devotes himself principally to genre and portraiture.

**Repose** (Gallery 32). Lent by Mr. Reid Northrop, St. Louis

A young woman with brown hair, slightly draped with a gauze scarf across her bosom, reclines upon a
green cushion reading from a small vellum-covered volume. The intentness in the expression of interest and the absolute unconsciousness of the presence of an observer are admirably represented. A yellow rose lying upon the pillow gives an effective color accent. (Another picture by Mr. Blenner hangs in Gallery 28. See Official Catalogue.)

UNITED STATES.

FRANK DE HAVEN, New York.

Born at Bluffton, Indiana, 1856. Pupil of George H. Smillie, New York. Awarded the first Inness Prize, Salmagundi Club, 1900; and the Shaw Prize, Salmagundi Club, 1901; Honorable Mention, Pan-American Exposition, Buffalo, 1901; silver medal, Charleston Exposition, 1902. Associate of the National Academy.

Night (Gallery 3). Lent by the Salmagundi Club, New York.

There is a feeling of silence and calm in this picture—of mystery and charm also. The foreground, in the shadow of the trees, is hazy and indistinct; the starlit sky, while low in tone, is wonderfully luminous.

UNITED STATES.

ARTHUR PARTON, New York.


Evening Glow (Gallery 3).

In the foreground is a stretch of landscape gently rising toward the right, with a pool near the center at
the left, under cloud-shadow. Beyond, the distance, dotted with trees and houses, is in the full glow of the sunset. The sky, of ashen gray, is filled with great cumulus cloud masses, with crimson lights and purple shadows.

UNITED STATES.

RICHARD E. MILLER, Paris, France.


Portrait of Doctor Gregory (Gallery 14).

A sturdy, well-poised gentleman, with gray hair and beard, seated, with face turned slightly to the left. The face, primarily, is a study of intelligently interpreted character. The painting of the flesh is solid and luminous, fine in values of light and shadow, and showing admirable command of the technical resources of art. (Other works by Mr. Miller hang in Galleries 31 and 32. See Official Catalogue.)

UNITED STATES.

SUSAN WATKINS, Paris, France.


An 1830 Girl (Gallery 14)

Portrait of a very attractive young woman with blue eyes and light brown hair, seated, facing the observer. She wears a loose, white robe, with a border of white down about the short sleeves, and a scarf of white chiffon pinned across the shoulders and falling into the
lap. On her head is a white bonnet, with black ostrich feathers, tied with pale-green ribbons. Her right hand rests in her lap. From her right wrist is hung a small black and red bag. Her left hand rests upon the handle of a parasol. There is a red background beyond the figure. The picture as a whole is decorative in character, is very agreeable in color, and has a certain pronounced daintiness. It is painted with much refinement.

UNITED STATES.

FRANK RUSSELL GREEN, New York.


Way Side Inn, Warwickshire (Gallery 30). Lent by the Lotos Club, New York City.

A quaint old English inn, with plastered wall and green blinds, in the early morning sunshine. Two horses, tandem, attached to a gray cart, stand in front. A man with a red waistcoat leans against the wall. Beyond the inn are red brick houses with vines; and there is a suggestion of landscape at the end of the street. The work is painted with realistic detail, is fine in color, and has excellent atmospheric quality. (Another picture by Mr. Green hangs in Gallery 32. See Official Catalogue.)

UNITED STATES.

EDWARD H. POTTHAST, New York.

Born at Cincinnati, Ohio, 1857. Pupil of the Cincinnati School of Fine Arts, and studied in Antwerp, Munich and Paris. Awarded Clarke Prize, National
JOSEF ISRAELS: THE SKIPPER

ARTHUR I. KELLER: THE FINISHING TOUCHES
Academy, 1899. Evans Prize, American Water Color Society, 1901. Associate of the National Academy; Member of the Society of American Artists, the American Water Color Society, and the New York Water Color Club.

Gathering Seaweed (Gallery 30). Lent by the Lotos Club, New York City.

On the shore of a bay a man is loading with seaweed a blue cart to which is attached a yoke of sturdy oxen. It is a fresh, hazy morning; the air is filled with moisture, and there is no visible line of demarcation between the sea and the sky. There is light surf rolling in against a sloping stony beach. The animals are drawn well, and the sea and shore have been faithfully studied. (Other pictures by Mr. Potthast are in Gallery 2. See Official Catalogue.)

HOLLAND.

JOSEF ISRAELS. The Hague, Holland. (See biographical note, page 21.)

The Skipper (Gallery 59).

A man on horseback presses through the heavy surf toward the shore; his horse struggling through the water and shrinking from the blasts of the wind and the heavy mist. A man drops to the back of a horse from the stern of a fishing boat—apparently aground—at the extreme right. The sky and sea indicate a heavy storm. There are copper-colored patches seen through the rifts in the clouds, and the water, churned into foam in the foreground, shows flashing whitecaps in the distance. (Other paintings by Mr. Israels hang in Galleries 34 and 59.)

UNITED STATES.

ARTHUR I. KELLER, New York.

Born in New York City, 1866. Pupil of the National Academy, under Prof. L. E. Wilmarth; and of Loeffitz,
KOZAN MIYAGAWA: PORCELAIN VASE

KUROKAWA YEISHO: GRAPES REPUSSEE
in Munich. Awarded medal for water color, Philadelphia Art Club, 1899; silver medal, Paris Exposition, 1900; bronze medal for drawings, Pan-American Exposition, Buffalo, 1901; Evans Prize, American Water Color Society, 1902. Member of the American Water Color Society, the New York Water Color Club, the New York Architectural League, etc.; President of the Society of Illustrators; Member of the Jury of Selection for United States Section, Department of Art, Louisiana Purchase Exposition.

The Finishing Touches (Gallery 10).

A young woman artist is engaged in painting the portrait of her grandparents and studies them critically. They are submitting to temporary martyrdom with the best grace possible. The story is well told, the drawing is excellent and the color is agreeable. For this work the artist was awarded the Evans Prize at the American Water Color Society's Exhibition, 1902.

JAPAN.

KOZAN MIYAGAWA, Yokohama.

Born in Japan. Considered to-day as the foremost of Japanese potters. Has been honored by his Imperial Majesty with the green ribbon and is one of the Imperial Court artists. He has received the highest awards at expositions at home and abroad.

Porcelain Vase Decorated With Plum Tree and a Line of Poetry (Gallery 134).

