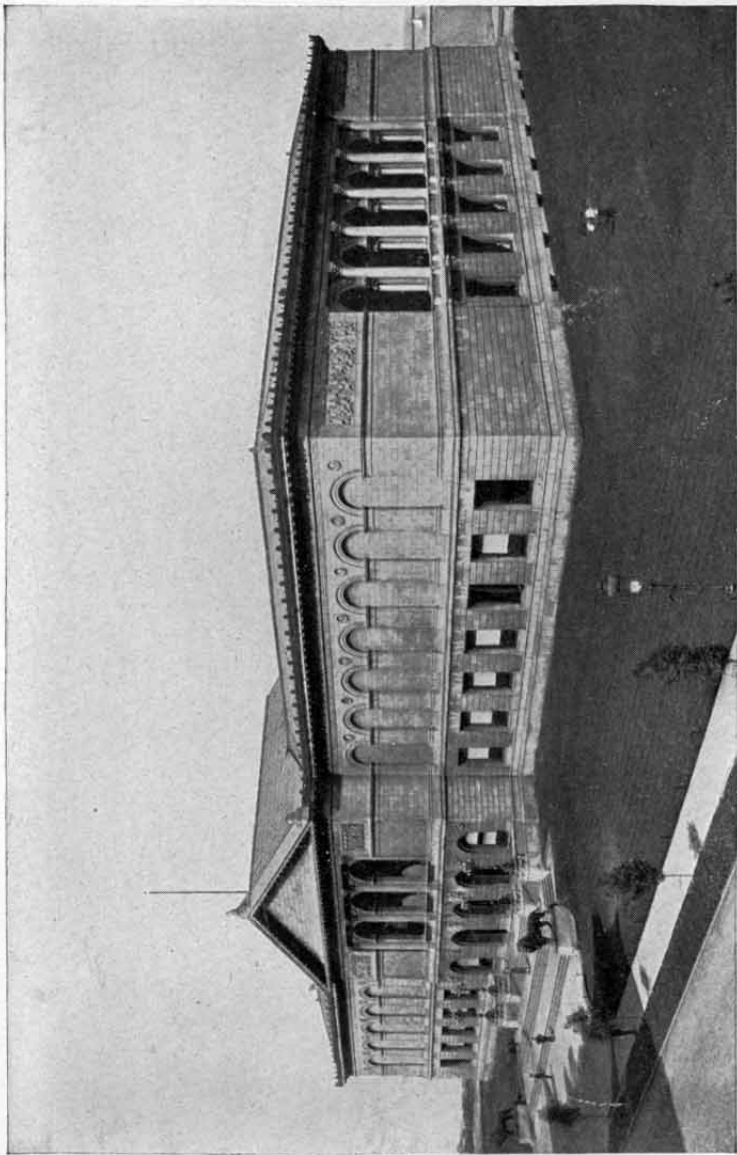


EXHIBITION OF WORKS
BY
ELIHU VEDDER



THE ART INSTITUTE OF CHICAGO
MARCH 28 TO APRIL 15 ♣ ♣ MDCCCCI



THE ART INSTITUTE.
Lake Front, opposite Adams Street, Chicago.

