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THE · BALTIMORE MUSEUM · OF · ART




INAUGURAL EXHIBITION

FEBRUARY 22 UNTIL APRIL 1

MOUNT VERNON PLACE

ENTRANCE 101 W. MONUMENT STREET

1 · 1923 · 1



*The Baltimore Museum of Art is open
free during the Inaugural Exhibition
daily from 10 A. M. to 6 P. M.;
Friday until 10 P. M.;
Sunday 2 to 6 P. M.*

*Many of the works in this exhibition are for
sale; prices may be obtained by inquiry at the
information desk or from a member of
the staff in the Museum office.*



COURTESY JOHNS HOPKINS UNIVERSITY

MARY GARRETT

By John S. Sargent

THE BALTIMORE
MUSEUM OF ART

✓
CATALOGUE
of the
INAUGURAL
EXHIBITION
✓

ADMISSION FREE

*Daily 10 A. M. to 6 P. M.; Friday until 10 P. M.
Sunday 2 to 6 P. M.*

FEBRUARY 22 TO APRIL 1

✓ PRICE TWENTY-FIVE CENTS ✓

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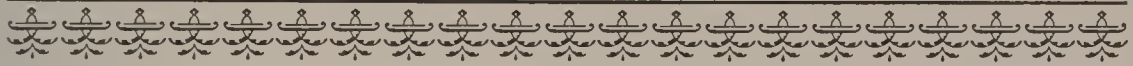
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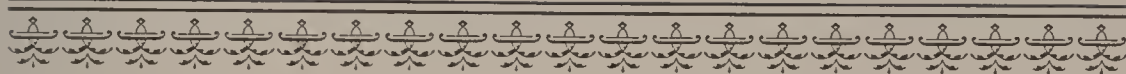
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✓ SCOPE ✓
OF THE EXHIBITION

GALLERY A

Paintings in water colors by American artists

GALLERY B

Enchings by Old and Modern Masters, from the Lebr Collection

GALLERY C

*East Indian, Damascan and Persian metal work, wood
carving and textiles of the XVI, XVII,
and XVIII centuries*

GALLERY D

*American and English silver and furniture of the XVIII and
early XIX centuries*

GALLERY E

Sculpture by American artists

GALLERY F

*Paintings in oil by American and foreign, deceased
and contemporary artists*



INTRODUCTION

Inaugural Exhibition

DURING the past few years the arts have become a very vital part of life. We no longer think of the Art Museum simply as a depository for things that have passed out of fashion or that are too large to be used in the home, as a storage warehouse for large paintings and sculpture, to be displayed in enormous cold and solemn halls where the few visitors speak in hushed voices and are not encouraged to pay more than one visit. Instead it is realized that the Arts are many sided and that they add interest to our daily surroundings. Museums of Art therefore are now planned to attract the young and the old, the seeker after beauty and the student, the tired man and the lonely woman, and offer to all a friendly welcome which will create a desire for frequent visits.

It is in this spirit that the Inaugural Exhibition of The Baltimore Museum of Art has been planned. Furniture and silver used by our ancestors a century or more ago can be enjoyed for their sheer beauty of form, color and pattern. The everyday metal utensils of the Hindus are full of interest to the student of Asiatic customs and the designer will find here a wealth of varied and beautiful decorative motifs. Among the etchings will be found beautiful and exquisite works by old and modern masters, the XX century work being as rich in beauty of line and in the quality of its light and shade as some of the prints executed three hundred years ago.

In the handling of water colors our American painters are displaying extraordinary ability, and the strongest paintings in this medium can be enjoyed in the small gallery with its intimate appeal. In the big picture gallery oil paintings by masters of the XIX century, both European and American, are hung side by side with the work of our contemporary American artists, forming a comparative exhibition wherein each work has a special charm of its own and each contributes some beauty to the whole. So also the sculpture, which is displayed chiefly in a garden setting.

The homes of the citizens of Baltimore contain many important works of art and the Inaugural Exhibition affords an opportunity for the general public to see and enjoy some of these treasures, thanks to the generosity of their owners. In the catalogue due credit is given under each entry in the sections of painting and sculpture. In the case of silver it has not been found practical to print the entire list. The Board of Directors extends to all the lenders, both in Baltimore and elsewhere, sincere thanks for their very generous co-operation.

Special credit is due to Mrs. Miles White, Jr. who has collected and installed the exhibit of silver; to Mr. Thomas Corner and Mr. E. L. Bryant for aid in selecting and hanging the paintings; to Mr. J. Maxwell Miller for similar work in connection with the sculpture; to General Lawrason Riggs for taking charge of the prints; to Miss Julia Rogers for help with the invitation list; and to the President and Secretary for constant advice and assistance.

Foundation of the Museum

Incorporated in 1914, The Baltimore Museum of Art was a culmination of a two year campaign by the City-Wide Congress for the foundation of an Art Museum in Baltimore. After several attempts to secure a suitable location,

the Johns Hopkins University granted the request of the Museum Directors to set apart for the erection of a Museum of Art a plot of land of about four acres located at the South end of the University property adjoining Wymans Park and facing Thirty-first Street. The Garrett Mansion, overlooking Mount Vernon Place, has since been placed at the disposal of the Museum, for a limited number of years.

The house has been adapted to the uses of the Museum, equipped with the most approved type of exhibition cases and stereopticon installed. There will be permanent and loan collections of the fine and industrial arts and the most interesting exhibits procurable will be brought to Baltimore. It is hoped that a permanent collection will be built up through gifts. All beautiful things, from a few inches of exquisite lace to a masterpiece of Greek sculpture, will be accepted with equal appreciation and used to the best advantage.

Service and co-operation are the keynotes of the policy of the Museum. The Friends of Art and the Handicraft Club have established their headquarters in the Museum building; the Watercolor Club and the School Art League have become affiliated members.