Large bowl-shaped vase, of delicate flesh-colored ground, with the branch of a plum tree in blue, with blossoms at intervals and with Japanese characters in purple-gray scattered over both outside and inside of the vessel. The poem recounts an event dating back nearly a thousand years. The daughter of a very famous poet, Kino Isurayuki—herself a poetess—had in her garden a beautiful plum tree, for which she had great affection. A plum tree in the royal gardens hav-
ing begun to wither, the Emperor ordered that another tree be selected to replace it. The tree in Isurayuki's garden was selected, and was about to be taken when the daughter of Isurayuki addressed a poem to the Emperor expressive of her sadness at the removal of the tree. This so impressed the Emperor that he ordered the tree to be allowed to remain in the garden of the poet. This vase is considered a work of the highest order, both artistically and technically.

JAPAN.

YEISHO KUROKAWA, Tokio.

Born in Japan. Considered the most skillful metal artist among his craftsmen; especially famous for his hammered works.

**Vase, Shibuichi, Grapes Repousseé (Gallery 134).**

This vase, aside from its noble form and its bold, simple, graceful, repousseé ornamentation, is of exquisite color and fine patine, showing very beautiful iridescence. As into the composition of the metal considerable silver entered, the result was a product of great brittleness, very difficult to hammer out, especially in consideration of the size of the work.
of New England, and a most convincing representation of Puritanism.

ITALY.

GIULIO MONTEVERDE, Rome.

Born at Bistagno, Italy, 1837. Professor at the San Luca Academy of Rome, etc., etc. While Montevede must be considered one of the great sculptors of our time, he represents Italian sculpture of the last third of the 19th century, rather than the purely modern sculpture of Italy. He has been one of the most prolific artists. Among his many important works must be considered the monuments of King Victor Emmanuel at Rovigo and at Bologna, the Bellini monument for Buenos Ayres, Argentine Republic, etc., etc.

Jenner (Gallery 123).

This well known group which has become a classic in realistic sculpture, embodies all the individual refinement and extraordinary ability which characterizes the sculptor’s work. Dr. Jenner testing the smallpox serum on his own child is a work of imperishable qualities.

UNITED STATES.

JOHN DONOGHUE (Deceased).

Born in Chicago, 1853. Died, 1903. John Donoghue’s career began under the greatest promise of a brilliant future, and ended in desperate self-destruction. Beginning at the old Academy of Design, of Chicago, the results soon justified his going abroad to continue his studies at l’Ecole des Beaux Arts, in Paris. He exhibited a head, “Phaedra,” in the salon of 1880. Returning to Chicago, one of that city’s wealthy citizens, realizing the sculptor’s great artistic promise, gave him the means to go back to Europe. Establishing himself in Rome, he produced a number of remarkable works, including “Seraphim” (Salon, 1884), “Kyphros,” “A Boxer,” the “Hunting Nymph,” the
spite of their absolute realism, are thoroughly sculptural, a quality so seldom found in purely realistic works. His "Columbus" and "Michel Angelo," in the Congressional Library, are all the more remarkable for the force with which they stand out from the other statues made by our most eminent sculptors. But Mr. Bartlett is not satisfied with conceiving, designing and executing in clay his works, which are so varied and numerous; but, like the sculptors of old, he handles the marble, and does his own bronze casting and "patines"—which he has developed, perhaps, to a higher degree than even the most famous founders in the world. Mr. Bartlett received honorable mention at the Salon, Paris, 1887, and was a member of the Jury of Awards at the Expositions Universelle of 1889 and 1900. He received a gold medal at the Pan-American Exposition, Buffalo, 1901, and a diploma of honor at the Turin Exposition, 1902. He was made a knight of the Legion of Honor, France, in 1895. He is a member of the National Sculpture Society, the Society of American Artists and is an Associate of the National Academy.

General Joseph Warren (Sculpture Court, Central Pavilion).

The original bronze of this statue is erected in Boston. It is a masterfully modeled statue and shows the sculptor's power of giving his work that mystic feeling so essential to a real work of art. This statue, in its quiet dignity, represents more than a faithful likeness of General Warren—it embodies the atmosphere and spirit of our Revolutionary war.

UNITED STATES.

RICHARD E. BROOKS, Paris.

RICHARD E. BROOKS: COLONEL CASS
National Sculpture Society. The love of form which characterized Mr. Brooks's taste when a mere boy finds expression in every work of the matured artist. Among his first commissions were a bust of Governor Russell and one of Col. Gardiner Tuffs. Both turned out so successfully that Mr. Brooks felt encouraged to go to Paris, where he soon made his début in the Salon with his "Chant de la Vague"—a graceful female figure which brought him an honorable mention. His latest works are the bronze statues of John Hanson and Charles Carroll, ordered by the State of Maryland, and installed in the National Sculpture Gallery in the Capitol at Washington.

Colonel Thomas Cass (Sculpture Court, Central Pavilion).

The natural pose, well-rounded composition, faultless technique, and, above all, the extraordinary life infused into this motionless figure, have brought its author well merited honors, in the Expositions at Paris and Buffalo. The original statue stands in the public gardens of Boston, and must be considered one of the most dignified military figures produced in America.

PORTUGAL.

ANTONIO TEXEIRA-LOPES, Paris.

Born at Villa Nova de Gaya, pupil of Cavalier and Barrias; awarded Grand Prix at the Paris Exposition of 1900. Chevalier of the Legion d'Honneur, etc., etc. Although Mr. Texeira-Lopes has not had opportunities to produce public monuments, he must nevertheless be considered one of the foremost sculptors of modern Portugal.

The Widow (Gallery 128).

This group not only denotes a very high degree of knowledge and ability, but brings before us an artist whose sympathetic mode of expression powerfully touches the sensitive chords of the human heart. The
silent, and therefore all the more intense sorrow of the
grief-stricken woman who has lost her husband and
protector is expressed in a masterly way. The faultless execution and harmonious composition of this
work command strong admiration.

UNITED STATES.

HANS SCHULER, Paris.

Born in Alsace-Lorraine, 1874. Pupil of Verlet, Paris; medal, Salon, Paris, 1901. Winner of the Rinehart prize, which enabled him to continue his studies in Paris, Mr. Schuler has temporarily established himself professionally in that city. His contributions to this Exposition are of very high artistic quality, and thoroughly bear the impress of the art atmosphere prevailing in the French section of the art world.

Paradise Lost (International Sculpture Pavilion).

