THE

WORLD'S COLUMBIAN EXPOSITION

THE ART GALLERY
OFFICIAL ILLUSTRATIONS
(THREE HUNDRED AND THIRTY-SIX ENGRAVINGS)
FROM THE
ART GALLERY
OF THE
WORLD'S COLUMBIAN EXPOSITION
EDITED BY
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WORLD'S COLUMBIAN EXPOSITION
FIRST EDITION

GEORGE BARRIE, PHILADELPHIA
EXCLUSIVE PUBLISHER OF ALL OFFICIAL ILLUSTRATED PUBLICATIONS RELATING TO THE DEPARTMENTS OF FINE AND LIBERAL ARTS
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INTRODUCTORY

This book, illustrating many of the most important paintings and sculptures selected for exhibition in the Art Department of the World’s Columbian Exposition,—an exposition greater in plan, scope, and achievement than any other that has been undertaken in the whole history of the world,—is prepared for two classes of persons—those who visit the Exposition and those who may not be so fortunate.

To those who visit the Exposition, it aims to be, in some sense, a preparation and a guide. It points out works especially worthy of attention and study among the hundreds of masterpieces by the leading artists of the various countries of the world; it designates the sections and galleries where these particular works may be found; it gives a complete, numbered plan of the galleries of the Art Palace, showing the sections respectively occupied by the different nations (so that one may find one’s way among them with the greatest ease) and, lastly, it presents data concerning the artists whose works are illustrated,—data which, though necessarily brief, is extremely valuable in usually affording clue to the origin of special characteristics shown in the technique of their works, thus often aiding one better to understand and appreciate them.
After the Exposition is over, and its magnificent display of art has become only an influence and a memory, the illustrations herein given will serve to freshen fading recollections and will bring back to the mind a measure of the splendors of the great event for which the year 1893—indeed, the nineteenth century itself—promises to be especially noted.

To those who may not visit the Exposition, the illustrations of the art exhibits will convey an idea of them that could be obtained in no other manner so effective or adequate. Being engraved directly from photographs of the works, the illustrations are absolutely accurate in detail. They lack only size and color.

Through this publication, prepared with the sanction and under the direct supervision of the Art Department, it is the aim to stimulate interest in art and to assist those desiring to take advantage of the great opportunity which the art exhibit offers for study. It is hoped that the book may find appreciation not only in the present, but that, in future, it may be esteemed precious as a souvenir and valuable as a record.

* * * * *

Primarily, the object of an exposition may be assumed to be educational. By bringing together productions of various classes from all portions of the globe opportunity is afforded for study and comparison. Each exhibitor may learn something from almost every other exhibitor in his class which may be to his advantage, and which may lead to the improvement of that which he produces, whether it be in the domain of art or manufacture. At the same time, the general visitor to the Exposition likewise may gain new ideas, and correct impressions that have been formed upon insufficient or erroneous data.

The measure of the value of an exposition is determined by the number of important countries represented by exhibits, the characteristic and comprehensive nature of these exhibits, and their
excellence in quality, according to the standard of the countries from which they come.

These considerations were kept constantly in mind by the authorities of the Art Department of the World's Columbian Exposition. The Chief of the Art Department, Professor Halsey C. Ives, after formulating plans for the organization of the American Section, visited France, England, Germany, Holland, Belgium, Norway, Sweden, Denmark, Russia, Poland, Austria, Austro-Hungary, Italy, and Spain, where he conferred with prominent government officials, leading artists, the heads of the great art museums, academies, and schools, noted collectors of art works, and others, with the aim of creating such interest in the Exposition and its Art Department that characteristic and excellent exhibits might be secured from all these countries. In every case it was urged that the exhibit be made from the standpoint of quality rather than quantity, and this consideration found favor with the various foreign commissioners.

As a result of Professor Ives's visits abroad, applications for space in the Art Department were made by every country which had been visited. These applications, in almost every case, called for amounts of space far exceeding what it was possible to assign. Indeed, from foreign governments alone, the applications for wall-space aggregated nearly 300,000 square feet. The total wall-space of the Art Gallery is about 200,000 square feet. After reserving 35,000 square feet for the American Section, there remained about 165,000 square feet to be distributed among all the foreign countries applying for space. And this is not a small amount; it is more than double the space that was occupied by foreign countries in the Art Department of the Centennial Exhibition, held in Philadelphia in 1876.

The countries that are represented officially in the Art Department of the World's Columbian Exposition are France, Germany, Great Britain, Austria, Spain, Italy, Belgium, Holland, Norway,
Sweden, Denmark, Russia, Canada, Mexico, and Japan. The largest amount of space assigned to any country has been reserved for the United States; and next in order come France, Germany, Great Britain, Italy, Belgium, and Austria. France receives 29,200 square feet. The smallest assignment has been made to Mexico,—one of the few countries receiving all the space asked for,—1500 square feet.

As nearly every country's assignment of space is so far less than the amount asked for, the result was, as might have been expected, the exercise of greater discrimination in the selection of exhibits than otherwise might have seemed warranted, and this has been really of very great advantage to the art exhibit as a whole; the standard of excellence thereby being raised much higher than usually has obtained in international exhibitions.

