TRANS-MISSISSIPPI
AND INTERNATIONAL
EXPOSITION

OFFICIAL CATALOGUE
OF
FINE ARTS

MDCCCCXCVIII

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OMAHA, NEB.
TRANS-MISSISSIPPI AND INTERNATIONAL EXPOSITION

OMAHA, NEBRASKA
JUNE 1ST TO NOVEMBER 1ST,
1898

OFFICIAL CATALOGUE
OF THE
FINE ARTS EXHIBIT, ILLUSTRATED

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June 1 to November 1, 1898.

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Many of the pictures in this collection are for sale. Information as to prices and other particulars may be obtained at the desk of the superintendent in the rotunda of the east building.

No works can be removed from the galleries before the close of the exposition.
PREFATORY.

It has been the aim of the Art Department to form a collection of pictures which might show the various phases of art expression by characteristic and meritorious works of leading painters of the various schools, and which should include examples of the Academic, Realist, Naturalist and Impressionist styles of painting. In other words the endeavor has been made to form a collection that shall be interesting and entertaining, and also educational both to the general exposition visitor and to the artist and amateur as well. The limitations imposed by the construction of the building, of materials not absolutely permanent and fire-proof, has somewhat limited the range of schools and the importance of examples, but the hope is expressed that, notwithstanding, the collection will accomplish the design with which it was formed.

An examination of the catalogue and of the pictures in detail will show that most of the leading American and foreign artists are represented, and an opportunity—seldom offered to the people of the Trans-Mississippi states—is given to examine at leisure and in a public exhibition works of art covering important examples of all the schools.

The sculpture is almost exclusively American and very fairly represents the scope and direction of the recent revival of sculpture, both purely artistic, and also decorative and architectural, which is so marked in this country.

In addition to original works of art in painting and sculpture, there will be noticed a small but carefully selected collection of reproductions by
autotype and otherwise, of old master-pieces of painting and sculpture, and original cartoons and carbon reproductions of recent important mural painting, which has been done by native and foreign artists in this country, and which will afford many visitors an opportunity not otherwise available to form an idea of what has been and is being done in those branches of art.

The art department desires to express its acknowledgement of and thanks for the courtesy and generosity of the various artist contributors, owners of pictures, and those who otherwise have aided in the formation of the present exhibit. The names of the former occur in the catalogue; among the latter may be mentioned especially, Mr. Charles M. Kurtz and Mr. Halsey C. Ives, Director of the Art Museum, St. Louis, Missouri; Mr. W. M. R. French, Director of the Chicago Art Institute; M. M. Durand-Ruel, Paris and New York; Mr. Russell Spaulding, New York; Mr. H. P. Whitmore, Omaha; the Directors of the Detroit Museum of Art; Mr. Charles F. Haseltine, of Philadelphia; M. Fredrick Mayer, Paris; Messrs. Ad. Braun et Cie, of Dornach, Paris and New York; Messrs. Curtis and Cameron, Boston; M. Michel Levi, Paris; Mrs. C. O. Hanford, William Dole, esqre., Hon. R. Hall McCormick, and Wm. O. Co've, esqre., Chicago: The Art Institute, Chicago; Mr. Geo. Busse and William T. Evans, esqre., of New York; and Hon. Theo. Cooley, Nashville.
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Arabs Bathing Horses.—Huguet.
The Seine at Paris.—*Lapostolet*.
Morning in the Woods.—Leigh.
MINUET.—Lemaire.
LAST MOMENTS.—Mosler.
Dressing the Baby.—Neuhuys.
THE WIDOW.—*Perrault.*
NEPTUNE.—Perry.
Dawn.—Reid.
CATALOGUE

ALL WORKS ARE IN OIL EXCEPT SUCH AS ARE OTHERWISE DESIGNATED.


1 Snow.
2 Le Jardinier.


3 The Grand Crater (Northern Colorado).


4 The Yellow Girl.

ALBRIGHT, A. E.—Chicago. Born, Monroe, Wis. Pupil of Art Institute, Chicago; Pennsylvania Academy Fine Arts, also a student in Munich and Paris.

5 "Yankeedoodle."

ASHLEY, ANITA—New York.

6 Woman Reading.
7 Flower of the Plum.


8 A Warm Day.
9 Evening, Lake Minnetonka.
AMELL, MANUEL—Barcelona. Born, Barcelona, Spain. Pupil of Jose Serra-y-Porson. Awarded gold medal at Nimes, France; third-class medal International Exposition, Madrid; bronze medal at Lille, France.

10 A FARM KITCHEN. (Catalina.)
11 STUDENT ON A LARK. (Catalina.)

ANSHUTZ, THOS. P.—Philadelphia.

12 PORTRAIT.
13 SKETCH OF A CHILD. (Pastel.)

AULT, CHAS. H.—Cleveland, O. Born, Iroquois, Canada. Member Society Western Artists.

14 THE PROMENADE DECK.
15 EVENTIDE.


16 PANDORA.


17 MARINE.


18 EN RECONNAISSANCE.

BONVIN, FRANCOIS SAINT—Born at Vaugirard, near Paris, Sept. 22, 1817. Self taught; studied Dutch painters in the Louvre, then painted subjects from the life of the working classes of Paris. Medals: 3d class, 1849; 2d class, 1851; Legion of Honor, 1870. Hors Concours.

19 LA MENAGERE.
BERCHERE, Narcisse—Born at Etampes (Seine et Oise) France. Medals: 3d class, 1859, 1861, 1864, 1878; Legion of Honor, 1870. Hors Concours.

20 Scene d'Orient.


21 Character from Artists' Carnival. (Water color.)

22 Portrait of Miss Rowena Higginson. (Miniature.)


23 "River Weeders."

24 "Sunlight and Mist."

25 "Pasture Land Mystic Valley, Conn."


26 "In My Looking Glass."

BISHBING, S. — Cincinnati, Ohio.

27 "Spring in Holland."

BEAUQUESNE, W. C. —


29 Lake of Aydat. (France.)

30 L'Arbre Anniversaire.

31 AT CONFIDENCE. (Pastel.)

BIERSTADT, A.—New York. Elected a member of the National Academy in 1860. Chevalier of the Legion of Honor, 1867. Medals: Austria, Germany, Bavaria and Belgium. Order of St. Stanislaus, Russia, 1869; 2d class, 1872; Imperial Order of the Medjidii, from the Sultan of Turkey, 1886; also medals, etc., etc.

32 FALLS OF ST. ANTHONY. (As seen by Father Hennepin, the discoverer, 1680.)

BOUDIN, EUGENE—Born at Honfleur (Calvados). Medals: 3d class, 1881; 2d class, 1883; gold medal, Universal Exposition, 1889; Legion of Honor, 1892.

33 PECHEUSES DE CREVETTES.
34 VACHES AU BORD D’UNE RIVERE.
35 VUE DE DORDRECHT.


36 “ROCKS AT LOW TIDE.”


37 ON THE YALLE.

BUTLER, ED S., JR.—Cincinnati, O.—Born, Cincinnati, O. Self taught. Member of Cincinnati Art Club.

38 “OCTOBER ON THE MARKELEWAH.”

39 THE MINIATURE.
40 REVERIES OF A BACHELOR.


41 "FOG OUTSIDE." (Coast of Maine.)
42 "THE REAPERS."


43 "HIGH TIDE IN THE MEADOW."


44 ANTOINETTE.
45 "LIANDE."

BLOODGOOD, ROBERT F.—New York.

46 THE SIREN. (Water color.)
47 ON THE WATCH.

BERGER, ANTHONY—New York.

48 PRESIDENT LINCOLN READING TO HIS SON TAD AT THE WHITE HOUSE.


49 PIQUER A CHEVAL.
50 OFFICIER ATTAQUE PAR DES PANDOURS.

51 "EARY MORNING MARKET."


52 MOONLIGHT.

53 SHEEP.


54 AN OLD BRIDGE.

55 ON TERME.


56 TRUE TO THE LETTER. (Apris la lettre.)

57 THE PEASANT'S DINNER. (Le pot au feu.)


58 THE LANTERN. (Water color.)

59 A MORNING THAW.

BRANGWYN, FRANK—Spanish School.

60 "PUERTES DE PASAJE." Loaned by Mr. Wm. O. Cole, Chicago.

BRENNER, CARL—Munich. Born, Lauterecken, Bavaria. Pupil of Prof. Philip Froehlig, well known as a painter of forest scenes, particularly where beeches abound.

61 BEECHES IN WINTER.

62 A SHADY NOOK. (Loaned by Hon. Theo. Cooley, Nashville.)
BROMWELL, HENRIETTA—Denver, Colo. Member of Council Artists' Club, Denver. Exhibitor in various exhibitions.

63 WHEN THE LEAVES ARE GONE. (Water color.)

64 WINTER MORNING DENVER BOTTOMS. (Water color.)


65 THREE FOR FIVE.

66 AN AWFUL YARN.

BROWN, BENJAMIN C.—Pasadena, Cal. Born, Marion, Ark. Pupil of Benjamin Constant, J. P. Laurens and St. Louis Museum of Fine Arts. Member of Society Western Artists, Artists' Guild and Association of Painters and Sculptors of St. Louis.

67 CALIFORNIA HARVEST.


68. SUMMER.

69. BASS LAKE, INDIANA.


70 ANCIENT MELODY.


71 CROSSING THE DUNES.

72 THE TOWER OF BROOKLYN BRIDGE. (Water color.)
BUTTERFIELD, M.—Omaha.
73 ROSES. (Porcelaine panel.)
74 ROSES. (Porcelaine panel.)