The general public, the art lover, the artist, the art student, the manufacturer and the craftsman will be offered an opportunity to see here works of artistic merit in painting, sculpture, graphic arts, metal work, textiles, furniture, ceramics, etc., and every facility will be offered for study. In addition to the active educational work carried on in the Museum, traveling exhibitions and lectures will be available, under certain conditions, for use in public and private schools and by organizations throughout the city and state.

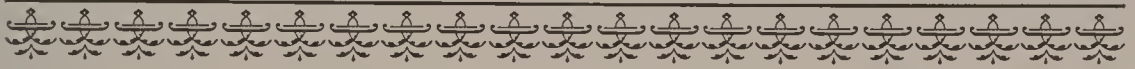
The members of the Board of Directors have been enthusiastic in their support of the whole plan and its success is due to their personal interest and co-operation.

FLORENCE N. LEVY.



THE BUCCANEERS

By Winslow Homer



WATER COLORS

By American Artists

✓

GALLERY A

BEAL, REYNOLDS, A. N. A. American; contemporary. Lives in New York City. Marines.

1. CAPE ANN FISHERMEN. Lent by the Artist.
2. EARLY MORNING. Lent by the Artist.

BENSON, FRANK W., N. A. American; contemporary. Lives in Boston. Pupil of Boston Museum of Fine Arts School; Julian Academy in Paris under Bouguereau and Lefebvre. Numerous awards. Represented in Cincinnati, Metropolitan and many other museums. Portraits and figure subjects in oil; landscapes in water colors; etchings.

3. BACK YARD, NASSAU. Lent by the Artist.
4. DISH OF FRUIT. Lent by the Artist.
5. GREY SEA. Lent by the Artist.

CROWNINSHIELD, FREDERIC, N. A. American; 1845-1918. Born in Boston; lived much in New York City and in Italy, where he died. Studied water color painting under Rowbotham in London; Ecole des Beaux-Arts in Paris under Cabanel, and with Couture. Instructor at Boston Museum Art School 1878-1885; President Fine Arts Federation of New York City 1900-1909; Director American Academy in Rome 1909-1911. Mural decorations, stained glass, landscapes in oil and water color.

6. OLD CHURCH, TAORMINA. Lent by the Crowninshield Estate.

DEMUTH, CHARLES. American; contemporary. Born at Lancaster, Pa.; has lived much in Paris. Pupil of Pennsylvania Academy of the Fine Arts under Anshutz.

7. SUNFLOWERS. Lent by Miss Grace Turnbull.

DEWING, THOMAS W., N. A. American; contemporary. Born in Boston; lives in New York City. Pupil of Ecole des Beaux-Arts in Paris under Boulanger and Lefebvre. Numerous awards. Represented in Freer Collection, Washington; Metropolitan and many other museums. Decorative figures in oil and pastel.

8. PASTEL NO. 4. Lent by the Milch Galleries.

HOMER, WINSLOW, N. A. American; 1836-1910. Born at Boston; lived many years in New York; died at his home at Scarborough, Maine. Apprenticed to a lithographer in Boston; studied at National Academy of Design in New York; was correspondent for Harper's Weekly during the War of the Rebellion. Figure subjects at first; Maine coast marines with figures in oils; latest works water colors in West Indies.

9. FLORIDA JUNGLE. Lent by the Brooklyn Museum.
 10. THE BUCCANEERS. Lent by the Milch Galleries.
 11. NASSAU, 1885. Lent by Mrs. Charles S. Homer.
 12. THE TROUT. Lent by Mrs. Charles S. Homer.

MARIN, JOHN, American; contemporary. Pupil of Pennsylvania Academy of the Fine Arts; Art Students' League of New York; Dccluse Academy in Paris. Represented in Luxembourg, Paris. Landscapes.

13. VALLEY. Lent by the Daniel Gallery.

PENNELL, JOSEPH, N. A. American; contemporary. Born in Philadelphia; lived long in London; now in New York. Secretary New Society of Artists in New York; member many European and American art organizations. Numerous awards; including gold medals Paris Exposition 1900, Dresden 1903, Grand prize St. Louis 1904, Milan 1906, London 1913, etc. Represented in Library of Congress and many other print collections. Etcher, painter in water colors.

14. AFTER SUNSET. Lent by the Artist.
 15. SHOWERS. Lent by the Artist.
 16. WINTER SUNSET. Lent by the Artist.

SARGENT, JOHN SINGER, N. A., R. A. American; contemporary. Born in Florence, Italy, of American parents; lives chiefly in England. Pupil of Carolus-Duran in Paris. Many awards, including medal of honor Paris Expositions 1889 and 1900. Mural decorations in Boston Public Library and in Boston Museum of Fine Arts; represented in Luxembourg, Paris; National Gallery, London; and many museums in United States. Portraits, mural decorations, landscapes.

17. AT FRASCATI, ITALY. Lent by the Brooklyn Museum.
18. BOBOLI GARDENS, FLORENCE. Lent by the Brooklyn Museum.
19. FROM THE GONDOLA, VENICE. Lent by the Brooklyn Museum.
20. SPANISH SOLDIERS. Lent by the Brooklyn Museum.
21. THE GIUDECA, VENICE. Lent by the Brooklyn Museum.
22. UNLOADING PLASTER, ITALY. Lent by the Brooklyn Museum.

TRYON, DWIGHT, N. A. American; contemporary. Born at Hartford, Conn.; lives in New York City. Pupil of Jacquesson de la Chevreuse and of Daubigny in Paris. Numerous awards. Many works in Freer Collection, National Gallery, Washington; also represented in Metropolitan and other museums. Landscapes in oil and in pastel.

23. AMONG THE HILLS—MAY (pastel). Lent by Mr. Daniel Willard.

WALKER, HORATIO, N. A. American; contemporary. Born in Canada; works there and in New York City. Many awards. Represented in Metropolitan and many other museums. Peasant subjects in oil and water colors.