Undoubtedly there is at this Exposition a better general representation of the world's art than has been made at any exposition in the past. Excellent, in the main, as have been the French expositions, they have very slightly represented German art, and, on the other hand, the German expositions have contained little or no French art. Russian art has been seen very little outside of Russia, and the Scandinavian artists have not received adequate attention in the great expositions of the past. English art was largely represented at the Centennial Exhibition, but the selection of the works shown was not made with anything like the degree of discrimination exercised in the choice of works for the British Section in the World's Columbian Exposition.

The selection of exhibits from the various foreign countries in most cases was made by committees of artists, working under the jurisdiction of Art Commissioners appointed by the government of the country. In France, M. Antonin Proust was made the Art Commissioner—a most excellent appointment. M. Proust, it will be remembered, was the Director of the Art Department of the French International Exposition of 1889. He was Minister of
Arts in the Gambetta Cabinet, and is widely recognized as one of the highest authorities on French art—both of the past and the present. After having thoroughly organized the French art exhibit—in which work he was most ably assisted by M. A.-Barthelemy,—M. Proust resigned, and M. Roger Ballu was then appointed Commissioner. M. Ballu had been editor of l'Art, was President and had been one of the founders of the French Society of Pastellists, etc. M. Ballu took up the work where M. Proust laid it down, and admirably carried it to completion. In this he was efficiently assisted by M. Henri Giudicelli, who came to install the exhibits.

Mr. H. W. Mesdag, famous as an artist and as one of the most enlightened art collectors in Europe, was appointed Art Commissioner for the Netherlands. Mr. Mesdag supervised the formation of the Dutch exhibit, while Mr. Hubert Vos, the distinguished painter, was placed in charge of affairs as Acting Commissioner in this country. In Great Britain, the interests of the Art Section were committed to the Royal Society of Arts, which appointed a committee to look after the collection of an exhibit. Of this committee, Sir Frederick Leighton, President of the Royal Academy, was made the head. Herr Schnars-Alquist, noted as a marine painter, wisely was selected by his government to organize the German art exhibit. Professor Ernest Slingeneyer, the historical painter, was placed in charge of Belgian art interests. Signor Giulio Monteverde, the sculptor, was made the president of the central committee for Italy. Later, Signor Angelo del Nero was appointed Commissioner of Fine Arts by his government, and to his efficient services the Italian art exhibit mainly is due. Mr. Anders Zorn, one of the most celebrated painters of his country, was appointed Commissioner of Fine Arts for Sweden, and admirably has served his country in this capacity. All these gentlemen entered upon their respective tasks with a degree of enthusiasm that soon was communicated to the artists, and led to the bringing forward of the best work obtainable from all quarters. The care with which
selections were made from the almost innumerable productions offered is attested by the exhibits in the various foreign sections. In this connection, mention must be made of the very valuable service which Mr. S. Tegima, of Japan, rendered his government—as well as the Exposition—in organizing and installing the remarkable Japanese exhibit. Never before this time has Japan been represented in the art department of an international exposition; but never before has the country been given such an opportunity. Recognizing the radical differences between Japanese art and that of the Western World, the authorities of the Art Department of the Columbian Exposition did not bind Japanese art exhibitors to the rigid classification established for other nations, but urged that the exhibit be made thoroughly national in character—exactly such an exhibit as would be formed under a classification devised for an art exhibition to be held in Japan. Mr. Tegima, appreciating this opportunity, embraced and has made the most of it.

The foreign artists had a powerful incentive to send their best works to America aside from their disposition to do everything possible to enhance the credit of their respective countries in art production. During the past few years they have seen the United States become one of the greatest markets for art works in the world. They have noted the stupendous prices that have been paid by our millionaire collectors for famous pictures in the public sales in Paris, London, and New York, and they have observed the steady stream of art productions of the highest excellence—both ancient and modern—coming from France, Holland, Germany, and England. Every foreign artist, therefore, appreciated the value of the reputation he might gain by an exhibit of especially noteworthy productions.

The American artists likewise had an incentive to make the best possible exhibit; here was the great opportunity to show that the works of American artists could stand comparison with the productions of the artists of the other nations. With the endeavor of securing the best possible exhibit of American art, the Exposi-
tion authorities, at the instance of the Chief of the Art Department, appointed Advisory Committees—consisting of painters, sculptors, architects, engravers, and the followers of other branches of art—to look after the interests of American artists in those sections of this country and Europe which were considered especial centres of American art activity. Such committees were established in New York, Philadelphia, Boston, Paris, Munich, London, Rome, and Florence, and their membership comprised many of the ablest and most distinguished artists this country has produced.

When the time arrived for the selection of works to be exhibited in Chicago, the various Advisory Committees were constituted juries by a system involving an interchange of service amongst the members of different committees, thus securing to each jury a national rather than a strictly local character. Artists residing in the central, western, southern, and extreme northern portions of the United States had the privilege of submitting their works to a national jury in Chicago. This jury was composed of artists chosen from different sections of the country.