75 A YOUNG FLEMISH GIRL.

BUDWORTH, WILL S.—Mt. Vernon, N. Y. Born, Brooklyn, N. Y., 1861. Self taught. Member of the Kit-Kat Club.
76 MEADOWS OF EASTCHESTER.
77 BARNs IN WINTER. (Water color.)
78 MUD BANKS OF EASTCHESTER. (Water color.)

BUCKLEY, JEANNETTE—Chicago.
79 "BEFORE THE RAIN."
80 "SUNNY DAY AT DELAVAN."

81 HAD ENOUGH.
82 BROWN STUDY.

83 "BERKSHIRE BROOK."

84 STREET IN VENICE. (Water color.)
85 OLD WHARF (Annesquam, Mass). (Water color.)

86 "AFTER THE BATH."

87 THE DEATH OF CIGALE.
88 HORTENSIA. (Water color.)


89 GRAY NOVEMBER.
90 ALONE IN THE WORLD.

CANWELAERT, E. VAN—Holland. Loaned by the Chicago Art Institute.

91 THE WATERING PLACE.


92 "ROSES." (Water color.)


93 THE MELLOW AUTUMN TIME.

CARR, LYELL—New York.

94 THE VOLUNTEER.

95 THE COWHERD.
96 AN INDIAN VILLAGE.


97 THE LAST RAYS.

CHAMPLIN, HATTIE ELIZABETH—Chicago. Born, St. Louis, Mo. Pupil of Art Institutes Chicago. Member of Art Students’ League, Chicago.

98 STUDY OF ROSES.


99 IN THE SHADE.


100 PAYSAGE—HAMPSTEAD HEATH.


101 SCIENCE INSTRUCTING INDUSTRY.
102 PORTRAIT OF MRS. C.


103 ON THE BRANDYWINE. (Water color.)
104 ROXBOROUGH HILLS, PENNSYLVANIA.
CHASE, MRS. M. M.—Aurora, Ill. Born, Indianapolis, Ind.

105 A BROKEN MELON.


106 AT THE CRECHE.


107 THE FARM LANE.

108 THE BRIDGE AT KING'S RUN.


109 MORNING MIST. (Salon, 1897.)

110 THE BRIDGE. (Salon, 1896.)

COL, DAVID—Belgium. Born at Antwerp, 1822. Picture dated 1876. (Loaned by Art Institute, Chicago.)

111 'WRANGLING OVER CARDS IN A TAVERN.'


112 SUNDOWN.

113 ALONG THE LAKE.


114 KOBOLDZELLERTHOR. (Rothenburg.) (Water color.)

115 PORT OF GENOA. (Water color.)

116  OLD DOORWAY. (Water color.)


117  A SWISS COW.

118  STILL LIFE.

119  FISH.


120  HARVEST MOON.

121  LONESOME HOLLOW.


122  RAILROAD EMBANKMENT (Etaples, France)


123  LE BOUQUET DE PIVOINES.

124  A L'OFFICE POULETS ROTIS.

COLBY, George E.—Chicago. Born, Minneapolis, Minn. Member Chicago Art Association.

125  FIRST SNOW (Scotland).
COWDERY, E. D.—Washington, D. C.
126 Tiger Lillies.

127 Portrait of a Lady.

CHAMPNEY, J. Wells A. N. A.—New York.
128 Afternoon Tea. (Pastel.)
129 Model Resting in the Studio.

130 Marine.
131 Souvenir de la Tomise.

132 La Toilette.

133 Nymphes Dansant.
134 Femme Jouant de la Mandolin.

135 La Normandie.

COURBET, GUSTAVE—Born at Ornans (Doubs) June 10, 1819. Died at Tour de Peil, near Vevey, Jan. 1, 1878. Attended several studios, but chiefly that of David d’Angers. He exhibited in 1844. Medals in 1849, 1857 and 1861.

136 The Rising Sea.

137 Paysage.

CONSTANT, BENJAMIN JEAN JOSEPH—Born in Paris June 10, 1845. Pupil of Cabanel and of Ecole des Beaux-Arts. Medals: 3d class, 1875; 2d class, 1876; 3d class, 1878; Legion of Honour, 1878; officer, 1884. Member of the Institute, 1893; medal of honour, 1896. Hors concours. Member of the Society of French Artists.

138 The Alhambra.


139 Gardeuse de Dindons.


140 “A Roadside in Spring.” (Water color.)

141 “A June Twilight.”


142 Marine.

143 Soleil Couchant.

62
DUPRE, JULIEN—Paris. Born at Paris, France, in 1851. Was a pupil of Pils, Laugee and Lehmann. He received the following awards: Honorable mention, Salon, Paris, 1879; 3d class medal, 1880; 2d class medal, 1881; silver medal, Exposition Universelle, Paris, 1889; gold medal, Munich, International Exhibition, 1890; and in 1892 was made Chevalier of the Legion of Honor. His painting “La Vache Blanche” was purchased by the French government for Museum of the Luxembourg. This painting “In the Pasture,” exhibited in the Salon, 1882, was purchased by subscription and presented to the St. Louis Museum of Fine Arts, 1885. It has been reproduced by numerous etchings and gravures.

144 IN THE PASTURE. Loaned by the St. Louis Museum of Fine Arts.

145 THE HERDER.


146 LE LABOUREUR DU LOT.

DIAZ, DE LA PENA. Narciso Virgilio. Born at Bordeaux, of Spanish parents, Aug. 21, 1808. Died at Mentone, Nov. 18, 1876. Medals: 3d class, 1844; 2d class, 1846; 1st class, 1848; Legion of Honor, 1848. Diploma to the memory of deceased artists, Universal Exposition, 1878.

147 PAYSAGE.


148 QUAIL SHOOTING.

149 A CAT FAMILY.

—150 DEPARTURE OF THE FISHERMEN. 151 LE SOIR. 152 LOUISE. 153 A GRASSY ROAD.


154 TIDINGS FROM THE SEA. 155 IN THE GARDEN. (Water color.)


156 ABANDONED ON THE NEW ENGLAND COAST. 157 A LANDSCAPE.


158 LANDSCAPE.

DEWEY, CHARLES MELVILLE—New York.

159 "AT EVENTIDE."

160 A Breaking Wave.
161 Becalmed.


162 Moments with Keats.
163 Barnyard. (Water color.)

Duveneck, F.—Cincinnati, O. Teacher in the Cincinnati Museum of Art. Member Western Artists’ Association.

164 Siesta.

DeWey, Jule Henshaw—New York.

165 A Chorister.


166 Young Lady.

Davis, Cornelia Cassady—Chicago. Born at Cincinnati, O. Pupil Cincinnati Art Academy and Hopkins’ Institute. Member Cincinnati Woman’s Art Club.

167 From Foreign Parts.


168 The Newcomer.
169 An Interesting Story.


170 Long Island Dunes.
171 The Barnyard.

172 PAYSAGE—MARINE A MAREE CASSE.


173 LA CIGALE.

174 THE SEA—SUNLIGHT.


175 OUR WINTER GARDEN

176 SUMMER BEAUTIES.


177 MELANCHOLY.

178 IN SPRINGTIME.

DEHODENCQ, ALFRED—Born in Paris April 23, 1822. Pupil of Leon Cogniet. Medals: 3d class, 1846 and 1853; medal, 1865; Legion of Honour, 1870. Hors concours.

179 ARRESTATION DE CHARLOTTE CORDAY.


180 THE ANGEL LEADING THE WAY.

D'ASCENZO, NICOLA—Philadelphia. Born Torricella Peligna, Italy. Pupil of Professors Jacovacci and Mariani, Rome, Italy. Medal World's Columbian Exposition. Member T Square Club; Fellow Pennsylvania Academy Fine Arts.

181 EVENING.

182 Paysage—The Red Moon.


183 Lagoon. (Venice.)
184 San Trovasso. (Venice.)


185 The Hour of Repose.


186 The Fog Bell.


187 "Bubbles."


188 Children Bathing.

189 "The infant plant that bears a tender rind "Reels to and fro with every breath of wind, "But shooting upward to a tree at last, "It stems the storm, and braves the strongest blast."

190 "A Baby's Caress."


191 The Challenge.
192 After Mistletoe. (Water color.)


193 The Pot Mender.


194 Pueblo Indians Preparing for a Festival at Santa Clara, New Mexico.


195 Evening.
196 The Clearing Winter.


197 An Old Man. (Water color.)


198 Happy Hours.
199 The Young Mother.
FAISKY, ANTON—Chicago.

200 Study of a Head.

FOSS, H. CAMPBELL—New York. Born, Middletown, Conn. Pupil of Alfred Stevens. Member Woman's Club, N. Y.

201 The Flower Maker. (Exhibited in Salon Champ de Mars, 1892.)


203 Portrait of My Daughter Mary. (Water color.)

204 Frame containing six Etchings. Mr. Ferris is greatly esteemed, not only as a painter but as an etcher.


205 "The End of the Day." (At Rochefort Brittany.)


206 A Highland Officer.

207 And the year smiles as it draws near its death.

208 In Partnership.

FORSYTH, William—Indianapolis, Ind. Born, Hamilton county, Ohio. Pupil of Royal Academy, Munich, under Loeftz, Benczur, Gysis and Lietzenmeyer. Awarded a medal at Munich, 1885. Vice-President Society Western Artists.

209 September Morning.

210 Late Summer Afternoon.

211 Autumn, Ohio River. (Water color.)

212 In Summer Time. (Water color.)

FRANCAIS, Francois Louis—Born at Plombieres (Vosges), Nov. 17, 1814. Medals: 3d class, 1841; 1st class, 1848, 1855, 1867: medal of honour, 1878; Legion of Honour, 1853; Officer, 1867; medal of honor, 1890; member of the Institute, 1890; Hors Concours. Member of the Society of French Artists.