Although this group shows the influence of French workers, it is nevertheless an individual expression of the sculptor, and denotes a thorough knowledge of the human body, and great ability in handling. In composition it is very harmonious, and the sentiment and significance of the subject are so well expressed that it stands as a fine example of modern sculpture.

UNITED STATES.

HERBERT ADAMS, New York.

Born at West Concord, Vermont, 1858. Pupil of Mercié. Honorable mention, Paris, 1888-89. Medal, Columbian Exposition, 1893, and gold medal, Charleston, 1902. Member of the National Academy, the Society of American Artists, and of the New York Architectural League. Delicacy and exquisite finish are the chief characteristics of Mr. Adams' productions. Whatever the nature of his work may be, it always bears the stamp of refined taste and a cultured mind. While he has produced a number of important statues,
American sculpture. Mr. Borglum's art studies did not begin systematically until he was twenty-seven years of age. The following year he obtained a prize which enabled him to go to Paris, where he soon attracted widespread attention. With his series of bronze statuettes and groups he struck such a new and truthful note in American art that Mr. Borglum may serenely look forward to the verdict of posterity, which undoubtedly will confirm the admiration of his contemporaries.

**Cowboy at Rest** (Main Lagoon, Plaza of St. Louis).

This group, the enlargement of which stands at the Grand Lagoon of the Louisiana Purchase Exposition, is one of the most typical, as well as sculptural, of Mr. Borglum's works.

**UNITED STATES.**

**CHARLES A. LOPEZ,** New York.

Born at Matamoras, Mexico, 1870; came to the United States in his early youth, and began his art studies in the studio of J. Q. A. Ward, later going to Paris and working under Falguière and l'Ecole des Beaux Arts. He was awarded a gold medal at the Charleston Exposition, 1902. He is a member of the National Sculpture Society, and the New York Architectural League. Mr. Lopez is justly considered one of the most promising sculptors of the younger generation. His group, "East Indies," on the Dewey Arch, stood in the front rank of that spontaneous, almost magical, product of the New York sculptors. His "Mahomet the Law-Giver" is on the Appellate Court in New York City. His decorative work at the Pan-American Exposition, and especially at the Louisiana Purchase Exposition, further demonstrates the great ability of Mr. Lopez.

**Sin** (Sculpture Court, Central Pavilion).

The comparative absence of purely "exhibition pieces" observable in this country makes it all the
more gratifying to meet with as strong a work done "for art's sake" as Mr. Lopez's "Sin." In its quiet and well-rounded attitude, this statue is a very strong interpretation of a subject that has been treated from time immemorial, and one which forcibly shows the sculptor's grasp of subject and dramatic power.

UNITED STATES.

GEORGE GREY BARNARD, New York.

Born, Bellefonte, Pennsylvania, 1863. Pupil of l'École des Beaux Arts, Paris. Gold medals, Paris Exposition, 1900, and Pan-American, 1901. Associate of the Paris National Society of Artists. Mr. Barnard's best-known work is the marble group, "The Two Na¬tures," at the Metropolitan Museum, New York. It is a weird and mystic representation of man's dual nature—man fighting with the inner man, conquering the baser instincts of his nature. While this plastic representation of the abstract may not be perfectly intelligible to the masses, it still is a work of extraor¬dinary power and ability.

The Hewer (Sculpture Court, Central Pavilion).

This heroic-sized figure, a primitive man chopping wood with a stone hatchet, shows, beyond all else, a breadth of treatment and a carrying power that probably is not equaled in any nude figure produced in our country.

UNITED STATES.

CHARLES H. NIEHAUS, New York.

Born in Cincinnati, in 1855, of German parentage, he was put to making his own living, as a stone cutter, at an early age; but his impulse for something higher soon made him abandon his "trade" and enter the Cincin¬nati School of Design, after which he went to Munich to continue his studies. Upon his return to America he was commissioned to model a statue of President Garfield, and ever since his prolific hand and
brain have produced incessantly. "Hooker" and "Davenport," for the State House of Connecticut; "Moses" and "Gibbon" for the Congressional Library; "Faragut" and "Lincoln" for Muskegon, Michigan, and the Drake Memorial for Titusville, Pennsylvania, are but a few of his long list of works. Mr. Niehaus is distinctly a monumental sculptor, a quality that shows in every work, whatever its nature may be. It is never over-graceful nor emotional; neither is it playful or very tender, but is always calm, dignified and of a very high sculptural quality. Mr. Niehaus was given gold medals at the Pan-American Exposition, Buffalo, 1901, and at the Charleston Exposition, 1902. He is a member of the National Sculpture Society, the New York Architectural League, and is an associate of the National Academy.

Hahnemann (East Vestibule, Central Pavilion).

This statue, which is the central figure of the Hahnemann monument erected in Washington, may well claim to be one of the finest portrait statues in the country. The sculptor's choice of the large and flowing garment concealing the modern dress was most felicitous. The simple treatment of the masses, the dignified pose of the meditating scholar, and the admirable unity and execution of the entire work, make it one of the most effective monuments in America.

JAPAN.

KANEJIRO KANEDA, Tokio.

As Japan has arrived at a point where the designation of "old" and "new" schools becomes legitimate, Mr. Kaneda may be classed as a representative of the ancient traditions of Japanese art.

Hunter (Gallery 130).

The admirable rendition of the hunter's caution in crossing a mountain stream, places this ivory statue among the remarkable works of the art exhibit. In its accurate execution of minute detail, this carving stands
in direct contrast with the western mode of representation, in which minute detail is intentionally eliminated so as to emphasize the most characteristic feature of the model. Whichever principle may be right, the truthfulness of the Japanese sculptor and his marvelous skill as a technician stand unparalleled.

SWEDEN.

JOHN BÖRJESON, Stockholm.

Born at Halland, Sweden, 1835. Studied in Rome and Paris. Professor of the Art Academy of Stockholm, etc., etc. Mr. Boerjeson's work, which almost covers a period of half a century, is characterized by a great sense of beauty, and a strong renaissance feeling. Of his many important works, mention must be made of his colossal statue of the Norwegian poet Holberg, erected at Bergen; the monument to the historian Geyer, at Upsala, and many others.

Statue of Chancellor Oxenstierna (Gallery 44).

This statue of the great Swedish statesman is considered one of the sculptor's best works. The dignity and importance of Oxenstierna, who so ably administered Sweden during the thirty years war, when his King and master, Gustavus Adolphus, fought Sweden's battles, is rendered with great ability, and proclaims the sculptor's high professional standing.