24. A CANAL. Lent by the Montross Gallery.

WEIR, J. ALDEN, P. N. A. American; 1852-1919. Pupil of his father, Robert W. Weir, at West Point; National Academy of Design in New York; Ecole des Beaux-Arts under Gérôme in Paris. President National Academy of Design 1915-1917. Numerous Awards. Represented in National Gallery, Washington; Metropolitan and many other museums. Figure subjects and landscapes; also etcher.

25. MILL ON THE ITCHEN. Lent by the Milch Galleries.

WHISTLER, JAMES A. MACNEILL. American; 1834-1903. Born in Lowell, Mass., lived chiefly in London. Studied at United States Military Academy at West Point; pupil of Gleyre in Paris. Represented in the Luxembourg, Paris; Metropolitan Museum; a large collection in the Freer Gallery, Washington. Portraits, figure subjects, marines; also noted etcher.

26. THE CAPTIVE. (chalk drawing) Lent by the Knoedler Galleries.



MELANCOLIA
By Albrecht Dürer



GALLERY B

THE engravings and etchings here shown are selections from the print collection made by the late Mrs. Marie Conrad Lehr, and named by her The Conrad Collection. Mrs. Lehr began the acquisition of prints immediately at the close of her school days and has left an intimate and interesting statement of her hopes and desires as a collector and of the emotional appeal which prints made to her.

In a foreword to the catalogue of the exhibition of her prints held in Baltimore in 1914, Mrs. Lehr wrote:

“I have chosen all my proofs because I love them, not because some are rarities and of special value; I have selected each because it pleased, and my greatest pleasure is not always appended to the ‘show pieces’ which able critics of the world have proclaimed, nor am I swayed by the desire to have a so-called ‘complete collection’ with an example of every effort that an artist has produced. On the contrary—quantity speaks no charm, but quality frames an irresistible appeal. One beautiful impression is a greater joy than fifty of mediocre tone—for only fine impressions express the undistorted intention of the artist and are art.

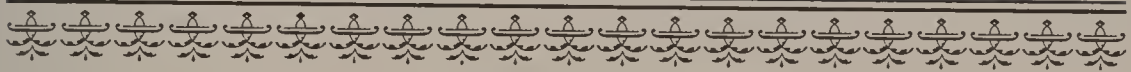
“There are many fine prints that I long to include and hope to gather if time and fate permit, and some of these that I already own may still some day ‘step higher’ in impression if opportunity allow. Meanwhile I wait and watch and enjoy these exquisite toys and dear familiar friends that breathe so much restfulness, inspiration and poetry.”

Mrs. Lehr provided in her will that her collection should be “preserved and cared for permanently as my gift to the City of Baltimore.” It is hoped that The Baltimore Museum of Art may soon be able to offer a suitable home for these “exquisite toys.”

L. R.



WATER BOTTLE
Bidri, Silver Inlay
Hindu, XVII Century



GALLERY C

METAL WORK

*East Indian, Persian, Damascan,
XVI, XVII, XVIII Centuries*

THE teak wood carvings in Gallery C were designed by Lockwood de Forest for Miss Mary Garrett. They were made in his workshops, started in Ahmedabad in 1881 under the direction of Muggunbhai Hutheesing, son of Seth Hutheesing who built the great Jain Temple, one of the sights of India. The collection of metal work in this gallery was purchased by The Baltimore Museum of Art at the sale at auction in New York City, November 24th and 25th, 1922, of part of the collection formed by Mr. de Forest during the years that he spent in India, as the representative of the Tiffany Studios.

The metal work of the Hindus was one of the indigenous arts of India. As far back as 1400 B. C. the ancestors of the Hindus had their established blacksmiths, goldsmiths and coppersmiths. No mention of brass, however, appears before the IX century A. D. Where other people used pottery, the Hindus used metal. Nowhere else in the world did it enter into the life of the people as it did in India where it was made for religious, domestic and personal use, and not for ornament. The high standard of perfection attained is due to the Brahmanic caste system strictly adhered to by the Hindus, who followed the same craft from generation to generation.

The pieces in this collection are rich in design with a pro-

fusion of animal, floral and geometrical motifs worked out in great detail, which is characteristic of all Indian art.

These objects bear no relation to the so-called art metal work turned out by the ton at Benares during recent years, for sale in the foreign market. Machinery may add to our material well-being, but it cannot take the place of the gentle hammer taps, skillfully and patiently manipulated, which fashion a fine piece of metal work. We learn from Mr. de Forest, however, in the introduction to the catalogue of his sale, that "the art is lost. The skilled workmen are dead, and their sons, who would have continued the work, are now in the cotton mills tending spinning machines."

A. W. S.



TANKARDS
American, XVIII Century



GALLERY D

SILVER

THE settlers in Maryland and the Southern colonies were conservative people with traditions and good taste. Many of the families brought heirlooms with them, including especially English silver. A number of these English pieces and silver made in this country during the XVIII century have been lent by descendants and by collectors for this Inaugural Exhibition of The Baltimore Museum of Art.

The appreciation of silver made in this country during Colonial times dates back only some twenty years. The first large exhibition was held in Boston at the Museum of Fine Arts in 1906, and the introduction to the catalogue was by R. T. Haines Halsey to whose painstaking research is due much of our knowledge regarding Colonial silversmiths. Then followed the exhibit of silver included in the Hudson-Fulton Exhibition at the Metropolitan Museum of Art in New York in 1911 when the present writer prepared the catalogue with the co-operation of Mr. Halsey and Mr. John Buck. A special exhibition of the work by New York silversmiths was held at the Metropolitan Museum the same year, and the Museum has recently published "A Study of the American Silver of the XVII and XVIII Centuries Based on the Clearwater Collection" by C. Louise Avery.

Mr. Halsey, in the preface to the Clearwater catalogue, says:

"The intensity of joy at the discovery that among our forefathers were noteworthy craftsmen working in the precious metals, at first

almost blinded us to the excellence of their workmanship. As piece after piece of the work of our Colonial master craftsmen came out of hiding, many of them from attic chests others from family safe deposit boxes, the splendor of the work of our early craftsmen became more and more impressive, and now a recognition of the personal touch and individualities of workmanship of many of our foremost silversmiths adds greatly to the historical interest formerly all absorbing.