213 Landscape—Italy.


214 Misty Meadow.

215 Pears.


216 A Spring Pastorale.

217 When Golden Evening Fades.

218 "Poll and Pauline."

FORTUNY, MARIANO—Born at Reus, Catalonia, June 11, 1838. Died in Rome November 21, 1874. Pupil of Palau, of Claudio Lorenzalez, and of the Barcelona Academy, where he won the prix de Rome in 1856. At Rome, which became thenceforth his principal residence, he studied Raphael and made sketches of Roman life.

219 Scene in Spain. (Loaned by Durand-Ruel.)


220 A Pool in the Woods.


221 Love's Token.


222 Diana. (Decorative panel.)

223 Chrysanthemums.

FISHER, M. L.—Boston.

224 Dorcas.

FINOCCHIARO, F. P.—New York.

225 Portrait of Martinelli, Apostolic Delegate at Washington.

226 Decorative Altar Piece.

227 Autumn Afternoon, Environs of Brussels.

GOETHALS, Lieven—Belgium. Born at Gand, Belgium.

228 The Setting Sun.


229 Still Life.

230 An Orchard in Blossomtime.


231 Evening. (Holland.)


232 The Evening of the Sixth Day.


233 Waste Lands.

234 Toilers of the Sea. (Cutting marsh grass.)


235 "Exchanging Confidences."

236 Woman Reading.
237 Le Petit Joseph.

GAULD, DAVID—Glasgow, Scotland. Corresponding member of "The Secession," Munich.

David Gauld strikes one as the strongest of these (Glasgow) painters. His canvases are superb in their strong lights, their balance and their remarkable atmospheric quality.—New York World, February 20, 1896.

238 Grez.
239 Eva.
240 Berwickshire.

GUY, SEYMOUR J.—New York. (Loaned by Mr. William T. Evans, New York.)

241 "Look! Mamma."


242 La Halle aux Legumes.


243 In the Brabant Wood.
244 Gray Afternoon in Holland.
245 Autumn Days. (Brabant wood.)
246 November Days.


247 Val d'Aosta.
248 Polly.

249 Summer Evening. (Norway.)


250 Fjaerlands Fjord, Norway.

GELON, MARIE CAMERON—Paris.

251 Mending the Net.

GRUPPY, C. P.—Hague, Holland.

252 "Noonday Rest."


253 Landscape.


254 "August Afternoon."


255 Drinking in an Inn.

HENNER, JEAN JACQUES—Born in Bernwiller (Alsace), March 5, 1829. Prix de Rome, 1858. Medals: 3d class, 1863, 1865 and 1866; 1st class, 1878; Legion of Honour, 1873; Officer, 1878. Member of the Institute, 1889. Hors Concours.

256 Reverie.
HASSAM, CHILD—New York.

257 Automn.
258 The Rain.

HUGUET, VICTOR PIERRE—Born at Lude (Sarthe), May 1, 1839. Medals: 3d class, 1873; 2d class, 1882. Hors Concours. Member of the Society of French Artists. Pupil of Loubon.

259 Le Ravin.
260 Campement Arabe.
261 Chevaux se Bargnant.
262 Port de Mosquee.


263 "A Bachelor's Drawer."


264 The Departure of the Mayflower.

HART, MARY E.—New York.

265 Violets. (Purple and white; water color.)
266 English Violets.
HOWE, WILLIAM H.—Bronxville, N. Y. Born at Ravenna, O. Pupil of Otto de Shoren and Vaillefroy.

Honorable mention, New Orleans. 1885
Honorable mention, Paris Salon. 1886
Gold medal, Paris Salon. 1888
Silver medal, Universal Exhibition, Paris. 1889
Grand gold medal, London. 1890
Gold medal, Boston. 1890
Temple gold medal, Philadelphia. 1890
Medal, Chicago Exposition. 1893
A. N. A. 1894
Gold medal, Midwinter Exposition, San Francisco. 1894
Gold medal, Atlanta Exposition. 1895
Officier de Academy. Paris. 1896
N. A. National Academy. 1897
Life member Lotos Club, New York. 1897
Member Salmagundi Club, New York.
Pictures owned by St. Louis Museum Fine Arts and Cleveland Museum Fine Arts.

267 NORMAN BULL. (In the Salon of 1892.)
268 MOONRISE. (Isle of Sexide, Holland.)


269 SUNLIGHT AFTER THE STORM.


270 INCOMING TIDE.
271 A WIND THAT FOLLOWS FAST.


272 THE COLD BATH.


273 EDGE OF THE WOODS.
274 A SHOWER ON THE MARSHES.
275 BRETON FISHERMAN.
276 PORTRAIT OF A YOUNG MAN.

HOWELL, E. A.—Glasgow.
277 AUTUMN SUNSHINE.

278 HAPPY THOUGHTS.

279 YOUNG GIRL READING.

280 THE TWILIGHT HOUR. (Pastel.)
281 MENDING DAY.
282 PREPARING DINNER.
283 A TENIERS WIND MILL.

284 WORK AND LEISURE.

285 A SELF-IMPORTANT DUTCH BOY.
286 LANDSCAPE. (Westphalia.)

287 OLD MAN’S BACK. (Nantucket.)

288 THE KEEPSAKE.


289 SURRENDER OF NEW AMSTERDAM, 1664.


290 AN OLD FIRE PLACE. (France.)
291 A GARDEN PATH. (France.)


292 SPRING IN YOKOHOMA.
293 PORTRAITS.


Mr. Hamilton's technique is broad, simple and artistic, and it is also individual. No painter has a better appreciation of values. His drawing is excellent and his composition and color always are agreeable.—Modern Art, Boston, April, 1896.

294 PASTORAL.
295 VENICE.
296 AUTUMN LANDSCAPE.
297 A CLYDE HARBOR.


298 WEST CREEK, N. J.

299 CHEZ-NOUS.

ISABEY, EUGENE—Born in Paris July 22, 1804. Died in Paris April 26, 1886. Medals: 1st class, 1824, 1827, 1855; Legion of Honour, 1832; officer, 1852. Pupil of his father.

300 BATTLE SCENE.


301 "ITTYE."


302 ALONG THE RIVER BANK.

IHLEFELD, HENRY—New York.

303 PATIENCE. (Water color.)

304 CHILDHOOD HOURS.


305 PAYSAGE ET MOUTONS.

JOULLIN, AMEDEE—San Francisco.

306 "GONE." (A young Indian brave watches the last moments of his dying father, a Moqui chief, who has just been mortally wounded.)

307 AUTUMN EVENING.


308 SUNSET ON THE WEST COAST OF SWEDEN.


309 TWILIGHT.


310 LA PAUVRETTE.

311


312 THE CARDINAL.


313 AN IDLE HOUR.

314 HARVESTERS.


315 DAILY CARE.

KOTZ, DANIEL—Park Ridge, N. J. Born at South Bend, Indiana. Self-taught.

316 MICHIGAN WOODS.


317 SHINE! BOSS?

318 A DEALER IN ORIENTAL BRIC-A-BRAC.

KITE, J. MILNER—

319 EDGE OF THE WOODS.

320 MARKET WOMEN.


321 THE VISIT.


322 "St. Ives, Priez pour nous." (St. Ives, pray for us.)
KRAY, WILHELM PROF—Vienna. Born in Berlin. Landscape and geure painter. Medals at Berlin, Munich and Vienna. (Loaned by Chas. F. Hazletine, Esqre.)

323 PSYCHE AND THE BUTTERFLY.


324 "MOTHER'S DARLING."

KELLY, GWENDOLYN D.—Columbus, O. Born, Columbus, O. Pupil of schools in Chicago, St. Louis, Paris and Rome. Work accepted and exhibited in many exhibitions, both American and Foreign.

325 ROUMANIAN GYPSY. (Miniatures on ivory.)

LEMAIRE, MADELEINE—Born at Sainte-Rostoline (Var). Honorable mention, 1877.

326 MINUET. (Water color.)


327 SUMMER NIGHT.


328 A SUMMER STUDY. (Water color.)


329 A WORDLESS FAREWELL.

LACEY, JESSIE P.—Chicago.

330 "GIRL RAKING HAY."
LAWRENCE, Sir Thomas—England. (Loaned by R. Hall McCormick.)

331 Portrait of Canova.


332 "Her First Day at School."


333 The Old Tinker.
334 The Girl and the Rose.


335 Vue de St. Cloud.
336 Bassin de Caen.


337 Ilalienne.

LAPOSTOLET, Charles—Born at Velars (Cote-d’Or), Sept. 26, 1824. Pupil of Cogniet. Medals: 1870; 2d class, 1882. Hors concours.

338 Vue de Paris.


339 La Marquise d’Humieres.
LYNCH, ANNA—Elgin, Ill. Born at Elgin, Ill. Pupil of Art Institute, Chicago.

340 PORTRAITS. (Miniatures; Mrs. Philbin, Madam Powell, Miss L., Mr. T. R. L., Mrs. Kimberly.)


341 LEAVING THE DESERT. (This magnificent work was the artist's Salon picture, 1892. Probably no one in the world is his equal in painting camels and desert scenes).


342 AFTERNOON TEA.

LAING, LAURA—Kansas City, Mo.