THE ART INSTITUTE OF CHICAGO

WORKS OF

ELIHU VEDDER

CATALOGUE

MARCH 28 TO APRIL 15

MDCCCCI

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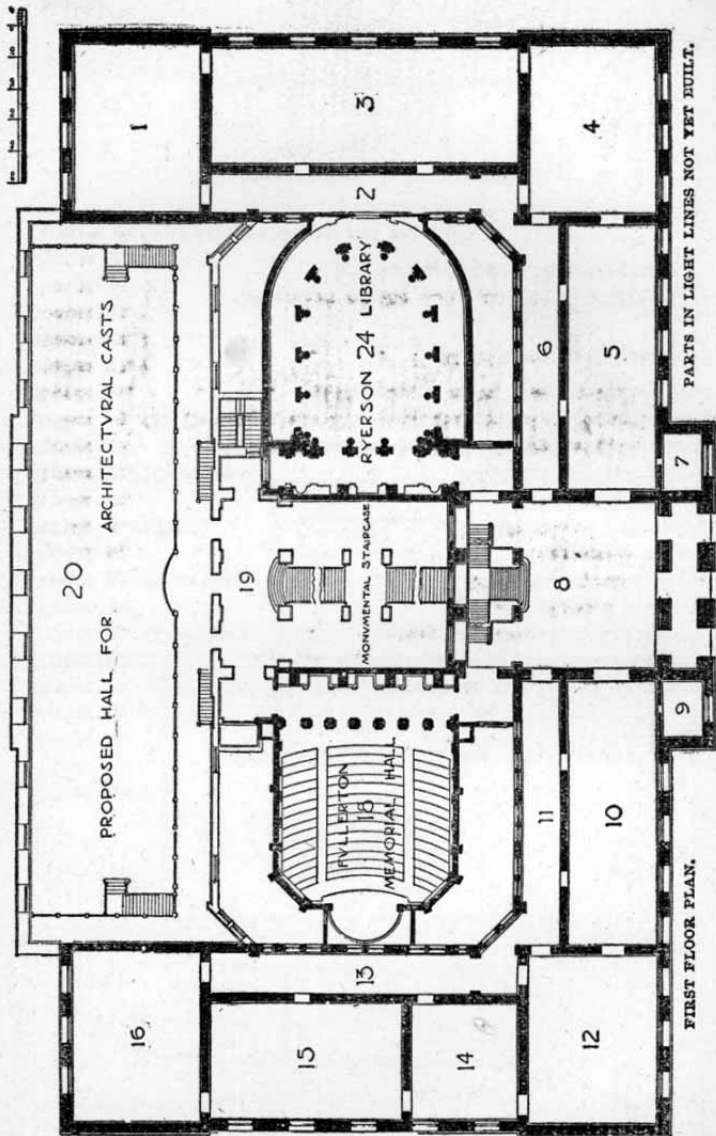
All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments given by the Art Institute, and to the use of the reference library upon art.

DESIGNATION OF GALLERIES

MAIN FLOOR

SEE PLAN

ROOM 1,	. . .	Elbridge G. Hall Collection of Sculpture: Egyptian and Assyrian.
ROOM 2, (Corridor)		Same: Asia Minor, and Early Greek.
ROOM 3,	. . . . .	Same: Age of Pheidias.
ROOM 4,	. . . . .	Same: Later Greek.
ROOM 5,	. . . . .	Same: Roman.
ROOM 6, (Corridor)	. . . . .	Same: Renaissance.
ROOM 7,	. . . . .	Office of the Director.
ROOM 8, (Hall)	. . . . .	Elbridge G. Hall Collection: Modern.
ROOM 9,	. . . . .	Office of the Secretary.
ROOM 10,	. . . . .	Elbridge G. Hall Collection: Modern.
ROOM 11, (Corridor)	. . . . .	French Sculpture and Architecture.
ROOM 12,	. . . . .	Same.
ROOM 13, (Corridor)	. . . . .	Same.
ROOM 14,	. . . . .	Higinbotham Collection of Naples Bronzes.
ROOM 15,	. . . . .	Egyptian and Classical Antiquities.
ROOM 16,	Library, and	Pearsons Collection of Braun Photographs.
ROOM 18,	. . . . .	Fullerton Memorial Hall, Lecture Room.
ROOM 24,	. . . . .	Ryerson Library, now in process of construction.
ROOMS 19 and 20	. . . . .	are in the part not yet built.



PROPOSED HALL FOR ARCHITECTURAL CASTS

20

16

15

14

12

18

WILLERTON
MEMORIAL HALL

19

MONUMENTAL STAIRCASE

RYERSON 24 LIBRARY

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PARTS IN LIGHT LINES NOT YET BUILT.

