THE ART INSTITUTE OF CHICAGO.

CATALOGUE OF PAINTINGS

EXHIBITED AT

THE

OPENING OF THE NEW GALLERIES

FEBRUARY 24, 1890.

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THE ART INSTITUTE OF CHICAGO.

The Art Institute maintains a permanent exhibition open every week day from 9 to 5 o’clock. It is free to members and their families at all times, and free to all upon Saturdays and Sundays.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars for the year. Governing Members pay ten dollars a year and an initiation fee of one hundred dollars. All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures and entertainments of the Institute.

February 24, 1890.
ROOM XIII.

COLLECTION OF PAINTINGS
FROM VARIOUS SOURCES.

For information concerning pictures offered for sale inquire at the desk.

1. Breton, Jules,
   L’Etoile du Berger, (The Shepherd’s Star.)
   Gift of Mr. Philip D. Armour.

2. Velasquez, Diego Rodriguez da Silva, Y, 1599-1660,
   Portrait of Philip IV. of Spain,
   From the Secrétan Collection.

3. Reynolds, Sir Joshua, 1723-1792,
   Judge Dunning and his Sister.
   This picture was in the winter exhibition of the Royal
   Academy, London, 1878, lent by Lady Cronstoun. It was
   described in the catalogue as follows:
   “72. Portraits of Judge Dunning, afterwards Lord Ashburton, and his sister, Miss Dunning. An eminent lawyer, born 1731, created Lord Ashburton 1782, married a sister of Sir Francis Baring, Bart., died 1783. Three-quarter figures seated at a table on which are writing materials, he in a judge’s wig and robes, she in a white dress with a black lace shawl. Canvas 49½ x 73 inches.
   John Dunning was an advocate and a personal friend of
   Sir Joshua Reynolds. It was he who defended Wilkes at the
   bar of the House of Commons when Wilkes was elected a
   member of Parliament for Middlesex, and was on account of
   his religious and political opinions refused permission to take
his seat in the chamber. Dunning became himself a member of Parliament and held high office in the government. He filled the office of Chancellor of the Duchy of Lancaster and Attorney-General. He was raised to the House of Lords under the title of Baron Ashburton. Sir Joshua Reynolds painted him several times, as Dunning was a very noted person in his day. The picture fell by inheritance to Lady Cronstoun, the wife of the last Lord Cronstoun.

4. **Col, David,**
   *A Tavern Card Wrangle.*
   Gift of Mr. John Cudahy.

5. **Van Ruysdael, Jakob, 1630-1682,**
   *Norwegian Landscape.*
   Formerly in the collection of the Baron von Mecklenburg, afterwards in the collection of Messrs. Pereire.

6. **Davis, Charles H.,**
   *The Close of Day.*
   Gift of Opera Festival Association.

7. **Hunt, Holman,**
   *The Triumph of the Innocents,*
   Regarded as a master-piece of English Prae-Raphaelitism Lent by the artist.

*Extract from Mr. Ruskin’s Oxford Lecture.*

The picture of which I came to-day chiefly to speak was incomplete when I saw it and is so still; but enough was done to constitute it the most important work of Hunt’s life as yet; and if health is granted to him for its completion it will, both in reality and esteem, be the greatest religious painting of our time.
Paintings from Various Sources, Continued.

You know that in the most beautiful former conceptions of the Flight into Egypt the Holy Family were always represented as watched over, and ministered to, by attendant angels. But only the safety and peace of the Divine Child and its mother are thought of. No sadness or wonder of meditation returns to the desolate homes of Bethlehem.

But in this English picture all the story of the escape, as of the flight, is told in fullness of peace and yet of compassion. The travel is in the dead of night, the way unseen and unknown; but, partly stooping from the starlight, and partly floating on the desert mirage, move, with the Holy Family, the glorified souls of the Innocents. Clear in celestial light, and gathered into child-garlands of gladness, they look to the Child in whom they live, and yet, for them to die. Waters of the River of Life flow before on the sands; the Christ stretches out His arms to the nearest of them, leaning from His mother's breast.

To how many bereaved households may not this happy vision of conquered death bring in the future days of peace.