“The fascinations of silver are many-sided. Naturally some pieces are of a higher aesthetic quality than others. The study of the textures is most alluring, and comparisons of the alloys of various makers show us that the textures in Colonial plate vary no less than those of the velvets and other textiles of various qualities and periods.

“The same differences apply to its forms and shapes, for in no department of arts and crafts is sense of line and proportion more necessary in obtaining that standard of excellence described in an utterance of Michaelangelo: ‘Trifles make perfection and perfection is no trifle.’”

The decoration on Colonial silver has been carefully studied by Miss Avery, and in her notes on the history and technique of American silver that precede the catalogue of Judge Clearwater’s valuable collection, lent to the Metropolitan Museum, she has traced and ascribed the origin of the decorative motives used by the early silversmiths of this country.

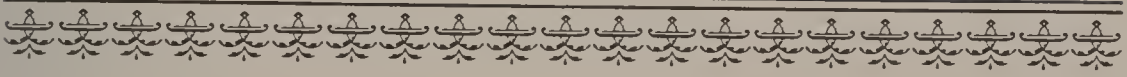
A considerable amount of silver was produced in Baltimore in the latter part of the XVIII century, and a few of these pieces are included in our exhibition. A special study of the early silversmiths of Maryland is in course of preparation and its publication is looked forward to with much interest. The first State law in the United States requiring a quality stamp on silver was the Maryland Act of 1814 which fixed the standard for Baltimore plate as eleven ounces of fine silver to every pound Troy (917 fine), and

required that all objects be assayed by the assay officer and stamped by him as well as by the maker. For some years after the passage of this act Baltimore plate generally bore several stamps: a town mark, the arms of Baltimore; a date letter; the assayer's punch; and the maker's mark. The law was afterwards modified. The oldest existing firm in this country is that of Samuel Kirk & Son Company, founded in 1815 in Philadelphia and moved to Baltimore in 1817 by Samuel Kirk. There is therefore legitimate reason for the great interest taken by Baltimoreans in the collection of silver.

F. N. L.



KNEE-HOLE DESK
American, XVIII Century



AMERICAN FURNITURE

XVIII Century

✓

THE early settlers along the Atlantic Coast brought more or less elaborate household goods with them. English and Dutch models therefore influenced the American cabinet-makers when it became necessary to add to the supply of furniture.

At first the pieces of furniture were very simple; gradually throughout the latter half of the XVII and the first half of the XVIII centuries the workers became more and more expert and the pieces followed the European changes in style.

“During the Chippendale period, 1750 to 1775, furniture was made in the colonies which for workmanship compared favorably with any made in England. In Philadelphia high chests of drawers, dressing-tables and desks were made with scroll top and elaborately carved; while in New England low chests of drawers, chest-on-chests, dressing-tables and desks were made in the block-front type. Both of these styles are original in America and are the contribution of cabinet-makers here to the art. Pie-crust tables and well carved chairs were abundantly made here and were quite the equal of those made in England.”—*From “Colonial Furniture” by Luke Vincent Lockwood.*

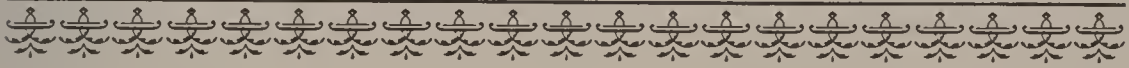
The few pieces of American furniture in this exhibition date from the best period—the third quarter of the XVIII century. The block-front knee-hole desk is similar to pieces in the Pendleton Collection at the Rhode Island School of Design, Providence, and the Bolles Collection at the Metropolitan Museum of Art, New York. This example is notable for the basket carving and gadrooned edge in addition to the block and shell.

The pieces are lent by Mr. John C. Toland.



END OF THE TRAIL

By James E. Fraser



SCULPTURE

By American Artists

GALLERY E

ADAMS, HERBERT, N. A., N. S. S. Contemporary. Born in Concord, Vt.; lives in New York City. Pupil Massachusetts Normal Art School in Boston; Mercié in Paris. Numerous awards, including medal of honor San Francisco Exposition 1915. Ex-President National Academy of Design and National Sculpture Society. Monumental sculpture, including Bryant Statue, New York; bronze doors for Library of Congress; doors St. Bartholomew Church, New York City, etc.; represented in Metropolitan and other museums.

101. NORDICK TYPE. Lent by the Artist.

AKELEY, CARL, Contemporary. Member of staff of American Museum of Natural History, New York City.

102. CHARGING HERD OF ELEPHANTS. Lent by Mr. Norman James.

BARTLETT, PAUL W., N. A. Contemporary. Born in New Haven, Conn.; studios in Washington and Paris. Numerous awards, including grand prize St. Louis Exposition 1904. Monumental figures. Represented in Metropolitan and other museums.

103. LAFAYETTE. (One fifth size of equestrian statue in Paris.)
Lent by Mr. J. Arthur Limerick

104. BEAR. Lent by Mr. and Mrs. Miles White, Jr.

CALDER, A. STIRLING, N. A., N. S. S. Contemporary. Born in Philadelphia; lives in New York City. Pupil of Pennsylvania Academy of the Fine Arts in Philadelphia; Chapu and Falguière in Paris. Numerous awards. Acting chief Department of Sculpture, San Francisco Exposition 1915. Monuments, fountains, ideal figures; represented in Metropolitan and other museums.

105. NAIAD WITH A MASK. Lent by the Artist.

106. THE LITTLE DEAR WITH THE TINY BLACK SWAN.
Lent by the Artist.

CLARK, JOHN L. Contemporary. Lives in Glacier National Park. Most of his work is in wood.

107. CARIBOU. Lent by Mr. Norman James.

DONOGHUE, JOHN. 1853-1903. Born and died in Chicago. Studied at Chicago Academy of Design; Ecole des Beaux-Arts in Paris under Jouffroy; worked in Rome.