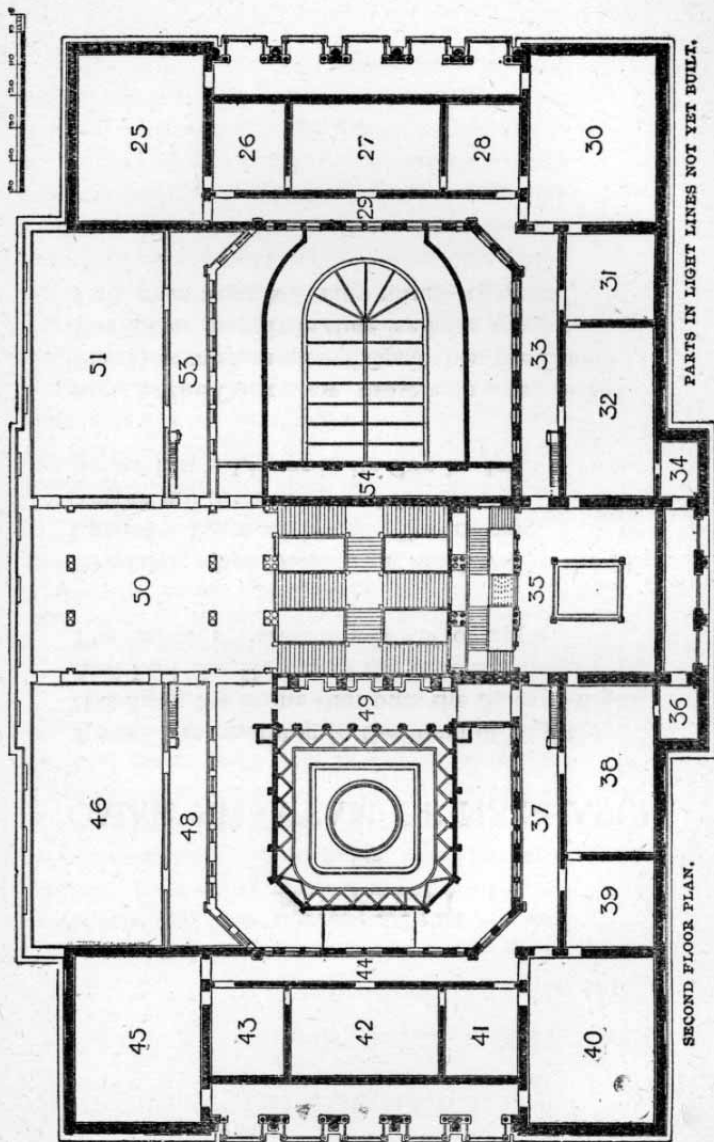
FIRST FLOOR PLAN.

DESIGNATION OF GALLERIES

SECOND FLOOR

SEE PLAN

ROOM 25,	}	Annual Exhibition, Chicago Architectural Club.
ROOM 26,		
ROOM 27,		
ROOM 28,		
ROOM 30,	.	Oil Paintings, Permanent and Loan Collection.
ROOM 31,	.	Special Exhibition, works of Elihu Vedder.
ROOM 29, (Corridor)	.	Century Drawings and Autotypes.
ROOM 32,	.	Paintings; Old Masters.
ROOM 33, (Corridor)	.	Arundel Reproductions.
ROOM 34,	.	Committee Room.
ROOM 35, (Hall)	.	Sculpture and Paintings.
ROOM 36,	.	Committee Room.
ROOM 37, (Corridor)	.	Paintings and Sculpture.
ROOM 38,		Oil Paintings, Henry Field Memorial Collection.
ROOM 39,		Oil Paintings, the Elizabeth Hammond Stickney Room.
ROOM 40,	.	Oil Paintings, A. A. Munger Collection.
ROOM 41,	}	S. M. Nickerson Collections.
ROOM 42,		
ROOM 43,	}	Collection of the Antiquarians, Textiles, Embroideries, Musical Instruments, etc.
ROOM 44,		
ROOM 45,		
ROOMS 46 to 54 are in the part not yet built.		



RUBÁIYÁT
OF
OMAR KHAYYAM OF NAISHÁPÚR

Awake ! for morning in the Bowl of Night
Has flung the Stone that puts the Stars to flight ;
And Lo ! the Hunter of the East has caught
The Sultan's Turret in a Noose of Light.

Dreaming when Dawn's left hand was in the Sky
I heard a Voice within the Tavern cry,
" Awake my little ones, and fill the Cup
Before Life's Liquor in its Cup be dry."

And, as the Cock crew, those who stood before
The Tavern shouted—" Open then the Door !
You know how little time we have to stay,
And, once departed, may return no more."

CATALOGUE

- 1 Dock-yard, Viareggio
- 2 The Star of Bethlehem

What a grand conception is his "Star of Bethlehem"! Over a landscape (in which the desert is represented with his usual truth), go the magi. But the terrestrial scene is surpassed by the celestial. A shadowy circle of cloud figures are grouped about a brilliant light in their center, from which a stream of fiery vapor descends straight down to the plain, to indicate the spot where Christ is born.—C. de K., in *Scribner*.