I do not care to speak of other virtues in this design than those of its majestic thought, but you may well imagine for yourselves how the painter's quite separate and, in its skill, better than magical power of giving effects of intense light, has aided the effort of his imagination, while the passion of his subject has developed in him a swift grace of invention which, for my own part, I never recognized in his design till now. I can say with deliberation that none, even of the most animated groups and processions of children which constitute the loveliest sculpture of the Robbia and Donatello, can more than rival the freedom and felicity of motion or the subtility of harmonious line in the happy wreath of these angel children.

Of this picture I came to-day chiefly to speak, nor will I disturb the poor impression which my words can give you of
it by any immediate reference to other pictures by our leading masters.

Extract from Mr. Hunt’s descriptive pamphlet.

The flight into Egypt I have assumed to have occurred about sixteen months after the birth of Jesus. Guided by Christian tradition, and holding the birth of our Lord to have taken place in December, it follows that the period which I have assigned to the flight into Egypt is the second April in His life.

During the spring time, rich in flowers and first fruits, the Holy Travelers are represented as passing across the Philis-tine plain on the road to Gaza, at a distance of about thirty miles from their point of departure. The night is far spent. While the declining moon sheds its last rays on the natural objects in the picture, unearthly light reveals the embodied spirits of the martyred Innocents advancing in procession.

The Virgin is seated on a she-ass of the breed now known as the Mecca race, and the foal follows its mother, as is seen to this day in the East. Signal fires, still lit in Syria in time of trouble, are burning on the slope looking down from the tableland. St. Joseph is watching these fires, intent on discovering any signs that may present themselves of a movement of soldiery upon the road. Of the trees that enrich the landscape, the nearest ones shelter a water-wheel used for the irrigation of the land. The more remote group clusters round a village, with its few huts visible by the lights that burn within. Having left the colder climate of the high country, then thickly populated and well cultivated, the fugitives have descended into the rich and more balmy atmosphere of the plain. As they advance nearer and nearer to a place of safety they feel the blessed relief of a sense of peace after disturbance and terror.
Conscious of the divine mercy, the heart of Mary rejoicing over her rescued son feels compassion for the murdered Innocents, and for the childless mothers less happy and less honored than herself. It is at this moment, when the Virgin has been replacing the garments in which the infant has been hurriedly wrapped at the time of the escape from Bethlehem, that Jesus recognizes the spirits of the slain Innocents, His little neighbors of Bethlehem, children like Himself. They reveal the signs of their martyrdom. Garlanded for the sacrifice, bearing branches and blossoms of trees, they progressively mark their understanding of the glory of their service. An infant spirit isolated in wonder, finds no mark of harm where the sword wounded him permitted to appear on his glorified body. Behind in the air are the babes, as yet hardly awakened to the new life. In differing revelations of sorrow they show the influence of earthly terror and suffering still impressed upon them. Towards the front are other spirits of children triumphing in completer knowledge of their service. One of them in priestly office leads the band. Those who follow cast down their tokens of martyrdom in the path of their recognized Lord. Others encircle the travel-worn foal, wearily following its mother, and so bring it up to the onward group. The shallow stream over which the procession passes, reflecting the quiet beauty of the night sky, is unruffled except by the steps of Joseph. The flood upon which the spiritual children advance forms a contrast to this by being in motion. The living fountains of water—the streams of eternal life—furnish this, mystically portrayed as ever rolling onward. Instead of being dissipated in natural vapor, the play of its wavelets takes the form of airy globes which image the Jewish belief in the millennium that is to follow the advent of the Messiah.

8. Wyant, A. H.,
Cleared Spot in the Woods.
   Head. Lent by Mr. Louis R. Ehrich, Colorado Springs.

10. Neal, David,
    Interior of St. Mark's. Gift of Mr. Samuel M. Nickerson.

11. Lorrain, Claude de, 1600-1682,
    View of an Italian Sea Port, Sunset.
    This picture was for a long time in the possession of the great landscape painter, Francais, Officer of the Legion of Honor, afterward in the Secrétan Collection till February, 1889.

12. Annie C. Shaw (deceased),
    The Russet Year.

13. Dupre, Julien,
    Haying Time.

14. Hitchcock, George,
    A Holland Flower Girl.
    Gift of Mr. Potter Palmer.

COLLECTION OF PAINTINGS BY ANNA LEA MERRITT.

A book of photographs from works by Mrs. Merritt will be found upon a table in the gallery.