343 CHRYSANTHEMUMS. (Water color.)


344 GIRL WITH VIOLIN.


345 MORNING IN THE WOODS.


346 PORTRAIT DE DON LOPEZ SAUSSO.


347 PAYSAGE.


348 UNDER THE APPLE TREES. (This picture attracted great attention when exhibited in the Salon, Paris.)
Salon, honorable mention, Paris. ................. 1879
"Le Retour," purchased by the French government for the Musee de Luxembourg. .......... 1879
Gold medal, International Exhibition, Nice, France. .......... 1884
Prize Fund Exhibition, New York, prize $2,500... 1885
Salon gold medal, Paris. .......................... 1888
Exposition Universelle, Paris, silver medal. .......... 1889
Hors Concours, Paris. ............................. 1890
Chevalier de la Legion d’Honneur of France. .... 1892
Officer d’Academic of France ...................... 1892
Archduke Carl Ludwig of Austria, gold medal, Vienna. ............................ 1893
Elected Associate National Academy of Design. .... 1895
Grand gold medal and diploma of honor Atlanta Exhibition, Georgia. .......................... 1895
Thos. B. Clarke prize, Nat’nl Academy of Design. 1896
Pictures purchased and incorporated in the following Museums: Luxembourg, Paris; Sidney, Australia; Grenoble, France; Louisville, Ky.; Polytechnic Institute; Pennsylvania Academy of Fine Arts; Cincinnati, Ohio; museums; Springfield, Mass., museums.

349 THE LAST MOMENTS.


350 CHASSE AU SANGLIER


351 BITTERSWEET.


352 THE LAST SPARK.
MONTGOMERY, ALFRED—Lawndale, Ill. Born, Lawndale, Ill.

353 "Down on the Farm."


354 New Wine.

MATTHEWS, NANNA BOLTON—Boston.

355 "And Once Upon a Time."
356 "The Red Fan."


357 The Children's Hour.

MORAN, LEON—New York. (Loaned by ———)

358 The Rivals. (Water color.)


359 Canal in Belgium.
360 California Delicacies.

MONTENARD, FREDERIC—Born in Paris. Contemporary. Medals: 3d class, 1883; 2d class, 1889; Legion of Honour, 1890. Hors concours. Member of the Society of French Artists.

361 Route de Toulon.


362 Sunset near Wiers.
363 November Glow.


364 Late Afternoon at Weyls Glade.

365 MOONRISE ON CAPE ANN.
366 OLD FORT NORMANDY COAST.

MCDONALD, W. P.—Cincinnati, O.

367 WINTER SCENE.


It is as a landscape painter that Mr. MacGregor has won his reputation. Water color is his favorite medium. If his achievement be less in actual amount of production than that of his fellow artists, it must not be forgotten that without him, perhaps, there would have been no school or group—that is, without him the chief source of Glasgow's present artistic strength and influence might have been missing.—Mrs. Pennell, in Harper's Magazine, February, 1895.

368 THE LANDING PLACE.


369 SOLITUDE.

MURRAY, JOHN REID—Glasgow, Scotland.

370 AUTUMN LANDSCAPE.
371 OCTOBER.


372 GALLOWAY LANDSCAPE.
373 AUTUMN LANDSCAPE.


374 MOONLIGHT.
375 QUI VA LA?

MAC NICOL, BESSIE—Glasgow, Scotland.

376 ROSE.
MONET, CLAUDE—Born in Paris, Nov. 14, 1840. Nature has been his only teacher. One of the leaders of the Impressionists—or 'Luminist' School.

377 LA SEINE A LAVACOUR.
378 COQUELICOTS. (Loaned by Durand-Ruel, Paris.


379 "ROSES."


380 AFTER SHOWERS.
381 THE OLD CANAL.


382 THE OLD BRIDGE OF LUCERNE.
383 THE FLIRT.

MAUFRA, MAXIME—Born at Nantes. (Loaned by Durand-Ruel, Paris.

384 L'ETANG-PLOUNEDIN.


385 TRANQUILITY. (The clouds brighten round the moon.)
NEUHUYS, ALBERT—Laren, Holland. Born, Utrecht, 1844. Pupil of Craay-Vanger and Royal Academy, Antwerp. Awarded medal at Paris, 1889; diploma of honor, Amsterdam, 1883; gold medal, 1890; gold medals at Vienna and Munich; two medals at Chicago. Member of many foreign societies.

386 Dressing the Baby.
387 A Frugal Meal. (Water color.)
388 By the Cradle. (Water color.)


389 "The Sibyl."


390 Sunlight on the Sea.
391 Star Island.
392 Twilight, Late Autumn. (Water color.)


393 Twilight.
394 Rainy Day.


395 Beech Trees in Autumn.

396 STILL LIFE. (Game.)
397 WINTER.

NOWOTTNY, A. V.—Cincinnati, O. Born, Cincinnati, O. Pupil of Prof. Loeffts, Munich, and W. A. Bouguereau, Paris. Member of the Cincinnati Art Club. Instructor in school of the Cincinnati Art Museum.

398 WAITING.

PARKER, CORA—Lincoln, Neb.
399 PORTRAIT OF CHANCELLOR MACLEAN.

POURBUS FRANZ (the younger)—Born in Antwerp in 1570. Died in Paris; buried Feb. 19, 1622. Flemish School. (Both pictures loaned by Durand-Ruel, Paris.)

400 PORTRAIT DE HENRI IV.
401 PORTRAIT DE MARIE DE MEDICIS.

PEARCE, CHARLES SPRAGUE—Boston. Contemporary American Artist. (Loaned by the Chicago Art Institute.)

402 "THE BEHEADING OF JOHN THE BAPTIST."


403 MONOPOLY.
404 FULL WEIGHT.


405 ON WATCH.
PARK, STUART—Glasgow, Scotland.

Among all the painters of the Glasgow School there is none whose methods are more simple or whose results are more subtle and artistic than those of Stuart Park. He loves flowers, and he paints them as no other artist on earth paints them. In his pictures their color is as pure and unsullied and their petals are as fresh and crisp as in nature. They lack only the fragrance of the real flowers, but they have the advantage of never fading nor withering. They remain beautiful always.

406 Daffodils.
407 Roses.
408 Violets.


409 Portrait Sir Thomas Moore.


410 The Widow.
411 Lilith.

PATERSON, JAMES—Moniaive, Scotland. Born, Glasgow, Scotland. Pupil of Jacquesson de la Chevreuse and J. P. Laurens, Paris. Honorable mention, Salon, Paris, 1890; 2d medal, Munich, 1890. Associate of the Royal Scottish Society of Painters in Water Color, the Royal Scottish Academy, and corresponding member of "The Secession," Munich. Paintings by Mr. Paterson have been purchased by the National galleries at Munich, Leipsic, Weimar and Stuttgart.

One of the most individual and poetic landscape painters is Mr. James Paterson. Seldom, if ever, concerning himself with what is termed the picturesque or romantic in scenery, attempting no striking pictorial effects, Mr. Paterson nevertheless succeeds, and succeeds to admiration, in his attempts to seek out and transfer to canvas some of the more fleeting of the more delicate aspects of nature. * * * Mr. Paterson's style combines reticence, tenderness and truth—truth at once to nature and to art.—Glasgow Citizen.

412 A "Castle in Spain."
413 Chrysanthemums.

414 Rabbit.
415 Puppies.
416 Hen and Chickens.

PIETRO, DI ROTARI CONTE.—Italian. (Loan by Hon. R. Hall McCormick, Chicago.)

417 Portrait Count Marcolini.

PISSARRO, CAMILLE—Born at St. Thomas (West Indies), July 10, 1830. When 11 years old, he was sent to a school at Passy, Paris. Studied in the schools of Picot, Lehmann and others. He then turned to nature, which was really his only school. (Both loaned by Durand-Ruel, Paris.)

418 Le Pont Boreldieu a Rouen.
419 Le Pre.


420 Mouth of the Clyde.

PARSONS, GEORGE F.—Youngstown, O. Born, Appleton, Ohio. Pupil of Frederick Fehr, Munich.

421 A Turkish Girl.
422 Autumn on Mill Creek.

PARSONS, SHELDON—New York.

423 Portrait.


424 Jeanne.

425 AN OLD ROAD ACROSS THE MEADOWS.
426 NOVEMBER SUNSHINE.

PAULUS, FRANCIS P.—Detroit. Born Detroit, Mich. Pupil of Thomas Eakins, Philadelphia; Professors Loefftz and Gysis, Royal Academy, Munich; Prof. Leon Bonnat, and Beaux Arts, Paris. Awarded honorable mention, Munich. Member Society Western Artists; Vice-President Associated Artists of Detroit. Member Etchers' Society, Munich.

427 VIOLETTE.


428 EARLY MORNING IN APRIL.
429 EARLY MOONRISE.
430 WINTER AFTERNOON.


431 KABNYE-AU-ZEE.

ROUSSEAU (Pierre Etienne) THEODORE—Rousseau was a pupil of Lethiere. Born in Paris April 15, 1812. Died at Barbizon, near Fontainebleau, Dec. 22, 1867. Medals: 3d class, 1834; 1st class, 1849, 1855; medal of honour, 1867; Legion of Honour, 1852. Diploma to the memory of deceased artists, Universal Exposition, 1867. (Loaned by Durand-Ruel, Paris.)

432 GORGES D'APREMENT.

RIBERA, JOSEPH—Spanish.

433 "LAUGHING PHILOSOPHER."
434 "WEEPING PHILOSOPHER." (Loaned by Samuel Gans, Chicago.)
RIBOT (Augustin) THEODULE—Born at Breteuil (Eure) Aug. 8, 1823. Medals: 1864, 1865, 1878. Officer of the Legion of Honor, 1887. (Loaned by Durand-Ruel, Paris.)

435 MIGNONNE.

RENOIR, PIERRE AUGUSTE—Born at Limoges Feb. 25, 1841. (Loaned by Durand-Ruel, Paris.)

436 FILLETTE AU FAUCON.

ROSSI, Lucius—Born in Italy. Pupil of Minardi. (Loaned by Durand-Ruel, Paris.)