- 3 The Fair Goddess Fortune

"Now the Fair Goddess Fortune fall deep in love with thee,
And her great charms misguide thy opposer's swords!"
Coriolanus, Act I, Scene 5.

- 4 The Sphinx, Egypt. Lent by Owner

The Great Sphinx at Gizeh, is a colossal form hewn out of the natural rock and lying 300 feet east of the second pyramid. It is sculptured out of a spur of the rock itself, to which masonry has been added in certain places to complete the form. It measures 172 feet 6 inches long by 56 high. The head measures 28 feet 6 inches from the top to the chin. The remains of a small chapel have been found between the front paws dedicated by the monarchs Thothmes III. and Ramesses II., to the Sphinx, whom they adore under the name of Harmachis: *i. e.*, the sun on the horizon. It stands near the eastern edge of the platform on which are the pyramids, with its head turned towards the Nile facing eastwards.

- 5 Old Trees, Cairo
- 6 The Cloud
- 7 Old Well, Bordighera
- 8 The Eclipse of the Sun by the Moon

This is one of a series of decorative astronomical subjects purposed by Mr. Vedder. The drooping figure on the dark side of the moon is wearily tracing on the Book of Time the moon's course through space. The lines of the composition and the color of this work stamp it as one of Vedder's most individual creations.

- 9 Japanese Still-Life
- 10 The Keeper of the Threshold. Lent by the *Carnegie Institute Pittsburgh*

Here is one of Vedder's attempts at making a picture full of thought without detriment to the art in it.

Enclosed in a circle in a square frame is an oriental looking youthful figure seated on a coiled serpent, on the lowermost of a flight of steps, which rise from a pool in which lilies are growing. In his left hand he holds a large open lily, from which rises an exhalation like a flame, at first wavering and then straight upwards out of the picture. In the right hand he holds a waved blade, ending in a sharp point. Back of the head is a great palpitating disk of light. In

the center of the forehead, a single brilliant gleaming pearl. The flight of steps seems to merge and is lost in the exhalations from the flowers and water of the pool which rise, interlace, coil, and either dissipate or recondense and descend again into the pool. They seem also to pulsate outwardly from the great disk of light. In the figure there is a severity about the eyes and a sweetness about the mouth, which, together with the gleaming pearl in the forehead, exercise a kind of hypnotizing influence on the spectator. The picture is indeed mysterious, but, examined by those who have thought, it will be found to contain ideas similar to those which through all ages men of thought have formed of the beauty and the terror of the mystery of existence.

Vedder says to explain a mystery is to destroy it, and as he himself has not as yet solved it, he can only represent the mystery as it appears to him. It may be that the ascending flame is the inspiration of the soul, and that by strongly willing, the soul attains to its desires; it may be that the sharp pointed sword is death; it may be that the serpent is evil, which apparently forms an inseparable component of life; it may be that the steps are evolution, from the lower to the higher; it may be that pulsation is the method of growth, the breathing of the universe; it may be that the iridescent emanations rising for a moment into the light and again descending into the pool are reincarnation; but with all these maybes, be it as it may, as in life, each one must solve the mystery for himself.

11 Love Ever Present. Lent by J. W. Lasell, Whitinsville, Mass.

In the painting called "Love Ever Present" we are brought back to the ancient mythology with its ingenious and poetical system of symbolism. The jocund young god of love is seen standing as a statue, upon a pedestal formed of a carven Janus head, facing two ways, towards the past and towards the future. Green leaves of flourishing vines and blood red poppies, grow rank about the shrine. An overturned amphora lies empty on the ground near by. Cupid's rosy wings are spread against a luminous blue sky. The color and sentiment of this work are pretty rather than beautiful. So many of the minor emblems are obscure to the ordinary apprehension that parts of the rebus are as hard to read as a hieroglyphic, but happily no one needs an introduction to Cupid, so that the central point is clear beyond all question.

—W. H. DOWNES.

12 Sibilla Cumæa (Cumæan Sibyl)

The Sibyls were women reputed to be prophetic in the ancient mythical period, Counsel and help were sought from them under the belief that they were able to predict and avert calamities and to appease the gods.

The most famous of all the Sybils was the Cumæan, so called from Cumæ, a town in Campania, where she was supposed to live and where in 1853 the remains of a magnificent temple were discovered.