In order to secure a retrospective exhibit of American art, a special committee was appointed, having representatives in New York, Philadelphia, and Boston; this committee solicited from public institutions and private owners such works as its members believed best would represent the historical development of art in America. This exhibit is exceedingly interesting. It includes notable works by American painters who were famous in their day, and justly so, but who, in later times, are almost forgotten—owing to the fact that general art interest has been absorbed by work of more modern methods, though often of less truly artistic character.

The interesting exhibit of noteworthy foreign paintings belonging to American collections was formed through the kindness of prominent picture owners, from whom they were specially solicited.

One of the most noteworthy exhibits in the Art Department is the collection of casts duplicating reproductions of monumental
works shown in the Museum of Comparative Sculpture in the Palace of the Trocadero, Paris. These casts not only illustrate the history of French sculpture, but also the development of architecture as a fine art in France during mediaeval and later times. They comprise examples of the Romanesque, Gothic, Renaissance, and some of the more modern work. Some of the casts, reproducing large portions of the façades of cathedrals, churches, monasteries, and other important structures are of very considerable size and of remarkable elaboration in detail. A portion of this collection (casts to the value of over 50,000 francs) generously was presented to the Exposition by the French Government, upon the condition that, at the close of the Exposition, these casts should become the property of an American Art Museum.

The Art Gallery is one of the most beautiful of all the Exposition structures. The architecture is Ionic of the most refined type, the order being taking from the Erechtheum of the Acropolis at Athens. The galleries and courts for the exhibition of paintings and sculptures are of varying proportions, are lighted from above, and the structure is fire-proof. The three great sections—the Central, East, and West Pavilions—aggregate, in extreme length, 1152 feet, and in depth, 504 feet. The main walls are of brick, covered with "staff," a composition of plaster-of-Paris and other ingredients, which has, when finished, the appearance of stone. The roof is of iron, steel, and glass, and all columns, staircases, etc., are of iron. There are eighty galleries, ranging in size from 30 feet square to 36 by 120 feet, for the exhibition of paintings, besides one hundred and eight alcoves, fronting upon the courts of the Central Pavilion—twenty-eight on the first floor and eighty on the second—giving additional wall-space. There are four large courts and a rotunda in the Central Pavilion, and a rotunda in each of the other pavilions for the exhibition of sculptures and architectural works. From the exterior architectural standpoint, the Art Palace justly may be considered one of the chief of the art exhibits.
THE ART GALLERY, ILLUSTRATED

WITH

THREE HUNDRED AND THIRTY-SIX
ENGRAVINGS
EUG. VAIL (United States)
THE ART GALLERY, ILLUSTRATED

V. E. DEMONT-BRETON

A YOUNG SAILOR'S TRAINING
E. DAUPHIN (France) THE "IPHIGENIA" IN THE HARBOR OF TOULON
ACHILLE GUERRA (Italy)  THE FORTUNE-TELLER
AURELIO TIRATELLI (Italy) COUNTRY LIFE—ROMAN APENNINES
GUSTAVO SIMONI (Italy)

SALE OF A SLAVE
Dominique Rozier (France)

Fishmonger—Dikppe
JULES L. STEWART (United States)

THE BAPTISM
THE ART GALLERY, ILLUSTRATED
JOSEF ISRAELS (Holland)

ALONE IN THE WORLD
Chas. Sprague Pearce (United States)  
Village Funeral in Picardy
Louis P. DESSAR (United States)

EVENING
G. LA TOUCHE (France)

MINERS ON STRIKE
W. VELTEN (Germany)  THE OUTPOSTS
WALTER LEISTIKOW (Germany)

THE BRICKYARD
ELIZABETH NOURSE (United States)

THE FAMILY MEAL
FRANK DICKSEE (Great Britain)  
REDEMPTION OF TANNHAUSER
F. DE VUILLEFROY (France)  
AN INN IN OLD COTILLE
J. AGRASOT Y JUAN (Spain)

SISTERS OF CHARITY
Prosper L. Senat (United States)  ON THE NILE AT BENI HASSEN
E. PETITJEAN (France)

A COUNTRY VILLA
JOSEPH VON BRANDT (Germany)

A SUDDEN ATTACK
DONKEYS ON THE SHORE—PICARDY

J. H. DE HAAS (Holland)
MRS. E. M. WARD (Great Britain)  MRS. FRY VISITING NEWGATE
EDOUARD TOUDOUZE (France)

THE CRADLE
G. PAULI (Sweden)  MIDSUMMER'S NIGHT
H. TEMPLE (Austria)  PORTRAIT OF W. UNGER
CHAS. SPRAGUE PEARCE (United States) PORTRAIT
A. DAWANT (France)  THE END OF THE MASS
J. J. TVOROJUIKOF (Russia) GRANDMOTHER AND GRAND-DoughtER
GOOD FRIDAY