437 ROSEMARY.


438 LITTLE BEGGER.

439 OLD MAN.


440 "GIRL IN WHITE." (A portrait.)

441 COURTIN. (Water color.)

REYNA, A.—

442 MARINE.

443 MARINE. (Loaned by M. Michel Levi, Paris.)


444 THE MOONLIT SEA.

REMINGTON, FREDERICK—New York.

445 "COUNTING HIS COUPE." (Loaned by John S. Collins, esqr., Omaha.)

446 CONFETTI.


447 Off Anglesea, N. J.
448 Autumn on the Susquehanna. (Water color.)


449 “Nobody Asked You Sir, She Said.”


450 Winter Afternoon. (North Dakota.)
451 Moonlight. (North Dakota.)


452 “The Haymaker.”


453 The Butterfly Net.

454 Dawn.

455 Opal.


457 OFF SARK.

REAM, C. P.—New York.

458 RED RASPBERRIES.


459 HOLLAND INTERIOR.


460 MARKET DAY IN BRUGES.

461 AMSTERDAM. (Water color.)


462 VILLAGE PEASANTS.


463 AMERICAN BEAUTIES.


464 STILL LIFE. (Copper.)

465 YELLOW ROSES.


466 MASTER BOB.

467 INTERIOR (at Etaples.)


468 PORTRAIT OF A LADY. (Pastel.)


469 A JANUARY THAW.


Roybet, who loves strong color, in his work shows fine maturity of talent. He paints with a solidity of touch and with a certainty with which few of his brethren can compete, and his art is healthy and robust.—Roger Miles in The Salon, 1894.

470 CHARLES THE BOLD AT NESLE. (Illustration.)

Medal of Honor, Salon, Paris, 1893. (Size of canvas, 22x24 feet.)

This painting—for which the artist received the highest award given during the year of its first exhibition—depicts an episode that occurred in the reign of Louis XI. That king, having caused the Duke of Guienne to be poisoned, the younger brother of the duke, Charles of Burgundy—known variously as “the Bold” and “the Terrible”—made a foray into Picardy, partly for the sake of revenge, and no doubt partly for the sake of plunder. In his course, he besieged the little city of Nesle, the defence of which was short. The surrender of the city was not sufficient for Charles. He ordered everyone to be struck down and everything to be destroyed. He caused his followers to cut off the hands of many of those who had borne arms
to oppose his entry into the city. Some of the terrified citizens who remained alive having taken refuge in the church, Charles, inflamed with victory and hatred, rode into the sacred edifice, crushing beneath his horse's hoofs the bodies of the defenseless fugitives, and inciting his soldiery to further rapine and pillage. This is the moment chosen by the artist for representation.

Commmynes, a chronicler of the time, who was with Charles, protesting against these barbarities, Charles exclaimed: "Such is the fruit borne by the tree of war!"

Charles the Bold was killed at the battle of Nancy, in 1477. The massacre at Nesle occurred in June, 1472.

ST. JEAN, SIMON—Born in Lyons Oct. 13, 1808. Died at Ecully July 3, 1860. Pupil at the School of Lyons and of Francois Lepage. Medals: 3d class, 1834; 2d class, 1841, 1855; Legion of Honor, 1843. (Loaned by Durand-Ruel, Paris.)

471 FRUITS.


472 ON THE HILL ROAD.


473 ON THE BLACK WATER, VA.

SISLEY, ALFRED—Born in Paris Oct. 30, 1840. (Loaned by Durand-Ruel, Paris.)

474 LA SERPENTINE A LONDRES.

SCHWARTZE, THERESE—Amsterdam. Born, Amsterdam. Pupil of her father. Awarded the King’s medal, City medal, Amsterdam; gold medal, Salon, 1889; beside many honorable mentions at various exhibitions.

475 BRIDE IN OLD BOYERLAND.

476 The Vintage Revel. (This received first prize at Boston, 1895.)


477 Isabel Masquerading.


478 Revelation.


480 Rainy Day,


481 Peonies. (Water color.)

482 Roses. (Water color.)
SANDHAM, Gwendoline—Boston.

483 "The Gate to the Meadow." (Water color.)

SMITH, Holmes—St. Louis, Mo.

484 "Fishing Boats at Inganish." (Water color.)


485 New Faces in Old Places.

486 Yule Tide.


487 In the Pool. (Long Island.)

488 A Cloudy Day.

STOKES, F. W.—Philadelphia. Born, Nashville, Tenn. Pupil of Eakins, Gerome, Lefevbre. Artist Peary Relief Expedition, 1892, etc.

489 A Greenland Valley. (Head of McCormick Bay, midnight, Aug. 6, 1892.)


490 "The Committee."

491 "Idyl."

492 "Daffodils." (A portrait.)

SICKERT, Walter—Glasgow, Scotland.

493 Street in Dieppe.

494 Chelsea.


495 A Transient Ray.

496 Solitude.

497 Landscape.

498 Stream in Winter.
499 September.

SHARP, J. H.—Cincinnati.

500 Lamenting the Dead.

STEVenson, R. Macaulay.

501 Landscape.
502 Moorland Pool.
503 Landscape.
504 The Half Moon.


505 The Coming Storm.
506 Sheep Pastures.


507 "An Idyl of the Deep."
508 Blacksmith Shop. (Water color.)


509 Washing the Baby.
510 Fruit.


511 Autumn Afternoon.
512 Autumn Sunset.

513 SOMETHING IN THE WIND.


514 ON A MAY MORNING.

515 MADONNA EXPECTANT.


516 WAGES OF SIN.

SHURTLEFF, R. M.—New York. Born in New Hampshire. Member of the National Academy and the American Water Color Society, New York. (Loaned by Mr. William T. Evans, New York.)

517 WOODS IN AUTUMN.


518 LANDSCAPE.

SEAVEY, Lila B.—Denver, Col.

519 ROSES.


520 GREEN CREEK, N. J.

521 OCTOBER MORNING.

522 The Captive.


523 Out of the East. (Pastel.)
524 Maid of Bethlehem.


525 Portia.


526 The Bridge Over the Father of Waters. (The Mississippi at St. Louis.)


527 On the Way to the Spring.


528 Saturday Afternoon.


529 "Lady and Parrot."


530 "Peruvian Indians en Fete."

531 HAGER AND ISHMAEL IN THE DESERT.

TROYON, CONSTANT—Born at Sevres Aug. 28, 1810. Died in Paris Feb. 21, 1865. Pupil of Rivereux and Poupart. Visited Holland in 1847. Medals: 3d class, 1838; 2d class, 1840; 1st class, 1846, 1848, 1855; Legion of Honour, 1849. Member of the Academy of Amsterdam. Diploma to the memory of deceased artists, Universal Exhibition, 1878. (Loaned by Durand-Ruel, Paris.)

532 CHARRETTE DE FOIN.


533 IN THE STUDIO.


534 “ROSES.”


535 “DOROTHY.”


536 NIGHT.

537 HILLTOP.

538 PASSING CLOUD.
TORRENCE, JAMES—Glasgow, Scotland.

539 HYDRANGEAS.
540 HONESTY.

THOMPSON, HARRY—Paris. (Loaned by Mr. J. H. Dole, Chicago.

541 IN PICARDY.


542 EARLY SUMMER.

TRACY, HENRY R.—Boston.

543 ON QUEECHY RUN. (Cape Ann.)
544 "IN WEST PARISH." (Gloucester.)


545 FRUIT AND FLOWERS.
546 THREE IVORY MINIATURES.


547 DYING DAY. (Water color.)


548 SHEEP IN PASTURE.

TITIAN—Italian. One of the greatest colorists, not only of his own but of all time.

549 NYMPH AND SATYR.


550 STUDY HEAD.
VAN GOYEN, Jan—Born at Leyden, Jan. 13, 1596. Died at The Hague, in 1656. Dutch School. (Loaned by Durand-Ruel, Paris.)

551 BORD DE LA MEUSE.


552 LA TRAITE. (Loaned by Durand-Ruel, Paris.)

553 RETURNING FROM PASTURE. (Loaned by Mrs. C. O. Hanford, Chicago.)


554 A CANAL IN VENICE.


555 THE LAST BOAT. (Antwerp medal picture.)

556 CONWAY RIVER, WALES.

557 ON THE ZUYDER ZEE.


558 THE BRAWL.


559 SUNSET AND MOONRISE.
VALENTINE, A. R.—Cincinnati, O.

560 MEADOW LAND. (Water color.)

VAN DYCK, ANTHONY—England. (Loaned by Albert Ludlow, Waukesaw, Wis.

561 FOUR AGES.


562 RUSSIAN TEA.


563 THE LAST DAY OF SUMMER.

564 THE COMING SHOWER.


565 A CHARACTER OF THE MISSOURI BOTTOMS.


566 FALLEN LEAVES.


There is more than the visible beauty of Nature in his pictures; they are imbued with that informing spirit which makes Nature more to us than mere inert matter. In portraiture, while never losing touch with Nature, he seems as much preoccupied with beauty of color, tone and arrangement as with character, and this acute sensibility to beauty makes his pictures very fascinating.—Blackwood’s Magazine, March, 1895.

567 SYLVIA.
WOODBURY, CHARLES H.—Boston. Pupil of Academy Julian. Received awards, Boston Art Club, gold medal Atlanta Exposition, two medals Mechanics' Fair, Boston; second prize Nashville Exposition.

568 "North Sea Dunes."

WOODBURY, MARCIA OAKES—Boston. Awarded medal Mechanics Fair, Boston; Prize, Boston Art Club; medal at Atlanta; honorable mention at Nashville.