Mrs. Anna Lea Merritt, whose residence is the Cottage, Tite Street, Chelsea, London, is an American, a native of Philadelphia. She was a pupil of the late Henry Merritt, in London, and is an Associate of the Royal Society of Painter Etchers. She received a Diploma and Medal in the American Centennial Exposition, since which she has not exhibited in any international exhibition until the Paris Exposition of 1889,
where she received Honorable Mention for Camilla, a life-size nude figure, in the English Section, the only picture exhibited by her.

15. Portrait, Mrs. Shirley.
16. Signal to the Sea, Coast of Cornwall, near St. Ives.
17. Portraits, Mrs. Stirling and Miss Ellen Terry as "The Nurse" and "Juliet."
18. Portrait, Miss Low.
19. Portrait, Miss Carpenter.
20. Portrait, Miss Marquand.
21. Hark, the Cuckoo!
22. Portraits, Two Sons of C. C. Macrae.
23. Portrait, Dr. Oliver Wendell Holmes, (Sketch in six hours.)
24. Portrait, Mrs. Pendleton.
27. Portrait, Mr. J. Russell Lowell,
      In Scarlet Gown of D. C. L. (Doctor Civil Laws, Oxford.)
28. Eve. (Etching, Klackner, New York.)
29. Portrait of Mr. Leslie Stephen. (Etching.)
30. St. Cecilia Sleeping. (Etching, Klackner, New York.)
      (Etching, Dunthorne, London.)

32. Courtois, Gustave,
    Un glaive transpercera lev ame, (A sword shall pierce through thy own soul.)
33. **Cazin, Jean Charles,**
   *Solitude.*

34. **School of Francia,**
   *Virgin and Child.*
   Lent by Mr. Louis R. Ehrich, Colorado Springs.

35. **Ayvazovsky, John,**
   *Jesus walking upon the Sea.*
   Lent by Siragan S. Costikyan.

Ayvazovsky was the Court painter of Russia and this picture was painted for the Armenian Patriarch of Constantinople, from whose brother it was purchased by Mr. Costikyan.

36. **Shirlaw, Walter,**
   *Portrait of the Artist.*
   Gift of Mr. Joseph M. Rogers.

37. **Elliott, Charles,**
   *Portrait of H. W. Hewitt.*
   Lent by Mr. C. C. Chaplin.

38. **Dannat, William T.,**
   *Après la Messe.*
   Lent by Mr. C. J. Singer.

39. **Daubigny, Charles Francois,**
   *Landscape.*
   Lent by Mrs. E. S. Stickney.

40. **Diaz, Narcisse,**
   *Mother and Children.*
   Lent by Mr. C. J. Singer.

41. **Coman, Mrs. Charlotte B.,**
   *Landscape.*
   Lent by Mr. C. J. Singer.

42. **Schedone, B,**
   *Virgin and Child.*
   Lent by Mr. Louis R. Ehrich.

43. **Flameng, Francois,**
   *Cat at Play.*
   Lent by Mr. C. J. Singer.

44. **Kaemmerer, Frederic Henri,**
   *Modiste, 16th Century.*
   Lent by Mr. C. J. Singer.
45. Pokitonow, J.,
   *Country Scene.*
   Lent by Mr. C. J. Singer.

46. Corot, Jean-Baptiste-Camille,
   *Woodland Scene.*
   Lent by Mr. C. J. Singer.

47. Gerome, Jean Leon,
   *Egyptian Water Carrier.*
   Lent by Mrs. E. S. Stickney.

48. Blum, Robert Frederick,
   *Scene in Venice.*
   Lent by Mr. C. J. Singer.

49. Daubigny, Charles Francois,
   *Landscape.*
   Lent by Mrs. E. S. Stickney.

50. Potter, E. C.,
   *Infant Paun sleeping.* (Plaster Figure.)

French, Daniel C,
*Model for a statue of Dr. T. H. Gallaudet,*
   The benefactor of the deaf and dumb.
ROOM XIV.

COLLECTION OF PAINTINGS

BY

WALTER MCEWEN.

For information in regard to works for sale inquire at the desk.

Mr. Walter McEwen is a native of Chicago and still regards his parents' home as his own, although from the necessities of his profession he spends most of his time in Paris. Without preliminary studies in America Mr. McEwen went to Munich in 1877, and entered the Academy of Fine Arts. Until 1886 his residence was in Munich, his summers during the latter part of his period being spent in Holland. In 1886 he removed to Paris, where he has lived and painted ever since, for the most part independent of special masters.