BULGARIA.

BORIS SCHATZ, Sophia, Bulgaria.

Born at Varno, Russia. Pupil of Antokolsky and Kormon. Awarded silver medal at Paris Exposition of 1900. Mr. Shatz, although a Russian by birth, has cast his lot with the small group of art pioneers who are bringing Bulgaria so strongly to the notice of the art world. Banded together in Sophia under the protection of their enlightened and art-loving Prince Ferdinand, they are courageously braving the hardships
and difficulties inherent to the development of a national art in a new country, where the material needs of man overshadow his cravings for the beautiful.

**A Russian Soldier** (Gallery 127).

A Russian soldier of the army of liberation from the Turkish yoke, of the war of 1876, feeding a starving Bulgarian child. While there is no monumental possibility in such a subject, the emotional side of it is most powerful, and the sculptor is to be congratulated for having given it such forcible expression.

**JAPAN.**

**INSAI ABE,** Tokio.

This young sculptor, who is considered one of the most promising artists of Japan, represents the new school of that country. His technique is so strongly western that one can hardly believe it to be the work of a Japanese, especially of one who has never left his native soil.

**Young Boy Chasing a Dragon-Fly** (Gallery 130).

There is perhaps no other work that conveys to the western mind a truer impression of Japanese childhood than this charming bronze statuette, in which the artist has been able to couple a vastly improved rendition with the original spirit of subject and country.

**UNITED STATES.**

**CHARLES GRAFLY,** Philadelphia.

Born in Philadelphia, 1862. Pupil of the Pennsylvania Academy of the Fine Arts, Philadelphia, and of Chapu and Dampt, Paris. Honorable mention, Salon, Paris, 1901; medal, Columbian Exposition, 1903; silver medal, Atlanta Exposition, 1895; gold medals, Paris Exposition, 1900; Pan-American Exposition, Buffalo, 1901, and Charleston Exposition, 1902. Member of the National Sculpture Society, the Society of American Artists, the New York Architectural League and asso-
CHARLES GRAFLY: SYMBOL OF LIFE
ciate of the National Academy. Symbolism in its highest potentiality is one of the strongest characteristics in Mr. Grafly's work. Whatever the subject, his conception is always such as to make an appeal to the beholder's intellect. One of his latest works, "Truth," a nude seated figure for the permanent art building at the St. Louis Exposition, illustrates to a superlative degree the charm of what may be called mellowness of modelling, of which Mr. Grafly is a master.

Symbol of Life (Sculpture Court, Central Pavilion).

The superb modeling and simplicity of handling of this group must command the respect of all who know anything of sculpture. The symbolism, as expressed in the man and woman walking together through life, the woman holding a globe from which springs a stalk of wheat, the man a primitive scythe, is so clear and convincing that it can not fail to leave a deep impression upon the mind.

UNITED STATES.

HERMON A. MAC NEIL, New York.

Born in Chelsea, Massachusetts, 1866. Pupil of the Massachusetts Normal Art School, in Boston; Chapu at the Académie Julian, and Falguière, at l'École des Beaux Arts, Paris; won Roman Rhinehart Scholarship, 1895-99. Awarded silver medals, Atlanta, 1895; Paris, 1900; gold medals, Pan-American Exposition, 1901; Charleston Exposition, 1902. He is a member of the National Sculpture Society, the Society of American Artists and the New York Architectural League. Although an Easterner by birth and training, Mr. MacNeil must be considered to-day one of the strongest interpreters of the Red man, the plastic representation of whom ought to play a very important role in the national art of this country. Mr. MacNeil's ability, however, is not limited to the representation of the Indian. At the Pan-American Exposition, and, more especially, at the Louisiana Purchase Exposition, his
among Austrian sculptors in the same bold relief as Hans Makart stood among the Austrian painters. Of his most important works, mention must be made of his "Empress Theresa," in Vienna, which is one of the largest and most elaborate monuments in the world; the Maximilian monument in Munich, one of his earlier works, and above all, his Beethoven monument at Vienna, which is one of the most nobly conceived monuments in existence.

Equestrian Statue of Field Marshal Radetsky (Gallery 68).

The portrayal of this veteran commander of the Austrian armies is a work of great dignity, and shows the consummate skill and artistic knowledge of this great sculptor. The monument stands in front of the war office in Vienna, where it forms a landmark in the beautiful capital of Austria.

UNITED STATES.

CYRUS E. DALLIN, Boston.

Born at Springville, Utah, 1861. Pupil of Chapu and Dampt, in Paris. Honorable mention, Salon, Paris, 1890; medal, World's Columbia Exposition, Chicago, 1893; silver medals, Boston, 1895; Exposition Universelle, Paris, 1900, and Pan-American Exposition, Buffalo, 1901. Member of the National Sculpture Society, the New York Architectural League and the Society of Arts, of London. There is something distinctive in the qualities of Mr. Dallin's work that no other sculptor has equaled, in treating the aboriginal man of this continent. Mr. Dallin knows the Indian, his nature and habits better than any other sculptor, and while he has studied in Boston and Paris, he has preserved the best of his Western spirit. Although he has produced a number of ideal and historic statues, such as Apollo and Hyacinthus, Awakening of Spring, and Sir Isaac Newton (Congressional Library), the sculptor's decided pre-eminence lies in his wonderful
CYRUS F. DALLIN: MEDICINE MAN

CHARLES SAMUEL: ULYSPESIEGEL AND NELE
representations of the Red man—for such products as "The Signal of Peace" (Lincoln Park, Chicago,) and "The Medicine Man" (Fairmount Park, Philadelphia), are works that insure Mr. Dallin a very high place among American sculptors.

**The Medicine Man** (Sculpture Court, Central Pavilion).

The commanding pose, its convincing realism, its intensity, and, above all, its true spirit of the subject, make this statue one of the most notable examples of American sculpture.

**BELGIUM.**

**CHARLES SAMUEL,** Brussels.

Born in Brussels, 1860. Pupil of Van der Strappen, and author of several notable monuments in his country. Decorated by the King of Belgium and other potentates. He has been awarded gold medals at Brussels, Paris, Dresden, Munich, etc., etc.

**Uylenspiegel and Nele** (International Sculpture Pavilion).

This charming group is part of the monument erected to De Coster—a prominent Flemish writer who has written the story of Uylenspiegel, a legendary figure, embodying the spirit of the people of Flanders as it existed in the time of Charles V. Uylenspiegel stands as a type of the easy-going overgrown boy, full of mischief, half soldier, half minstrel, to whom life was a perpetual comedy. Nele, his sweetheart, on the other hand, embodies a sentimental side of the people's lives. This group is a work of very brilliant execution, and forcibly conveys a spirit of that popular legend of the Flemish people.