108. THE YOUNG SOPHOCLES LEADING THE CHORUS AFTER THE BATTLE OF SALAMIS. Lent by Mrs. Joy Ten Eyck.

FRASER, JAMES E., N. A., N. S. S. Contemporary. Born in Winona, Minn.; lives in New York City. Pupil of Falguière in Paris. Member National Commission of Fine Arts. Many awards. Represented in Metropolitan and other museums; also medalist.

109. END OF THE TRAIL. Lent by Mr. Norman James.

110. FLORA AND SONNY-BOY WHITNEY. Lent by the Artist.

FRENCH, DANIEL C., N. A., N. S. S. Contemporary. Born in Exeter, N. H.; lives in New York City. Ex-President National Sculpture Society. Awards include medal of honor Paris Exposition 1900; medals of honor Architectural League of New York and National Institute of Arts and Letters. Works include "Death and the Sculptor" Boston; Lincoln Memorial, Washington; and numerous other monuments.

111. LINCOLN (Reduced replica of monument at Lincoln, Neb.)
Lent by the Artist.

FRISHMUTH, HARRIET, N. A., N. S. S. Born in Philadelphia; lives in New York City. Pupil of Rodin and Injalbert in Paris; Gutzon Borglum in New York City. Frequent awards.

112. JOY OF WATERS. Lent by the Artist.

GREGORY, JOHN, N. S. S. Contemporary. Born in London, England; lives in New York City. Pupil of Art Students' League in New York; Ecole des Beaux-Arts in Paris; American Academy in Rome Fellowship. Director Sculpture Department Beaux-Arts Institute, New York.

113. PHILOMENA. Lent by the Artist.

HARTLEY, J. SCOTT, N. A., N. S. S. American; 1845-1912. Born in Albany, N. Y.; died at his home in New York City. Studied in England, Paris and Rome. Many awards. Numerous monumental and decorative works.

114. SUN DIAL. Lent by Mr. Robert Garrett.

HOFFMAN, MALVINA, N. S. S. Contemporary. Born in New York City; lives there. Pupil of Rodin in Paris; Gutzon Borglum in New York. Honors include gold medal Pennsylvania Academy of the Fine Arts 1920. Represented in Luxembourg, Paris; Metropolitan Museum, etc.

115. BOY AND PANTHER CUB. Lent by the Artist.

HYATT, ANNA VAUGHN, N. S. S. Contemporary. Born in Cambridge, Mass.; lives in New York City. Pupil of Henry Kitson in Boston; MacNeil and Gutzon Borglum in New York. Work includes equestrian Joan of Arc in New York and Domremy; noted for animal subjects.

116. LION AND LIONESS. Lent by Mr. Norman James.

JENNEWEIN, C. PAUL, N. S. S. Contemporary. Born in Germany; lives in New York City. Pupil of Art Students' League in New York; American Academy in Rome Fellowship.

117. CUPID AND GAZELLE. Lent by the Artist.

118. NYMPH AND FAWN (Darlington Memorial Fountain, Washington, D. C.). Lent by Mr. Julius Garfinkle.

MACMONNIES, FREDERICK W., N. A., N. S. S. Contemporary. Born in Brooklyn; lives in New York City and in France. Pupil of Art Students' League and of Augustus St. Gaudens in New York City; Falguière and Mercié in Paris. Numerous awards, including gold medal Antwerp 1894; grand prize Paris Exposition, 1900. Monumental and decorative sculpture; represented in the Metropolitan and other museums.

119. BACCHANTE (Small replica of large group in Metropolitan Museum). Lent by Mr. Norman James.

MACNEIL, HERMON A., N. A., N. S. S. Contemporary. Born in Everett, Mass.; lives in New York City. Pupil of Normal Art School in Boston; Chapu and Falguière in Paris. First recipient of Rinehart Scholarship to Rome. Numerous awards, including medal of honor Architectural League, New York, 1917. Monumental and decorative sculpture; represented in Metropolitan and other museums.

120. DANCING GIRL WITH SATYR. Lent by the Artist.

121. DREAMS. Lent by the Artist.

MANSHIP, PAUL, N. A., N. S. S. Contemporary. Born in St. Paul, Minn.; lives in New York City. American Academy at Rome Fellowship. Numerous awards. Decorative works in Metropolitan and other museums.

122. ATLANTA. Lent by the Artist.

123. BRISEIS. Lent by the Artist.

PICCIRILLI, ATTILIO, A. N. A., N. S. S. Contemporary. Born in Italy; lives in New York City. Pupil of Academy San Luca in Rome; came to United States in 1888. Several awards. Monumental and decorative work.

124. THE FLOWER OF THE ALPS. Lent by the Artist.

PICCIRILLI, FURIO, A. N. A., N. S. S. Contemporary. Born in Italy; lives in New York City. Pupil of Academy San Luca in Rome; came to United States in 1888. Several awards.

125. PEACE. Lent by the Artist.

PRATT, BELA L., N. S. S. American; 1867-1917. Born in Norwich, Conn.; lived in Boston. Pupil of Yale School of Fine Arts under Niemeyer and Weir; St. Gaudens, Chase and Cox in New York; Falguière and Chapu in Paris. Monumental works.

126. NATHAN HALE (original on Yale University Campus).
Lent by Mr. Norman James.

PROCTOR, A. PHIMISTER, N. A., N. S. S. Contemporary. Born in Canada; lives in New York City and in California. Pupil of Art Students' League and National Academy of Design in New

York; Puech and Injalbert in Paris. Rinehart scholarship to Paris, 1895-1900. Numerous awards, including gold medals Paris Exposition 1900. Represented in Metropolitan and other museums. Animal subjects.

127. STRIDING PANTHER. Lent by Mr. and Mrs. Miles White, Jr.

PUTNAM, BRENDA. Contemporary. Born in Minneapolis, Minn.; lives in New York City. Pupil of Pratt, Fraser and Grafly.