In 1884 he exhibited in the Triennial International Exhibition in Munich. In 1885 he first exhibited in the Salon in Paris and has since exhibited there regularly every year. Several of his Salon pictures are in the present collection.

Mr. McEwen received a Medal of the Second Class in the Paris Exposition of 1889.

101. The Council of New Amsterdam Puzzled by a Cabalistic Message from Rensellaerstein.

From Knickerbocker's History of New York, Book IV, Chap. XI.

The eyes of all New Amsterdam were now turned to see what would be the end of the direful feud between William the Testy and the patron of Rensellaerwick. * * * The
wrath of Governor William Kieft, however, was quick to rise and quick to evaporate. * * * Like many other valiant potentates his first thoughts were all for war, his sober second thoughts for diplomacy. Accordingly, Govert Lockerman was once more dispatched up the river in the company's yacht, bearing Antony the Trumpeter as ambassador, to treat with the beligerent powers of Rensellaerstein. In the fullness of time the yacht arrived before Bearn Island, and Antony, mounting the poop, sounded a parley to the fortress. In a little while the steeple-crowned hat of Nicholas Kooru, the wacht-meester, rose above the battlements. * * * Antony drew forth and read in audible voice a missive from William the Testy. * * * In reply, the wacht-meester applied the thumb of his right hand to the end of his nose and the thumb of his left to the little finger of the right, and spreading each hand like a fan, made an aerial flourish with his fingers. * * Antony Van Corlear now persuaded himself that this was some short-hand sign or symbol, current in diplomacy, which, though unintelligible to a new diplomat like himself, would speak volumes to the experienced intellect of William the Testy.

Arrived at New Amsterdam he made a faithful report of his embassy to the governor, accompanied by a manual exhibition of the response of Nicholas Kooru. The governor was equally perplexed with his embassy. He was deeply versed in the mysteries of freemasonry, he knew every variety of windmill and weathercock, but was not a whit wiser as to the aerial sign in question. * * * He called a meeting of his council. Antony Van Corlear stood forth in the midst and gave a faithful fac-simile of the portentous sign. * * The worthy burgomasters were equally perplexed with the governor. Each one put his thumb to the end of his nose, spread his fingers like a fan, imitated the motion of Antony Van Corlear, and then smoked in dubious silence.
102. A Maiden of Vollendam.
103. Study of Child-Life.
104. Study of Child-Life.
105. Study of Child-Life.
106. Study of Child-Life.
107. Holland.
108. Kite Flying.
110. A Communication.
111. A Quiet Afternoon.
112. Herberg in the Old Stad House of New Amsterdam (New York) in 1650.
113. A Dutch Courting. Exhibited in the Salon, 1887.
114. The Village Scribe.
115. Puzzled. (A note in reds.)
116. Forsaken.
118. Not Yet Absolved. (Pastel.) Lent by Mr. P. E. Stanley.
119. "Pietje."
120. A Story for the Children.
121. Head of Fisher-Girl.
122. A Corner of Holland. (Pastel.)
123. The Widow. Lent by Mr. James R. McKay.
125. A Garden in Holland.
126. "All Souls Day."

Small study of picture for the Salon, 1890.
Paintings by Walter McEwen, Continued.

127. A November Sky. (Pastel.)
128. Study Head.
129. The Sisters.
130. Dutch Genre. Lent by Mr. John A. Lynch.
131. Patching. Lent by Dr. John S. Clark.
133. Morning. (Pastel.)
134. A Showery Day. (Pastel.)
135. A Grey Day. (Pastel.)
136. A Grey Note. (Pastel.)
137. An Evening Sky. (Pastel.)
138. Portrait. Style Louis XVI.
139. Evening in Holland.
140. An Old Burgomaster.
141. A Studio Corner.
142. Study Head of Old Woman.
144. Study of a Profile.
146. Meditation.
147. A Dispatch.
149. Study Head of Dutch Peasant.
150. "I Bring Thee a Greeting and a Rose." Lent by Dr. Lewis H. Watson.
151. Study Head of Child. (Pastel.)
152. **Old Woman Spinning.**
153. **Advice.** Lent by Mr. Charles W. Deering.
154. **"Elsa."**
155. **The Letter.** Exhibited in the Salon, 1885.
156. **Beech Woods.**
157. **Still-Life.**
158. **In Shadow.** (Pastel.) Lent by Mr. James E. Deering.
159. **The Models.** Lent by Mr. James R. McKay.
160. **Arrangement of Gray and Silver.**
ROOM XV.