The Cumæan Sybil is represented as an aged woman clothed in flowing draperies, her face furrowed with lines of wisdom and care, seated in a semi-circular marble chair. Rolls of manuscript are unfolded on the ledge behind her, and the curiously twisted head of her cane is seen behind her, leaning against the marble.

13 The Enemy Sowing Tares

Vedder's field of effort is the field of the imagination, and in this field even the addition to impressionism of the element of suggestiveness or divination and the element of personal emotion are both insufficient. What is required above everything else is thought, the intellectual faculty, and that is what is largely characteristic of his work. It appeals to your culture, your reading, but mainly to your mental zest in seizing and following the thought which the painter has been at the pains of thinking and expressing, and with which he has enriched and enwrapped the mere material of his picture.

Take for instance "The Enemy Sowing Tares." The subject is a simple one in the Scripture story. All that an art-for-art's-sake painter, so to speak, would require to illustrate it would be a field, night, and a man sowing tares. The result, one may imagine, would be rather flat, except for the sensuous interest of the accidents; the mind would have little pabulum. Here, on the other hand, you note a dozen phases of significance. The theme is universalized; the man has become the arch-enemy;

the night is weird and awe-inspiring ; the tares represent the foe of the Church, money, sown at the foot of the cross, its symbol and starting point ; the fallen tabellum indicates the very date of primitive Christianity ; there is, in a word, food for speculation, added to the qualities of painting.—W. C. BROWNELL, in *Scribner's Monthly*.

The *Enemy Sowing Tares* is as Vedderesque as anything that the artist has ever done. It is so bold and even audacious a representation of the Scripture parable, that one reflects seriously as to its full meaning ; for the old adage that makes "money the root of all evil" is by no means far-reaching enough to explain this tremendous picture. It is on Calvary and around the foot of the cross that the tares are sown—an indication of the cross rising in the foreground, and the inscription "I. N. R. I." lying near it. A dim light from the rising moon reveals a huge figure stealing near to the sacred spot ; in one hand he clutches a bowl full of gold coins which with the other hand he sows as tares, coin after coin dropping through his fingers into that most sacred ground, where has been dropped a seed more holy than was ever elsewhere sown. In form and drapery the evil one resembles a Hebrew patriarch ; his malevolence and hatred of Him who here has died make his face hideous ; and mingled with these expressions there is a suggestion of devilish glee in the work he is doing. Is it true that the power of money has been the curse of Christianity?—CLARA ERSKINE CLEMENT, in *The New England Magazine*.

14 The Sphinx of the Seashore

The figure of an all-devouring sphinx stretched along the wreck-strewn coast, typifies the destructive side of nature.

As the Sphinx of Fable devoured all who were unable to fathom her secret, so the rocky coast devours all who have not the wisdom to avoid its perils.

15 Morning, Viareggio

16 Evening, Viareggio

17 Blossoms and Moth

18 A Sea Breeze

19 The Young Marsyas

The secrets that alone the south wind knew,
By summer hid in green reeds' jointed cells,
To wait imprisoned for the south wind's spells,
From out his reedy flute the player drew ;
And as the music clearer, louder grew,
Wild creatures from their winter nooks and dells,
Sweet furry things, with eyes like starry wells,
Crept wondering out; they thought the south wind blew.
With instant, joyous trust, they flocked around
His feet who such a sudden summer made ;
His eyes, more kind than men's, enthralled and bound
Them there. No wonder, when this magic sound
Reached upper heavens, that swift Apollo laid
The doom of death on him who thus had played.—

HELEN HUNT JACKSON.

On a picture by Elihu Vedder.

- 20 Spanish Smugglers
- 21 Thatched Huts, Viareggio
- 22 The Soul between Doubt and Faith
Lent by Mrs. J. W. Thompson

“An allegory of universal application, impregnated with that sad poetry which is the distinguishing mark of the artists' temperament, is the Soul between Doubt and Faith, something like a pictorial version of Tennyson's Two Voices,—a picture of a divided will, of a mental struggle, of a human soul in anguish. A woman's face darkened by the shadow of a great sorrow, and piteously worn by a moral conflict, appears between two symbolic heads,—the serene and radiant head of Faith on the one hand, surrounded by a golden nimbus, and on the other side the shrewd, wrinkled visage of gray-bearded Doubt, who seems to be as vigorous as ever in spite of his great age. In either ear these opposing spirits pour their inconclusive arguments. The simplicity of this thought is perfect, and the delineation of a painful psychological mood is a triumph of expression. Into these haggard features Vedder has poured a world of mournful meaning, which touches the heart, and moves it to pity for poor humanity thus typified.”