128. THISTLEDOWN (flower holder). Lent by the Artist.

REMINGTON, FREDERIC, A. N. A., N. S. S. American; 1861-1909. Born in Canton, N. Y.; died in Ridgefield, Conn. Chiefly self taught. Lived for some years in the West; painted and modeled Indian and cowboy subjects.

129. BUCKING BRONCO. Lent by Mr. Norman James.

ROCKWELL, R. H. American; Contemporary.

130. ELK. Lent by Mr. Norman James.

ROTH, F. G. R., N. A., N. S. S. Contemporary. Born in Brooklyn; lives at Englewood, N. J. Pupil of Hellmer and Meyerheim in Vienna. Many awards. Represented in Metropolitan and other museums. Animal subjects.

131. RHINOCEROS. Lent by Mr. Robert Garrett.

TONNETTI, FRANCOIS M. L. American; 1863-1920. Born in Paris; died at his home in New York. Pupil of the Ecole des Beaux-Arts in Paris under Falguière; came to the United States in 1899.

132. BOY AND SWAN (fountain). Lent by Mr. William L. Ellicott.

WEINMAN, ADOLPH A., N. A., N. S. S. Contemporary. Born in Germany; came to United States in 1880; lives in New York City. Pupil of Art Students' League in New York under Augustus St. Gaudens, Niehau and French. Numerous awards, including gold medal Architectural League, New York, 1913. Monumental and architectural sculpture, and coins. Represented in Metropolitan and other museums.

133. THE PITCHER. Lent by Mr. Norman James.

This item was added after the catalogue was printed

WHITNEY, GERTRUDE V., N. S. S. Contemporary. Born in New York City; lives there. Pupil of James E. Fraser and Andrew O'Connor. Several awards.

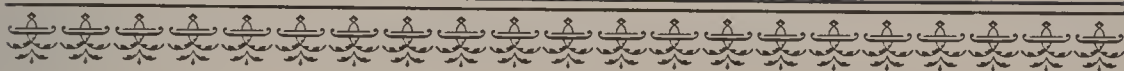
134. LA CHINOISE. Lent by the Artist.

135. CARYATID. Lent by the Artist.



SHEPHERDS OF ARCADIA

By J. B. C. Corot



OIL PAINTINGS

By American and Foreign Artists

GALLERY F

ALEXANDER, JOHN W., P. N. A. American; 1856-1915. Born in Allegheny, Pa.; lived in New York City. Studied in Munich, Paris and Florence. Numerous awards, including Medal of Honor at San Francisco Exposition 1915. At the time of his death he was President of the National Academy of Design, of the National Institute of Arts and Letters, the Mural Painters, and the School Art League of New York City. Represented in the Luxembourg, Paris; and numerous museums in the United States; mural decorations in Library of Congress, Washington, and Carnegie Institute, Pittsburgh. Portraits and figure subjects.

210. GOSSIP. Lent by the Alexander Estate.

CARLSEN, EMIL, N. A. American; contemporary. Born in Copenhagen, Denmark; came to United States in 1872; lives in New York City. Studied architecture at Danish Royal Academy. Numerous prizes, including three gold medals. Represented in the Metropolitan Museum, National Art Gallery, and many other public collections. Marines, still-life.

202. MID-OCEAN. Lent by the Ferargil Gallery.

CASSATT, MARY, A. N. A. American; contemporary. Born in Pittsburgh, Pa.; lives in Paris. Studied at Pennsylvania Academy of the Fine Arts and in Europe; influenced by Manet and Degas. Represented in the Metropolitan Museum, Corcoran Gallery and other public collections. Mothers and children.

203. FEMME À SA TOILETTE (Lady at her Toilet).
Lent by the Durand-Ruel Galleries.

CAZIN, JEAN CHARLES. French; 1841-1901. Studied with Boisboudran. Director of the Ecole des Beaux-Arts at Tours. Landscapes.

204. THE RAINBOW. Lent by Mr. Jacob Epstein.

COROT, JEAN BAPTISTE CAMILLE. French (Barbizon School); 1796-1875. Pupil of Michallon and of Bertin in Paris. Represented in Luxembourg and many museums. Landscapes, figure subjects.

205. LES BERGERS D'ARCADIE (The Shepherds of Arcadia).

Lent by Mr. Jacob Epstein.

CORNOYER, PAUL, A. N. A., American; contemporary. Born in St. Louis, Mo.; lives in New York City. Studied in Paris under Lefebvre, Constant and Louis Blanc. Represented in Brooklyn Museum, City Art Museum of St. Louis, etc. Landscapes, city scenes.

206. THE ROAD TO COS COB.

Lent by Miss Emma Marburg.

CRANE, BRUCE, N. A. American; contemporary. Born in New York City. Pupil of A. H. Wyant. Numerous awards. Represented in Metropolitan Museum, Carnegie Institute, etc. Landscapes.

207. LANDSCAPE.

Lent by Mr. Daniel Willard.

DAVIS, CHARLES H., N. A. American; contemporary. Born in Amesbury, Mass.; lives in Mystic, Conn. Pupil of Boston Museum School; Boulanger and Lefebvre in Paris. Numerous awards including gold medal San Francisco, 1915. Represented in Metropolitan and many other museums. Landscapes.

207a. GATE TO THE PASTURE.

Lent by the Macbeth Galleries.

DEARTH, HENRY GOLDEN, N. A. American; 1864-1918. Born in Bristol, R. I.; lived in New York City. Pupil of Ecole des Beaux-Arts, Hébert and Aimé Morot in Paris. Numerous awards. Represented in Metropolitan and many other museums. Figure subjects, landscapes, still-life.

208. IMPERIAL DRAGON.

Lent by the Dearth Estate.

DEWING, THOMAS W., N. A. American; contemporary. Born in Boston; lives in New York City. Pupil of Ecole des Beaux-Arts in Paris under Boulanger and Lefebvre. Numerous awards. Represented in Freer Collection, Washington; Metropolitan and many other museums. Decorative figures.