**UNITED STATES.**

**GUTZON BORGLUM,** New York.

Born in California in 1867. Pupil of San Francisco Art Association, and Julian Academy, of Paris. Special gold medal, Western Art Association. Member of
Société Nationale des Beaux Arts, Paris. In these days of specialization, when the demands are such that only a few succeed in even one direction of human activity, it is unusual that a man who is mastering two branches of art attains such signal success as has Mr. Borglum. Although his sculpture is of more recent date than his painting, he has produced a number of small bronzes, such as “The Boer,” “Ruskin,” etc., which have attracted and merited a great deal of attention.

The Horses of Diomedes (Sculpture Court, Central Pavilion).

This very striking group is one of Mr. Borglum’s first large and complex pieces. The mythological story of the son of Mars and Cyrene, who was celebrated for his mares, which he fed on human flesh, is very brilliantly illustrated by this work. In conception it is most original, exceedingly well composed, and the execution shows not only great ability in handling, but also an extensive knowledge of the horse.

UNITED STATES.

JOHN J. BOYLE, New York.

Born in New York, 1852. Pupil of Pennsylvania Academy of the Fine Arts, under Thomas Eakins, and l’Ecole des Beaux Arts, Paris, under Dumont, Thomas and E. Millet. Medals, Columbian Exposition, 1893; Paris Exposition, 1900, and Pan-American Exposition, 1901. Member of the National Sculpture Society, the New York Architectural League, the Société des Artistes Français, etc. Individuality and rugged—almost primitive—strength seem to be the chief characteristics of Mr. Boyle’s work. His contributions to American art are so numerous and of such great simplicity that they can justly claim a considerable share in the development of American national art. “The Alarm,” commemorating the Ottawa tribe of Indians, placed in Lincoln Park, Chicago, is one of Mr. Boyle’s important works, and certainly deserves all the praise.
JOHN J. BOYLE: THE STONE AGE
that has been given it by the most competent critics. At the Pan-American Exposition, Mr. Boyle’s “Savage Age” attracted a great deal of well-merited attention. This magnificent group not only bore the full imprint of the mind that created “The Alarm” and “The Stone Age,” but it also showed all the qualities of the matured artist.

The Stone Age (Sculpture Court, Central Pavilion).

A work of masterly conception and great beauty. The original group stands in Fairmount Park, at Philadelphia, and is considered one of the finest sculptural decorations of that magnificent park.

ARGENTINE.

ARTURO DRESCO, Buenos Ayres, Argentine.

Born, Buenos Ayres, 1875. The recent development of Argentina’s art accounts for the fact that nearly all the men representing it are comparatively young. Among these, Mr. Dresco is beginning to play an important role in the artistic movement of his country. He began his studies in the Art Academy of Buenos Ayres, and continued them at Florence, under the eminent sculptor Passaglia. Returning in 1899, he competed for and won the Academy prize, which enabled him to continue his studies abroad, where he produced a number of works which are now in the possession of the Art Museum of Buenos Ayres.

Renunciation (International Sculpture Pavilion).

A marble of exquisite delicacy, embodying the pathos of youth’s self-effacement.

UNITED STATES.

KARL F. BITTER, New York.

Born, Vienna, Austria, 1867. Pupil of the Vienna Art Academy and of Edmund Heller. He was awarded a silver medal, Paris Exposition, 1900, gold medals, Pan-American Exposition, 1901, and Charleston Expo-
sition, 1902. He is a member of the National Academy, the National Sculpture Society, the Society of American Artists, and the New York Architectural League. There is perhaps no other living sculptor who equals Mr. Bitter as a decorative artist. As director of sculpture at the Pan-American and the Louisiana Purchase Expositions, Mr. Bitter's influence has been very far-reaching; for, although his actual work was necessarily limited, the great artistic success and unity of the sculptural work of these Expositions is due to his remarkable conceptive faculty, executive ability, and thorough knowledge of what can and what can not be done in sculpture.

**Thanatos** (Sculpture Court, Central Pavilion).

Inspired by William Cullen Bryant’s poem Thanatopsis, the sculptor has produced a very impressive mortuary monument by representing the Greek god of death—like sleep as the symbol of peaceful demise.

**UNITED STATES.**

**BEssie Potter Vonnoh (Mrs. Robert W. Vonnoh), New York.**

Born, St. Louis, Mo., 1872. Pupil of the Art Institute of Chicago. Bronze medal, Paris Exposition, 1900. Member of the National Sculpture Society. Mrs. Vonnoh’s position in art is unique. Her work might be called miniature sculpture, but it is far greater in importance than in size. It is a most individual expression, and has what the French so aptly call “cachet” in so marked degree that one can not mistake the charming little figurines for the work of any one else, for no one else does such work so exquisitely. Beginning with small heads, mostly portraits of willing friends, disposed to be “done in clay,” she gradually extended her field until she has made for herself a national reputation with such charming works as “The Duet,” “A Dancing Girl,” “A Girl Reading,” etc. But it is not only by her exquisite work that Mrs. Vonnoh commands admiration; she deserves credit for know-
ing in which direction her strength lies and for resisting the temptation to undertake work on a larger scale.

Motherhood (Sculpture Court, Central Pavilion).

This exquisite group has had, perhaps, more general admiration than any other recent piece of sculpture. It is indeed a work of such charm, grace and genuine tenderness as only a woman could produce.

CARLO FONTANA: FARINATA DEGLI UBERTI

ITALY.

CARLO FONTANA,

Born at Sarzano, Italy, 1872. Pupil of Ettore Ferrari, Rome. Gold medal at Venice Exposition, 1903. Mr. Fontana represents modern Italian sculpture in its most fortunate aspect. The great advance in viril-
ity and thought which has been noticeable so strongly for the last ten years in Italy amounts almost to a second renaissance, and the work of Mr. Fontana justly may be considered very representative of Italy's rejuvenated sculpture.

Farinata Degli Uberti (International Sculpture Pavilion).