569 Mother and Daughter.


570 Sheep.


571 Evening After a Rain.


572 The Pool.
573 Autumn Falling Leaves.
574 Study.


575 The Puritan.
576 Vanity. (Water color.)
WILL, Aug.—New York.
577 The Old Homestead.

WUERPEL, EDMUND H.—St. Louis.
578 The Night.

579 Moonrise and Mist.
580 Hazy Afternoon. (Near Long Island Sound.)

WHEATON, FRANCIS—Park Ridge, N. J.
581 Peace and Plenty.
582 Through the Whirling Snow. (Water color.)

583 English Landscape.

584 Sumner Idyl. (Water color.)
585 Autumn Oak.

586 Ruby Light.

587 Girl of Seville.

109
WILSON, Maude—Chicago.
588 Dutch Girl. (Water color.)

589 "A Washington Thoroughfare."

590 White Roses.

591 Forest of Fontainbleau.
592 Summer Day on Lake George.

593 "Gazelle."

594 Rockweed at Low Tide.

595 Spring in Brittany. (Water color.)

YOUNGLOVE Mary Golden—Chicago. Born, Chicago, Ill. Pupil of Art Institute, Frederick Freer. Member Art Students' League, Lake View Art Club, teacher of drawing North Division High School, Chicago.
596 Chrysanthemums. (Water color.)

597 The North Sea.
598 Housetops in Winter.

599 Solitude.

600 French Courtyard.


601 Val de Venise.


ALEXANDER, J. W.—

602 George Bancroft......................Jan., 1887

BACHER, Otto—

603 Statue of Ferdinand in Malaga Cathedral .......................July, 1892

BIRCH, R. B.—

604 Nick Thought of His Mother's Singing. "Master Skylark." (St. Nicholas) ..............Jan., 1897

605 Do Na Thou Strike Me Again. "Skylark." (St. Nicholas) ....Sep., 1897

606 Why, Bless Thy Gentle Heart. "Skylark." (St. Nicholas) ....Feb., 1897

607 "Go Home," said the Dwarf. (St. Nicholas) .....................Dec., 1896

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608 The Pharos of Alexandria .......... Apr., 1898
609 Grant’s Tomb, exterior ............. Apr., 1897
610 The Spirit of Eternal Silence .......... Mar., 1898
611 Comte de Chambord and Deputation ............. Sep., 1897
612 Grant Mausoleum ......................... Aug., 1897
613 “I leaned over the main hatchway holding a lantern.”—Slave Ship “Cora” ........ May, 1894
614 A Glimpse Into Paradise; Steerage Life of Today .......... Feb., 1898

CHASE, W. M.—
615 Revery. (Monotype) ................. Feb., 1897

COX, KENYON—
616 Bedouin Outcasts ...................... Dec., 1888

EDWARDS, G. W.—
617 The Calvary at le Folgoet, Brittany ...................... Sep., 1897
618 Man of Batz and a Woman of Guimillian, Brittany ........ Sep., 1897

EATON, WYATT—
619 Hjalmar Boyesen .............. Oct., 1877

FENN, HARRY—
620 Meadow. (Prof. C. S. Sargent’s Place) ................. May, 1897

FRASER, M.—
621 The Great Hall of Prestwould, Virginia ................. Jan., 1898
622 Exterior of Skipworth Mansion Jan., 1898
623 He Looked Up. “Story of the Sphinx.” (St. Nicholas) ........ Unpubls’d

GAUL, GILBERT—
624 A Colonial Clergyman and Wife July, 1893
625 A Chetah Hunt in Windsor Park ................. Feb., 1894
626 A Jamaica Kitchen ...................... Mar., 1893
627 A Jamaica Home ...................... Mar., 1897

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628 Twelve-year-old Brides.  (Colliery village of Pennsylvania).  April, 1898
629 Pay Day, Colliery Village...... April, 1898
630 Christmas in an Attic Home, New York.  December, 1897
631 Hall Between the Presidential Offices.  March, 1897
633 Holiday Shoppers on Avenue A, East Side.  December, 1897
634 Main Street of Lattimer, Pa.  April, 1898
635 A Breaker at Lattimer, Pa.  April, 1898
636 An Italian Quarter or "Patch," Lattimer.  April, 1898
637 A Factor in the Problem (Italian).  April, 1898
638 "Big Mary."  (Pole).  April, 1898
639 An Italian, Cobbler and Miner, April, 1898
640 A German-American.  April, 1898
641 An Irish-American.  April, 1898
642 A German.  April, 1898
643 "Big Mary's" Husband.  April, 1898
644 A Hun.  April, 1898
645 A Room in Which Fourteen Live.  April, 1898
646 Shoppers in a Jewish Metal Shop, East Side.  December, 1897

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647 Rome Took the Knife.  (Cumberland Vendetta).  July, 1894
648 "I Can't Tell Which."  (Pudd'n Head Wilson).  January, 1894

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650 Battery Park, a Misty Night.  February, 1897
651 A City Canon, New York.  February, 1897
652 Street Market on the East Side, New York.  February, 1897
653 Music Night in a Hungarian Cafe, East Side.  February, 1897
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654 Over the St. Gothard, Alps...April, 1898
655 Zigzags, Galleries, Tunnels,
   Alps ..................April, 1898
656 Devil's Bridge on St. Gothard,
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657 Hospice on the Simplon, Alps...April, 1898
658 First View of the Rhone Glacier,
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659 The Mouth of the Simplon, Alps...April, 1898
660 Rhone Valley from the Tete
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661 Malays Diving for Money, Java...Aug., 1897
662 Southwest Pavilion, Congressional
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663 "Is You Gwine to Hush when
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   Little School) ............Nov., 1897
664 Rotunda, Congressional Library...Mar., 1897

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665 Surrender of Captain Pearson on
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666 The Man that Shot Sandy McGee...April, 1898
667 Down the Center ..........April, 1898
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670 Convicts Passing a Shrine, Siberia...Nov., 1888
671 Hieroglyphic Stairway (Re-
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De THULSTRUP, T.—
672 He Lay Looking, and Listening,
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673 Bob's Way. (St. Nicholas)...Nov., 1896

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674 Colonel Duquin ...... ............ April, 1898
675 Marshal Bazaine .................. Jan., 1898
676 Confirmation, Temple Emmanuel. Jan., 1892
677 Passover Supper (Jews of New York) .................. Jan., 1892
678 Asking Forgiveness of Sins (Jews of New York) ............. Jan., 1892
679 "I Knew They Would Wait for Me" ......................... Sep., 1896
680 Jewish Wedding, New York .... Feb., 1892

ZEHME, WERNER—
681 In the Garden of the Hospital for Children, Kaiserwerth ...... Nov., 1895
682 End of a Night Watch, Kaiserwerth ..................... Nov., 1895

SMITH, F. HOPKINSON—New York. Born, Baltimore, Maryland. Member of the American Water Color Society, New York. One of the most brilliant and successful of water colorists and illustrators in America.
683 Woman's Building, Nashville Exposition.
684 Manufacturer's Building, Nashville Exposition.
685 The Parthenon, Nashville Exposition.
686 The Rialto, Nashville Exposition.
687 The Memphis Pyramid, Nashville, Exposition.
688 The Woman's Building, Nashville Exposition.
689 The Old Powder Wheels, Nashville Exposition.
690 General Jackson's Birthplace.
691 General Jackson's Cradle.

CHAVANNES, PUVIS DE—Paris.
692 Frame of Drawings.
693 Frame of Drawings.

694 Charcoal Study for the Son of the State.
695 Charcoal Study—for the "Temptation."

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696 The First Bales of Cotton.  From "The One I Know the Best of All."

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697 The Sword Dance.  From "Siena."
698 Florentine Girls.

BLUM, ROBERT—
699 Waiting to Go On.  "Behind the Scenes of an Opera House."
700 The Plank-way to Benten Cave, Enoshima.  Japan.  From "Japan, the Country."

CHAPMAN, CARLTON T.—
701 "'Tis the Ghost of Ironsides, Come back from the cageless tides."  From "The Frigate Ghost."

CHURCH, F. S.—
702 Una and the Lion.
703 Twilight.  From "An Artist Among Animals."

CLARK, W. AP’PLETON—
704 "'Humanity’s Strange," the Squire began slowly.  From "Squire Kaley’s Conclusions."
705 The Yard-master never even looked up from his bundle of freight receipts.  From "007."

COWLES, MISSES—
706 Daffodils that come before the swallow dares, and take the winds of March with beauty.
707 From "Old Time Flower Gardens."

COX, KENYON—
708 "Lilith."  From "The Nude in Art."

DELORT, C.—
709 For myself, O Melampus!  I sink into old age, calm as the settling constellations.  From "Old Age—The Centaur."
FROST, A. B.—
711 A Breakdown on the Road. From “The Everyday Life of Railroad Men.”

HATHERELL, WILLIAM—
712 A Quiet Afternoon in the Tropics on a P. & O. Liner. From “The Art of Travel.”

HERTER, ALBERT—
713 “Cor Peccatrix.”

HOLE, WILLIAM—
714 “The passenger standing alone upon the point of rock, a tall, slender figure of a gentleman, habited in black.” From “The Master of Ballantrae.”
715 “She lay head to the reef, where one huge blue wall of rollers was forever ranging up and crumbling down.” From “The Wrecker.”

JEANNIOT, G.—

LEIGH, W. R.—
717 “Higher than the Head of the Cross.”
Looking south from the roof of the building at Broadway and Pine street.
718 Night Gang at Work Pushing a Job Through. Sixth story of a building at Christopher and 9th streets.
720 Arrival of the Sunday Papers at the Depot in a Maryland Village.
721 Receiving the Papers from the Elevators.
722 An Old-fashioned Composing Room.