ELIZABETH NOURSE (United States)
Paul Sinibaldi (France) The Daughter of the Rajahs
M. VILLEGAS-BRIEVA (Spain)
G. HENKES (Holland)  A DUTCH PEASANT
MADELEINE LEMAIRE (France)  FALL OF THE LEAVES
W. H. Y. TITCOMB (Great Britain)  PRIMITIVE Methodists AT ST. IVES, CORNWALL
AD. BRÜTT (Germany)  PHRYNE
An. BRÜTT (Germany)
YEEND KING (Great Britain)

"THE LASS THAT LOVED A SAILOR"
MRS. S. MESDAG-VAN HOUTEN (Holland)  COTTAGE
A. BOMPIANI (Italy)

IN THE WOODS
G. GUARDA-CASSI (Italy)  THE MAYOR’S WEDDING
ALF. AGACHE (France)  THE ANNUNCIATION
A. GUERRA (Italy)

CIOCARA WITH FLOWERS
CHAS. GRAFLY (United States)

DÆDALUS
J. B. KNIGHT (Great Britain)  
HADLEY CHURCH, NEAR BARNET
EDWARD A. BELL (United States)       PORTRAIT IN GRAY
E. J. BOKS (Holland)
John J. ENNEKING (United States)  SOUTH DUXBURY CLAM-DIGGER
EVARISTE-VITAL LUMINAIS (France)

THE END OF A ROMANCE
NIGHT, SWEDISH COAST

ALF WAHLBERG (Sweden)
N. BASTERT (Holland)

THE WHITE SAIL
F. MELL DU MOND (United States)

LEGEND OF THE DESERT
E. DAMERON (France)  
FLOWER CULTURE IN THE NEIGHBORHOOD OF NICE
ALESSANDRO BATTAGLIA (Italy)

GLEANERS
ST. GEORGE HARE (Great Britain)

VICTORY OF FAITH
W. C. NUKKEN (Holland)  
FARM-HOUSE IN LIMBURG
WORLD'S COLUMBIAN EXPOSITION

THE CAPTAIN OF THE TROOP

F. DADD (Great Britain)
CHARLES-ÉDOUARD DELORT (France)  

CAPTURE OF THE DUTCH FLEET IN THE TEXEL BY THE HUSSARS OF THE REPUBLIC, 1793
F. W. WALTON (Great Britain)

WRECK OF THE SPANISH ARMADA
E. LORD WEEKS (United States)  THREE BEGGARS OF CORDOVA
G. G. MIASOIEDOFF (Russia)
J. Emile SAINTIN (France)
AUGUSTE GLAIZE (France) THE BLIND MAN AND THE PARALYTIC
L. C. TIFFANY (United States)  

TAMING THE FLAMINGO
ADOLF HOELZEL (Germany)
W. MARTENS (Holland)
AT THE WELL
G. L. BULLEID (Great Britain)  AT THE TEMPLE GATE
J. F. RAFFAELLI (France)

THE GRANDFATHER
Fred Max Bredt (Germany)

Two Gazelles
Publico De Tommyasi (Italy)  Game of Chess—In the Vatican
C. E. PERUGINI (Great Britain)  A SUMMER SHOWER
J. A. MUENIER (France)

WOMEN OF ALGERIA
JAMES CHARLES (Great Britain)  IN MEMORY OF . . .
N. KOUZNETZOFF (Russia)

IN THE GARDEN
WORLD'S COLUMBIAN EXPOSITION

F. A. DELOBBE (France)  
A BITE AFTER THE BATH
JOHN R. REID (Great Britain)

THE YARN
CHAS. SPRAGUE PEARCE (United States)  

THE SHEPHERDESS
T. B. KENNINGTON (Great Britain)

THE CURSE OF THE FAMILY
Nicholas SAGORSKI (Russia)  

AT BREAKFAST
R. SANTORO (Italy)

NAPLES
RUDOLPH PHRENZ (Russia).

AT AN INN
A. APOLLONI (Italy)
C. GREEN (Great Britain)
PICKWICK CLUB
A. TRUPHEME (France)

SINGING-LESSON IN A COMMON-SCHOOL IN PARIS
ALEXIS KIWCHEKO (Russia)

AT THE CRATERS OF LENDJUl, NEAR JERUSALEM
F. A. BRIDGMAN (United States)

IN A VILLA AT EL BIAR, ALGIERS
H. S. BISBING (United States)

ON THE RIVER BANK
Thos. W. SHIELDS (United States)

CAVALIER, PERIOD OF LOUIS XIII
WALTER LANGLEY (Great Britain)  DEPARTURE OF THE FLEET
Domenico Pennacchini (Italy)
Chas. CURRAN (United States) SEALING THE LETTER
H. SIEMIRADSKI (Russia)  
CHRIST AT THE HOUSE OF MARY AND MARTHA
PAUL KOVALEVSKI (Russia)

EXCAVATIONS IN ROME
Prosper L. Senat (United States)

Gulf of Ajaccio, Corsica
W. LOGSDAIL (Great Britain)  
FLOWER GATHERING IN THE SOUTH OF FRANCE
J. A. Muenier (France)  
The Sunshine of Life
THE ART GALLERY, ILLUSTRATED