—W. H. DOWNES in *Atlantic Monthly*.

23 Lazarus. Lent by Mr. Melville E. Stone

"The Lazarus is more intimately characteristic of Mr. Vedder's work. It exhibits very vividly the fusion of force and grace, the blending of power and charm that in their way and degree are peculiar to the painter, and in the last analysis, I think, constitute his distinction. The decorative aspect is superb. The drapery is managed with a freedom that witnesses exhilaration, with a sweep of flowing line at once grandiose and effortless. But the face it fitly frames is of an elevated and winning nobility, not only in character but in the plastic expression of character, in pose, in planes, in the way in which it is placed and modelled, of which Mr. Vedder alone has the secret. The combined elegance and strength of the treatment beautifully enforce the spirit and significance of the face, with which they are in subtle accord. In the presence of such a representation in pigment of a living soul of such sweetness, such dignity, such tranquil pensiveness, such pathetic and moving serenity, such a visible record of mysterious yet not awful spiritual experience secretly cherished and intimately sustaining—in the presence of such food for the mind as this the impressionist who should suggest the shibboleth of "literary painting" might safely be invited, by any serious intelligence, to go his way and solace his sterility with the shallowness of his sensuous gospel.

—W. C. BROWNELL, in *Scribner*.

- 24 Storm in Umbria. From the Nickerson Collection
- 25 Ideal Florentine Head. Lent by Dr. Frank S. Johnson
- 26 A Glimpse into Hell. Lent by Mr. Samuel E. Barrett

A group of five or six heads crowded together looking down into the pit of eternal fire, whose flame lights up their faces. A tongue of fire shooting up, nearly reaches one of the group, who draws back in terror; fear is upon them all. Their expressions are marvelous in their variety, but the sentiment is one.

—*Current Literature.*

DRAWINGS

- 27 Nature
- 28 The Soul in Bondage (Head)
- 29 Portrait of Elihu Vedder (By Sir William B. Richmond, K. C. B., Decorator of St. Paul's Cathedral, London)

REPRODUCTIONS, COLORED AND SIGNED
BY MR. VEDDER

30 The Pleiades

In Greek mythology the Pleiades were the seven daughters of Atlas and Pleione, the daughter of Oceanus. According to one legend they were companions of Artemis (Diana), and being pursued by Orion were rescued from him by the gods by being translated to the sky. Only six stars were to be seen by the naked eye in the constellation and the ancients believed that one was banished from the group because she loved a mortal. See No. 37.

ON SEEING VEDDER'S "PLEIADES."

BY EDWIN MARKHAM.

I hear a burst of music on the night !
Look at the white whirl of their bodies, see
The sweep of arms seraphical and free,
And over their heads a rush of circling light,
That draws them on with mystery and might ;
But O the wild dance and the deathless song
And O the lifted faces glad and strong—
Eternal passion burning still and white.

But she that glances downward, who is she,
Her face stilled with the shadow of a pain ?
The one who let all go for that mad chance ?
And does some sudden gust of memory,
Bringing the earth, sweep back into the brain !
But O the wild white whirl of the wild dance !

Scribner's Magazine, May, 1900.
Vol. XXVII.

31 The Cup of Love

(Subject from the Vedder accompaniment to the Rubaiyat.)

This painting is full of a genial concord of warm tones extremely happy in design and unusually easy in execution. In this sweet idyl all is joyous, care is forgotten, and the gloomy images that have been haunting the artist's brain give place to a perfect pagan paradise. On a sculptured sarcophagus in which lies buried the Past, sits a handsome brown youth, wearing a Greek costume of red and blue cloth and a crown of vine leaves. To him comes the woman—a fine figure with a mass of auburn hair, whose back is alone visible—holding aloft in her right hand the enchanted cup, through whose crystal side we see the magic red wine gleam. At the right Cupid looks on, approving,—a pretty blonde boy, with a charming pair of red wings, his bow and arrows at his side and, upheld in his hand, a shining globe to show the lovers that the whole earth is theirs. Blue mountains rise to meet the blue sky in the distant background. About the base of the sarcophagus flowers and vines and dry green grass flourish luxuriantly. —W. H. DOWNS, *Atlantic Monthly*.

