THE ART INSTITUTE OF CHICAGO.

CATALOGUE OF PAINTINGS.

PERMANENT AND LOAN COLLECTIONS.

APRIL 5, 1890.
THE ART INSTITUTE OF CHICAGO.

CATALOGUE OF PAINTINGS

EXHIBITED IN THE NEW GALLERIES

APRIL 5, 1890.

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**DESIGNATION OF GALLERIES.**

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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.

April 5, 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.

   Portrait of Philip IV. of Spain,
   From the Secrétan Collection.

3. Rembrandt van Ryn, 1607-1669,
   The Accountant,
   Lent by Mr. P. C. Hantord.

This remarkable picture, believed to have been painted in 1648, was formerly in the collection of Sir Joshua Reynolds, and is described in Smith's Catalogue Raisonné, page 102, as follows: "A gentleman about 32 years of age, represented in a three-quarters view, with dark, bushy beard and mustache. He has on a crimson cap and a red cloak, and is seated at a table on which is a large open book and a paper lying on it. Holding a pen or pencil, his right hand rests on the table in front. The left is thrown into shadow and appears to be placed in the book."
4. **Col. David,**
   *A Tavern Card Wrangle.*
   Gift of Mr. John Cudahy.

5. **Munkacsy, Mihaly,**
   *Grandfather Sleeps.*

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

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

*Extracts 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.

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 fulness 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 the celestial light, and gathered into child-garlands of
The Art Institute of Chicago.

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 recog-
nized 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 Robbias and Donatello, can
more than rival the freedom and felicity of motion or the subtlety
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 impressions which my words can give you of it by any im-
mediate reference to the other pictures by our leading masters.

Extract from Mr. Hunt’s descriptive pamphlet.

The flight into Egypt I have assumed to have occurred about six-
teen months after the birth of Jesus. Guided by Christian tradition,
and holding the birth of our Lord to have taken place in Decem-
ber, 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 Philistine 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 in 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 complete 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 fool, 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. **Pierce, Charles Sprague**,  
   *Head of Young Girl*,  
   Lent by Mr. C. J. Singer.

9. **Guerino, 1591-1666**,  
   *Head*,  
   Lent by Mr. Louis R. Ehrich,  
   Colorado Springs.

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

11. **Breton, Jules**,  
    *Le Matin (Morning)*,  
    Lent by Mr. P. C. Hanford.

12. **Annie C. Shaw**,  
    *The Russet Year*,  
    Lent by Mr. Albert A. Munger.

13. **Schreyer, Adolphe**,  
    *Fleeing from the Flames*,  
    Gift of Mr. Potter Palmer.

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

ANNUAL EXHIBITION

OF THE

CHICAGO SOCIETY OF ARTISTS.

EXHIBITION TO CLOSE APRIL 16.

** Catalogues of this collection are printed on separate leaflets. Most of the works are for sale. For information inquire at the desk.

OFFICERS OF THE CHICAGO SOCIETY OF ARTISTS:

OLIVER DENNERT GROVER, President.

JOHN H. VANDERPOEL, Vice-President.

JOHN LAURIE WALLACE, Secretary.

ALFRED PAYNE, Treasurer.
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 hung upon the walls of the Salon:
1878, Early Cares, and the Quadroom 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. GOTTHARD, SWITZERLAND.
169. NEapolitan HEAD.
170. VISIT TO 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, 15TH CENTURY.
179. THE APPROACHING STORM.
180. GROUP OF APACHE STUDY HEADS.
181. MEDITATION, FINISTERE.
182. Devotion.
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. (Water Color.)
205. Study, Back View.
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.* (Water Color.)
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. MAKOFSKI, CONSTANTINE,
     *Alexandrovna.*
215. MICHEtti,
     *Springtime and Love.*
216. FRAPPA, JOSÉ,
     *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.

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.
ROOMS XVII AND XVIII.

ANNUAL EXHIBITION

OF THE

PALETTE CLUB OF CHICAGO.

EXHIBITION TO CLOSE APRIL 16.

* * Catalogues of this collection are printed on separate leaflets. Most of the works are for sale. For information inquire at the desk.

OFFICERS OF THE PALETTE CLUB.

MISS IDA BURGESS, President.
MRS. W. A. OTIS, Vice-President.
MISS CAROLINE K. TITCOMB, Secretary.
MISS EVA WEBSTER, Treasurer.