PLEASURES OF THE PAST

A. B. SEWELL (United States)
A. KIWCHEKNO (Russia)  
SORTING FEATHERS
F. DEFREGGER (Austria)  
CHILDREN AT PLAY
G. COURTOIS (France) PORTRAIT OF MME. GAUTREAU
A. CHEVALIER TAYLER (Great Britain)  
THE PEDDLER
A. B. SEWELL (United States)

MOTHER AND SON
G. MOREAU DE TOURS (France)        CARNOT AT WATTIGNIES
ALBERT NEUHUYS (Holland)  MOTHER'S DELIGHT
THE ART GALLERY, ILLUSTRATED

ALFRED-PIERRE AGACHE (France)

VANITY
MAX BAUMBACH (Germany)

DANCING FIGURES
T. A. PELEVIN (Russia)  
THE FIRST BORN
OLD GATE OF THE TIBER AT ROME

CAMILLE PARIS (France)
E. L. HENRY (United States)  WEDDING DAY
W. E. NORTON (United States)

A MOMENT'S REST
LEON COUTURIER (France)  
AT THE CAPSTAN—ALL TOGETHER
THE ART GALLERY, ILLUSTRATED

RHODA HOLMES NICHOLS (United States)

THE SCARLET LETTER
WORLD'S COLUMBIAN EXPOSITION

H. SCHNARS-ALQUIST (Germany)

GOING FREELY
Orrin S. Parsons (United States)

Lawn-Tennis Party
A SANDY ROAD

F. P. TER MEUTEN (Holland)
J. M. Ten Kate (Holland)  

ON THE ZUYDER ZEE—ISLE OF MARKEN
J. J. ENNEKING (United States)  
SALTING SHEEP
EARLY SNOW

WALTER PALMER (United States)
EUGENE CHIGOT (France)

AT ETAPLES, PAS DE CALAIS
ON THE WAY HOME

Hugo König (Germany)
Paul Hoecker (Germany)  On Board H.M.S. "Deutschland"
A. MARAIS (France)

THE RETURN
C. M. McILHENNY (United States)

ON THE BEACH
A GOOD HAUL

VICTOR GILBERT (France)
H. GUILLÉN-PEDEMONTE (Spain)
PHIL. R. MORRIS (Great Britain)

FETE DIEU—DIEPPE, NORMANDY
W. E. NORTON (United States)  RETURN OF HERRING FLEET
WALTER MAC EWEN (United States) THE ABSENT ONE ON ALL SOULS' DAY
Paul-Alexander-Alfred Leroy (France)  Christ Healing the Blind
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JOSEF GISELA (Austria)  THE LOTTERY
CHAS. SPRAGUE PEARCE (United States)  THE ANNUNCIATION
Maurice Bompard (France)  

The Old Chelma Gate
ONCE UPON A TIME

HERM. KAULBACH (Germany)
WALTER L. DEAN (United States)  
THE OPEN SEA
VAL. C. PRINSEP (Great Britain)  THE BROKEN IDOL
F. GALOFRE Y OLLER (Spain)

PUNISHMENT BY THE LASH
Bruno Liljefors (Sweden)  

Bird Shooting
CHAS. ULRICH (United States)

ITALIAN IDYL
S. M. FISHER (Great Britain)  A SUMMER NIGHT, VENICE
Therese Schwartz (Holland)  The Orphan Girls, Amsterdam
RENÉ GILBERT (France)

THE ROD
H. W. Mesdag (Holland) 

On the Beach at Scheveningen
SIR J. E. MILLAIS (Great Britain)  THE ORNITHOLOGIST
WALTER LEISTIKOW (Germany)

DUSK
M. PEÑA-MUNOZ (Spain)  MID-DAY LUNCH
THE FISHERMAN'S HOME

ALPOND SPRING (Germany)
Jules L. Stewart (United States)  The Hunt Ball
Augusto Corelli (Italy)

In the Woods
A. APOLLONI (Italy)

AMERICA
H. O. WALKER (United States)  THE GIFT-BEAER
WORLD'S COLUMBIAN EXPOSITION

L. PASTERNAC (Russia) RETURNING HOME
R. LEHMANN (Great Britain)  

UNDINE
WALTER LANGLEY (Great Britain)

DISASTER
T. OFFERMANS (Holland)  

THE VILLAGE CARPENTER
Miss Laura ALMA-TADEMA (Great Britain)  FIRESIDE FANCIES
C. W. BARTLETT (Great Britain)  AN INCIDENT IN THE LIFE OF THE DAUPHIN
IRVING R. WILES (United States)  SONATA
A. H. BRAMTOT (France)  \hspace{1cm} \text{FIRST COMMUNION}
W. M. CHASE (United States)

ALICE
CHRISTIAN LUDWIG BOCKELMANN (Germany)  A VILLAGE FIRE
W. M. CHASE (United States)  PORTRAIT OF  MISS M . . .
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YEEND KING (Great Britain)  A GRAY DAY IN JULY
Wilhelm Volz (Germany)