COLLECTION OF PAINTINGS

BY

HENRY MOSLER.

For information in regard to works for sale inquire at the desk.

Mr. Henry Mosler is distinctively an American artist, although his greatest success has been gained during fifteen years residence abroad.

His early years were passed in Cincinnati, where he began his art studies under James H. Beard. Two years during the Rebellion he was attached to the staff of Harper's Weekly in the field with the Western armies. Later he went to Dusseldorf, and thence to Paris, where he entered the studio of Hebert, now Director of the French Academy at Rome. Returning to the United States he exhibited his well known picture, The Lost Cause, and at once secured recognition in Art circles. In 1874 Mr. Mosler again visited Europe and entered the Academy at Munich, where he remained six months, studying under the direction of Piloty. During this period he won a medal at the Royal Academy. From Munich Mr. Mosler went to Paris, where he has remained ever since. Soon after taking up his residence in the French capital he painted two pictures which were exhibited in the Salon, and since 1878 Mr. Mosler has been an annual exhibitor at that great art exhibition. The following is a list of the works which he has had hung upon the walls of the Salon:
1878, Early Cares, and the Quadroon Girl; 1879, *Le Retour* and *Les Femmes et les Secrets*; 1880, The Purchase of the Wedding Gown and The Spinning Girl; 1881, The Night after the Battle and The Return of the Fisher-woman; 1882, Discussing the Marriage Contract; 1883, The Wedding Morning and The Spinning Girl (Sunday); 1884, The Last Sacrament and The Village Clock-maker; 1885, The Approaching Storm; 1887, Visit of the Marquise and Abandoned (Indian Subject); 1888, The White Captive (Indian Subject) and Harvest Festival.

In 1884 Mr. Mosler received a medal for his Harvest Dance at the International Exhibition at Nice, France.

The conspicuous feature of Mr. Mosler's second exhibit at the Salon, 1879, *Le Retour*, brought him an honor that had never been accorded any other American artist. The French Government purchased this picture and placed it in the gallery of the Luxembourg Palace. The Purchase of the Wedding Gown (Salon, 1880) was painted upon the order of M. Edmond Turquet, Minister of Fine Arts of France, and is now in his private collection. The Spinning Girl (Salon, 1880) is the property of the Society of Fine Arts, at Grenoble. Discussing the Marriage Contract (Salon, 1882) was brought to America and added to the gallery of Mr. George I. Seney.

The Wedding Morning (Salon, 1883) was subsequently exhibited at the Triennial International Exhibition at Paris, with three other paintings of Mr. Mosler, and was purchased by the Museum of Fine Arts at Sydney New South Wales.

In 1883 Mr. Mosler exhibited in Philadelphia A Rainy Day, which was subsequently purchased by Mr. Temple, of that city, and placed in the Temple collection at the Philadelphia Academy of Fine Arts.

The Last Sacrament (Salon, 1884) is familiar to the Art public of the United States. With its companion in the
Salon it was exhibited at the Prize Fund Exhibition at the American Art Association galleries in New York in the spring of 1885, and was one of the four works which passed the severe test of criticism and the only figure piece among the prize pictures of that competition. The Last Sacrament is the property of the Louisville (Ky.) Polytechnic Institute.

Mr. Mosler received a gold medal at the Salon of 1888, and a silver medal at the Paris Exposition, 1889.

161. **Morning.**
162. **The Village Beauty of Pont-Aven.**
163. **Study, Eagle’s Nest.**
164. **Head.** (Out-door effect.)
165. **Venice.**
166. **Returning from the Fair, Benodet Finistere.**
167. **Study Head, Man.**
168. **Amsteg Road to St. Gothard, Switzerland.**
169. **Neopolitan Head.**
170. **Visit of the Marquise.**
171. **Sisikon on Lake Lucerne.**
172. **Head, Faouet, Brittany.**
173. **A Peaceful Hour, Brittany.**
174. **Study Head, Man.**
175. **Venice.** (Effect in gray.)
176. **Young Girl, Brittany.**
177. **The Flower Girl.**
178. **Head, 16th Century.**
179. **The Approaching Storm.**
180. **Group of Apache Study Heads.**
181. **Meditation, Finistere.**
182. **Devotion.**
Paintings by Henry Mosler, Continued.