LINSON, C. K.—
723 Saloon of a Greek Steamer on the Aegean Sea. From “Ocean Crossings.”
724 Arriving of the Audience at the Stadion.
725 At the Zappeion. From “The New Olympian Games.”
726 “Take this to John of Antioch, and tell him it is a gift from his former pupil.” From “A Christmas Loss.”
LOW, WILL H.—
727 "Many a name have I heard," he thought, "but never a name like that." From "Ticonderoga."

LOWELL, ORSON—
728 Over the Hills to Glen Eyrie.
729 Flower Carnival at Colo Springs. From "Life in the Altitudes, Colo."
730 Entrance to North Divinity. Late Afternoon. From "University of Chicago."

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731 Palm Sunday at the Madeleine, Paris.

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732 Landing of the Allied Troops at Vera Cruz. From "Maximilian and Mexico."
733 I saw General Dufour lying on a sofa, his daughter kneeling by him on one side, a surgeon on the other.
734 He raised his sword, and gave me a swinging blow over my head with the hilt. From "The True Story of Commandant Lievre."

MCCARTER, HENRY—
735 Crowd Waiting for Returns in Printing House Square, and City Hall Park. From "Police Control of a Great Election."
736 Madame Cuano's Humble Pension.
737 There was a hush once more as the prima donna advanced to the edge of the little stone cornice. From "A Pension Love Story."

METCALF, W. L.—
738 "That kind of an accident," said he. From "The Wrecker."

MOWBRAY, H. SIDDONS—
739 The Centaur.
NEWELL, Peter—
740 "By George! I forgot all about this," said Podington, as he unfastened the cork jacket. From "The Buller-Podington Compact."
741 "It was Mrs. Buckingham, and she entered with a pie in each hand." From "A Guilty Conscience."

PYLE, Howard—
742 "I heard a land-breeze ca'" From "McAndrew's Hymn."
743 "She was silent for a moment, her eyes seeking the floor." From "In The Valley."
744 "My hatred of him seemed suddenly to have taken to itself wings." From "In The Valley."

ROBINSON, Theodore—
745 A Sardine Booth.
746 "Or resting within the shadow of ruined castles." From "The Pardonne of Ste. Anne d'Auray."

SMEDLEY, W. T.—
748 Near the Hall of Mines. The great arches of the main building in the distance. From "The Making of the White City."

SMITH, W. Granville—
749 On a Forgotten By-way
750 Theatre Alley.

SONNTAG, W. L., Jr.—
751 "He took the eighty-foot bridge without the guard-rail, like a hunted cat on the top of a fence." From "007."

THOMSON, Hugh—
752 Dramatic Entertainment at the Boro of Hackney Workingmen's Club.
THULSTRUP, T. De—
754 The Bourse on August 6th. From "The Downfall of the Empire."

TITO, Ettore—

TRAUTSCHOLD, M.—
756 An Ambulance Call. The usual crowd and Dan. From "In the Hospital."

TWACHTMAN, J. H.—
757 The Gorge d'Enfer. From "Izard Hunting in the Spanish Pyrenees."

VIERGE, Daniel—
758 Triple Challenge of D'Artagnan The Three Musketeers.

VOGEL, Henry—
759 "Eberhard not yet down," she asked, glancing into the work-room. From "Thalatta."

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760 A Long Step on the Grand Paradiso. Some episodes of mountaineering.

WEGUELIN, J. R.—
761 "She murmured again and again the beautiful name of him who had died to find it." From "The Source."

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762 The Tenth Annual Dinner. She Threw me Over. Matrimonial Tontine Benefit Association.

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763 Jersey and Mulberry.

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764 Shake Hands wid me, Nigger.
765 He Dash de Water in de Man's Face wid One Han'.
766 De young 'Oman moan en cry out, "Oh, it can't be." From "A Run of Luck."
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767 Regatta Day on the Grand Canal. The Grand Canal.

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768 From "How Whalebone Caused a Wedding."
769 He Held the Coveted Brush in His Hand.
770 Blucher Unhorsed at Ligny. Campaign of Waterloo.

THOMPSON, W. T.—Philadelphia.
771 Strictly a Family Affair. (Black and white drawing.)

CURTIS, WILLIAM FULLER.—Washington, D. C.
772 The Symphony. (Burnt-wood Panels.)
773 Mary. (Burnt-wood Panels.)
774 Miserere. (Burnt-wood Panels.)

Sculpture.

775 BUST OF HAMLIN GARLAND.
776 BUST OF YOUNG LADY.

PFEIFER, M. C.—St. Louis, Mo. Born, St. Louis, Mo. Pupil of R. P. Bringhurst, St. Louis School of Fine Arts. Awarded first prize St. Louis School of Fine Arts. Member Society of Painters and Sculptors.
777 THE PIPEING FAUN.
KEYSER, ERNEST WISE—Baltimore, Md. Born, Baltimore, Md. Pupil of Maryland Institute Art School, Charcoal Club, Baltimore; Art Students’ League, New York; Julian School, Paris; St. Gaudens, etc., etc.

778 OPHELIA. (Marble bust.) Exhibited at the Salon Champs Elysees, 1897.


779 THE ROSE. (Statue in bronze.)


780 MAUVAIS PRESAGE. (Sculpture.)

LACHENMEYER, PAUL—Philadelphia.

781 MEPHISTOPHELES. (Terra cotta.)
782 THE LORELEI. (Plaster.)

POTTER, MISS BESSIE—Chicago. Born at St. Louis, Mo. Pupil of Chicago Art Institute.

783 THE DANCE.
784 THE FOND MOTHER.
785 READING.


786 THE AWAKENING OF SPRING. (Sculpture.)


787 “THE TRUSTY FRIEND.” (Bronze statuette cast by the wax process.)

788 MURMUR OF THE SEA.

789 WATER NYMPH. (Bronze.)

790 TRUTH TRIUMPHANT.


791 PORTRAIT EX-PRESIDENT CLEVELAND, (Bronze.)


792 NEPTUNE. (The central figure in fountain for the Congressional Library, Washington, D. C.)

ZEARING, H. H.—Chicago.

793 LINCOLN. (Bronze Bas-relief.)

SCULPTOR UNKNOWN.

794 VICTORY OF SAMOTHRACE.

One of the famous Statues of Antiquity found on the Island of Samothrace in 1867. Its history was not known until about 1875 when the accidental discovery of a coin on which it was pictured and an inscription led to the knowledge that the original had been erected in commemoration of a naval battle fought off the Island of Samothrace about 306 B. C. The original marble is now in the Louvre, Paris.


795 PANEL BRONZE DOOR. (Congressional Library, Washington, D. C.)

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Addenda.

BROMWELL, H.—Denver, Colo.

796 NEAR THE TIMBER LINE. (Water color.)

BROWN, Ben. C.—Pasadena, Cal.

797 LOW TIDE. (Water color.)


798 MOONLIGHT.
799 LANDSCAPE WITH SHEEP.


800 "AN ABANDONED HOME."

CLARK, Rose—Buffalo, N. Y.

801 EARLY BREAKFAST. (Water color.)

CURTIS, A. M.—Boston.

802 MORNING. (Painting.)

DE LUCE, PERCIVAL—New York.

803 IN THE GARDEN. (Water color.)

DE ANSENZO, NICHOLAS—Philadelphia.

804 FRANCISCAN MONASTERY.


805 FIRESIDE. (Water color.)
806 THE VAGABOND.

DE NEUVILLE, A.—Paris. (Loaned by Mrs. C. O. Hanford, Chicago.)

807 THE TRUMPETER ON THE MARCH.

EVANS, ETHEL—Omaha.

808 PEASANTS' COTTAGES.
809 STREET SCENE.
810 INTERIOR OF ST. ETIENNE DE MONT.
811 NOTRE DAME DU PARIS. (At Sunset.)

812 SCENE IN SPAIN.

GRIMLUND, J.—Norway.

813 ON THE BEACH.

GAGLINELINI—Paris.

814 UNDER VENETIAN SKIES.

HOLM, N. S.—Lincoln. Born at De Kalb, Ill. Pupil of Art Institute, Chicago.

815 STUDY OF A HEAD.

816 STUDY OF A HEAD.

HOWE, JOSEPHINE—Paris.

817 READING. (Pastel.)

KELLY, HELEN G.—Columbus, O.

818 ONE CASE MINIATURES.


819 CLAUDIA-QUINTA—A VESTAL VIRGIN. (Ovid-Fastes.)


820 LE BOUDOIR DE MADAME. (Water color.)

MURPHY, DUDLEY—Boston.

821 THE CLOUD.

ORSELLI, A.—( Loaned by W. A. Redick, esqre., Omaha.)

822 "VENETIAN GONDOLIER." (Water color.)

823 The Winter of Life.

PETITJEAN, E.—Paris. (Loaned by Hon. J. N. H. Patrick, Omaha.)

824 Marine.


825 Cattle in Winter.

SOUZA-PINTO, Jose Julio de—Paris. Born at Terceira, Portugal, in 1857. Pupil of Cabanel. Member of the Academy Porto. Pictures in the Museums in Melbourne, Australia; Monte Carlo; Rio de Janeiro; Amicus, and the private collection of the King of Portugal. 2d class medal, Paris Exposition, 1889; 1st class medal, Nice, 1884; 2d class medal, Rio de Janeiro, 1894; 1st class medal, Atlanta, 1896. Chevalier of the Legion of Honor, Chevalier de Santiago de Portugal.

826 The Gate. (The Harbor.)


827 November. (Old gold and blue.)


828 In the Orchard.

829 A Collection of Miniatures.

830 A LATE RETURN.


831 My Lady's Pet.

SYLVESTER, F. O.—St. Louis.