Maria
T. C. GOTCH (Great Britain)  MY CROWN AND SCEPTRE
D. A. C. ARTZ (Holland)  
FALL IN THE FIELDS
ALEXANDRO RIQUEA (Italy)  THE DIVINE SHEPHERDESS
ARTHUR HACKER (Great Britain) CHRIST AND THE MAGDALEN
ALBERT MAIGNAN (France)  

BIRTH OF THE PEARL
AD. BRÜTT (Germany)

GIRL BATHING
GOOD ACCOMMODATION FOR MAN AND BEAST
HANS HERMANN (Germany)  FISHPASS MARKET IN AMSTERDAM
G. L. BULLEID (Great Britain)  
A CUSTODIAN
A. P. M. De RICHEMONT (France)  SACRIFICE
ALBERT MAIGNAN (France)  THE CHAMBER OF THE SIREN
A. F. GORGUET (France)  CONTEMPLATION
L. JIMENEZ-ARANDA (Spain)  OLD CLOTHES MARKET AT THE TEMPLE, PARIS
E. HENSELER (Germany)  

THE MOWERS' BREAKFAST
F. V. Du Mond (United States)  HOLY FAMILY
José Jimenez-Aranda (Spain)  
Who will be cheated?
F. S. WALKER (Great Britain)

THE CONVENT GARDEN
JACOB MARIS (Holland)  

DORDRECHT—SUN EFFECT
C. A. SMITH (Great Britain)

"WOMAN IN YOUR HOURS OF EASE"
B. J. BLOMMERS (Holland)  AT BREAKFAST
WOOD-CARTS ON THE HEATH

A. MAUVE (Holland)
ALEXIS KORSUKHIN (Russia)  PARTY ON NUPTIAL EVE IN HOUSE OF THE BRIDE
VLADIMIR MAKOVSKY (Russia)
ALFRED GUILLON (France)

THE LITTLE BROTHER
L. JIMENEZ-ARANDA (Spain)

THE LOVERS
F. J. du CHATTEL (Holland)  
ON THE RIVER VECHT
IN THE LAGOON

RICHARD FRIESE (Germany)
B. J. BLOMMERS (Holland)  

SHRIMPING AT SCHEVENINGEN
E. ROSSET-GRANGER

YOUNG GIRL CHASING BUTTERFLY
MAURICE LELOIR (France)  PROTESTANT FUGITIVES—REVOCATION OF EDICT OF NANTES (1685)
JULES L. STEWART (United States)  

YACHTING
THE 9TH OF NOVEMBER—LORD MAYOR'S DAY

W. LOGSDAIL (Great Britain)
F. W. W. TOPHAM (Great Britain) RECRUITING FOR SAVONAROLA
W. OSBORNE (Great Britain)  THE FERRY
CHILDE HASSAM (United States)
G. E. Senechal de Herdrevet (France) Return from the Oyster Beds after a Storm at Cancale
"SUFFER LITTLE CHILDREN TO COME UNTO ME"

Julius Schmid (Austria)
KARL HARTMANN (Germany)  
CONTESTING OWNERSHIP OF THE APPLE OF CONTENTMENT
Ernest Bordes (France)  

The Rolling-Mill
E. L. HENRY (United States)  BEFORE THE DAYS OF RAPID TRANSIT
LEOPOLD MÜLLER (Austria)
MARKET-DAY, CAIRO
J. J. Van de Sand Bakhuyzen (Holland)  

Driving Cattle Homeward
KENYON COX (United States)  

ECLOGUE
N. KOUZNETZOFF (Russia)

THE ARBITER OF PEACE
ALEXANDER D. GOLTZ (Austria)

CHRIST AND THE WOMEN
F. Maddox Brown (Great Britain)

Wyclif on Trial
A DROWNED MAN

N. DMITRIEV ORENBURGSKY (Russia)
F. V. Du MOND (United States)  
CHRIST AND THE FISHERMEN
Ad. HIRSCHEL (Austria)  THE WEDDING-MARCH
H. FISHER (Great Britain)

A MID-DAY REST
FRED. P. VINTON (United States)
ATON LAUPHEIMER (Germany)

ST. LUKE
G. F. WATTS (Great Britain)  LOVE AND LIFE
EDMUND C. TARBELL (United States) GIRL WITH HORSE
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<td>Born at Orihuela (Alicante). Pupil of the School of Fine Arts of Valencia and of D. Francisco Martinez. Medals: Barcelona, 1864 and 1866; Centennial Exhibition, Philadelphia, 1876.</td>
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Constant

($Q\\wsX)died 1890.

The Hague, Holland.

Pupil of Mollinger and of Josef Israels. Vice-President of the
Legion of Honor, France, 1889.
Member of the French Societe Nationale des Beaux-Arts.

Born

at

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..............

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'

AUBLET, Albert
Born

75 Boulevard Bineau, Neuilly, Seine.

(JTrance)

Pupil of J. L. Gerome. Medals, Paris
(Exposition-Universelle). Legion of Honor, 1890.
at Paris.