209. PORTRAIT OF MRS. FRANCIS JENCKS.

Lent by Mrs. Francis Jencks.

FOSTER, BEN, N. A. American; contemporary. Born in North Anson, Me.; lives in New York City. Pupil of Abbott Thayer in New York; Morot and Merson in Paris. Numerous awards. Represented in National Gallery, Washington; Metropolitan Museum; Luxembourg Museum in Paris, and many others. Landscapes.

210. LATE NOVEMBER. Lent by Mrs. Lcwellys F. Barker.

FRIESEKE, FREDERICK C., N. A. American; contemporary. Born in Owosso, Mich.; lives chiefly in France. Pupil of Art Institute of Chicago; Constant, Laurens and Whistler in Paris. Numerous awards. Represented in the Luxembourg, Paris; Metropolitan and many other museums. Figure subjects.

211. THE EMBROIDERER. Lent by the Artist.

GLACKENS, WILLIAM J., A. N. A. American; contemporary. Born in Philadelphia; lives in New York City. Studied at Pennsylvania Academy of the Fine Arts and in Paris. Several awards for drawings and paintings. Drawings in Metropolitan Museum. Member Society of Independent Artists. Figure subjects, still-life.

212. BEACH, NEW LONDON. Lent by the Artist.

GROLL, ALBERT L., N. A. American; contemporary. Lives in New York City. Studied in Munich. Numerous awards. Represented in Corcoran Gallery; Brooklyn Museum, etc. Western landscapes chiefly.

213. SILVER CLOUDS—ARIZONA. Lent by the Macbeth Galleries.

GUILLAUMET, GUSTAVE. French; contemporary. One of the modern French painters who went to Northern Africa for his subjects.

214. VILLAGE IN AL KANTARA. Lent by Mr. Frederick Gottlieb.

HARPIGNIES, HENRI. French; 1819-1916. Born in Valenciennes; lived in Paris. Pupil of Achard in Paris; studied also in Rome. Landscapes.

215. LES BORDS DE L'ORNANCE À HERISSON (The Banks of the River).
Lent by Mrs. George Hamilton Cook.

HASSAM, CHILDE, N. A. American; contemporary. Born in Boston; lives in New York City. Studied in Paris under Boulanger and Lefebvre. Numerous awards. Represented in Metropolitan Museum, Freer Collection, etc. Landscapes and figures.

216. LORELEI. Lent by Mr. Henry Walters.

HENRI, ROBERT, N. A. American; contemporary. Born in Cincinnati, O.; lives in New York City. Pupil of Pennsylvania Academy of the Fine Arts; Julian Academy in Paris; studied also in Spain and Italy. Member Society of Independent Artists, etc. Numerous awards. Represented in Luxembourg, Paris; Art Institute of Chicago, etc. Figures.

217. THE RED SHAWL. Lent by Dr. A. R. L. Dohme.

ISRAELS, JOSEF. Dutch; 1824-1911. Born in Groningen; lived at The Hague. Pupil of J. A. Kruseman at Amsterdam; Picot and Delaroche in Paris. Represented in many museums in Europe and the United States. Dutch peasant subjects.

218. REVERIE. Lent by Mr. Jacob Epstein.

KROLL, LEON, A. N. A. American; contemporary. Born in New York City; lives there. Pupil of Art Students' League and National Academy of Design School in New York; Laurens in Paris. Instructor at National Academy of Design 1911-1918; now at Maryland Institute. Member Society of Independent Artists, etc. Many awards. Represented in Art Institute of Chicago; Pennsylvania Academy of the Fine Arts; etc. Figure subjects.

219. THE SONATA. Lent by the Artist.

KUEHNE, MAX. American; contemporary. Born in Germany. Pupil of Chase, Miller and Henri in New York. Landscapes, still-life.

220. FLOWER PANEL. Lent by the Artist.

LAWSON, ERNEST, N. A. American; contemporary. Born in California. Studied in Kansas City; Art Students' League of New York; and in Paris. Numerous awards. Represented in National Gallery; Metropolitan Museum, etc. Landscapes.

221. THE CONNECTICUT RIVER. Lent by the Daniel Gallery

McENTEE, JARVIS. American; 1828-1891. Landscape painter of the so-called Hudson River School.

222. AUTUMN. Lent by Mr. J. Hemsley Johnson.

MARTIN, HOMER D., N. A. American; 1836-1897. Born in Albany, New York; lived chiefly in New York City. Pupil of W. M. Hart. Landscapes.

223. ON THE COAST OF NORMANDY. Lent by the Knoedler Galleries.

MATISSE, HENRI. French; contemporary. Studied at the Ecole des Beaux-Arts and in the studio of Gustave Moreau. Traveled extensively, spending two years in Morocco. Opened an Art School in Paris in 1908. Landscapes, figures, still-life.

224. FIGURES IN LANDSCAPE. Lent by Miss Etta Cone.

MONET, CLAUDE. French; contemporary. Born in Paris 1840; lives at Giverny. Began exhibiting in 1866. One of the group of painters known as "Impressionists." Represented in many museums. Landscapes.

225. THE THAMES, WATERLOO BRIDGE; effect of sun and smoke, 1903. Lent by Mr. A. Eisenberg.

226. LA CABANNE DES DOUANIERS (The Custom Collectors' Cabin); Pourville, 1881. Lent by the Durand-Ruel Galleries.

MORET, HENRY. French; 1856-1913. Born in Cherbourg. Pupil of the Ecole des Beaux-Arts in Paris. Represented in the Luxembourg; Manchester Museum, England; Chicago and other museums in the United States.

227. COAST OF FINISTERRE. Lent by the Maryland Institute.

MYERS, JEROME, A. N. A. American; contemporary. Born in Petersburg, Va.; lives in New York City. Pupil of Cooper Union and Art Students' League in New York. Member Society of Independent Artists, etc. Various awards. Represented in Metropolitan and other museums. Street scenes.