832 EAST BRIDGE, St. Louis.


833 STUDY OF A GIRL IN PINK.

VEDDERS, Elihu—Six original decorative panels. (Loaned by Curtis and Cameron, Publishers, Boston, Mass.

834 GOOD ADMINISTRATION.

835 CORRUPT LEGISLATION.

836 GOVERNMENT OF THE PEOPLE BY THE PEOPLE FOR THE PEOPLE.

837 MINERVA, GODDESS OF ART AND LITERATURE.

838 PEACE AND PROSPERITY.

839 ANARCHY.


840 BY THE SWEAT OF HIS BROW.

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841 ONE CASE MINIATURES.

WAIT, Lizzie F.—Boston.

842 PHYLLIS.


843 "THE ORPHAN."

844 HELP ON THE DOW.
CHI S'AINTA, DIOL 'AINTA—Rome. (Loaned by Mr. Arthur S. Potter, Omaha.)

845 The Little Student.

PATERE, VOLERE E.—Rome. (Loaned by Mr. Arthur S. Potter, Omaha.)

846 The Little Sewing Girl.

SEAVEY, LILLA B.—Denver, Col.

847 Writing to Papa.

BROOKS, MARIA—New York.

848 "Lazy as lazy can be."

HOLLOWAY, EDW. STRATTON.

849 "Daylight."

850 HERMES—Bust.

851 VENUS OF MILOS—Bust.

(Loaned by Woman's Committee; donated by Ch. Hennekke & Co., Milwaukee.)

AUTOTYPES OF FAMOUS MASTER-PIECES.

Made by Ad. Braun et Cie., Dornach, Paris and New York. Loaned by Mr. H. P. Whitmore, Omaha.

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<td>9633</td>
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<td>Oxen Ploughing.</td>
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<td>Luxemburg</td>
<td>13212bis</td>
<td>Velasquez</td>
<td>The Forge of Vulcan.</td>
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<td>Madrid</td>
<td>51059</td>
<td>Murillo</td>
<td>Infant Jesus and St. John</td>
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<td>Madrid</td>
<td>50866</td>
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<td>F. Angelico.</td>
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<tr>
<td>Madrid</td>
<td>50014bis</td>
<td>V. LeBrun</td>
<td>Marie Antoinette &amp; chil’n</td>
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<tr>
<td>Versailles</td>
<td>13601</td>
<td>Luini</td>
<td>Portrait of Young Woman</td>
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<td>St. Peter’s b’g.</td>
<td>74</td>
<td>Rubens</td>
<td>Helen Fourment—Artist’s Second Wife.</td>
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<td>St. Peter’s b’g.</td>
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<td>895</td>
<td>Rembrandt</td>
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<td>Rome—Vat</td>
<td>1136</td>
<td>Ruyssdael</td>
<td>A Swamp.</td>
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<td>Louvre</td>
<td>35</td>
<td>Raphael</td>
<td>L’incendie du Bourg—Complete.</td>
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<tr>
<td>Louvre</td>
<td>315</td>
<td>Boucher</td>
<td>Shepherd &amp; Shepherdess.</td>
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<td>Louvre</td>
<td>316</td>
<td>C. Lorraine</td>
<td>David Consecrated King by Samuel.</td>
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<td>Louvre</td>
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<td>Broken Pitcher.</td>
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<td>Lancret</td>
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<td>Watteau</td>
<td>Innocence.</td>
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<td>Louvre</td>
<td>1600</td>
<td>L. DaVinci</td>
<td>Portrait Lucretia Crevelli</td>
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<td>1601bis</td>
<td>L. DaVinci</td>
<td>Mona Lisa.</td>
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<td>Louvre</td>
<td>1968</td>
<td>Van Dyck</td>
<td>Children of Charles I.</td>
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<td>1731</td>
<td>Velasquez</td>
<td>Portrait of Infante Maria Marguerite—Daughter of Philip IV.</td>
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### DRAWINGS FROM THE EARLY MASTERS.

<table>
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<tr>
<th>Nos.</th>
<th>Artists</th>
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<tbody>
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<td>2u</td>
<td>Gazzoli</td>
<td>Three Singing Angels.</td>
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<td>4u</td>
<td>L. Da Vinci</td>
<td>Study in Drapery.</td>
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<td>7u</td>
<td>L. Da Vinci</td>
<td>Head of a Man.</td>
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<td>6u</td>
<td>L. Da Vinci</td>
<td>Young Girl's Head.</td>
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<td>8u</td>
<td>Franciahiocio</td>
<td>Bust of a Young Girl.</td>
</tr>
<tr>
<td>9u</td>
<td>Pollajnolo</td>
<td>Two Male Figures.</td>
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<tr>
<td>10u</td>
<td>Michael Angelo</td>
<td>Caryatide of Sistine Ceiling.</td>
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<td>11u</td>
<td>Michael Angelo</td>
<td>A Sybil of Sistine.</td>
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<tr>
<td>15u</td>
<td>Raphael</td>
<td>Deliverance of St. Peter.</td>
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<td>16u</td>
<td>Raphael</td>
<td>Nude Figure.</td>
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<td>Raphael</td>
<td>Water Carrier—Vatican.</td>
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<td>German School</td>
<td>A Sybil Seated.</td>
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<td>Two Equestrians.</td>
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<td>Albr. Duerer</td>
<td>Head of Angel.</td>
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<td>Albr. Duerer</td>
<td>Head of Man.</td>
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<td>Altdonfer</td>
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<td>30</td>
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<td>Rembrandt</td>
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<td>117</td>
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<td>184</td>
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<td>200</td>
<td>Claude Lorraine</td>
<td>City by the Sea.</td>
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<td>201</td>
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<tr>
<td>24u</td>
<td>Verroccchio</td>
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### DRAWINGS FRAMED.

<table>
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<tr>
<th>Nos.</th>
<th>Artists</th>
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<tbody>
<tr>
<td>185</td>
<td>Tintoretto</td>
<td>Head of a Man.</td>
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<tr>
<td>1u</td>
<td>Botticelli</td>
<td>Three Singing Angels.</td>
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<td>5u</td>
<td>L. Da Vinci</td>
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<td>12</td>
<td>Holbein</td>
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<td>21</td>
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<td>Judith with Head of Holofernes.</td>
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</tbody>
</table>

These drawings, from collection of Mr. George Busse, New York City, Mr. H. P. Whitmore, agent, 1519 Dodge street, Omaha, Nebraska.
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<table>
<thead>
<tr>
<th>Artists</th>
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<tbody>
<tr>
<td>Blecker</td>
<td>Portrait of a Knight.</td>
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<td>Van Dyck</td>
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<td>Floris</td>
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<td>Holbein</td>
<td>Portrait of a Merchant.</td>
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<tr>
<td>Moor</td>
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<td>Rembrandt</td>
<td>Artist's Family.</td>
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<td>Rembrandt</td>
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<td>Tintoretto</td>
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<td>Lucas Van Leyden</td>
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<td>Rubens</td>
<td>Portrait of Himself.</td>
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<tr>
<td>Rembrandt</td>
<td>Dutch Merchant.</td>
</tr>
<tr>
<td>Rembrandt</td>
<td>Dutch Merchant's wife.</td>
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</tbody>
</table>
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KENYON COX.—"The Sciences." From the mural decoration in the new library of congress at Washington. "Astronomy" is the central figure, and on either side are figures representing "Botany," "Geology," "Physics," "Mathematics," "Zoology," etc.

WM. M. HUNT.—"The Discoverer" and "The Flight of Night." The originals, long since destroyed, were in the New York state capitol at Albany and were among the very earliest mural decorations in America.

"Fortune."—A detail of "The Discoverer," as above.

JOHN LA FARGE.—"Athens." The most recent mural decoration in America, being for the Walker Art building at Bowdoin college, Maine.

"Mary" and "St. John." Two panels of a triptych, originally executed for a church, but now privately owned.


GARI MELCHERS—"Peace." A mural decoration in the new library of congress.

PUVIS DE CHAVANNES.—Portions of his mural decorations in the Boston public library,
JOHN S. SARGENT.—"Frieze of the Prophets." A mural decoration in the Boston public library.


"The Months." Mural decorations in the new Waldorf-Astoria hotel, New York. The complete series represents the twelve months and the four seasons.


ELIHU VEDDER.

The original finished cartoons in oil for Mr. Vedder's decorations in the new library of congress at Washington. Mr. Vedder has chosen for his subject the "Minerva of Peace."

GOVERNMENT.

This consists of a series of five paintings; in the first—

"Government," the central figure, is that of a goddess, as she may be considered, sitting on a marble seat or throne, which is supported on posts whose shape is intended to recall the antique voting urn.

"Corrupt Legislation" is represented by a woman with a beautiful but depraved face, sitting in an abandoned attitude on a throne, the arms of which are cornucopias overflowing with the coin which is the revenue of the state.

"Anarchy" is represented raving upon the ruins of the civilization she has destroyed. In one hand she holds the wine cup which makes mad, and in the other the incendiary torch, formed of the scroll of learning. To the right, Violence, his eyes turned to gaze upon the cup of madness, is prying out the corner-stone of a temple. To the left, Ignorance, is using a surveyor's staff to precipitate the wreckage of civilization into the chasm which opens in the foreground.
“Good Administration” sits holding in her right hand a pair of scales evenly poised, and with her left laid upon a shield, quartered to represent the even balance of parties and classes which should obtain in a well ordered democracy. To the left is another voting urn, into which a young girl is winnowing wheat, so that the good grains fall into its mouth while the chaff is scattered by the wind.

In “Peace and Prosperity” the central figure is crowned with olive, the emblem of peace, and holds in her hands olive wreaths to be bestowed as the reward of excellence. On either side is a youth, the one to her right typifying the Arts and the other Agriculture.
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