183. Castle of Chillon.
184. Birthplace of William Tell.
185. Interior Royal Chamber of Schleissheim, near Munich.
186. Capri Village.
187. Capri, Bay of Naples and Vesuvius in the distance.
188. The White Captive.
189. New Cider.
190. Laughing Head, Boy.
191. Study of Rocks.
192. The Last Moments.
194. Noon-day Meal.
195. Study of Rocks.
196. Study Head, Man.
197. Study Head, Man.
198. The Toilette, Brittany. (Water Color.)
199. Village, Faouet, Morbihan. (Water Color.)
200. Head, Faouet, Morbihan. (Water Color.)
201. Widow of Bourg de Batz.
202. Laughing Head, Finistere.
203. Head, Colonial.
204. View from St. Moritz, Switzerland.
206. The Toilette, Apache.
207. Jicarilla, Apache Camp.
208. Mother of the Chief Norcilli.
ROOM XVI.

PAINTINGS
FROM THE
PRIVATE COLLECTION OF
MR. ALBERT A. MUNGER OF CHICAGO.

209. Vibert, Jehan Georges,
    *The Trial of Pierrot*.

210. Girardet, Edouard,
    *A New Arrival causing Consternation*.

211. Fromentin, Eugene,
    *The Combat*.

212. Zimmermann, E.,
    *Needlessly Anxious*.

213. Hagborg, C.,
    *The Return of the Fishing Fleet*.

214. Makovski, Constantine,
    *Alexandronna*.

215. Michetti,
    *Springtime and Love*.

216. Frappa, Jose,
    *Preparing the Sermon*.

217. Delort, Charles Edouard,
    *The Admiral in Port*.

218. Jacquet, G.,
    *The Queen of the Camp*.

219. Gerome, Jean Leon,
    *The Grief of the Pasha*. 
Paintings Lent by Mr. Munger, Continued.

220. Von Bremen, Meyer,
     Coming from the Market.

221. Faed, J.,
     The Young Duchess.

222. Achenbach, Andres,
     Storm at Scheveningen.

223. Van Marcke, Emile,
     Cattle in the Meadow Lands.

224. Charlemont, Hugo,
     The Royal Library.

225. Munkacsy, Mihaly,
     The Wrestler’s Challenge.

226. Ziem, Felix,
     Evening at Marseilles.

227. Scheveninger, C.,
     The Secret.

228. Stevens, Alfred,
     At the Railway Station.

229. Wahlberg, Alfred,
     Bright Moonlight in Sweden.

230. Clays, P. J.,
     A Summer Day in Holland Waters.

231. Dupre, Julien,
     In the Harvest Field.

232. Breton, Jules,
     By the Sea.

233. Makart, Hans,
     Treasures of the Sea.

234. De Neuville, A.,
     The Piece in Danger.

235. Van Schendel, P.,
     Evening Market Scene in Amsterdam.
ROOM XVII.

LOAN COLLECTION
OF PAINTINGS.

The managers of the Art Institute take this opportunity to express their thanks to Mr. T. B. Walker of Minneapolis, Mr. Albert A. Munger of Chicago, and other gentlemen for the loan of their valuable pictures for this occasion.

236. *Rousseau, Theodore,*
    *Landscape.* Lent by Mr. Samuel M. Nicholson.

237. *Millet, Jean Francois,*
    *Peasant Garden.* Lent by Mr. Marshall Field.

238. *Breton, Jules Adolph,*
    *L’Appel du Soir.* (The Evening Call.) Lent by Mr. T. B. Walker, Minneapolis.

239. *Couture, Thomas,*
    *A Portrait.* Lent by Mr. Samuel M. Nicholson.

240. *Corot, Jean Baptiste Camille,*
    *Eurydice.* Lent by Mr. Henry Field.

241. *Fromentin, Eugene,*
    *Women of the Ouled Nayls, Sahara.* Lent by Mr. Henry Field.

242. *Troyon, Constant,*
    *Going to Market.* Lent by Mr. Henry Field.
243. Delacroix, Ferdinand Victor Eugene,  
   Wounded Lioness. Lent by Mr. Henry Field.