228. THE MARKET. Lent by Dr. A. R. L. DOHME.

REDFIELD, EDWARD W. American; contemporary. Born in Bridgeville, Del.; lives at Central Bridge, Pa. Pupil of Penn-

sylvania Academy of the Fine Arts; Bouguereau and Robert Fleury in Paris. Numerous awards. Represented in Luxembourg, Paris; Corcoran Gallery, Washington; Metropolitan Museum, etc. Snow scenes.

229. Foothills of the Blue Ridge. Lent by Mr. Frederick Gottlieb.

RENOIR, PIERRE AUGUSTE. French; 1841-1919. Pupil of Gleyre in Paris; influenced by Manet. Portraits, landscapes, still-life.

230. PORTRAIT OF A BOY. Lent by Mr. Eisenberg.

ROBINSON, THEODORE. American; 1852-1896. Lived chiefly in New York City. Pupil of Carolus-Duran, Gérôme and Claude Monet in Paris. Landscapes and figures subjects.

231. GIRL IN A FIELD (probably a study for the Girl and Cow in the Metropolitan Museum of Art). Lent by Miss Etta Cone.

ROSEN, CHARLES, N. A. American; contemporary. Born in Westmoreland Co., Pa.; lives at New Hope, Pa. Pupil of National Academy of Design and New York School of Art under Chase, DuMond and F. C. Jones. Many awards. Represented in Museums at Minneapolis, New Orleans, etc. Landscapes.

232. SHORE ICE—EARLY MORNING. Lent by Mr. Robert Garrett.

SARGENT, JOHN SINGER, N. A., R. A. American; contemporary. Born in Florence, Italy, of American parents; lives chiefly in England. Pupil of Carolus-Duran in Paris. Many awards including medal of honor Paris Expositions 1889 and 1900. Mural decorations in Boston Public Library and in Boston Museum of Fine Arts; represented in Luxembourg, Paris; National Gallery, London, and many museums in United States. Portraits, mural decorations, landscapes.

233. PORTRAIT OF MISS MARY GARRETT.

Lent by the Johns Hopkins University.

SEYFFERT, LEOPOLD, A. N. A. American; contemporary. Born in Colorado Springs; lives in Philadelphia. Many awards. Portraits.

234. PORTRAIT OF MISS READ (Mrs. W. S. Thayer).

Lent by Dr. W. S. Thayer.

235. PORTRAIT OF DR. W. S. THAYER. Lent by Dr. W. S. Thayer.

SLOAN, JOHN. American; contemporary. Born in Lock Haven, Pa.; lives in New York City. President Society of Independent Artists. City subjects, landscapes; also etcher.

236. ROAD TO CIENEGUILLA. Lent by the Artist.

STEER, P. WILSON. British (English); contemporary. Lives in London. Pupil of Gloucester School of Art; Julian Academy and Ecole des Beaux-Arts in Paris. Landscapes and portraits.

237. THE TERRACE. Lent by Mr. Julius Levy.

STERNER, ALBERT, A. N. A. American; contemporary. Born in London, England, of American parents; lives in New York City. Studied at Birmingham, England; Julian Academy in Paris under Boulanger, Lefebvre and Gérôme. President Painters-Gravers. Numerous awards. Represented in Carnegie Institute, Pittsburgh; Metropolitan Museum; Toronto Museum of Art. Portraits; also etcher.

238. PORTRAIT. Lent by the Artist.

THAYER, ABBOTT H., N. A. American; 1849-1921. Pupil of Ecole des Beaux-Arts in Paris under Lehmann and Gérôme. Represented in Boston, Metropolitan, and other museums. Ideal figure subjects, landscapes, animal studies of protective coloring.

239. STUDY OF A TIGER'S HEAD. Lent by Mr. Victor G. Bloede.

WAUGH, FREDERICK J., N. A. American; contemporary. Born in Bordentown, N. J.; lives in Connecticut. Pupil of Pennsylvania Academy of the Fine Arts; Julian Academy in Paris. Many awards. Represented in Metropolitan Museum, Art Institute of Chicago, etc.

240. THE SPENT WAVE. Lent by the Artist.

WEIR, J. ALDEN, P. N. A. American; 1852-1919. Pupil of his father, Robert W. Weir, at West Point; National Academy of Design in New York; Ecole des Beaux-Arts under Gérôme in Paris. President National Academy of Design 1915-1917. Numerous awards. Represented in National Gallery, Washington;

Metropolitan and many other museums. Figure subjects and landscapes; also etcher.

241. IMPROVISING.

Lent by the Weir Estate.

WHISTLER, JAMES A. McNEILL. American; 1834-1903. Born in Lowell, Mass.; Lived chiefly in London. Studied at United States Military Academy at West Point; pupil of Gleyre in Paris. Represented in the Luxembourg, Paris; Metropolitan Museum; a large collection in the Freer Gallery, Washington. Portraits, figure subjects, marines; also noted etcher.

242. WAPPING.

Lent by Mrs. G. M. Hutton.

ZULOAGA, IGNACIO. Spanish; contemporary. Lives chiefly at Segovia. Learned metal work under his father, Placido Zuloaga, a famous armorer; studied in Rome and Paris; influenced by El Greco. Figure subjects.

243. THE TOREADOR.

Lent by Dr. A. R. L. Dohme.



DECORATIVE FURNISHINGS

1

ANDIRONS. Lent by Mrs. Miles White, Jr.

CHEST—ENGLISH. Lent by Mr. Robert Garrett.

RUGS—PERSIAN. Lent by the Misses Cone.

RUGS—ORIENTAL. Lent by Johns Hopkins University,
from the Halsted Bequest.

TAPESTRY—FLEMISH. Lent by Mrs. G. M. Hutton.

TAPESTRIES—FLEMISH. Lent by Mrs. Francis Jencks.



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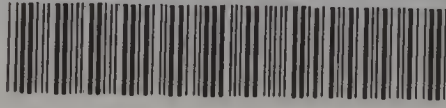
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