OLD

TREPORT

SAILORS,

:

sd-class, 1880

Gold Medal, 1889

;

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Julius

Jacobus

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(

142 Nieuwe Haven, The Hague.
Born

The Hague.

at

Exhibition), 1876,

Medals Vienna, Philadelphia (Centennial
Pupil of his father.
Amsterdam, The Hague and Paris; Silver Medal, Exposition-Universelle,
:

Paris, 1889.

DRIVING

..........

HOME THE CATTLE

BARILLOT, Leon

(^France)

16 rue de

la

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Tour d' Auvergne,

Paris.
Born

at Montigny-les-Metz, Lorraine.

2d-class, 1884;

THE VALLEY
TRAIN 47

at

Munich.

SURF

Medals, Paris

3d-class, 1880

:

;

1889.

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B ARTELS, Hans von
Born

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Munich.

Medal, Paris, 3d-class, 1889.

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(France).
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C.

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(Orcat Britain)/^ Holland Park Road,

W. London.

AN

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BARUCCI,
LAKE

IN

BASTERT,

Pietro

(Jtalg)

THE APENNINES
Nicholas

.

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(^oUanfc)

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452 Parkstraat, Amsterdam.


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<td></td>
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<td>Born at Hannibal, Missouri. Pupil of the Art</td>
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<td>Students' League, New York, l'Ecole des</td>
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<td>Exposition-Universelle, Paris, 1889. Member</td>
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<td>of the Society of American Artists and</td>
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<td>Associate Member of the National Academy of</td>
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<td>BELL, Edward A.</td>
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<td>152 West Fifty-fifth street, New York</td>
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<td></td>
<td></td>
<td>Born at New York. Pupil of the National</td>
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<td>Academy of Design, New York, and of the</td>
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<td></td>
<td></td>
<td>Born at Huertas de Animas (Caceres). Pupil</td>
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<td>of the School of Painting, Madrid.</td>
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<td></td>
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<td>Born at La Riviere-St.-Sauveur (Calvades).</td>
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<td>Medals, Paris: 3d-class, 1885; Silver Medal,</td>
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<td></td>
<td>Born at Stockholm. Pupil of the School of</td>
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<td>Fine Arts, Stockholm. Honorable Mention,</td>
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<td>Paris, 1888; Silver Medal, Exposition-</td>
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<td>Universelle, Paris, 1889.</td>
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Honorable Mention, Exposition-Universelle, Paris, 1889.

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Born at Rodez. Pupil of G. Boulanger and of J. Lefebvre. 3d-class Medal, Paris, 1880; Bourse-de-voyage, 1882; Silver Medal, Exposition-Universelle, 1889; 2d-class Medal, Paris, 1890.

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<td>Born at Szczecin, Poland. Studied in the Bavarian Royal Academy at Munich, and under Franz Adam and Karl von Piloty. Honorable Mention, Paris, 1882.</td>
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DU CHATTEL, Frederick Jacobus—(Holland)—20 Huygenstraat, The Hague.

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CHIGOT, Eugène H. A.—(France)—1 rue des Petitscailloux, rue de l’Église et à Valenciennes, Etaples, France.

Born at Valenciennes. Pupil of Bonnat and Vayson. Honorable Mention, Paris, 1886; 3d-class Medal, 1887; Bourse-de-voyage, 1887; Bronze Medal, Exposition-Universelle, 1889; 2d-class Medal, 1890.

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Born at Frankfort, Kentucky. Pupil of the National Academy of Design and of the Art Students’ League, New York. Third Hallgarten Prize, National Academy, New York, 1888; Honorable Mention, Salon, Paris, 1889. Associate Member of the National Academy and Member of the Society of American Artists.

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DAMERON, Charles Emile—(France)—38 rue Rochechouart, Paris.


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DEFREGGER, Franz Ritter — (Germany) — 31 König-strasse, Munich, Bavaria.

Born at Stronach, Austria. Pupil of the Bavarian Royal Academy. 3d-class Medal, Paris, 1878; Medal, Vienna, 1882; Great Gold Medal, Munich. Honorary Member of the Berlin, Vienna and Munich Academies.

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Born in London. Associate Member of the Royal Academy.

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DUVERGER, Théophile E.—(France)—Ecouen (Seine-et-Oise).  
Born at Bordeaux. Medals, Paris: 3d-class, 1861; Medal, 1865; Bronze Medal, 1889 (Exposition-Universelle).

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ENNEKING, John J.—(United States)—174 Tremont street, Boston, Massachusetts.  
Born at Minster, Ohio. Pupil of Bonnat, Paris, and of the Bavarian Royal Academy, Munich.

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FRANCES Y PASCUAL, Placido—(Spain)—18 Calle Atocha, Madrid.  
Born at Alcoy. 3d-class Medals, Spanish National Exhibitions of 1871 and 1890.

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FREER, Frederick W.—(United States)—Chicago.  
Born at Chicago, Illinois. Pupil of the Bavarian Royal Academy, Munich. Associate of the National Academy, New York.