This magnificent example of life and strength, hewn in marble, represents one of Dante's weird personages personifying the rebellious spirit of human nature.
# INDEX OF ARTISTS REPRESENTED

<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abe, Insai</td>
<td>Japan</td>
<td>369</td>
</tr>
<tr>
<td>Adams, Herbert</td>
<td>United States</td>
<td>355</td>
</tr>
<tr>
<td>Aid, George C.</td>
<td>United States</td>
<td>163</td>
</tr>
<tr>
<td>Alexander, John W.</td>
<td>United States</td>
<td>43</td>
</tr>
<tr>
<td>Allen, Thomas</td>
<td>United States</td>
<td>271</td>
</tr>
<tr>
<td>Amelia, H. R. M., the Queen</td>
<td>Portugal</td>
<td>297</td>
</tr>
<tr>
<td>Baer, William J.</td>
<td>United States</td>
<td>243</td>
</tr>
<tr>
<td>Bail, Joseph</td>
<td>France</td>
<td>19</td>
</tr>
<tr>
<td>Barnard, George Grey</td>
<td>United States</td>
<td>363</td>
</tr>
<tr>
<td>Bartlett, Paul Wayland</td>
<td>United States</td>
<td>349</td>
</tr>
<tr>
<td>Baschet, Marcel</td>
<td>France</td>
<td>211</td>
</tr>
<tr>
<td>Bastien-Lepage, Jules</td>
<td>France (U. S. Loan)</td>
<td>35</td>
</tr>
<tr>
<td>Bastos, Julio Texiera</td>
<td>Portugal</td>
<td>321</td>
</tr>
<tr>
<td>Baylos, Zelma</td>
<td>United States</td>
<td>257</td>
</tr>
<tr>
<td>Beaux, Cecilia</td>
<td>United States</td>
<td>69</td>
</tr>
<tr>
<td>Beckwith, J. Carroll</td>
<td>United States</td>
<td>221</td>
</tr>
<tr>
<td>Benson, Frank W.</td>
<td>United States</td>
<td>79</td>
</tr>
<tr>
<td>Birney, W. Verplanck</td>
<td>United States</td>
<td>317</td>
</tr>
<tr>
<td>Bissing, Henry S.</td>
<td>United States</td>
<td>111</td>
</tr>
<tr>
<td>Bitter, Karl T. F.</td>
<td>United States</td>
<td>381</td>
</tr>
<tr>
<td>Blemner, Carle J.</td>
<td>United States</td>
<td>329</td>
</tr>
<tr>
<td>Blommer, Bernardus J.</td>
<td>Holland</td>
<td>59</td>
</tr>
<tr>
<td>Blum, Robert F.</td>
<td>United States</td>
<td>63</td>
</tr>
<tr>
<td>Bööcklin, Arnold</td>
<td>Switzerland (U. S. Loan)</td>
<td>11</td>
</tr>
<tr>
<td>Bonheur, Maria Rosa</td>
<td>France (U. S. Loan)</td>
<td>103</td>
</tr>
<tr>
<td>Bonmat, L. J. F.</td>
<td>France</td>
<td>153</td>
</tr>
<tr>
<td>Borglum, Gutzon</td>
<td>United States</td>
<td>377</td>
</tr>
<tr>
<td>Borglum, Solon</td>
<td>United States</td>
<td>359</td>
</tr>
<tr>
<td>Börjesson, John</td>
<td>Sweden</td>
<td>367</td>
</tr>
<tr>
<td>Boyle, John J.</td>
<td>United States</td>
<td>379</td>
</tr>
<tr>
<td>Breckenridge, Hugh II</td>
<td>United States</td>
<td>161</td>
</tr>
<tr>
<td>Brooks, Richard E.</td>
<td>United States</td>
<td>351</td>
</tr>
<tr>
<td>Brown, J. G.</td>
<td>United States</td>
<td>109</td>
</tr>
<tr>
<td>Butler, Howard Russell</td>
<td>United States</td>
<td>115</td>
</tr>
<tr>
<td>Campbell, Edward M.</td>
<td>United States</td>
<td>314</td>
</tr>
<tr>
<td>Caprile, Vincenzo</td>
<td>Italy</td>
<td>227</td>
</tr>
<tr>
<td>Caroova, Ernesto de la</td>
<td>Argentine</td>
<td>239</td>
</tr>
<tr>
<td>Carlsen, Emil</td>
<td>United States</td>
<td>309</td>
</tr>
<tr>
<td>Carlos I, H. R. M., the King</td>
<td>Portugal</td>
<td>253</td>
</tr>
<tr>
<td>Cazin, Jean Charles</td>
<td>France (U. S. Loan)</td>
<td>173</td>
</tr>
<tr>
<td>Chapman, Carlton T.</td>
<td>United States</td>
<td>249</td>
</tr>
<tr>
<td>Chase, Harry</td>
<td>United States</td>
<td>65</td>
</tr>
</tbody>
</table>