32 Venus Anadyomene

According to one myth Venus was born of the foam of the sea and first appeared in the waters around the island of Cyprus.

-
- 33 Drawing from Nature. Used as figure of Fortune in mantel-panel of dining-room in house of C. P. Huntington
- 34 Melpomene, the Muse of Tragedy
- 35 Identity. To accompany verses by T. B. Aldrich
- 36 The Fates Gathering in the Stars. (Subject from the Vedder accompaniment to the Rubaiyat)

“The Fates gathering in the Stars” is Vedder’s own thought rather than the Persian’s. It is an impressive page from the No-man’s land of dreams. Upon the wrinkled nightmare peak of a dead world, such as the eye of man has never seen, aloft in the boundless blue space of the night, the three celestial fisherwomen are soberly pursuing their unheard-of task,—hauling in a vast net, in whose meshes are entangled the stars, gleaming like molten copper; a miraculous draught indeed. The time of reckoning has come; the spindle, distaff, and shears, with which the omnipotent sisters have so long spun out and cut off the thread of human life, are laid aside; and now the stern goddesses are executing the final decree of destiny. The strange coloring suits the fable well. It is an arrangement of deep blues, browns and

greens, with touches of pink, and here and there silver and coppery points of light for the stars. Has ever a painter since old Signorelli, had such a startling vision as this ; or having it, has he dared to set it down ? The wonder of it is that the mind very soon accepts the myth, and believes in it. Unreality has never been made more real — W. H. DOWNES.

37 The Lost Pleiad

Merope was the name of the Lost Pleiad. She was the mother of Glaucus, by Sisyphus, King of Corinth. The seven flowers of the field remind her of the group of seven sisters of which she once formed one.

38 Diana Passes

39 Morning Glory

40 Heart of the Rose

41 Chrysanthemum (Head)

42 Young Medusa

Medusa was the one of the three Gorgons who was mortal. The story is that Medusa was once a fair maiden whose luxuriant hair had been turned by Athene into snakes in revenge for the desecration of her sanctuary. The head of Medusa is represented in works of art with a countenance of touching beauty, and a wealth of hair wreathed with snakes.

43 The Tail of the Sea-Serpent

BAS RELIEFS

- 44 Santa Cecilia (Marble)
45 Santa Cecilia (Colored)
-

BRONZES, ETC.

- 46 Sibilla Cumea (Bronze Bust, Rosso Antico Pedestal)

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**COPLEY PRINT REPRODUCTIONS OF WORKS
BY ELIHU VEDDER**

Published by Messrs. Curtis and Cameron, Copley Square, Boston.

47 **The Cup of Death**

This canvas is imbued with a sense of heavy sorrow,—a sorrow profound but not incurable. The artist has approached this solemn subject with a reverential spirit. The idea of an irresistible force is embodied in the majestic form of the dusky angel of Death, who holds up with averted glance the cup from which the maid must drink. Death is portrayed however, not as a cruel conqueror, not as the fell sergeant "strict in his arrest," but as a merciful spirit, whose bowed head, downcast eyes, and protective attitude bespeak a humility approaching pity. It is a figure of Dantesque proportions, full of might

and mildness. She who is about to die leans already upon the stout arm of her liberator; her pallid features (surmounted by the floral emblems of innocence) her unseeing eyes and increasing languor, show too plainly that life is well-nigh past. But a roseate light from the farther side of the valley touches even Death's wide wings with an unearthly glow. It is the blessed hue of hope.—W. C. DOWNES, in *Atlantic Monthly*.

48 Samson

49 Lazarus

Book. Rubaiyat of Omar Khayyam (Quarto Edition and Popular Edition)

ARTICLES ON ELIHU VEDDER AND HIS WORK

IN

**Scribner's*—November, 1880.

Atlantic—January, 1885.

**Century*—November, 1884.

Atlantic—June, 1887.

**Scribner's*—February, 1895.

New England Magazine—April, 1895.

The Book Buyer—July, 1895.

**London Art Journal*—1899.

Magazine of Art—1885 and 1899.

* These magazines are in the Art Institute Library.