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Born at Vals, Tarragona. Pupil of the Schools of Barcelona and Madrid. Honorable Mention at the Spanish National Exhibition of 1887 and at the Universal Exposition at Barcelona.
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Born in Passau, Bavaria. Pupil of the Bavarian Royal Academy, and of William Diez, Munich.
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Born at Montpellier. Medals, Paris: 3d-class, 1842; 2d-class, 1844; 1st-class, 1845; 2d-class, 1848 and 1855 (Exposition-Univerelle). Legion of Honor, 1855.
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Born on the Island Tinos, of the Grecian Archipelago. Pupil of the Bavarian Royal Academy and of Karl Piloty, Munich. 3d-class Medal, Paris, 1878 (Exposition-Universelle); Bronze Medal, 1889 (Exposition-Universelle).

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Born at Philadelphia. Member of the American Water Color Society.

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MAC EWEN, Walter—(United States)—11 Place Pigalle, Paris.


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MAIGNAN, Albert—(France)—1 rue la Bruiyère, Paris.

Born at Beaumont (Sarthe). Pupil of Luminais. Medals, Paris: 3d-class, 1874; 2d-class, 1876; 1st-class, 1879. Legion of Honor, 1883.

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Born at Honfleur, Calvados. Pupil of Berchere and of Busson. Medals, Paris: 3d-class, 1880; 2d-class, 1883; Bronze Medal, Exposition, Paris, 1889.

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MORENO-CARBONERO, Jose—(Spain).


MULLER, Leopold—(Austria)—3 Schiller-platz, Vienna.


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MUNSCH, Josef—(Germany)—26 Findling-strasse, Munich.

Born at Linz, Upper Austria. Pupil of the Munich Academy, under Philipp Foltz.
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Born at Coventry, England. Studied in the Bloomsbury School of Art, London, and received the Queen's Scholarship. Member of the Cercolo Artistico, and the Societa degli Aquarellisti, Rome. Medal, Boston, 1883.

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Born at Albany, New York. Pupil of F. E. Church, New York, and of Carolus Duran,
PARIS, Camille—(France)—16 rue de Vintimille, Paris.

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Born at Cuenca. Pupil of Casto Plasencia. 3d-class Medal, Spanish National Exhibition, 1887.

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Born in India. Studied in England. Elected Associate of the Royal Academy, 1889.
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ROZIER, Dominique—(France)—34 Boulevard de Clichy, Paris.
Pupil of Vollon. 3d-class Medal, Salon, Paris, 1876; 2d-class Medal, 1880; Bronze Medal, 1889 (Exposition-Universelle).
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SPRING, Alfons—(Germany)—24 Nymphenburger-strasse, Munich.
Honorable Mention, Exposition-Universelle, Paris, 1889.
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STETTEN, Carl von—(Germany).
Born at Augsburg. Pupil of Lefebvre, Boulanger, Courtois and Dagnan-Bouveret. 3d-class Medal, 1884; Bronze Medal, Exposition-Universelle, 1889.

ITALIANS IN PARIS

STEWART, Jules L.—(United States)—36 rue Copernic, Paris.

STROOBANT, F.—(Belgium)—20 rue Van Aa, Brussels.
The Old Canal, Bruges

TARBELL, Edmund C.—(United States)—24 Albany street, Dorchester, Massachusetts.
Born at West Groton, Massachusetts. Pupil of Boulanger and of Lefebvre.

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TAYLER, A. Chevalier—(Great Britain)—Newlyn, Penzance.
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TEMPLE, Hans—(Austria)—Belvéderegasse, Vienna.
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THOMAS, S. Seymour—(United States)—6 rue de l’Arrivée, Paris.

Born in Texas. Pupil of Benjamin-Constant, of Lefebvre and of Doucet.

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TOMMASI, Publio de—(Italy).

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TOPHAM, Francis W. W.—(Great Britain).

Born in London. Pupil of his father, Francis W. Topham, and of the Royal Academy. Member of the British Society of Water-color Painters.

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TRUPHEME, Auguste—(France)—23 rue de Sevres, Paris.

Born at Aix (Bouches-du-Rhone). Pupil of Flandrin, of Cornu, of Henner and of Bougureau. 3d-class Medal, Salon, Paris, 1884; 2d-class, 1888; Bronze Medal, 1887 (Exposition-Universelle).

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TSCHAGGENY, Charles Philogene — (Belgium) — 1 rue de l'Abondance, Brussels.

Born at Brussels. Pupil of Eugene Verboeckhoven. Medals: Brussels, 1842 and (Gold Medal), 1845; Oporto, 1856; Vienna, 1873; Philadelphia, 1876. Officer of the Order of Leopold, 1875.

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ULRICH, Charles F.—(United States)—Munich.


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VAIL, Eugene—(United States)—27 bis rue Bayen, Paris.


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Born at Termond. Medals: 2d-class, 1881; Gold Medal, Exposition-Universelle, 1889.
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WARD, Mrs. E. M.—(Great Britain)—3 Chester House, Chester Square, S. W., London, England. (Wife of James Ward, R.A.)

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WATTS, George Frederick—(Great Britain)—Little Holland House, Kensington, London.


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WEEKS, Edward Lord—(United States)—128 Avenue de Wagram.


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