387
<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chase, William M.</td>
<td>United States</td>
<td>57</td>
</tr>
<tr>
<td>Church, Frederick S.</td>
<td>United States</td>
<td>233</td>
</tr>
<tr>
<td>Clarkson, Ralph E.</td>
<td>United States</td>
<td>57</td>
</tr>
<tr>
<td>Coffin, William A.</td>
<td>United States</td>
<td>181</td>
</tr>
<tr>
<td>Collivadino, Pio</td>
<td>Argentina</td>
<td>111</td>
</tr>
<tr>
<td>Columbano, Bordallo Pinheiro</td>
<td>Portugal</td>
<td>145</td>
</tr>
<tr>
<td>Cooper, Colin Campbell</td>
<td>United States</td>
<td>183</td>
</tr>
<tr>
<td>Corot, Jean Baptiste Camille</td>
<td>France (U. S. Loan)</td>
<td>39</td>
</tr>
<tr>
<td>Courtens, Franz</td>
<td>Belgium</td>
<td>219</td>
</tr>
<tr>
<td>Cousc, E. Irving</td>
<td>United States</td>
<td>213</td>
</tr>
<tr>
<td>Couture, Thomas</td>
<td>France (U. S. Loan)</td>
<td>85</td>
</tr>
<tr>
<td>Cox, Louise (Mrs. Kenyon Cox)</td>
<td>United States</td>
<td>265</td>
</tr>
<tr>
<td>Crane, Bruce</td>
<td>United States</td>
<td>223</td>
</tr>
<tr>
<td>Curran, Charles C.</td>
<td>United States</td>
<td>132</td>
</tr>
<tr>
<td>Dallin, Cyrus E.</td>
<td>United States</td>
<td>375</td>
</tr>
<tr>
<td>Daubigny, Charles Francois</td>
<td>France (U. S. Loan)</td>
<td>67</td>
</tr>
<tr>
<td>Davis, Charles H.</td>
<td>United States</td>
<td>225</td>
</tr>
<tr>
<td>De Bock, Theophile</td>
<td>Holland</td>
<td>124</td>
</tr>
<tr>
<td>De Haven, Frank</td>
<td>United States</td>
<td>331</td>
</tr>
<tr>
<td>Dewey, Charles Melville</td>
<td>United States</td>
<td>261</td>
</tr>
<tr>
<td>Diaz, N. V. de la Pena</td>
<td>France (U. S. Loan)</td>
<td>61</td>
</tr>
<tr>
<td>Djenyack, L. A.</td>
<td>Russia</td>
<td>191</td>
</tr>
<tr>
<td>Dodge, William de Leftwich</td>
<td>United States</td>
<td>391</td>
</tr>
<tr>
<td>Donoghue, John</td>
<td>United States</td>
<td>345</td>
</tr>
<tr>
<td>Dresco, Arturo</td>
<td>Argentina</td>
<td>381</td>
</tr>
<tr>
<td>Dufner, Edward</td>
<td>United States</td>
<td>207</td>
</tr>
<tr>
<td>Du Mond, Frank Vincent</td>
<td>United States</td>
<td>279</td>
</tr>
<tr>
<td>Dupré, Jules</td>
<td>France (U. S. Loan)</td>
<td>135</td>
</tr>
<tr>
<td>Duvenceck, Frank</td>
<td>United States</td>
<td>147</td>
</tr>
<tr>
<td>Eakins, Thomas</td>
<td>United States</td>
<td>209</td>
</tr>
<tr>
<td>Eaton, Charles Warren</td>
<td>United States</td>
<td>187</td>
</tr>
<tr>
<td>Fabres, Antonio</td>
<td>Mexico</td>
<td>179</td>
</tr>
<tr>
<td>Falat, Julian</td>
<td>Austria</td>
<td>286</td>
</tr>
<tr>
<td>Farazyn, Edgard</td>
<td>Belgium</td>
<td>267</td>
</tr>
<tr>
<td>Fisher, Mark</td>
<td>United States</td>
<td>391</td>
</tr>
<tr>
<td>Florian, Walter</td>
<td>United States</td>
<td>237</td>
</tr>
<tr>
<td>Fontana, Carlo</td>
<td>Italy</td>
<td>385</td>
</tr>
<tr>
<td>Foster, Ben</td>
<td>United States</td>
<td>204</td>
</tr>
<tr>
<td>French, Daniel Chester</td>
<td>United States</td>
<td>247</td>
</tr>
<tr>
<td>Gahoe, Hashimoto</td>
<td>Japan</td>
<td>157</td>
</tr>
<tr>
<td>Gay, Edward</td>
<td>United States</td>
<td>183</td>
</tr>
<tr>
<td>Gejo, Masao</td>
<td>Japan</td>
<td>283</td>
</tr>
<tr>
<td>Gifford, Robert Swan</td>
<td>United States</td>
<td>105</td>
</tr>
<tr>
<td>Ginsberg, E. X.</td>
<td>Russia</td>
<td>357</td>
</tr>
<tr>
<td>Graffy, Charles</td>
<td>United States</td>
<td>169</td>
</tr>
<tr>
<td>Green, Frank Russell</td>
<td>United States</td>
<td>155</td>
</tr>
<tr>
<td>Grünwald, R.</td>
<td>Hungary</td>
<td>144</td>
</tr>
<tr>
<td>Gruppe, Charles P.</td>
<td>United States</td>
<td>265</td>
</tr>
<tr>
<td>Guy, Seymour J.</td>
<td>United States</td>
<td>229</td>
</tr>
<tr>
<td>Hals, Frans</td>
<td>Holland (U. S. Loan)</td>
<td>87</td>
</tr>
<tr>
<td>Name</td>
<td>Nationality</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------</td>
<td>---------------</td>
<td>------</td>
</tr>
<tr>
<td>Hamilton, John McLure</td>
<td>United States</td>
<td>328</td>
</tr>
<tr>
<td>Hampel, Walter</td>
<td>Austria</td>
<td>307</td>
</tr>
<tr>
<td>Harris, Robert</td>
<td>Canada</td>
<td>119</td>
</tr>
<tr>
<td>Hassam, Childs</td>
<td>United States</td>
<td>155</td>
</tr>
<tr>
<td>Hayashi, Kuhioye</td>
<td>Japan</td>
<td>115</td>
</tr>
<tr>
<td>Henri, Robert</td>
<td>United States</td>
<td>275</td>
</tr>
<tr>
<td>Henry, Edward L</td>
<td>United States</td>
<td>199</td>
</tr>
<tr>
<td>Hinchcock, Lucins W</td>
<td>United States</td>
<td>160</td>
</tr>
<tr>
<td>Hemer, Winslow</td>
<td>United States</td>
<td>99</td>
</tr>
<tr>
<td>Howe, William H</td>
<td>United States</td>
<td>123</td>
</tr>
<tr>
<td>Hubbell, Henry S</td>
<td>United States</td>
<td>255</td>
</tr>
<tr>
<td>Hudeckeck, Antonin</td>
<td>Austria</td>
<td>305</td>
</tr>
<tr>
<td>Inness, George</td>
<td>United States</td>
<td>95</td>
</tr>
<tr>
<td>Israel, Josef</td>
<td>Holland</td>
<td>21</td>
</tr>
<tr>
<td>Ivanoff, M. F.</td>
<td>Russia</td>
<td>35</td>
</tr>
<tr>
<td>Jacque, Charles Emile</td>
<td>France</td>
<td>137</td>
</tr>
<tr>
<td>Johansen, John C</td>
<td>United States</td>
<td>205</td>
</tr>
<tr>
<td>Johnson, Arthur</td>
<td>United States</td>
<td>261</td>
</tr>
<tr>
<td>Jones, Frank C</td>
<td>United States</td>
<td>252</td>
</tr>
<tr>
<td>Jones, Hugh Bolton</td>
<td>United States</td>
<td>203</td>
</tr>
<tr>
<td>Jongers, Alphonse</td>
<td>United States</td>
<td>241</td>
</tr>
<tr>
<td>Kanka, Kanejiro</td>
<td>Japan</td>
<td>365</td>
</tr>
<tr>
<td>Keller, Arthur L</td>
<td>United States</td>
<td>337</td>
</tr>
<tr>
<td>Kendall, William Sergeant</td>
<td>United States</td>
<td>131</td>
</tr>
<tr>
<td>Knaus, Ludwig</td>
<td>Germany (U. S. Loan)</td>
<td>107</td>
</tr>
<tr>
<td>Knight, Aston</td>
<td>United States</td>
<td>287</td>
</tr>
<tr>
<td>Knowles, F. McGillivray</td>
<td>Canada</td>
<td>231</td>
</tr>
<tr>
<td>Kost, Frederick W</td>
<td>United States</td>
<td>285</td>
</tr>
<tr>
<td>Kuehl, Gotthard</td>
<td>Germany (U. S. Loan)</td>
<td>185</td>
</tr>
<tr>
<td>Kurukawa, Yeisho</td>
<td>Japan</td>
<td>340</td>
</tr>
<tr>
<td>Lathrop, W. L</td>
<td>United States</td>
<td>369</td>
</tr>
<tr>
<td>Laurenti, Cesare</td>
<td>Italy</td>
<td>232</td>
</tr>
<tr>
<td>Laveille, Eugène</td>
<td>France (U. S. Loan)</td>
<td>239</td>
</tr>
<tr>
<td>Laszlo, F. E</td>
<td>Hungary</td>
<td>77</td>
</tr>
<tr>
<td>Leempöels, Jef.</td>
<td>Belgium</td>
<td>521</td>
</tr>
<tr>
<td>Lefebvre, Jules Josef</td>
<td>France</td>
<td>177</td>
</tr>
<tr>
<td>Lepine, Stanislas</td>
<td>France</td>
<td>269</td>
</tr>
<tr>
<td>Lhermitte, Léon Augustin</td>
<td>France</td>
<td>125</td>
</tr>
<tr>
<td>Liljcrors, Bruno</td>
<td>Sweden</td>
<td>177</td>
</tr>
<tr>
<td>Lockwood, Wilton</td>
<td>United States</td>
<td>217</td>
</tr>