244. Pasini, Alberto,  
   Circassian Cavaliers Awaiting their Chief.  
   Lent by Mr. A. A. Sprague.

245. Johnson, Eastman,  
   Corn Husking. Lent by Mr. Potter Palmer.

246. Schreyer, Adolphe,  
   The Standard Bearer. Lent by Mr. A. C. Bartlett.

247. Delacroix, Ferdinand Victor Eugene,  
   Combat between Giour and Pasha.  
   Lent by Mr. Potter Palmer.

248. Alma-Tadema, L.,  
   The Roman Mother. Lent by Mr. Samuel M. Nickerson.

249. Corot, Jean Baptiste Camille,  
   Eglise de Condron. Lent by Mr. A. A. Sprague.

250. Corot, Jean Baptiste Camille,  
   Summer Morning. Lent by Mr. Potter Palmer.

251. Daubigny, Charles Francois,  
   Landscape. Lent by Mr. Samuel M. Nickerson.

252. Diaz, Narcisse,  
   La Famille du Bucheron. Lent by Mr. A. A. Sprague.

253. Corot, Jean Baptiste Camille,  
   The Hay Cart. Lent by Mr. Marshall Field.

254. Rousseau, Theodore,  
   Sunset. Lent by Mr. Potter Palmer.

255. Delacroix, Ferdinand Victor Eugene,  
   Chess Players. Lent by Mr. Samuel M. Nickerson.
Loan Collection of Paintings, Continued.

256. **Van Marcke, Emile,**
*The Queen of the Herd.*
Lent by Mr. Charles W. Fullerton.

257. **Boudin, Z.,**
*Debarkation at Dordrecht.*

258. **Boudin, Z.,**
*Cattle at the Watering Place.*

259. **Isabey, Eugene Louis Gabriel,**
*The Chase.*

260. **Ziem, Felix,**
*View in Holland.*

261. **Courbet, Gustave,**
*Kids in the Wood.*

262. **Brown, John Lewis,**
*Before the Departure.*

263. **Puvis de Chavannes, Pierre,**
*The Sacred Wood.*

264. **Van Marcke, Emile,**
*In Holland.*

265. **Daubigny, Charles Francois,**
*Shores of the Oise, Anvers.*
Lent by Mr. C. L. Hutchinson.

266. **Fromentin, Eugene,**
*The Arab Children.*
Lent by Mr. C. L. Hutchinson.

267. **Preyer, Johan Wilhelm,**
*Fruit.*
Lent by Mr. James William Pattison, Jacksonville, Ill.
ROOM XVIII.
TAPESTRIES AND SCULPTURE.

268. Rogers, Randolph,  
The Lost Pleiad, Marble Statue.  
Gift of Mrs. E. S. Stickney.

269. I. V. Leefdael,  
Tapestry.  
Gift of Mr. Charles J. Singer.  
Leefdael, the designer and signer of this tapestry, was director of the Brussels manufactory about the end of the seventeenth century. The tapestry is woven in silk and represents three girls offering gifts to an elder woman, the figures above life size, with a wide border in the style of della Robbia, composed of birds, arabesques and landscapes.

270. Flemish or French Design,  
Panel of Tapestry.  
Gift of Mr. Charles J. Singer.

271. Flemish or French Design,  
Panel of Tapestry.  
Gift of Mr. Charles J. Singer.

272. Le Brun, Charles, 1619-90,  
Darius and Alexander. Oil painting designed to be executed in tapestry.  
Gift of Mr. L. J. McCormick.

273. Tapestry,  
Classic subject.  
Lent by Mr. L. J. McCormick.

274. Tapestry,  
Adam and Eve.  
Lent by Mr. R. Hall McCormick.

275. Tapestry,  
Sacred Subject.  
Lent by Mr. R. Hall McCormick.
276. School of Phidias,
   *Sculpture from temple of Nike Apteros*, Marble Copy.

277. Copp, Ellen Rankin,
   *Portrait Study*, Plaster Bust.

278. Gelert, Johannes,
   *Children building a House*, Plaster Group.

279. Gelert, Johannes,
   *Ewe Bacchus!* bronze statuettes of Bacchus and Bacchante.

280. Thaxter, Edward R.,
   *Reverie*, Marble Bust.

281. Thaxter, Edward R.,
   *Penelope*, Marble Bust.

282. Taft, Lorado,
   *Infantry Soldier.* Bronze Statue, designed for Soldiers' Monument at Winchester, Ind.