<tr>
<td>Loeb, Louis</td>
<td>United States</td>
<td>245</td>
</tr>
<tr>
<td>Lopez, Charles A</td>
<td>United States</td>
<td>381</td>
</tr>
<tr>
<td>Low, Will H</td>
<td>United States</td>
<td>145</td>
</tr>
<tr>
<td>MacChesney, Clara T</td>
<td>United States</td>
<td>195</td>
</tr>
<tr>
<td>McCord, George Herbert</td>
<td>United States</td>
<td>227</td>
</tr>
<tr>
<td>McEwen, Walter</td>
<td>United States</td>
<td>165</td>
</tr>
<tr>
<td>McElane, M. Jean</td>
<td>United States</td>
<td>279</td>
</tr>
<tr>
<td>MacMonnies, Mary F. (Mrs. Frederick) W. MacMonnies</td>
<td>United States</td>
<td>301</td>
</tr>
<tr>
<td>MacNeil, Hermon A</td>
<td>United States</td>
<td>371</td>
</tr>
</tbody>
</table>
Mancini, Antonio ........................................... Italy ............................................... 73
Maris, Jakob ........................................... Holland ................................................. 41
Maris, Willem ........................................... Holland ................................................. 324
Martens, Willy ........................................... Holland ................................................. 319
Mauve, Anton ........................................... Holland (U. S. Loan) ................................ 121
Maynard, George W ....................................... United States ........................................ 139
Mefferd, Josef Edler von ................................ Austria ............................................... 89
Meissonier, J. L. E ...................................... France (U. S. Loan) ................................ 17
Mellechers, Gari J ......................................... United States ........................................ 71
Mesdag, Hendrik Willem ................................ Holland ............................................... 159
Metcalf, Willard L ......................................... United States ........................................ 293
Miller, Richard E ........................................ United States ........................................... 333
Millet, Jean Francois ..................................... France (U. S. Loan) ................................ 23
Mitoff, Andon ........................................... Bulgaria ............................................... 317
Miyagawa, Koza .......................................... Japan ..................................................... 339
Monteverde, Giulio ....................................... Italy ....................................................... 345
Mosehowitz, Paul ......................................... United States ........................................... 275
Mosler, Gustav Henry .................................... United States ........................................... 283
Mrkvitchka, Ivan ......................................... Bulgaria ............................................... 195 and 217
Munkácsy, Mihaly de .................................... Hungary ................................................ 127
Namikawa, Sosuke ....................................... Japan ...................................................... 173
Nicoll, James Craig ..................................... United States ........................................... 191
Niehaus, Charles II ........................................ United States ........................................... 363
Nishiuma, Sozayemon .................................... Japan ..................................................... 314
Oehlman, Leonard ....................................... United States ........................................... 141
Palmer, Walter L ......................................... United States ........................................... 189
Parton, Arthur ........................................... United States ........................................... 331
Pellizza, Giuseppe ....................................... Italy ....................................................... 215
Perrine, Van Deering ..................................... United States ........................................... 149
Peters, Charles Rollo ..................................... United States ........................................... 301
Poore, Henry R ........................................... United States ........................................... 171
Potthast, Edward H ...................................... United States ........................................... 335
Prellwitz, Henry .......................................... United States ........................................... 239
Puvis-de-Chavannes, Pierre ......................... France (U. S. Loan) ................................ 53
Redfield, Edward W ....................................... United States ........................................... 325
Rehn, F. K. M ........................................... United States ........................................... 175
Rembrandt van Ryn ..................................... Holland (U. S. Loan) ................................ 3
Repin, T. E ............................................. Russia ....................................................... 19
Reynolds, Sir Joshua ................................... Great Britain (U. S. Loan) ......................... 5
Romanach, Leopoldo ..................................... Cuba ...................................................... 221
Rossetti, Gabriel Charles Dante ..................... Great Britain (U. S. Loan) ......................... 13
Rousseau, Theodore ...................................... France (U. S. Loan) ................................ 51
Ruisdael, Solomon van ................................ Holland (U. S. Loan) ................................ 295
Saint-Gaudens, Augustus ................................ United States ........................................... 443
Samuel, Charles ......................................... Belgium ................................................... 377
Sargent, John Singer ................................... United States ........................................... 247
Schatz, Boris ........................................... Bulgaria .................................................... 367
Schiaffino, Eduardo ..................................... Argentine ................................................. 129
Schofield, W. Elmer ..................................... United States ........................................... 143
Scheleyvogel, Charles .................................. United States ........................................... 163